



THE GUITAR AND MANDOLIN.



Philip J. Bone

THE GUITAR & MANDOLIN

Biographies of Celebrated Players and
Composers for these Instruments

BY

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DEDICATION.

To the noble band of enthusiasts, of all nationalities, who are ever striving for the advancement of their beloved instruments — the guitar and mandolin — are these pages devotedly inscribed by the author.

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AUTHOR'S NOTE.

[T] is customary for a certain section of the English musical public to deride and disparage the guitar and mandolin, speaking with loud authority as to their novelty and unmusical qualities. To such, power is ofttimes regarded as perfection in the musical art, and the delicate charms and nuances of the still small voices therefore possess no attraction, no beauty. It may be that these persons are unacquainted with the true capabilities and character of the instruments; for it is admitted that the guitar and mandolin are seldom studied seriously, or even heard to advantage, in this country.

These biographies, undertaken at the earnest suggestion of the late Dr. John Farmer, M.A., Baliol College, Oxford, were commenced to ascertain to what extent the greatest musicians had employed the guitar and mandolin. The research once begun, a revelation of the early and honourable position of these instruments dawned, unfolding facts hitherto undreamed of, and culminating in the present volume.

That Mozart, Handel, Beethoven, and other of the immortal masters, should esteem the guitar and mandolin worthy of expressing their noblest inspirations, is sufficient proof of the musical value of these instruments.

Several of the first of these biographies appeared in a musical periodical, and such numerous requests for the

complete compilation were received from readers in various parts of the globe, that it was decided to issue thus. This volume, the research of one person, cannot record all the celebrated composers and players of these instruments; but being the first work devoted to this subject, it is hoped others more able will continue the research, and thus bring honour to the instruments.

No living composers or players are recorded, to discriminate would be too difficult a task; time alone must judge of these. Nor are the well-known particulars of the lives of the immortal masters reiterated, or their portraits reproduced; but only those interesting facts concerning their association with the guitar and mandolin, which patient research has brought to light, and which have not been published heretofore, being unknown, omitted, or ignored by modern musical dictionaries.

To my esteemed friend and pupil, Mr. A. J. Maskell, I gratefully acknowledge my indebtedness for generous and enthusiastic assistance in the actual production of this volume; and if the work should be the means of attracting strangers to the subtle charms of the guitar and mandolin, should encourage, or stimulate present devotees, then my years of pleasant labour will not have been in vain.

PHILIP J. BONE.

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PORTRAITS AND ILLUSTRATIONS.

| | FACING PAGE. |
|--|--------------|
| AGUADO, D. | 10 |
| ARMANINI, P. | 17 |
| BAYER, E. | 23 |
| BEETHOVEN'S MANDOLIN | 26 |
| BELLENGHI, G. | 33 |
| BERLIOZ, H. | 36 |
| BERLIOZ'S GUITAR | 40 |
| BERTUCCI, C. | 310 |
| BORTOLAZZI, B. | 51 |
| BRACCO, C. A. | 55 |
| BRAND, F. | 56 |
| CARCASSI, M. | 63 |
| CARULLI, F. | 67 |
| CARULLI'S GUITAR AND MANUSCRIPT | 71 |
| COSTE'S GUITAR | 78 |
| CRISTOFARO, F. DE | 80 |
| DARR, A. | 82 |
| ELLIS, H. J. | 96 |
| EULENSTEIN, C. | 100 |
| FERRANTI, M. A. Z. DE | 106 |
| GIULIANI, M. | 124 |
| GOPPERT, C. A. | 132 |
| GÖTZ, A. J. | 134 |
| GOUNOD'S GUITAR | 136 |
| HUCKE, G. H. | 152 |
| HUERTA, DON A. F. | 154 |
| HUMMEL, J. N. | 160 |
| JANON, C. DE | 162 |
| KORNER, T. | 168 |
| KUFFNER, J. | 172 |
| LEBEDEFF, V. P. | 176 |
| LEGNANI LABELS | 178 |
| LENAU'S GUITAR | 182 |
| MAYSEDER, J., | 196 |
| MUNIER, C. | 220 |
| PAGANINI, N. | 228 |
| PAGANINI'S GUITAR | 40 |
| PELZER, F. | 240 |
| PELZER, C. | 244 |
| REGONDI, G. | 250 |

| | FACING PAGE. |
|--------------------------|--------------|
| ROMERO, L. T. | 256 |
| SCHUBERT'S GUITARS | 268 |
| SHELLEY'S GUITAR | 272 |
| SOKOLOWSKI, M. D. | 276 |
| SOR, F. | 282 |
| TARREGA, F. | 294 |
| VAILATI, G. | 296 |
| VINACCIA, P. | 220 |
| WEBER, C. VON | 300 |
| WYSSOTZKI, M. T. | 308 |

MUSIC.

Original compositions for the guitar or mandolin.

| | PAGE. |
|--------------------------|---------------------|
| BEETHOVEN, L. VAN | 28, 29, 30, 31, 32. |
| CARULLI, F. | 71 |
| GRETRY, A. E. M. | 139 |
| HANDEL, G. F. | 143, 144 |
| HUMMEL, J. N. | 157, 159, 311 |
| KORNER, T. | 167 |
| MARSCHNER, H. | 192 |
| MOZART, W. A. | 215, 216, 217 |
| PAGANINI, N. | 232, 233 |
| PAISIELLO, G. | 237 |
| SALIERI, A. | 260 |
| SPOHR, L. | 289, 290 |
| WEBER, C. M. VON | 303, 304 |



THE GUITAR AND MANDOLIN.

Celebrated Players and Composers.

ABREU, Don A., a Portuguese musician and guitarist who lived during the latter half of the eighteenth century. He was a professor of the guitar and published a method for his instrument in 1799 under the title of *Escuela para tocar con perfeccion la guitarra de cinco o seis cordones por Don. A. Abreu bien conocido por el Portuguez* (Method for playing perfectly the guitar, with five or six strings by Sir A. Abreu the well-known Portuguese). At this period an innovation had just been made in the stringing of the guitar by adding the lowest bass E; previously the guitar possessed but five single strings or five doubles tuned in pairs. A copy of Abreu's tutor which consisted of about sixty folio pages was exhibited in the Music Exhibition of Vienna in 1892.

Aguado, Dionisio, one of the most celebrated guitarists, was born in Madrid, April 8, 1784, and died in that city December 20, 1849. He was the son of a notary of the ecclesiastic vicar of Madrid, and while very young showed a strong predilection for music. His first musical education was acquired at a college in Madrid, where a monk taught him the elements of music and the guitar. But, like his countryman and fellow-guitarist, Don Huerta, it was to Manuel Garcia, the renowned singer, that he was indebted for a thorough knowledge of the resources of the instrument. At this time Garcia was unknown beyond Spain, his native land. On the death of his father in 1803, Aguado inherited a small estate in the village of Fuenlabrada, near Aranjuez, where he retired with his mother during the invasion of the French army. Here he devoted himself exclusively to the further study of the guitar and developed the system of fingering and harmonic effects which were afterwards given to the public in his Method, which was published in Madrid in 1825. Aguado had previously published several volumes of studies for the guitar and after peace was proclaimed he returned with his mother to Madrid; but in 1824 she died and the next year he visited Paris, where he had already made himself famous by his compositions. It was while residing in Paris that a second Spanish edition of his Method, revised and enlarged, was issued, which was translated into French by F. de Fossa and

published by Richault, Paris, 1827. A third edition of this valuable work appeared in Madrid in 1843, being published by D. Berito Campo. He resided in Paris from 1835 to 1838 and by his charming personality and talents made many friends and associated with the most eminent artists of the time. It was in Paris he met his countryman, the virtuoso, Ferdinando Sor, for whom he formed a lasting friendship. Toward the end of 1838 Aguado had a strong desire to return to his native land, he quitted Paris that year for Madrid, where he lived till his death, in 1849, at the age of sixty-five. His Method for the guitar is an excellent one, it is progressive and shows great care and appreciation of the difficulties to be encountered by the pupil and is concluded by a short treatise on harmony as applied to the guitar. Aguado and Sor, although of the same nationality and period, represent totally different schools of guitar playing and their styles of execution are very dissimilar. Aguado had been taught to make note after note, and scale after scale with extraordinary velocity. His first teacher played with his nails and shone at a period when rapid passages alone were required of the instrument, when the primary object was to dazzle and astonish. Aguado, however, was an inborn musician, and from the time he began to act without any other guide than his own exquisite taste and understanding he inclined as much as he could toward a style as musical as that of any of the most renowned guitarists. Strange to relate, he performed with his nails, and so far as is known he was the only artist who ever used this style of playing, producing a soft, clear, thin tone. He did not, however, strike the strings with the back of his nails, although that was then and still is the customary Spanish style. After meeting Sor and hearing him play and produce the full, round and powerful tones for which he was so celebrated Aguado said that he had a new study to commence, and he confessed in his later years to Sor that he much regretted ever having used his nails. He also added that he was beyond the time of life in which he could overcome the inflexibility of the fingers of his right hand; but that were he allowed to commence again he should certainly adopt Sor's method. Aguado was an intimate friend and great admirer of Sor, and in his Method mentions him many times in terms of praise and friendship. They were so intimate that Sor composed a duet for two guitars for Aguado and himself and entitled it *Les deux amis*. Sor, writing of this composition says: "My duo in A Major *Les deux amis* is extremely easy in comparison with the works of other professors who have the reputation of writing easy music. The part of M. Aguado only has a very rapid variation but it is in single notes and in the style most known. My part is the least complicated of what I have hitherto done. My object was to produce the best effect at smallest expense." Speaking of Aguado, Sor says: "It is necessary that the performance of M. Aguado should have so many excellent qualities as it possesses, to excuse his employment of the nails. He himself would have condemned the use



DIONISIO AGUADO.

of them if he had not attained such a degree of agility nor found himself beyond the time of life in which we are able to contend against the bend of the fingers acquired by a long habitude. His master played with the nails and shone at a period when rapid passages alone were required of the guitar, when the only object in view was to dazzle and astonish. A guitarist was then a stranger to all other music besides that for the guitar. He called the quartet—church music—and it was from such a master that M. Aguado received all the principles which have directed the mechanism of his play. But he felt good music himself, and from the time when he began to act without any other guide than his own exquisite taste and his own understanding, he inclined, as much as he could towards a more musical style than that of other guitarists. M. Aguado had justice done him; he acquired a certain celebrity, which his excessive modesty induced him to think of very little importance. It was at that time that I became acquainted with him. He no sooner heard some of my pieces than he studied them and even asked my opinion of his playing; but too young myself to think of openly blaming the way of teaching a master of his reputation, I but slightly pointed out the inconvenience of the nails, especially as my music was then far less removed from the fingering of guitarists in general than it is at present, and by taking a little more pains he succeeded in playing all the notes very distinctly and if the nails did not allow him to give the same expression as I did, he gave one peculiar to himself, which injured nothing. It was only after many years that we met again and he then confessed to me that if he were to begin again he would play without using the nails. I cannot do better than refer any guitarist who wishes to play detached notes with rapidity and in difficult passages to M. Aguado's method, who, excelling in this kind of execution is prepared to establish the best rules respecting it." Aguado was the inventor of the "tripod" or "tripodion," a three-legged stand with a wooden flap attached, after the manner of a table. While playing, he sat or stood and rested his guitar upon this table. It was claimed by this invention that the volume of tone of the guitar was greatly increased and that the performer could give all his power to execution by relieving him of the necessity of holding the guitar. Sor evidently had good opinions of the usefulness of this article, for he advises its use in his Method. Sor also composed a *Fantasia Elegiaque* Op. 59—a work of great merit and difficulty—which was written to be played on the guitar held in position by the "tripodion." Of this fantasia Sor says: "Without the excellent invention of my friend, Denis Aguado, I would never have dared to impose on the guitar so great a task as that of making it produce the effects required by the nature of this new piece. I would never have imagined that the guitar could produce at the same time the different qualities of tone—of the treble—of the bass, and harmonical complement required in a piece of this character, and without great difficulty, being within the scope of the instrument." In the execution of this

composition great clearness, taste, and the power of singing on the instrument are required. The portrait of Aguado playing his guitar on the "tripodion" is now very scarce and is here reproduced. He was a thorough musician, as his published compositions prove, and his three *Rondos brilliants*—really sonatas—are gems of beauty for the guitar. Op. 1, 3, 4, 7, 8, 9, 11, 12, 13, 14 are minuets, waltzes, etc., for guitar solo, published by D. Berito Campo, Madrid; *Le menuet afandangado*, Op. 15; *Le fandango*, Spanish dance, Op. 16, same publisher; *Three rondos brilliants*, Op. 2; *Collection of six studies for guitar*, published in 1820, Madrid; *Grand method for the guitar*, Op. 5; and *New method for guitar*, with an appendix, published in 1843 by D. Berito Campo, Madrid. Several of Aguado's works are also published by Messrs. Schott, London.

Aibl, Joseph, a teacher of the guitar and virtuoso who lived in Vienna and also in Munich during the commencement of the nineteenth century. He published many of his own compositions for the guitar and also those of his contemporary Diabelli, and thus laid the foundations of the old-established music publishing firm of Jos. Aibl. The following are the most popular of his works: Op. 1, *Rondo in C*; Op. 2 *Twelve landler*; Op. 3, *Rondo in G*; and *Airs de ballet*, all for guitar solo.

Aichelburg, a mandolin virtuoso and composer who lived at the beginning of the nineteenth century in Vienna and there wrote Op. 1, *Potpourri for mandolin (or violin) and guitar*. Op. 2, *Variations for mandolin and guitar*. Op. 3, *Nocturne concertantes for mandolin and guitar* and Op. 4, *Variations concertantes for mandolin and guitar*. The above compositions were published by Haslinger, Vienna.

Aimon, Pamphile Leopold Francois, was a French musician who was born October 14, 1779, at L'Isle Vauchuse, and died in Paris, February 2, 1866. He was a skilful guitarist, violinist, and a dramatic composer. His father, Esprit Aimon, was 'cellist in the service of Count de Rantzau, minister of Denmark, and he gave his son his first musical instruction. From a very early age he gave evidence of exceptional musical ability, and when a lad he distinguished himself by his masterly performances upon the violin and guitar. At the age of seventeen he was appointed conductor of the orchestra of Marseilles theatre, and while in that position he composed numerous quartets for stringed instruments, and also duos for violin and guitar and violin and 'cello, which were published in Marseilles and also by Janet of Paris. His employment at the theatre gave him the opportunity of studying the dramatic art, and in 1817 he left Marseilles and took up his residence in Paris as a dramatic composer. His opera *Jeux Floraux*, in three acts, words by Bouilly, was performed at the Royal Academy of Music in the beginning of the year 1818, and another representation was accorded

it in the month of November of the same year. Encouraged by this success he produced many other works for the French theatres, which enjoyed popularity, and in 1821 he had attained a considerable reputation among contemporary musicians for his original and musicianly compositions, the most noteworthy of which are *Velleda*, a grand opera in five acts; *Abugar*, in three acts; *Alcide and Omphale*, *Les Cherusques*, *Les Sybarites*, and *Les deux Figaros*, the latter being written for the Opera Comique. Aimon was an industrious composer, and at the beginning of the nineteenth century his works were highly esteemed. His numerous quintets, quartets and trios for stringed instruments are characterized by a peculiarly happy vein of melody, and were in accordance with the taste of the day. He has left behind numerous solos and duos for 'cellos, and also duets for violin and guitar, three books of which, being Op. 15, were published by Gaveaux, Paris. Aimon is also known as the author of several theoretical volumes appertaining to the science of harmony and the elements and theory of music.

In 1821 he was conductor of the orchestra of the Gymnase Dramatique in Paris and upon the retirement of Baudron in the following year, he succeeded him as conductor of the orchestra of the Theatre Française. Of Aimon's seven operas the most popular were *Jeux Floraux*, produced in 1818, and *Michel et Christine*, in 1821, the latter with immense success. Among his theoretical works is a treatise entitled: *Connaissances préliminaires de L'Harmonie*.

Albaneze, born in the village of Albano in Apulia, southern Italy, in 1729 and died in Paris 1800. He received his musical education in the Conservatorie of Naples and when eighteen years of age commenced to tour as a guitarist, arriving in Paris the same year and was there engaged as musician in the King's Chapel. He is the author of three volumes of songs with accompaniments for guitar and violin, which were published in Paris.

Albrechtsberger, born February 3, 1736, at Klosternenburg, near Vienna, and died in Vienna, March 7, 1809. His fame to posterity is due to a great extent to the fact that he was the teacher of Beethoven. He was an organist, composer and teacher of church music, and commenced his musical career as a chorister in his native town and at Melk. At the latter place his singing attracted the notice of the Emperor Joseph, at that time crown prince, and on a later occasion, the Emperor passing through Melk, renewed the acquaintance and invited him to apply for the post of Court Organist on the first vacancy. Meantime Albrechtsberger continued his musical studies and after serving as organist locally for many years, he received the appointment of Court Organist of St. Stephen's, Vienna in the year 1772, and at once commenced his new vocation as teacher. Among his numerous pupils there were many whose after-reputation became world-wide—the most cele-

brated of these were Beethoven, Hummel and Seigfried. The latter is the author of a biography of Albrechtsberger and he enumerates a list of his compositions, in all two hundred and sixty-one, of which only twenty-seven are printed. The greater number of the manuscripts remain in the possession of Prince Esterhazy Galantha. Albrechtsberger's finest composition is a *Te Deum*, which was not performed till after his death. His most important work, however, is a theoretical treatise on harmony, composition and thorough-bass, which was published in Leipzig in 1790. Albrechtsberger is the author of a *Concerto for the mandola*, Op. 27, a composition which deserves attention on the part of modern performers on this instrument.

Alday, a family of French musicians of repute. The father was born at Perpignan, France, in 1737, and was a mandolin player of rare ability. The elder of his two sons born 1763, was also a mandolinist, receiving his instruction from his father, and he appeared at the Concerts Spirituels, Paris, with marked success as a mandolin virtuoso. He was compelled, however, to turn his attention to the violin, as there was so little demand for a mandolinist, and he appeared at the Concerts Spirituels a second time as violin soloist. His works are numerous, but his compositions for the mandolin are rarely met with. He is the author of a method for the violin, which was published by Ricordi, Milan, and ran through many editions.

Allix, a French musician, mechanic and inventor, who lived during the middle of the seventeenth century at Aix, Provence, France. He constructed an automatic model, which, when set in motion, imitated the tone of the guitar. Bonnet, in his history of music, gives the tragic end of this artist. Allix placed in the hands of his model, a guitar tuned in unison with one which he himself held. The fingers of the model were placed in position on the fingerboard, the windows opened, and Allix then seated himself in a corner of the room and played some passages on his guitar, which the model repeated on its instrument. There is reason to believe that the guitar held by the figure was set in vibration by the air after the manner of the æolian harp, and that the machine which caused the fingers to move had no connection whatever with the production of the tone. This strange playing caused the superstitious people of Aix to accuse Allix of witchcraft, and he was committed to take his trial as a wizard. He was judged by the Chamber of the Tournelle, but he could not convince them that his work was a machine, and he was therefore condemned to be hanged and burnt in a public place with his model, as being the accomplice of his sorceries. This sentence was executed in 1664 to the great satisfaction of the people of Aix, and thus perished a genius born before his time.

Ambrosche, Joseph Charles, a celebrated vocalist, guitarist and composer, born at Crumau, Bohemia, in 1759, and died in Berlin, September 8, 1822. He received his musical education in Prague

under Kozeluch, and then removed to Berlin, where for a period he was leading tenor in the National Theatre of that city. He was also a guitarist and composer for the guitar, and among his published works we find Op. 5 *Romance des Pagen aus Figaros Hochzeit* for guitar which was published in 1800.

Amelia, Anna, Duchess of Saxony, born 1739, died 1807, displayed great interest in the guitar, and was also a clever performer and an enthusiastic admirer of the instrument. Through her instrumentality, the guitar was introduced and established in Germany in 1788, and she also composed several works for guitar solo. The guitar at this period had but five strings; but Jacob Otto, a skilful musical instrument maker to the Court, and also the author of the celebrated treatise on the construction of the violin, was commissioned by Naumann, first musician to the Court of Saxony, to add an extra bass string, and from this time guitars were made with six strings. Otto also substituted a covered fourth string in the place of the then very stout gut string. For the first ten years after its introduction into Germany, Otto and his sons were the only guitar makers—the instruments used previously were principally imported from Italy and Spain.

Amon, Johann Andreas, was a German musician, a skilful guitarist and composer of some renown. He was born at Bamberg, Bavaria, in 1763, and died at Wallerstein, in Bavaria, March 29, 1825. He received singing lessons from Mlle. Fracasini when he was a child and as such was a chorister in his native town. During this period he was also studying the guitar and the violin under Bauerle, a musician of local repute. Young Amon had the misfortune to lose his voice at a very early age and his parents then desired him to study the horn. He was placed under Giovanni Punto, one of the most celebrated masters of this instrument, and he obtained extraordinary skill upon it.

Previous to 1781 he had visited England as a horn player and in that year, when eighteen years of age, he went with his teacher Punto to Paris and continued his studies in composition under Sacchini. Amon remained in Paris, as a pupil of Sacchini, for the space of two years and then toured with his former teacher, Punto. They travelled through France and appeared as horn duetists with success, and in 1784 arrived in Strasburg. He accepted an engagement in Strasburg and remained in that city for some time and then undertook another but more extended tour, which included all the important towns of eastern Europe. Amon's excellent playing both of the horn and guitar brought him before the notice of Haydn, Mozart, and other worthies and in his concert travels he became associated with many other musicians and his appearance with them in public added considerably to his reputation. In 1789 his health was such that he was compelled to relinquish the playing of the horn and he then devoted himself to teaching the guitar and piano. The

same year he was engaged as musical director at Heilbronn and in 1817 he received the appointment of Kapellmeister to the Prince of Oettingen, Wallerstein, and remained in that position till his death in 1825. As a teacher of the guitar and piano he was very popular and the number of celebrated pupils he trained was considerable. At the time of his death he was completing a requiem and mass, and the former composition was performed by the members of the Royal Chapel at his funeral obsequies. He was mourned by a daughter and four sons, one of the latter, Ernest, having also published compositions for the flute and orchestra.

Amon was a very prolific composer and his published works embrace all classes of music. He was the writer of two operas, one of which, *The Sultan Wampou*, performed in 1791, obtained marked success, and also numerous symphonies, quartets, concertos and solos for the guitar and piano, and songs with guitar accompaniment. Upon his early compositions he styles himself "pupil of Punto." His vocal works with guitar accompaniment were very popular in his native land and he published many volumes, each containing six of these interesting songs. Op. 26, 32, 36, 38, 41, 43, 51, 53, 54, 62, 64 and 89 are these collections published with guitar accompaniments and oftentimes flute obligato in addition. They are to be found in the catalogues of Gombart, Augsburg; André, Offenbach; Simrock, Bonn; and Schott, Mayence. The instrumental publications of interest to guitarists are Op. 46, a *Divertissement for guitar, alto and 'cello in C*; André, Offenbach; *Three sonatas for guitar and piano*, Op. 69; *Six waltzes for guitar and piano*, Op. 52, published in 1810; *Six waltzes for guitar and piano*, Op. 65; *Three serenades for guitar and piano*, Op. 123; and many volumes of useful guitar studies and duos with piano. The music of Amon is in use in Germany at the present time; but we are not aware that any of it has been publicly performed out of his native land. His instrumental works are immeasurably superior to his vocal compositions and are compactly and clearly designed.

Anelli, Joseph, an Italian guitarist, vocalist and composer of merit, who was born in Turin at the commencement of the nineteenth century. He was a very successful teacher and performer in his native city, and was appointed guitarist to Her Royal Highness Princess Pauline Borgese. His services as guitar virtuoso were in frequent demand at all the most fashionable and brilliant concerts and serenades of Turin. He visited England, and remained in London for a period, but eventually settled in Clifton, Bath, as a guitar virtuoso and teacher. As a teacher of the vocal art, he was also very popular and highly esteemed. His concerts given in the west of England, where he appeared as vocalist and guitarist, were patronised by persons of highest rank and musicians of renown. Anelli was a prolific composer, both vocal and instrumental, and his publications include a pleasing guitar solo entitled: *The triumph of the guitar*,



PIETRO ARMANINI.

based on a theme from Bellini's opera *Norma*. This composition the author frequently performed in public, and it was rendered by him on November 27, 1837, in the Royal Gloucester Rooms, Clifton, when he was accorded quite an ovation. At the same recital, Anelli, in order as he stated, to prove the guitar capable of great wealth of harmony, and an instrument admirably adapted to accompany the voice with regularity and particularly delicate and touching effects belonging to no other instrument whatever, played the overture and the first and second acts with the recitatives of Rossini's opera *The Barber of Seville*. This was arranged by Anelli as a comic cantata for three voices with full accompaniment for the Spanish guitar as directed by Rossini in his original score, comparatively producing the effect of an orchestra, and elicited general admiration for the arrangement and performance and accompaniment of the guitar as a leading instrument. The musical journals of this period speak in praise of Anelli's guitar playing, and he is also eulogised in *The Hermit in Italy* and *The Musical World*. Anelli is the author of eight different treatises and studies on singing, a *New method for the guitar*, and a *History of the guitar*, published by Somerton, Bristol, also many articles written for the musical journals of his day on the guitar and its music. He published about three hundred songs with guitar accompaniment, about twenty terzets and quartets with guitar, also *First concerto for guitar and orchestra in A*; *Second concerto for guitar and orchestra in G*. Two overtures for guitar solo, sonatas for flute and guitar and two duos for guitars, thirty guitar solos consisting of variations, and there are many of his manuscripts unpublished.

Araciel, Don Diego, a Spaniard who lived during the eighteenth century in the province of Estremadura. While a youth he studied the guitar and violin for a time alone, and showing marked ability, his parents placed him under a local teacher, who also instructed him in harmony and counterpoint. Among his published compositions, we find Op. 48 being vales for the violin with accompaniment of guitar. Three trios for violin, viola and guitar, and also vocal studies, all published by Ricordi, Milan.

Armanini, or Arminini, Pietro, an Italian mandolin virtuoso, who was born in 1844, and died September 8, 1895, at Bordeaux, France. He was one of the most famous exponents of the Milanese mandolin. He is recorded as having been a professor at La Scala, Milan, and was the first to bring his instrument seriously before the English public. He made many continental music tours, appearing with success at the principal halls and theatres, but he did not realize his ambition of making the instrument popular. The last time he performed in London was in 1895. The journals of the time stated that "his cadenzas and improvisations were little short of marvellous, and he was undoubtedly a *maestro* of the very highest order"—"an artist without an equal as an executant, he had no

rival, and probably will have no successor, his scale passages, part playing, pizzicato, double stopping with left hand, and marvellous rapidity proclaimed him the Paganini of the mandolin." In 1895 he had retired from public life and was living at Bordeaux, in which year he was stricken by an illness from which he never recovered. He was the author of an excellent treatise on the Milanese mandolin, and his sons and daughters were also excellent performers, one being a professor of the mandolin at the Académie Internationale de Musique, Paris. His portrait is from an original photograph kindly lent by Richard Harrison, Esq.

Arnold, Johann Gottfried, a talented German composer and a renowned performer on the 'cello and guitar, was born February 15, 1773, at Niedernhall, near Oehringen, in Würtemberg (a town near to Forchtenburg, where the 'cellist Willmann was born). He died of consumption July 26, 1806, in the middle of his career at the premature age of thirty-three, while residing in Frankfort. Arnold was the son of the schoolmaster of his native town, and he received his first musical instruction from his father. During his earliest childhood, when but six years of age, he displayed a remarkable passion and aptitude for music, and when he had attained his twelfth year his father apprenticed him to the musical director or Stadtmusikus of the neighbouring town of Künzelsau, where he studied for five years. The guitar had been his favourite instrument, and at a later period he had adopted the 'cello in addition, and when he was eight years of age his performances on both instruments had attracted the attention of a large circle of musical amateurs. During his term of apprenticeship he devoted himself to the practice of the same two instruments, and under the influence of a most exacting master he worked with such diligence as to prematurely injure his health; it is said that he practised extremely hard, devoting eight to ten hours daily. He received but little instruction during this period, and all he accomplished on the instruments was due to his own powers of observation and the enforced severity of his practice. In 1789 this term of apprenticeship was completed, and in March of the following year he obtained his first regular engagement at Wertheim, on the Lauber, where his uncle, Friedrich Adam Arnold, was established as musical director. Young Arnold still continued the study of the instruments and also took lessons in harmony from an organist named Frankenstein. In April, 1795, he commenced a series of concert tours as a violoncellist, visiting Switzerland and Germany; but his efforts in this direction were futile. After this failure he renewed his study of the violoncello and travelled to Ratisbon with the intention of taking lessons from the 'cellist Willmann. He remained with this master for some time, this being the first really legitimate instruction he had received on the 'cello. His progress was rapid and decided, but after several months of study his teacher, Willmann, was called to the position of solo 'cellist in the Royal Opera, Vienna, and Arnold was thereupon induced to

visit Berlin and Hamburg. In 1796 he had the good fortune to hear Bernard Romberg, in Hamburg, whose pupil he became, and he derived great benefit from studying this virtuoso's style and method. In 1797, through the recommendation of Romberg, Arnold became attached to the opera at Frankfort as first 'cellist. While in Frankfort he published his first compositions, and he enjoyed a great reputation, both as an executant and a teacher of the 'cello and guitar. He was regarded in his native land as a remarkable virtuoso on both instruments, and a performer who combined a most enchanting tone with wonderful technical ability. The career of this young and talented musician was speedily terminated, for he died of pulmonary disease in 1806. Arnold published in addition to numerous other compositions and transcriptions, five concertos for 'cello, with orchestra, and several concertos for flute, one of which is of classical distinction. He is also the author of innumerable short and easy pieces for the guitar and many volumes of songs with guitar accompaniments. Four of these books, each containing six songs, are published by Schott, London. The chief of his compositions for the guitar are twenty-four pieces for guitar solo; numerous marches and dances for guitar; six duos for guitar and flute in three books; nine waltzes for flute and guitar; six serenades for guitar, flute and alto; three volumes of waltzes for guitar and flute—six waltzes in each volume—and favourite airs for two guitars. All the above were published by Schott of London and Böhme, Hamburg.

There are two other musicians of the name of Arnold who have published compositions for the guitar. The first of these, FRIEDRICH WILHELM ARNOLD, a doctor of philosophy, was born at Southeim, near Heilbronn, March 10, 1810, and died February 13, 1864, at Elberfeld. He studied music as a pastime under his father. Arnold was destined by his parents to become a theologian, and was admitted for that intent in a seminary of Heilbronn. He afterwards entered the University of Tübingen, and terminated his education after graduating at the University of Fribourg. His passion for music now fully asserted itself, and he accepted a position in the orchestra of Drury Lane Theatre, London. He relinquished this engagement to reside in Elberfeld, where he established a business in music and musical instruments and gave himself up entirely to writing for the guitar and piano. F. W. Arnold has published twelve operatic arrangements for guitar and flute or violin by André, Offenbach; two potpourris for guitar and flute by Hofmeister, Leipzig; two books of melodies for flute or violin and guitar; *Trio for flute, violin and guitar*, Op. 7; *Potpourris for flute or violin and guitar*, Op. 13 and 14; *Six duets for two guitars*, Op. 15; *Cadenzas for guitar solo* Op. 16; *Twelve brilliant and progressive waltzes for guitar*, Op. 17; and *Twelve waltzes for guitar*, Op. 18—all published by Eck & Co., Cologne, and Hofmeister.

ARNOLD, CHARLES, of whose life nothing is known, was the author of many interesting pieces for the guitar published in London. Four books of melodies, arranged for guitar solo, by Charles Arnold, were published by R. Cocks, London. There was a Charles Arnold, a musician, pianist and composer, living in St. Petersburg in 1820.

Arrévalo, Miguel S., a guitarist of Spanish descent who lived the greater part of his life in California, principally in Los Angeles and San Francisco. He died in the former city in 1899 or 1900. Arrévalo was the teacher of Romero, he was an excellent performer and teacher; but his compositions are few, not more than about a dozen being published.

Asioli, Bonifacio, born April 30, 1769, at Correggio, Italy, died May 26, 1832, in his native town. He commenced to study music when five years of age, and before he was eight, had composed several masses, and a concerto for the piano. When he was eighteen, he had composed five masses, twenty-four other works for church and theatre, and many instrumental pieces. In 1787 he removed to Turin where he resided for nine years and in 1796 he accompanied the Duchess Gherardini to Venice, and remained in that city until 1799. He was living in Paris in 1810 in the service of the Empress Marie Louise, and he remained there till the fall of the Empire, when he returned to his native town. Asioli, is the author of many theoretical treatises on music, which are published by Ricordi, Milan, and also a *Trio for mandolin, violin and bass*; a *Duo for two voices with guitar accompaniment*, published by Ricordi, Milan, and two methods for the guitar—a *Short method*, published by Ricordi—and a more comprehensive work published by B. Girard & Co., of Naples. This latter work contained a diagram of the instrument and airs arranged for guitar solo.

BAILLON, Pierre Joseph, a French musician, who lived in Paris towards the end of the eighteenth century. He was a guitar virtuoso, composer and musician in the service of the Duke of Aiguillon, and is the author of a tutor for his instrument, entitled: *New method for the guitar, on the systems of the better authors, containing the clearest and the easiest method for learning to accompany the voice, and to succeed in playing everything that is suitable for the instrument*. This volume was published quarto size in Paris, but did not attain popularity. The author was also the director of a music journal, entitled: *La muse lyrique*, from the years 1772 to 1784. This periodical contained numerous compositions and arrangements of Baillon, consisting principally of songs with accompaniment of guitar.

Baillot, Pierie Maria Francois de Sales, born Passy, October 1, 1771, and died September 15, 1842. He was a very popular French violin virtuoso whose playing was distinguished by power

and grace, elegant bowing and grandeur of tone. He studied the violin under an Italian, Polidori, and also afterwards in Rome under a violinist, a pupil of Nardini. Baillot spent many years in Corsica and Italy, and for some time was private secretary to a nobleman in the south of France; but in 1791 he returned to Paris where he was appointed a professor in the newly organised Conservatoire. Grove says he was the last representative of the great classical Paris school of violin playing, as after him the influence of Paganini's style became paramount in France. He is the author of several violin concertos, airs with variations, duos, etc., and there are also published two of his works with guitar. Op. 33, *Air tantis* for violin with violin trio or guitar accompaniment issued by André, Offenbach; and *La Romanesca* an air of the sixteenth century composed originally for viole d'amour with accompaniment of guitar and string quartet, which Baillot transcribed for violin with guitar and string quartet, published by Richault, Paris.

Barco, Va, an Italian guitarist, who lived in Vienna for several years during the eighteenth century, and there published solos and duos for the guitar. Some of his compositions are of unusual merit. He also toured Europe as a guitar virtuoso, residing for some time in Paris, and later in Rheims, France, where he wrote several other compositions. Op. 1, *Rondo for two guitars*, published by Artaria, Vienna, and Richault, Paris; Op. 2, *Brilliant caprice for two guitars*, published by Weigl, Vienna; Op. 3, *Twelve exercises for two guitars*, published by Bermann, Vienna; Op. 4, *Twelve dances for two guitars*, published by Diabelli, Vienna.

Bathioli, or Barthioli, Francois, an Italian guitarist, living at the commencement of the nineteenth century in Vienna, where he published many of his compositions. He had removed to Venice previous to 1830, for in that year he died in this city. His compositions for the guitar, and his romances with guitar accompaniment were very popular in his day, and he is the author of an excellent method for the guitar, which also includes introductory instruction in singing, and songs with guitar accompaniment. This volume was originally published in German, but a French edition has been translated by the guitarist, Josef Fahrbach, and published by Cranz, of Hamburg and Leipzig. An Italian edition was also published at the same time, arranged by the author. Bathioli augmented this method by a volume of twenty-four studies for guitar, which was also published by Cranz, while Diabelli, of Vienna, issued two volumes of theoretical music, and also a *Method for the flageolet*, by Bathioli. The following are among his best known compositions: Op. 3, *Concerto for guitar with string quartet*; Op. 4, *Twelve waltzes and coda for one or two guitars*; Op. 5, *Grand variations on the German melody, "An Alexis send ich dich" for flute and guitar*; Op. 6, *Potpourri for flute, alto and guitar*; Op. 7, *Hunting rondo for guitar solo*; Op. 8, *Grand variations in A for*

guitar solo ; Op. 9, *Potpourri for two guitars*, all published by Diabelli, Vienna.

There was a Bertoli, Alex., a professor of the guitar living in London at the same period, who was the author of a *Complete method for the guitar* (Carulli's simplified) ; and *Forty-four progressive lessons* which were published by Wybrow, London ; also *Select airs for guitar solo* ; *New Tyrolese air* for piano and guitar with Italian words ; *Six French romances* with guitar accompaniment ; and *Three Italian songs* with guitar accompaniment, all of which were published by Chappell, London.

Baumbach, Frederick August, a guitarist, mandolinist and orchestral conductor, was born in Germany in 1753 and died in Leipzig, November 30, 1813. His musical education was thorough and his progress most rapid, for in 1778, at the age of twenty-five, he was conductor of the Hamburg opera orchestra and in 1782 he was appointed musical director of the theatre, Riga. He occupied this position for seven years, until 1789, at which date he resigned his conductorship to reside in Leipzig as musical composer, author and critic. Baumbach excelled as a player on the piano, guitar and mandolin ; but he is known more through his compositions and writings than his performances. His published compositions, which include sonatas for the pianoforte, instrumental trios, concertos, violin duos, songs with piano and guitar accompaniments and studies and solos for the guitar are all characterized by their noble and profound nature. His first publications appeared in 1790, and were six sonatas for the piano, being published in Gotha. The latter part of his life he devoted almost solely to writing musical articles and criticisms. He is the author of those interesting articles in the "Kurz gefasstes Handwörterbuch über die schönen Künste," which appeared in 1794. Baumbach's guitar compositions are the following, *Sixteen studies as preludes, in all the major and minor keys* ; *Twenty-four progressive pieces* ; *Two airs and two romances as guitar solos* ; *Six romances with variations for guitar solo* ; *Russian air with variations* ; and a *Rondo for guitar solo*. The above were all published in Leipzig by Peters, Hofmeister and the Musical Industrial Agency. Like his musical compositions, the writings and criticisms of Baumbach are characteristic of a man of scholarly and refined taste and great literary attainments.

Bayer, Anton, born in Bohemia, 1785, was a dramatic composer, skilful guitarist, flautist, and vocalist, who has written much for the flute and guitar. Although destined by his parents for the profession of the law, he was by nature a musical genius, and in his youth, this so asserted itself, that his parents placed him under the best obtainable music teachers. At a later date, he continued his musical studies in Vienna, under the celebrated Abbe Vogler, maintaining himself by giving instruction in singing and on the guitar. His most celebrated pupil was the famous vocalist Henriette Sontag.



EDWARD BAYER.

Bayer was her first music teacher, and he gave her vocal instruction until she was fifteen years of age. In 1815, Bayer was employed for some considerable time as first flute in the Prague theatre, under C. M. von Weber, with whom he was on most intimate terms, both having studied under the Abbe Vogler in Vienna. Whether Bayer was a member of that merry musical party of the Abbe's pupils of which Weber and Gansbacher were the leading spirits, it is not known, but it is significant that he, too, was another of the Abbe's pupils who played and composed for the guitar, and who sang to his own guitar accompaniment. The most successful of Bayer's operas were *Der Tausendsassa* and *Frau Ahndl*. His compositions for the guitar and his songs with guitar accompaniment were exceedingly popular during his life-time, and they include many transcriptions and arrangements. His own compositions are principally of a light character, and under his name we find many duos for flute and guitar, and violin and guitar. *Three romances for voice and guitar*, were published by Schott, Mayence; Op. 8, *Twelve waltzes for two flutes*, and many arrangements for guitar, published by Hoffman, Prague.

Bayer, Edward, a well known German guitar and zither virtuoso and composer for these instruments, was born March 20, 1822, in Augsburg, Bavaria, and died in Hamburg, 1908. He was the son of a magistrate's clerk in Augsburg and when he was six years of age Bayer had the misfortune to lose his father. His musical genius showed itself very early and as he was endowed with a rich soprano voice his services were in constant requisition, being one of the principal vocalists in the church choir. Young Bayer, too, was a most accurate and fluent reader of music, and at this period during his teens he commenced the study of the guitar. In this uneventful way he passed his boyhood, and at the age of fifteen he was apprenticed as a draughtsman and engraver to a large firm in his native city. For six years he was engaged in this occupation, but during his leisure moments he devoted himself entirely to the continued study of the guitar. As a proof of his ability and the estimation with which he was regarded by those who knew him, it is interesting to record the fact that the foreman of the works where young Bayer was employed took lessons on the guitar from the lad and also became an enthusiastic guitarist. Bayer's whole ambition was to become really proficient on his instrument and he spared nothing that would accomplish his purpose. Such persistent determination and ability could not long pass unnoticed, and we find that a certain municipal official in Augsburg by the name of Schmözl, who was an eminent performer on the guitar, recognised in the lad the possibilities of a rare artist and he generously undertook to direct and encourage his studies. The methods of Sor, Giuliani, Legnani and Mertz, he placed at his disposal and these were all thoroughly studied till at length the young artist made his first public appearance as a guitar soloist in

his native city. The reception he received was most encouraging and now his spare time was not sufficient to meet the demands of his pupils. Bayer therefore quitted the workshop for the more congenial occupation of teaching, and devoting himself entirely to playing. He said that he was then a happy man engrossed in his own unhindered study of music and imparting his knowledge to earnest students.

In 1848 with Loe, one of his talented pupils, he undertook a concert tour. They were both young and inexperienced; but youth and enthusiasm saw no failure and gave them undaunted courage. Without experience, without recommendations or introductions they travelled and met with no success. They were on the point of returning home when a fortunate stroke altered the whole circumstances. Having to pass through Darmstadt on their journey they were quite unexpectedly commanded to play before the court and they received genuine and hearty applause from the Hereditary Grand Duke and Duchess, the latter being a daughter of King Ludwig of Bavaria. Being now provided with weighty recommendations they left the town which had provided them with such a pleasant surprise and from this time their success was assured. One court after another commanded their performance and musicians of renown as Lachner, Franz Abt, Reissiger and others paid homage to their genius and supplied them with eulogistic testimonials. Having now been absent from his native city for some time Bayer made a visit there, but was soon again anxious to travel. Now he went alone and upon this occasion he travelled through Holland and Belgium performing at all the important German cities on his route, where the most celebrated musicians were delighted to associate themselves with his concerts. In Dresden he played in the Royal Court Theatre, in Leipzig in the Music Society's Hall, Euterpe, and gained at both places great applause and honour. His experiences were very varied, for in Wilbad when he arrived at the concert hall he found to his consternation that his instrument had been broken during the journey by coach; upon another occasion when an aristocratic audience was waiting for his performance and he was striking the first chords, the bridge of his guitar suddenly flew off and with it all the strings. The damp atmosphere had affected the glue; but in the future he was particular to take his guitar inside the coach with him and leave his trunk with his clothes and possessions fastened on the outside. Imagine his surprise on arrival at his destination to find these had been cut away during the journey, and he lost everything with the exception of his testimonials and recommendations which were discovered upon the roadside by the police, saturated by rain. A concert given at Pymont, however, the same day made good his loss.

Bayer's tour had extended for a period of two years when he arrived in Hamburg. In this city he met the young lady who afterwards became his wife, and being offered the position of musical adviser to the publishing firm of Nieymeyer senior he accepted, and settled in Hamburg for the remainder of his life. Through the advice

of Niemeyer, Bayer took up the zither and in a short time he was passionately fond of this instrument too ; but he never neglected his guitar. His first composition for the zither brought him into communication and friendship with the most celebrated players and composers for this instrument and also with the music publisher P. Hoenes, of Trier, who from this time issued all the works of Bayer. One of his most celebrated pupils on the guitar was Otto Hammerer, who, when he attained manhood did much for the encouragement of the guitar, and was one of the founders of the International League of Guitarists of Germany. Bayer is held in the highest estimation as a composer by his countrymen, but he is practically unknown out of Germany. He is the author of numerous pieces for the guitar and also the zither. Bayer also published much under the pseudonym of A. Caroli. Op. 1, *Collection of pieces for guitar solo* ; Op. 23, *Souvenir d'Ems for two guitars*, both published by Niemeyer, Hamburg ; Op. 19, *Operatic arrangements for guitar solo* ; Op. 20, *Petite fantasia* for guitar, published by Schuberth & Co., Leipzig ; Op. 37, *Six landler for two guitars*, André, Offenbach ; several collections of songs with guitar accompaniment ; a guitar method, published by Böhm, Augsburg ; numerous compositions for the zither, and a method for this instrument, in three parts, which is also published in the English and French languages.

Beethoven, Ludwig van, born in Bonn, most probably December 16, 1770, and died in Vienna, December 26, 1826. Particulars of the life of this immortal genius are of such common knowledge that it is unnecessary to repeat them, and only his associations with the mandolin, mandolinists, and his compositions for this instrument will be noticed ; facts, which up to the present have received but scanty recognition from his numerous biographers. During the ten years (1790-1800) when he was between twenty and thirty years of age, Beethoven was closely associated and brought in daily contact with several mandolin players of ability and one of his sincerest friends at this time was a mandolin virtuoso. In the year 1792 he visited Vienna for the second time and one of his first patrons in this city was Prince Lichnowsky, who granted him an annuity of six hundred florins, to be paid during any period that Beethoven was out of constant employment. This prince it was who took him in 1796 to Prague where he was introduced in the family of Count Clam Gallas, who was an enthusiastic amateur musician. At this time the mandolin was highly esteemed and enjoying universal favour from the musical public, particularly in Prague this was the case, for nine years previously Mozart had produced in this city his opera *Don Giovanni* and this work had created a profound and lasting impression. The hero of the opera, Don Giovanni, accompanied one of his amorous serenades with his mandolin, and Mozart had introduced the instrument with felicitous and masterly effect in the score. The mandolin was now the favoured instrument of the aristocracy and fashionable society, and it may be mentioned that even the conductor

of the Italian opera in Prague, Kucharz, was esteemed and recognised as a mandolinist of the first rank, when Beethoven visited Prague. Count Clam Gallas, in whose family Beethoven was introduced in this city, was an excellent pianist and did all in his power to further musical art by arranging and giving musical evenings, and he it was who founded the Prague Conservatoire of Music. His wife, who, previous to her marriage was Mlle. Clary, was also an amateur musician, being a skilful performer on the mandolin, a pupil of Kucharz, and it is evident from the large collection of music—both printed and manuscript—for the mandolin and guitar in the family possession, that the countess must have taken more than ordinary interest in these two instruments. During one of their musical evenings Beethoven dedicated to the countess the still popular concert aria *Ali perfido spergiura*, Op. 65, as the original manuscript in the master's handwriting testifies. On the first page is the inscription, "Une grande scene en musique par L. von Beethoven á Prague 1796," and on the third page "Recitativa e aria composta e dedicata alla Signora Contessa di Clari di L. von Beethoven." Beethoven also wrote and dedicated compositions for the mandolin with cembalo (piano) accompaniment to the countess during the same period, and a sketch of one of these manuscripts in Beethoven's writing has been discovered during the last three or four years in the library of Count Franz Clam Gallas, by Dr. Chitz, of Dresden. This composition, an *Andante with variations for mandolin and cembalo* (or piano), bears the dedication to Mlle. de Clery with Beethoven's signature and this interesting manuscript is at present in Dresden, not having yet been printed.

During part of the same ten years (1790-1800) of Beethoven's life, the master lived on the most intimate terms and sincerest friendship with Wenzel Krumpholz, a mandolin virtuoso of Vienna. Krumpholz was in 1796 employed as one of the first violins in the Court opera and he has been immortalized by his intimacy and friendship with Beethoven. The two were exceedingly fond of each other, Krumpholz being devoted to him, though Beethoven was accustomed to address him in play as "mein Narr" (my fool). According to Ries, Krumpholz gave Beethoven some instruction on the violin while he was in Vienna and it appears evident from Beethoven's compositions for the mandolin, that he must have had instruction on this instrument too, at some period, for his works for the mandolin, display a thorough and practical knowledge of the finger-board and the technicalities peculiar to the instrument. What would be more probable than that his intimate friend, Krumpholz, a recognised mandolin virtuoso would at some time initiate him in the charming and subtle effects characteristic of the instrument? Beethoven, himself, possessed a mandolin and a photograph of his instrument, suspending by a ribbon on the wall near the side of his last grand piano, was published some twenty or thirty years ago in Bonn, his native city, by Emil Koch. By the courtesy of Richard Harrison,



BEETHOVEN'S MANDOLIN.

Esq., of Brighton, we are able to reproduce an illustration of this instrument from the original photograph in his possession. The instrument is a Milanese mandolin, and there is good reason to believe that this was the type played by Beethoven and his friend Krumpholz, and for which the master wrote his mandolin compositions.

The mandolinist, Krumpholz, was one of the first to recognise Beethoven's genius, and he inspired others with his own enthusiasm. Czerny mentions this in his autobiography, where he speaks of Krumpholz as an old man—he was but fifty—and Czerny also states that he it was who introduced Krumpholz to Beethoven. The two friends spent much time together in Vienna, and Thayer, (vol. ii. 49) states that Beethoven wrote a composition for the mandolin and piano for his friend Krumpholz, and this fact is also mentioned by Artaria in his *Autographische Skizze*. Whether the *Sonatine* for mandolin and piano reproduced on page thirty-one, and which was composed by Beethoven in 1795, is the work referred to by Thayer and Artaria, cannot now be said, but it has been suggested. The original autograph of this composition is to be found in Beethoven's sketch book preserved in the manuscript department of the British Museum, London, (additional manuscripts No. 29,801). This sonatine is now published by Breitkopf and Härtel, London, and although entitled on the original manuscript *Sonatina per il mandolino composta da L. v. Beethoven* is only in one movement; but it is interesting to note that the phrase in C major, which commences the trio of the *Sonatine* is exactly the same as the composer afterwards used in the Allegretto of his Op. 14, No. 1. Breitkopf and Härtel, also publish Beethoven's *Adagio* for mandolin and piano, and it is evident that not one of his mandolin compositions was published during his lifetime. The autograph copy of the *Adagio* which is reproduced on page twenty-eight, is in the Royal Library of Berlin, and this composition gives ample proof that Beethoven was fully acquainted with the peculiarities and characteristics of the instrument and its fingering. In order to produce the desired effects, it is certain that these staccato and arpeggio passages—the latter commencing at the fifty-first bar—could only have been written by one, not only thoroughly conversant with the fingerboard, but also the mechanism of the plectrum and the right hand.

The type of mandolin had been certainly improved by this date and its compass extended, for we find in this *Adagio* a passage ascending to F in the fifth position, whereas only a few years previous, the extent of the compass was to D in the third position. It has been frequently stated that there was in existence a *Sonatine* for the mandolin under Op. 33, but no trace of this work can be found. To Professor Mandyczewski, of the Vienna Academy of Music, belongs the merit of bringing these two unknown mandolin compositions—the *Sonatine* and *Adagio*—to light, for in 1888 he

published these two works in the supplementary volume of Beethoven's works, issued by Breitkopf and Härtel. Beethoven died during the evening of December 26, and his funeral, an imposing and impressive ceremony, was attended by a vast concourse of people. Hummel, Gänsbacher and Schubert—all guitarists—took active part in these last rites, the former musician placing three laurel wreaths on the coffin before it was finally covered. Beethoven lies in the Währinger cemetery, Vienna, and three paces off, rest the remains of his admirer, the immortal Schubert.

ADAGIO.

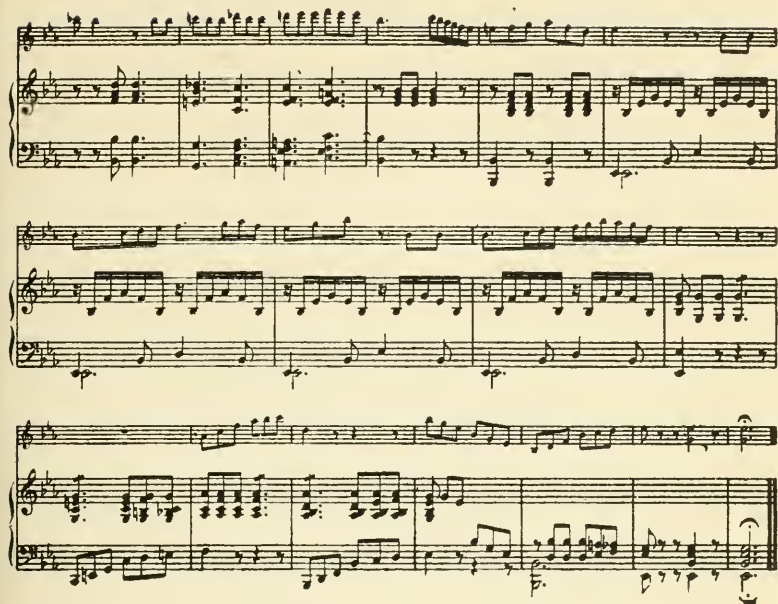
FOR THE MANDOLIN, COMPOSED BY
L. VAN BEETHOVEN.

Adagio.

Musical score for Mandolin and Cembalo, titled "Adagio." The score is written for Mandolin (treble clef) and Cembalo (grand staff). The key signature is B-flat major (two flats). The tempo is marked "Adagio." The score consists of four systems of music, each with a Mandolin part and a Cembalo part. The Cembalo part is written in a grand staff (treble and bass clefs). The Mandolin part is written in a single treble clef staff. The music is in 4/4 time. The score is arranged in a system of four systems, each with a Mandolin part and a Cembalo part. The Mandolin part is written in a single treble clef staff. The Cembalo part is written in a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo is marked "Adagio." The score is arranged in a system of four systems, each with a Mandolin part and a Cembalo part.

This page contains six systems of musical notation, each consisting of a treble staff and a bass staff. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, chords, and rests. The first system shows a melodic line in the treble and a supporting bass line. The second system continues the melody with some grace notes. The third system features a more complex bass line with many chords. The fourth system has a melodic line with many beamed eighth notes. The fifth system shows a melodic line with many beamed eighth notes and a bass line with many chords. The sixth system continues the melodic line with many beamed eighth notes and a bass line with many chords.



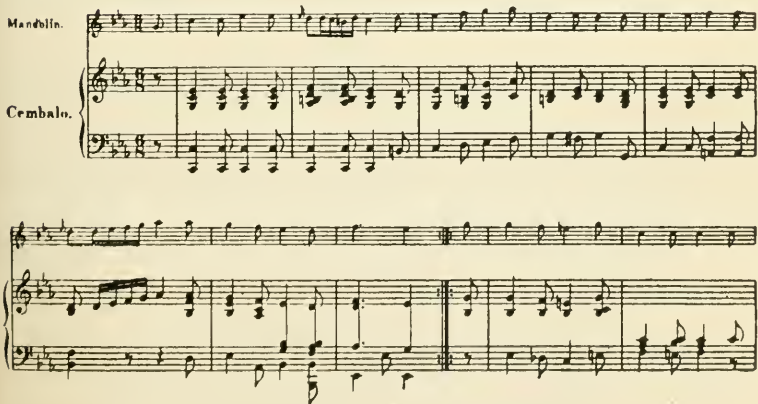


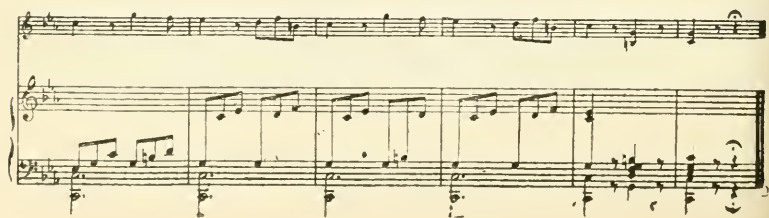
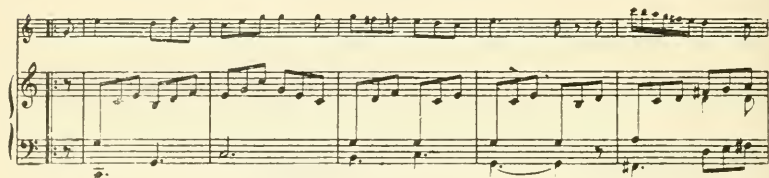
SONATINE.

FOR THE MANDOLIN, COMPOSED BY

L. VAN BEETHOVEN IN 1795.

Adagio.







Giuseppe Bellegli

GIUSEPPE BELLENGHI.

Bellenghi, Giuseppe, born Faenza, near Bologna, Italy, in 1847, died suddenly on the evening of October 17, 1902, in Florence. He was a talented violoncellist and composer, and a devoted champion of the mandolin. Bellenghi was born in very humble circumstances, but richly endowed by nature with an aptitude and love of music, which asserted itself very early in life. He contrived to study the piano when a lad under the best available local talent, but it was not long before he became attracted to the violoncello, to which instrument he devoted much time and attention under several well-known Italian masters, principally, however, Teodulo and Jefte Sbolci. He settled in Florence, and obtained fame as a virtuoso on this instrument, and appeared frequently as soloist at many of the important concerts of Florence and Bologna, and for a period was employed as first violoncellist in the theatres. He also taught this instrument, and his pupils were numerous, the most talented being the Italian 'cellist, Elvira Paoli. At about this time, he became enamoured of the mandolin, and he immediately placed his artistic career and future life to the welfare and popularization of this instrument. The mandolin was now being adopted as the favourite instrument of the aristocracy and nobility; and passionately fond of the instrument, he prophesied universal popularity for it and its music. Bellenghi's business ideas were as keen as his musical ability, and having made an exhaustive study of the mandolin and its existing music, he commenced about 1870 to teach the instrument. His whole time was fully occupied with the mandolin alone, his pupils were both numerous and wealthy, including members of the Royal family and titled nobility. Bellenghi appeared at many concerts as mandolinist with the assistance of his pupils and other celebrated musicians during the years 1880-1900, and he organised many other concerts in Florence and Bologna, at which the celebrated mandolinists, Riccardo Rovinazzi, Silvestri, and Caroline Grimaldi took part. The scarcity of suitable music for the mandolin caused Bellenghi to write many light selections which were published by Ricordi, Milan, and realizing a great demand for these publications, he commenced in 1882 to issue his own works. In a very short time, he also published compositions of other mandolinists, and he thus laid the foundations of the well-known music publishing house of Forlivesi & Co., Florence, which at the time of his decease, had issued more than seven thousand musical compositions of various authors. His concert performances were invariably patronised by Royalty, and the elite of society, and upon more than one occasion he was invited to London by his wealthy pupils to continue their study of the mandolin under him.

The following notice concerning his decease, appeared in the *Musical Gazette*, of Milan, September, 1902: "A note of mournful grief. At only fifty years of age, without warning—most suddenly—death has robbed us of the esteemed musician, Giuseppe Bellenghi. A Romagnolo by birth and instinct, he came to Florence when a

young man, and from the moment he entered the city, he decided to make it his permanent abode. Unknown at first, by his natural genius, affability, and gentlemanly manner, he very rapidly won a good name. He was richly favoured with nature's artistic gifts, and moreover, endowed with prodigious industry and perseverance. He devoted his life and talents unreservedly to the violoncello and mandolin, and wrote for these instruments, most praiseworthy orchestral compositions, the best of their kind. A fruitful and spontaneous musical writer, he saw the success and popularity of his labours, traverse, as it were the whole world. The firm of Ricordi has published a great number of his arrangements for mandolin and guitar, and these works remain without fear of rivals. Bellenghi, founded the business of a musical instrument merchant and publisher in Florence, known as Forlivesi & Co.—which was his wife's name previous to marriage—and by his judicious management it has flourished to its present importance. Death has cut him off in the midst of his prosperity. Inexorable, cruel destiny! Robbed of my true friend, I pour out unavailing tears of grief and melancholy," G. Gabardi.

The music publishing business is now conducted by his son, Renato Bellenghi. Bellenghi's compositions were very numerous, and he published many lighter works under the name of G. B. Pirani. He is the author of a comprehensive *Method for the mandolin* in three parts, which is published in four languages, French, English, Italian and German. This work was awarded the first prize at the Musical Exhibition and Contest of Genoa, in 1892, held under the presidency of the violin virtuoso, Camillo Sivori. He also wrote a series of daily exercises for the mandolin, entitled: *La ginnastica del mandolino*, with the object of strengthening the fourth finger, and a volume of *Ascending and descending major and minor scales in all positions for the mandolin*; *Six duos for two mandolins*; and a *Theoretical treatise on the rudiments of music*. Bellenghi was the first to write and publish a method for the modern lute, and under the nom-de-plume of G. B. Pirani, we find methods for mandola and guitar. The most popular of his compositions were the waltzes *Profumi Orientali* and *Renato*, both of which rapidly passed many editions, and the latter was at its time of publication, the foremost composition for mandolin band. *Profumi Orientali* was also arranged by its author as a song with French, Italian, and English words. He wrote many light pieces for piano solo and two pianos, songs with piano or guitar accompaniments, about seventy various arrangements and original compositions for mandolin band, about fifty similar for guitar solo, and a set of *Variations for the mandolin* with accompaniment of piano or guitar on Paganini's variations on the *Carnival of Venice*. This work alone, places Bellenghi in the foremost rank as a mandolin virtuoso and thorough artist on the instrument, who enlarged its scope and extended its musical possibilities, as nothing of so advanced a nature for the

mandolin had been published hitherto. The variations are dedicated by Bellenghi to the memory of the blind mandolin virtuoso, A. Fridzeri. Bellenghi, as the firm of Forlivesi & Co., also published several of the compositions of the celebrated mandolinist, Carlo Munier.

Beniezki, S. (Knight), a skilful performer on the guitar and the inventor of the harpolyre, or harp-guitar, and also of a double-bass guitar, which he named the aclipolyra. He undertook a concert tour during the years 1842 and 1843 with the object of drawing the attention of musicians and others to his new instruments. He gave concerts upon both these instruments in Paris, Vienna, and Munich, but he only succeeded in arousing curiosity, for in a short time his inventions had passed into oblivion as so many others of a like nature have done. He was living as late as 1850.

Benzon, Seigfried, a German musician, who was born in North Schleswig, in 1793. When a youth, he studied the guitar and violin, and in the year 1817, when twenty-four years of age, he was appointed Kapellmeister at the Stadttheatre in Mayence, and remained in that position until 1820. He was a skilful guitarist and violinist, and is the author of solos for the guitar, also duos, quartets, etc., for violin, flute, oboe, guitar and piano. In 1820, he removed to Cassel, Hanover, but three years later sailed from Bremen for South Africa, after which nothing more was heard of him. His principal compositions for the guitar are Op. 4, *Potpourri for flute and guitar*, published by Schott, Mayence; Op. 7, *Variations for guitar with accompaniment of string quartet*, André Offenbach; Op. 12, *Polonaise for flute and guitar*, the same work being also arranged for flute and piano; *Potpourri for flute and guitar*, Nagel, Hanover; *Polonaise for solo voice with guitar and flute, or piano and flute accompaniments*; *Polonaise, "Hört mich ihr Frauen an," for voice with guitar and flute*; and many other compositions for violin, flute, and oboe, and songs with piano accompaniment.

Berard, Jean Batiste, a French guitarist and vocalist, was born 1710, and died 1785. He commenced his public musical career in the year 1733, as tenor in the Paris Opera, but he received his discharge the following Easter, that being the end of the opera season. In September, he joined an Italian comedy, and was more successful, for he remained with this company until 1736, and won fame, after which he was invited back to the Opera. Berard was assigned a part in *Les Indes galantes*, by Rameau, but he again failed, and the manager was compelled to give his rôle to another. Berard, however, was a good musician and astonished the public by his skill on the guitar. After leaving the stage in 1736, he established himself in Paris as a professor of the guitar and singing. In 1772, he became acquainted with Madam Pompadour through whose influence he received the decoration of the "The Order of

Christ." Berard is the author among other works for the guitar of a *Potpourri for violin and guitar*, published by Richault, Paris.

Berggreen. Andreas Peter, born in Copenhagen, Denmark, March 2, 1801, and died there November 9, 1880, aged 79. He was one of the most popular of Danish song-writers, his vocal compositions being of national repute. His first instrument was the guitar, and he studied this and harmony previous to his fourteenth year, for at that age he began to compose. Though destined by his parents for the law, his strong love of music led him to devote himself entirely to this art. He continued the study of the guitar and composition, and published numerous vocal works with guitar accompaniment and also pieces for guitar alone. In fact, all his early compositions were originally published with guitar accompaniments, and it was not until a later period that they appeared with piano. He studied the piano and organ a few years later, and in 1829, he composed the music to Ohenschläger's *Bridal Cantata*. His first opera, *The picture and the bust*, was performed April 9, 1832, and he wrote many other large works; but he is known to fame by his songs. He wrote eleven volumes of national songs, and thirteen volumes of school songs, and his church music and collection of psalm tunes which appeared in 1853, have been adopted in the churches throughout Denmark. In 1838, he became organist of Trinity Church, Copenhagen, and his church compositions owe part of their success to this fact. In 1843, Berggreen was appointed professor of singing in the Metropolitan School, and in 1859, inspector of singing in the public schools. He was the teacher of the famous Danish composer, Niels Gade, who was also a guitarist. For a short time he was editor of the musical journal, *Music Tidings*, which is now extinct, and he also wrote the biography of his countryman, the musician Weyse, in 1875. Berggreen has written guitar solos, variations, etc., and collections of songs with guitar accompaniments which appeared in his native land.

Berlioz, Hector, born December 11, 1803, at La Côte, Saint André, near Grenoble, France, died March 8, 1869. In addition to being one of the most remarkable musicians the world has known, he was a master of the guitar and a keen admirer of its dreamy, melancholy tone. It was the only instrument he was practically proficient on, and the only musical instrument that accompanied him in all his travels. For some years he obtained a precarious existence in Paris by teaching the guitar, and he has composed variations for solo guitar, which were published by Aulagnier, Paris, and he also uses the instrument in the score of his opera, *Benvenuto Cellini*, the first representation of which was given in September, 1838.

Berlioz's father was a physician of local esteem, and it was his desire that his son should adopt the same profession, but fate



HECTOR BERLIOZ.

decreed otherwise. His first associations with music are described in his autobiography, from which the following is culled: "Rummaging one day in a drawer, I unearthed a flageolet on which I at once tried to pick out *Malbrook*; driven nearly mad by my squeaks, my father begged me to leave him in peace until he had time to teach me the proper fingering of the melodious instrument, and the right notes of the martial song I had pitched on. At the end of two days I was able to regale the family with my noble tune. My father next taught me to read music, explaining the signs thoroughly, and soon after he gave me a flute. At this I worked so hard that in seven or eight months I could play quite fairly." At this time Berlioz received lessons in singing and the flute from a teacher named Imbert. "I improved fast, for I had two lessons a day, having also a pretty soprano voice, I soon developed into a pleasant singer, and was able to play Drouet's most intricate flute concertos. Imbert's place was soon after taken by a man of far higher standing named Dorant. He played almost every instrument, but he excelled in clarinet, 'cello, violin and guitar. My elder sister—who had not a scrap of musical instinct, and could never read the simplest song, although she had a charming voice and was fond of music—learnt the guitar with Dorant, and, of course, I must needs share her lessons. But ere long our master, who was both honest and original, said bluntly to my father: 'Monsieur, I must stop your son's guitar lessons.' 'But why?' 'Is he rude to you or so lazy that you can do nothing with him?' 'Certainly not, only it is simply absurd for me to pretend to teach anyone who knows as much as I do myself.' So behold me! Past master of those three noble instruments, flageolet, flute and guitar. I never was good at other instruments. My father would never let me learn the piano, if he had, no doubt I should have joined the noble army of piano thumpers, just like forty thousand others." When young Berlioz was eighteen years of age, he was sent to Paris to study for the medical profession, but it was a loathsome and irritating occupation, although for some time he strove to become reconciled to it to please his parents. His passion for music finally dominated, and he thereupon lost the maintenance allowance of his father, and was thrown upon his own resources, during which time he taught and wrote for the guitar, his income being so precarious that he was compelled to live on the humblest and cheapest fare. Quoting again from his autobiography, he says:—"Her (Maria Moke) interest in me was aroused by Hillier's account of my mental sufferings and—so fate willed—we were thrown much together at a boarding school where we both gave lessons, she on the piano—I on the guitar. Odd though it be, I still figure in the prospectus of Madame d'Aubré as professor of that noble instrument." In 1830, Berlioz gained at the Paris Conservatoire, the Prix de Rome, to which is attached a government pension, supporting the holder for three years in Rome. Here, he became associated with Mendelssohn

among the other students. His time in the evenings was spent with musical companions in the garden portico, "where my bad guitar and worse voice were in great request, and where we sang *Freyschütz*, *Oberon*, *Iphigenia*, or *Don Giovanni*, for to the credit of my mess-mates, be it spoken, their musical taste was far from low. My usual remedy for spleen was a trip to Subiaco, which seemed to put new life into me. An old grey suit, a straw hat, a guitar, a gun and six piastres were all my stock in trade. Thus, I wandered, shooting or singing, careless where I might pass the night. Sometimes—a glorious landscape spread before me. I chanted, to the guitar accompaniment, long remembered verses of the *Ænid*, the death of Pallas, the despair of Evander, the sad end of Amata and the death of Lavinia's noble lover, and worked myself up into an incredible pitch of excitement that ended in floods of tears." Speaking of a friendly villager, he says:—"I first won his affection by helping to serenade his mistress, and by singing a duet with him to that untameable young person." "In Rome, often worn out and thoroughly out of sorts I would hunt him (Mendelssohn) out. With perfect good humour, seeing my pitiable state—he would lay aside his pen, and with his extraordinary facility in remembering intricate scores, would play whatever I chose to name—he properly and soberly seated at the piano, I curled up in a snappy bunch on his sofa. He liked me, with my wearied voice to murmur out my setting (with guitar) of Moore's melodies. He always had a certain amount of commendation for my—little songs!" Berlioz and his guitar were inseparable, and many years after when he was settled in Paris, and his everyday journalistic occupation had proved exceptionally irksome, and he was deeply dejected, he writes:—"I strode up and down, my brain on fire. I gazed at the setting sun, the neighbouring gardens, the heights of Montmartre—my thoughts a thousand miles away—then as I turned, I flew into the wildest rage. My unoffending guitar leant against the wall. I kicked it to bits; my pistols stared at me from the wall with big round eyes. I gazed back, then, tearing my hair, burst into burning tears. That soothed me somewhat, I turned those staring pistols face to the wall and picked up my poor guitar, which gave forth a plaintive wail."

Berlioz is the author of the standard treatise on *Instrumentation and Orchestration*, and in this work he devotes five pages to the guitar and mandolin. He states:—"It is almost impossible to write well for the guitar without being a player on the instrument. It shall be our endeavour, notwithstanding, to point out the proper method of writing simple accompaniments for it, its melancholy and dreamy character might more frequently be made available; it has a real charm of its own, and there would be no impossibility in writing for it so that this should be made manifest." "The guitar is suitable to carry out even solely, more or less complicated many voiced pieces, whose charm principally consists when they are given by real virtuosi." "A number of virtuosi have cultivated the guitar,

and cultivate it even to-day as a solo instrument, and know how to produce pleasing as well as original movements." In the chapter on the mandolin, he deplores the fact that "the instrument has almost fallen into disuetude (1856); for its quality of tone has something appealing and original about it." He draws attention to Mozart as having penned such a melodious accompaniment in the second act of *Don Giovanni* and states: "Mozart quite well knew what he was about in choosing the mandolin for accompanying the amorous lay of his hero." After hearing the guitar virtuoso, Zani de Ferranti, Berlioz expressed himself as follows in the *Journal des Debats*:—"Permit us to still speak to you with all sorts of praises, and even with true astonishment at seeing a true master of his art, lord of a spot in the musical domain. We have just heard Zani de Ferranti, the last but the first of guitarists. Truly, it is impossible to imagine the effects which he produces on this instrument, so limited and so difficult. To Paganini's mechanism, Zani de Ferranti joins sensibility and an art to sing, which, so far as we know, was not possessed heretofore. Under his fingers the guitar dreams and cries. It would seem that, nearing its end, it implored life. The poor orphan of the lute and mandolin seems to say: 'Listen, how I sing the beautiful melodies of *Oberon*—the king of genius; how I know the accent and deceit of timid love; how my voice can unite itself to the voice of mysterious tenderness; the lute is dead, do not let me in turn die also.' One could pass nights in listening to Zani de Ferranti, he rocks you, he magnetises you, and one experiences a kind of painful shock when the last chord of his poor protégé strains itself, giving vent to its grief—a mosaic silence succeeds. We should also add that he writes excellent music for the guitar, and that the charm of his compositions contributes a good share to the prestige which it exerts upon its hearers." We are able to reproduce an illustration from a photograph specially taken for this work, by courtesy of the Director of the National Conservatoire of Music, Paris, of the guitar of Berlioz, which is preserved in the museum of this institution, and of which Berlioz was for a period curator. This excellent guitar was made by Grobert, of Mirecourt (1794-1869), and is a typical full-sized French instrument of rose-wood, the table being unvarnished and inlaid with bands of ebony and ivory purfling. It has a peg-head, and this interesting relic bears on its table the autographs of its famous owners, Nicolo Paganini and Hector Berlioz. These signatures were written in ink on the bare wood, parallel to each other at the ends of the bridge. The autograph of Paganini is now partially obliterated and faded—perhaps caused by some unsuccessful attempt at preservation by chemical means, the wood underneath being much darker in colour—it is even noticeable in the illustration by the dark patch on the left. This historical guitar was lent to Paganini by J. B. Vuillaume, the violin maker, during the second visit to Paris of the illustrious violinist, and after its return, Vuillaume very generously

presented the instrument to Berlioz, whom he knew to be an enthusiastic admirer, not only of the guitar, but also of the brilliant genius of its previous player. Berlioz added his autograph, and bequeathed the guitar to the Museum of the National Conservatoire of Music, Paris, during his period as curator. In the words of Grove: "Berlioz stands alone—a colossus with few friends and no direct followers; a marked individuality, original, puissant, bizzare, violently one-sided; whose influence has been, and will again be felt far and wide, for good and for bad, but cannot rear disciples, nor form a school. His startling originality as a musician, rests upon a physical and mental organisation very different from, and in some respects, superior to that of other eminent masters; a most ardent nervous temperament; a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect, of a dissecting analysing turn; the most violent will, manifesting itself in a spirit of enterprise and daring equalled only by its tenacity of purpose and indefatigable perseverance." For many years, Berlioz was employed as musical critic on the staff of the *Journal des Debats*, of Paris, and his contributions to this paper made for him a lasting name as one of the most brilliant French writers.

Bevilaqua, M., an Italian guitar and flute virtuoso and composer, who flourished in Vienna during the commencement of the nineteenth century, and published more than sixty compositions for the guitar. The editor of the *New Encyclopædia Musical*, which was published in Stuttgart, speaks highly of Bevilaqua, and states that he was a thorough musician. His works were greatly appreciated in Vienna, and became very popular, but after the year 1827 his compositions ceased to appear, and from that date nothing more was heard of him. Op. 11, *Twelve variations for guitar and flute*, Diabelli & Co., Vienna; Op. 18, *Quartet for violin, flute, 'cello and guitar*; Op. 19, *Variations on "La Biondina" for flute and guitar*; Op. 24, *March and Andante for two flutes and guitar*, Diabelli & Co., Vienna; Op. 33, *Five guitar solos*, Haslinger, Vienna; Op. 62, *Variations for flute and guitar*; Op. 63, *Variations for violin or flute and guitar*, Haslinger, Vienna; three duets for two voices with piano and guitar accompaniments and a trio for two violins and guitar, published by Mecchetti, Vienna. There were many other of his compositions printed in Rome and Vienna.

Birnbach, Henry August, was born in Breslau, 1782, and died in Berlin, December 31, 1840. His father, Karl Josef, was a violin virtuoso and the son of a German peasant who was a clever performer on the guitar. Both Henry and his brother Josef were well grounded in the elements of music by their father, who also gave them instruction in violin and guitar playing. In 1795 the father obtained professional employment in Berlin, and he and his family removed to this city. His son Henry possessed extra-



THE GUITAR OF HECTOR BERLIOZ AND
NICOLÒ PAGANINI.

ordinary natural ability and a strong passion for music, and when ten years of age had obtained great proficiency upon both instruments.

In Berlin he studied the violoncello and piano as autodidactic as neither he nor his family had the means to pay for tuition. He profited much by his studies on the violoncello in Berlin, and in January, 1802, he visited Vienna, where he obtained an engagement in the Theatre an der Wien. In Vienna he made the acquaintance of the celebrated violoncellist Nicholas Kraft, who generously gave him advanced instruction in the art of playing the violoncello and upon the recommendation of Kraft, he was appointed in 1804, violoncellist in the private band of Prince Lubomirski at Fürsten in Galicia. He did not remain long in Galicia, for in 1806 he was appearing as guitar soloist and playing in the orchestra of the Royal Theatre in Vienna, and in 1812 he had accepted the position of solo violoncellist in the opera at Pesth, but he returned to Breslau in 1815 as teacher. Birnbach was a virtuoso on both the 'cello and the guitar and also on another instrument—the arpeggione or guitar-violoncello, sometimes called the guitar d'amour or chitarra col 'arco (guitar played with a bow). The arpeggione was invented by Stauffer, a musical instrument maker of Vienna in 1823. As the name of the instrument implies, it partook of the construction of the guitar and the violoncello, being in shape similar to the guitar, but somewhat larger, about the size of a small violoncello. The instrument was constructed with six strings, which were tuned identically the same as the guitar. The fingerboard was also fretted, but the higher part—that portion of the fingerboard which is usually attached to the table—was in the arpeggione raised above the table and the instrument was played with a bow in the position and manner of the violoncello. The tone of the arpeggione resembled that of the obsolete viol d'amour, and upon its introduction met with popular favour. The guitar was at this time in the height of fashion as a musical instrument, and any instrument which bore a similarity to the popular favourite—the guitar—was certain of being accorded some recognition. Stauffer, the inventor, was a guitar maker living in Vienna, and he had received the patronage of the guitar virtuosi of the time—the renowned Regondi having used one of his guitars for a period: Legnani, too, supplied him with designs for a guitar, which Stauffer labelled “Legnani Model.” Stauffer was constantly seeking to improve, and give to the musical world new ideas in instrument construction, and he it was who introduced the guitar with the detachable neck and fingerboard. This guitar was so constructed that the neck and fingerboard could be removed from the body of the instrument, by simply loosening a screw bolt which was inserted through the block of the handle to the inner block which holds the table to the back of the instrument.

Stauffer claimed that a guitar so constructed, would take up less space, and therefore tend to greater ease in portability; but, the disadvantage occasioned by the necessity of having to adjust the

neck and fingerboard to the body each time, more than counter-balanced this asserted advantage. In these guitars, too, as in the arpeggione, the fingerboard was not attached to the table, but slightly raised from it, as in the violin family. This guitar has shared the fate of his other invention, the arpeggione, and they are now very rarely seen. Among other notable musicians who evinced great enthusiasm for the arpeggione was Birnbach. He adopted and studied it and performed upon it in public, and also composed many works for it, among which was a concerto with orchestral accompaniment; this being a favourite solo of Birnbach.

He remained in Breslau till 1821, and in 1824 he married, and was 'cellist in the Königstädter Theatre in Berlin, and the year following was appointed to the Royal Chapel in Berlin as violoncellist and virtuoso on the arpeggione, of which instrument he was evidently the most able exponent. Henry Birnbach and his brother Joseph have both published many works for the guitar, also variations for the 'cello with guitar accompaniment and a concerto for the guitar with orchestra. Op. 6, *Three marches for guitar* and *Six German waltzes for two guitars*, published by Haslinger, Vienna. There was another Henry Birnbach, born in Breslau, 1795, died in Berlin 1879, who has written and published concertos for piano, oboe, and guitar.

Blum, Carl Ludwig, surnamed Charles Blume, was born in Berlin in 1786, and died there July 2, 1844. He was a man of remarkable and varied talents, who can be aptly described in the words of a celebrated musical critic, a contemporary, although of different nationality. He speaks of him as "a universal genius, uniting in one person the poet, the dramatist, composer, singer and performer. He writes verses to his own songs, music for his own operas, and when necessary he takes the rôle of the lover and serenades his lady on the guitar, of which instrument he is a consummate artist. He possesses a very fine voice and acts remarkably well." The above quotation exactly portrays the abilities of this wonderful genius, whose only instrument was the guitar, and for which he has written many of the most pleasing compositions to be found in the literature of this instrument. He was recognized as one of the most brilliant musicians of his day, and enjoyed the friendship and esteem of Carl von Weber and other renowned musicians. He was the recipient of many marks of distinction, one of which was his appointment as composer to the Court of the King of Prussia. There is but little known of his childhood, beyond that he studied the guitar and obtained proficiency upon it, appearing at the Thalia Theatre, Berlin, in 1801, when fifteen years of age. He devoted himself entirely to the guitar and singing, and in 1805, when nineteen years of age, joined a company of comedians under the direction of Quandt. In this company he was engaged as vocalist and guitarist, and while travelling with them he obtained a widespread reputation.

His success induced him to relinquish his travels in order to study more thoroughly the theoretical part of his art, and he terminated his engagement with Quandt when in Königsberg, studying harmony and composition under F. Hillier, the local director of music and son of Hillier of Leipzig. After a period of study he returned to Berlin, and in 1810 was associated with C. von Weber, performing the part of Don Juan with immense success in the Königsberg Theatre, Berlin. He was now appointed guitar instructor to the royal princesses, and in the same year he produced his first opera, *Claudine de Villa Bella*. This work was staged in Berlin and was received with much favour by the German musical public, and from this commencement Blum composed innumerable vocal and instrumental pieces in addition to many other operas. In 1817 he visited Vienna, where he found a friend and teacher in Salieri, with whom he studied for some time, and with the assistance of his master he composed another opera, *Das Rosen Hutchen* (*The little hat of roses*). This work, which was accorded thirty-nine consecutive representations during Congress session in Vienna, was followed by the ballet of *Aline*, which was produced at the Court Theatre. The success of this, his latest opera, was greater than that of the previous work produced in Vienna, and it is interesting to note that the violin virtuoso, Joseph Mayseder, who was at this date violinist in the Court Theatre, has arranged the march from this ballet with *Seven variations and coda for violin solo with guitar accompaniment*, Op. 3, published by Artaria & Co., Vienna. Lorenze has also arranged it with variations for bassoon and guitar, and the same march has been transcribed by various authors for other instruments, it being a very popular work. In 1820, the King of Prussia appointed Blum composer to the Court, and about the same time he visited Paris to study the styles of Boieldieu, Cherubini and Auber. From Paris he made a visit to London, and in 1822 he returned to Berlin, where for the space of four years he was engaged as director of the Royal Theatre. In January, 1827, he acted in a like capacity in the Königsstadt Theatre, and the same year undertook a journey to Italy; but after his second year of directorship at the theatre he retired and accepted no other engagement of a similar nature, but devoted himself to composition. In 1827 the following criticism appeared in an English music journal: "A novelty has been performed in Berlin, a new magic opera, *Der Bramin*, the music by C. Blum. The story is taken from that inexhaustible mine, the *Arabian Nights*, and affords several highly dramatic situations, of which the composer has ably availed himself. Mr. Blum is known to the public as an able song composer, and the present piece affords several very good specimens of his talent in composition of that kind, as well as in several combined pieces of superior merit"

The year 1829 saw the performance of another of his operas of merit, *The Orphan of Russia*, two of the airs and a duet from this

play receiving wild applause. He made several journeys through Germany, England, and Italy, and in the month of February, 1830, he was engaged in Paris, where he was employed in translating and arranging foreign dramatic works for the German stage, and upon his return to Berlin at the end of 1830 he made a professional visit to Dantzic with the prima donna, Henrietta Sontag. Blum was a very prolific composer and writer, and his compositions for the guitar alone, are numerous and varied. To him is granted the distinction of being the first to introduce vaudevilles or comic operas into Germany, and his translations of the operas and vaudevilles were preferred before all others, as the Germans recognized a merit in his style of work which was vastly superior and refined. In 1830 Scheslinger, of Berlin, published a German translation by Blum of the first edition of Fetis' work, *Music placed within the reach of all*. Blum's operas are too numerous to mention here; the principal, besides those already enumerated, are *Zoriade, or the peace of Granada*, in three acts, published by Schott, London; *The pages of the Duke of Vendome*, *The ecclesiastical shoemaker*, *The somnambulist*, *Didone*, and *The schiffskapitain*, the latter also arranged by Blum for guitar, flute and violin, published by Bachmann, Hanover. He also arranged the music of innumerable operettas, including *L'Ours et la pucha* and *La marriage de douze ans*.

The style of Blum's operatic music is very graceful and light. He was the author of numerous German songs, romances and other vocal pieces for single voice, duets, and male voices with choruses. The majority of his vocal compositions were written with guitar accompaniments, and in many cases he added obbligate parts for flute, violin or clarinet. He was commissioned to contribute vocal compositions to *Orpheus*, a collection of part songs or vocal quartets by celebrated German composers with English words, published in parts and compressed score. This series was commenced by Messrs. Ewer, about 1840, and has been continued to the present day by their successors, Novello & Co. Among the lyric compositions of this worthy representative of the guitar, we find a comic intermezzo for three male voices—tenor and two basses—Op. 21, with accompaniments for two guitars entitled: *The three guitar players*; Op. 127, *Soprano scena* with guitar accompaniment; Op. 18, *Duo for soprano and baritone* with guitar. He was the author of a *Complete grand method for the guitar*, published in two volumes, the first being devoted to the theory of music, the second volume practical. This is a compilation of some pretensions, and the work of a thorough master of the instrument, who recognized the possibilities of the guitar in its dual capacity as a solo instrument and one of accompaniment; and he treated it accordingly in this method, which was published by Schlesinger, Berlin. He augmented his method by writing his Op. 44, which consists of various studies for developing the fingers of both hands,

and also three other volumes of studies, being Op. 4, 8 and 9.

In Blum's compositions for the guitar we find a style of writing far in advance of his time. The other writers for the instrument were content with either giving the instrument a melody supported by an accompaniment of the open bass strings, or, on the other hand, of writing their guitar works in continued full harmony of four or more parts. Blum's music introduced the sustained melody with a running accompaniment judiciously and skilfully interwoven, more in accordance with that manner of writing adopted and perfected by Zani de Ferranti and Mertz. It is not necessary to mention all Blum's works for the guitar; it will be sufficient to notice the following: Op. 3, 5, 6, 7, 10, 12, 15, 18, 20, 21, 23, 24, 43, and 127 are all vocal compositions which have guitar accompaniments; Op. 16, 17, 25, 39, 100 are guitar solos; Op. 31, *Serenade tirce from ballet of "Aline,"* 64 and 122 are trios for flute, violin and guitar; Op. 38 duos for guitar and piano, published by Haslinger, Vienna. In addition there are numerous compositions without opus numbers published by the same editors, and by Schott of London and Breitkopf & Härtel, Leipzig.

Bobrowicz, J. N. de, born May 12, 1805, in Cracow, Poland, and was living in Leipzig as late as 1857, after which date nothing is known of his life. He was a pupil of Giuliani, and one of the most skilful of Polish guitarists and composers, his abilities as an executant rivaling those of his countryman, the renowned Felix Horetzky. The fame of Bobrowicz does not, however, rest alone on his musical genius, for he was a remarkable linguist and litterateur, and his translations and editions of the Polish classical writers form a lasting monument in proof of his abilities in this direction and his name is regarded with the highest esteem by his countrymen for this service rendered to his nation's prestige. At one period of his life Bobrowicz was principal of the foreign department of a library of Leipzig. When a youth he was sent to Vienna to receive his education, and he remained in that city until he was fifteen years of age. While residing in Vienna he studied the guitar and theory of music under the celebrated Mauro Giuliani, who was at this time creating such a sensation by his marvellous playing in that city. Young Bobrowicz's progress under this virtuoso was phenomenal, for in the year 1821, when but sixteen years of age, upon the departure of his guitar instructor, Giuliani, to Rome, the youthful musician also made his departure from Vienna and commenced his professional career as a guitar teacher in Cracow, his native city. Having acquired a reputation as a teacher and performer, he was elected a member of the Musical Society of Cracow the year following. He was held in universal respect and admiration by the musical inhabitants of Poland and his services as guitarist were in frequent request, and he appeared at all the important concerts given by native and foreign artists in Cracow.

Bobrowicz was a most generous and sympathetic personality, and he was ever willing to assist the indigent. His name was to be found on all the programmes of concerts given for charitable purposes. He obtained particular success by his playing the original guitar part in a quintet of Paganini, which was performed in Cracow under the leadership of the violin virtuoso, Charles Lipinski. From the year 1821, the date of his first public appearance, till 1830, he gave more than thirty guitar recitals, and in 1826 he commenced to compose for his instrument, his first productions being published by F. Piller.

In 1829 Bobrowicz was offered the position of Secretary to the Cracow Senate, which he accepted; but owing to the memorable events of the following year he was not permitted to long enjoy this important office. Bobrowicz was as patriotic and enthusiastic as any of his countrymen in their endeavours to obtain their national independence and he played no insignificant part in this Polish insurrection, for he immediately joined the army of his native land and served throughout the entire struggle. For personal bravery and military ability, displayed during the first campaign of 1831, he was promoted to a lieutenancy and placed in command of a regiment of horse artillery, and for his valour during the succeeding engagements was awarded the Cross of Virtue. After the settlement of affairs in 1832 he removed to Leipzig, where he once again adopted his first profession and was engaged as guitar virtuoso in a lengthy series of concerts held in the famous Gewendhaus of that city. At these concerts he performed in company with the most celebrated instrumentalists and vocalists of Europe. In the following year, 1833, he appeared at a grand concert given by Clara Wieck—afterwards Madam Schumann. His solos upon this occasion were his own transcriptions for the guitar of four of Chopin's mazurkas, and he was described by the musical critics and journals as the Chopin of the guitar.

His reputation was now established throughout Germany, and his compositions were sought for and published by the principal editors of Leipzig, Dresden, Vienna, Warsaw and London. Bobrowicz was not a prolific composer for his instrument, as his published works do not number more than forty. These consist of solos and duos for the guitar, with violin, 'cello, and other instruments. He is the author of a *Method for the guitar* published by G. Sennevald, Warsaw, and he also translated and appended in the German language the French edition of Ferdinand Carulli's *Method*, which was published by Breitkopf & Härtel, Leipzig. After 1833 he devoted himself principally to literature, and founded a magnificent establishment in Leipzig for the translation and publication of the classic literary works of the writers of his native land. From the year 1833 he published no less than three hundred and eighty volumes of the works of various Polish authors. These included forty volumes—pocket edition—of the classics, ten volumes of A'Armorial

of Niesieck, seventeen volumes—being the complete works of J. N. Niemcewicz,—an edition of the Bible containing four hundred wood engravings, and the complete works of Adam Mickiewicz and numerous other Polish writers of renown. The following are his most popular instrumental compositions: *Themes, with variations for guitar solo*, Op. 6, 7, 10, 12, 13, 16, 18, 20 and 30, published by Breitkopf & Härtel, Leipzig; *Grand potpourri, for guitar*, Op. 21, Hofmeister, Leipzig; *Marches for guitar solo*, Op. 19 and 25, and *Rondo Brilliant*, Op. 17, Breitkopf & Härtel, Leipzig; *Polonaises and Waltzes*, Op. 11 and 24, also for guitar and flute; *Souvenir of Pologne*, grand potpourri for 'cello and guitar, or piano, written in conjunction with J. B. Goss; and four mazurkas of Chopin, for guitar solo, in addition to piano solos, waltzes, etc., Breitkopf & Härtel, Leipzig.

Boccherini, Luigi, a highly gifted violoncellist and composer, was born at Lucca, Italy, February 19, 1743, and died in Madrid, May 28, 1805. Boccherini's name is usually associated with that of Haydn, his contemporary; both enlarged the sphere of the symphony, and their compositions in this direction bear striking resemblance. Boccherini was also a guitarist and composer for the guitar, although musical directories fail to mention this fact when recording his life and works. The first rudiments of music and the 'cello were taught Boccherini by his father, and later by the Abbé Vannecci. The boy's ability was so great as to induce them to send him to Rome, where he rapidly made himself famous both as a performer and composer. He returned to Lucca and joined a violinist, Manfredi, a pupil of Tartini, and together they toured through Italy into France, travelling as far north as Paris, which they reached in 1768. There they obtained a brilliant reception from their appearances at the Concerts Spirituels and Boccherini became the rage, the publishers contending for his first trios and quartets. The Spanish ambassador in Paris, a skilful amateur musician, pressed them to visit Madrid, promising them the warmest reception from the Prince of Asturias, afterwards Charles IV. Accordingly, towards the close of 1768, they started for Madrid; but their reception upon arrival was extremely disappointing. They were, however, patronized by the Infanta Don Luis, brother of the King, and Boccherini was appointed composer and virtuoso to the Infanta and also to Friedrich Wilhelm II., King of Prussia, which latter appointment procured him an annual salary. When the death of Friedrich occurred, in 1797, Boccherini's salary ceased, and he found himself practically unknown, except to a small circle of patrons. He obtained a friend in the Marquis of Benavente, in whose palace he was able to hear his music performed by his former associates of the Villa Arenas, whither his old protector, Don Luis, had retired after his mésalliance. Meantime, ill health compelled Boccherini to discontinue playing the 'cello, and he studied the

guitar. This is principally attributable to the fact that his patron, the Marquis of Benavente, was a talented guitar player. The Marquis now commissioned Boccherini to write guitar parts to all of his orchestral compositions and to other pieces for which the Marquis showed a preference. Special performances were given, with Boccherini and his patron playing the guitar score, the average payment received for such guitar parts to each quartet, quintet or symphony being about four pounds sterling. Many other wealthy Spanish amateur guitarists followed the example of the Marquis of Benavente and commissioned Boccherini to write guitar solos and guitar accompaniments to songs and various instrumental pieces, and he was now constantly employed with the instrument, and finding a great demand for guitar music, he eventually wrote guitar parts for the majority of his symphonies and other orchestral compositions.

In the year 1799 he wrote to the order of the Marquis of Benavente a *Symphony concertante for guitar, violin, oboe, 'cello and bass*, a publication which is exceedingly scarce, and seldom mentioned; but this composition possesses the same excellent qualities which are characteristic of his other works. There was advertised to be published a series of twelve new quintets for two violins, two altos and 'cello, by Leduc of Bordeaux and Auguste Leduc, Paris, and described by these publishers as posthumous compositions written by Boccherini for the Marquis of Benavente; but, although these are the work of Boccherini, they are incorrectly titled. The popularity of Boccherini's music tempted unscrupulous persons to pass upon an unsuspecting public an arrangement of his original works under a false title. We have previously mentioned that Boccherini was commissioned by the Marquis of Benavente to write numerous instrumental pieces, and among such works we find *Twelve quintets*. Now these twelve quintets were originally composed for two violins, guitar, alto and 'cello, the manuscripts being in the possession of the Marquis of Benavente. Some years after these were written, the Marquis was compelled, on account of political troubles, to flee from Spain, and he sought refuge in France, at Bordeaux, and being in straightened circumstances, he endeavoured to turn to pecuniary account every available asset. Fully aware of the popularity of Boccherini's music, he brought forth the manuscripts of the series of twelve quintets, as yet unpublished, and offered them to Leduc. The original instrumentation for two violins, guitar, alto and 'cello was not in accordance with the requirements of the majority of French instrumentalists, as the guitar did not enjoy the same amount of popularity in France as in Spain. The music publisher, therefore, made arrangements for the guitar parts of the series of quintets to be adapted for a second alto. This delicate work was entrusted to M. Garnault, a graduate of the Royal Conservatoire of Music, who was at that time engaged as a professor of music in La Rochelle. This able

musician accomplished his task with care, and made similar arrangements for six of the series out of the twelve, but only three were published out of the promised number. Boccherini's sixth quintet, Op. 30, which was published in 1780, is a nocturne entitled : *The music of Madrid*, and nothing more original in design and construction could possibly be conceived. In this composition it was Boccherini's desire to illustrate the music that could be heard throughout the night, from sunset to sunrise, in the streets of the city. The solemn, plaintive strains of the ecclesiastical orders are intermingled with the dancing and merrymaking of the people, accompanied by the lively click of their castagnets, their tambourines and guitars, the "rasgado" of the latter instruments being reproduced with particular effect. All these novelties, portrayed with such realistic accuracy, lend an enchantment to this quintet of the most extraordinary interest and singularity.

For the Marquis of Benavente, and many other guitarists, Boccherini wrote innumerable compositions of various classes. His facility in composition was so great that he has been described as a fountain whose stream never ceased. His published compositions alone amount to about three hundred works, and it is to be regretted that many of his pieces, particularly his guitar works, are in manuscript. Colonel Charmont, of Montzeville, near Verdun, France, brought back from Madrid, in 1812, a considerable quantity of original compositions and arrangements for the guitar by this celebrated writer ; but, after the death of Colonel Charmont, this priceless collection of guitar music was, unfortunately lost, and although the relatives of Colonel Charmont instituted searching inquiry, they failed to recover or even trace its whereabouts. Boccherini's *First, fourth, and sixth quintets for two violins, alto, guitar and bass*, Op. 46, were published by Pleyel, Paris, and M. Cotelte, successor of Janet & Cotelte, music publishers, at one time possessed the autograph score of these inspired compositions. Boccherini also wrote for his patron, the Marquis of Benavente, in 1799, a *Symphony concertante for grand orchestra of two first violins, two second, oboe, guitar, viola, horns, bassoon, 'cello and bass*, and in addition, nine other quintets for two violins, guitar, alto and bass. Towards the end of his career, Boccherini was reduced to abject poverty and misery, the unfortunate condition of Spain deprived him of patrons, and he thus lingered till death released him from his troubles, May 28, 1805.

Boccomini, Giuseppe, was born in Florence during the latter part of the eighteenth century and was living in Rome in 1820. He was a guitarist and composer and the author of several compositions for his instrument, also songs with guitar accompaniment. In 1810 he was teaching the guitar in Rome and in 1812 he wrote his method for the guitar, entitled : *Grammatica per Chitarre Francesce ridotta ed accresciuta*, which was published the same year by Piatti of

Rome. He is the author of *Six waltzes for guitar solo*, published by Peters, Leipzig, an air from Rossini's *Tancredi*, written as a sonata for guitar and numerous vocal solos and duos with guitar accompaniment, which were published in 1820 by Ricordi, Milan.

Boom, Jan van, born in Rotterdam in 1773, was a celebrated flute virtuoso and the composer of many works for flute and guitar. There is a scarcity of information to be obtained respecting his early life previous to the year 1806, when he became associated as musician in the band of King Louis Bonaparte. At this time he was living in Utrecht as flautist of the Chapel Royal, and he retained this position till the time of the disunion of France and Holland. During the years 1809 and 1810 he undertook several concert tours through Germany, where he received great praise for his brilliant performances on his instrument. He was in the highest degree a virtuoso and his playing of bravura pieces, of his own composition, excited the wildest enthusiasm among his audiences. Boom's compositions are accordingly for the chief part bravura compositions; but among his fifty published works there are several of artistic beauty, notably his duos for flute and guitar. These two instruments in combination were exceedingly popular during the end of the eighteenth century and stand unparalleled in their association as duo instruments for chamber music. Boom's first publication was a *Sonata for flute and piano*, published by Plattner, Rotterdam, and we enumerate the following variations, as *Duos for flute and guitar*, Op. 2, 12 and 19. He is the author also of Op. 5. *Theme with variations for guitar and quartet*, which was published by Plattner, Rotterdam, and also numerous compositions of lesser importance for flute and guitar and two flutes and guitar. Of the latter we find *Twelve waltzes for two flutes and guitar*, published by Schott, London. Boom has also written several works for flute and orchestra and flute and piano. His son Jan, who was born at Utrecht, October 15, 1809, was trained as a pianist, and after a tour through Denmark and Sweden, settled at Stockholm, where in 1856 he became professor in the Academy and Music School. In 1862 he was commissioned by the government to visit the chief capitals of Europe to examine the various systems of musical education.

Bornhardt, J. H. C., born in Brunswick, 1774, and was living in 1840. He was a virtuoso on the guitar, a good pianist, and a musician of some renown, principally in northern Germany. Bornhardt was a prolific composer for the flute and guitar, and also the writer of popular songs; but the flute and guitar claimed his greater attention. He made a tour through his native land as guitarist receiving the praise of musicians, and he also taught his instruments in the principal cities on his route and then resided alternately in Hamburg, Leipzig, and Berlin for lengthy periods. During his lifetime his instrumental compositions were favoured with a large amount of success; they are now almost forgotten.



B. Bortolazzi

BARTOLOMEO BORTOLAZZI.

His songs and romances, which usually have guitar and flute accompaniments, won for Bornhardt a widespread reputation, and he is also known as the author of two methods for the guitar and one for the piano. His guitar methods passed several editions and they have been honoured by translation and revision by several eminent guitarists. They were published—one edition revised by Chotek and issued by Haslinger, Vienna; another revision by Hoffmann, published by André, Offenbach; and also an edition issued by Schott, Mayence. The best known of his instrumental compositions are: Op. 53, 130, 146, *Trios for guitar, flute and alto*, published by Bachmann, Hanover; Op. 111, *Sixteen duets for flute and guitar*; Op. 51, *Three themes with variations for guitar solo*; "*The Sentinelle*," for *flute, violin and guitar*; *Eight variations for guitar, violin and violoncello*; many volumes of dances for guitar solo, and flute and guitar; *The Concertmaster*, a musical scherzo, for solo voice with violin, flute and guitar; six duos for two voices with two guitars, and innumerable other compositions for the guitar, published by Paez, Berlin; Breitkopf & Härtel, Leipzig; Rudolphus, Altona; and Böhme, Hamburg.

Bortolazzi, Bartolomeo, was born in Venice, in the year 1773, of musical parents, and when quite a child studied the mandolin. At a very early age he made concert tours through northern Italy, meeting with considerable success. In the year 1800, he visited England, where he was well received, remaining in this country for two years. This artist, by his extraordinary talent, produced the most wonderful and unheard-of nuances of tone and charms of expression, at that time deemed scarcely possible on so small an instrument. Instead of the monotonous, nasal tone which had hitherto been produced, he so manipulated the strings and plectrum that he opened an enlarged sphere of capabilities for the instrument. It is to Bortolazzi that we are indebted for the first revival of the mandolin as a popular instrument, a popularity which lasted for about thirty years and caused most of the great musicians of that time to compose for it. In the beginning of the year 1801 Bortolazzi commenced the study of the guitar, and so great was his natural ability that the next year he was performing and teaching this instrument also, to the élite of London society. Whilst residing in London he composed many works for voices and guitar, and piano and guitar, dedicating one of the latter compositions to his pupil, the Duchess of York, this being published by Monzani & Hill, London. In 1803 he had quitted London and was touring professionally through Germany, giving concerts in all the important cities with his usual success. He appeared the same year in Dresden, and in Leipzig, Brunswick and Berlin the year following, where critics and musicians were unanimous in their praise of his performances. After this, his last concert tour, he settled in Vienna in 1805, and devoted himself to teaching and composition. Among his published works we find a

method for the guitar entitled : *New theoretical and practical guitar school*, Op. 21 ; and a method for the mandolin entitled : *School for the mandolin, violin system*. The guitar method was published in French and German by Haslinger, Vienna ; it was a standard work in Austria during the first part of the nineteenth century, and met with such success that it had passed through eight editions up to the year 1833. The first eleven chapters, of his method are devoted to the theoretical part, and the twelfth concerns the instrument. After these twelve introductory chapters, follow scales, cadenzas, and studies in all keys, arranged progressively, and thirty exercises on arpeggios, the work being concluded with a fantasia of three pages for guitar solo.

The mandolin method, which was issued by Breitkopf & Härtel, of Leipzig, in 1805, has also passed through many editions, the latest revised by Engelbert Röntgen, this being published in the German language. The first lesson describes the mandolin and its various types (lute, Milanese, Cremona and Neapolitan mandolins, etc.), and it is followed by various exercises for the management of the plectrum. It treats of arpeggios, harmonics, etc., and concludes with a theme and six variations for mandolin with guitar accompaniment ; but this mandolin method is of no use to present-day students, being completely out-of-date. Bortolazzi was the composer of many simple, yet beautiful songs, which were very popular during his life, and among other of his published compositions we mention the following : Op. 5, *Six Italian songs with guitar* ; Op. 8, *Variations for mandolin and guitar*, published in 1804 by Breitkopf & Härtel, Leipzig, and also by Cappi, Vienna ; Op. 9, *Sonata for mandolin and piano*, same publishers ; Op. 10, *Six themes with variations* (in two volumes) *for mandolin and guitar* ; and Op. 11, *Six Italian songs with guitar*, Simrock, Bonn ; Op. 13, *Six variations for guitar with violin obbligato* ; Op. 19, *Twelve variations concertante for guitar and piano*, Haslinger, Vienna ; Op. 20, *Six French romances with guitar* ; *Twelve airs for guitar solo* ; and *Rondo for guitar and piano in A*, Concha, Berlin ; *Sonata for guitar and piano*, Peters, Leipzig ; *Six variations for violin and guitar*, Spehr, Brunswick ; *Six dances and twelve books of guitar solos*, Haslinger, Vienna ; *Six Venetian songs with guitar*, published in 1802 by Chappell, London ; *To-day*, a trio for three voices with piano, dedicated to Count Waldestein, and printed for the author in 1801, London ; *Cantate a l'occasion de la reception d'un frere*, London, 1801, ; *Maurer lied*, London 1802, and numerous other similar works published in London and on the continent. Twelve variations for guitar remain in manuscript in Dresden and several others in Vienna. His portrait is reproduced from an engraving by Scheffner, after Kattner, published by Breitkopf & Härtel, Leipzig.

Bott, J. J., born March 9, 1826, in Cassel, Germany, is renowned as a violin virtuoso only ; but he was equally skilful on the guitar,

and has published several solos for this instrument. Bott, was the son of a violinist and his first musical instruction on the piano and violin, was given by his father. So marked was his progress, that when he was eight years of age he appeared at numerous public concerts as a performer. At this juncture he also studied the guitar, and Spohr taught him the violin until he was fourteen years of age, after which he gave concerts as violinist in Frankfort, Breslau, and other important German cities with great success. After this tour he studied harmony with Hauptmann, and in 1849, when he was twenty-three years of age, Bott was nominated Court Concertmaster, and three years later was appointed Capellmeister to the King, in which position he worked conjointly with Spohr. In 1858 he visited London, where he performed at the Philharmonic Society's concerts, David's *Fourth concerto*. Bott is the author of several compositions for the violin, and also a few for the guitar, the principal of the latter being Op. 19, *Five valsees and two ecossaises for guitar solo*, published by Schott, Mayence; and Op. 25, *Six waltzes for guitar solo*, published by André, Offenbach; both these publications are now out of print.

Boulley (Du), Aubery Prudent Louis, was a guitarist and composer for the guitar of exceptional ability. He was born at Verneuil in the department of L'Eure, France, December 9, 1796, and died there February, 1870. His father being a talented amateur musician, gave his son instruction in the elements of music and the flute during the first few years. Boulley, senior, was an enthusiast on the flute and horn, and at the age of five the child commenced the study of the former instrument. A year later he also adopted the horn, and after devoting but two years to the study of these instruments, he surprised the musical inhabitants of his birthplace by his public performances of difficult concertos on them.

He also received lessons in harmony from a local teacher, and when eleven years of age wrote several marches and dances which were published; these compositions were exceedingly popular in his native town, being performed by all the local bands and instrumentalists. After this success, in 1808, his parents sent him to Paris, where he entered the Conservatoire of Music and for seven years until 1815 studied in that institution under Monsigny, Mehul and Cherubini. Boulley also studied the guitar under Ferdinand Carulli and evinced a marked predilection for this instrument. During the interruption in the Conservatoire of Music, in 1815, he made a journey to London, where he published several guitar solos and songs with guitar accompaniment, but he did not stay long, leaving the same year for Verneuil, his birthplace, where he settled and married. He was enthusiastic in his devotion to music, and he appeared as instrumental soloist, frequently guitarist, at all the concerts given in Verneuil and the adjacent towns of Evreux, Ivry and Dreux. At this time, and even as late as 1820, he was not

wholly engaged in the musical profession, although he had received a thorough training and was enraptured by the art. Notwithstanding his numerous business occupations, he still found time to compose, and in 1824 he brought out an opera entitled: *Les Amants Querelleurs* ("The lovers' quarrels") which was produced at the Opera Comique, Paris. The success of this work was cut short in consequence of the author of the libretto refusing its performance in vaudeville. Boulley wrote at the same date numerous instrumental compositions, principally guitar solos, duos, quartets, etc., which were published by the chief editors of Paris.

In 1827 Boulley was compelled to relinquish music teaching—his health failed him, and he showed grave signs of pulmonary consumption. Acting upon medical advice, he retired to the country village of Grosbois, not far distant from Verneuil, and here he occupied himself with agriculture, with the object of restoring his health. This new labour and environment could not, however, nullify his love or work in the cause of music, for he devoted his leisure to writing several theoretical treatises and methods of instruction, and of these the most important were his *Dictionary of music*, published in 1830, and a *Complete method for the guitar*, Op. 118. He had previously published a method for the same instrument in the Spanish language, Op. 42, Richault, Paris. While Boulley was living at Grosbois, the National Guard of France was established throughout the country, and this organization in Verneuil presented an opportunity to Boulley of forming a military band. He gathered together a body of forty musicians whom he trained so thoroughly in the art, that this band was the pride and envy of the whole district. Owing to the popularity of this combination of instrumentalists Boulley was exceedingly famous as a conductor. His perseverance was now rewarded with success, for he organized and conducted numerous other military bands in surrounding towns, and it must be noted that even in the village of Grosbois, where he lived, he maintained an efficient band of twenty-three performers, consisting of two bugles, ten clarionets, four trombones, a horn, an alto ophicleide, two bass ophicleides, and three tympani. In this manner Boulley rendered valuable service in popularizing instrumental music.

The musical compositions of Boulley are as numerous as they are varied in character—he published more than one hundred and fifty. For the first part of his life he was enthusiastically devoted to the guitar, but, as in the case of the guitarist, Kuffner, upon the introduction of military bands he turned his attention to the popular wind instruments. Boulley's first compositions were sonatas, marches and dances for the pianoforte, and they were published by Joly, Paris. He is the author of many operas and symphonies for orchestra. Op. 69, *Septet for violin, alto, 'cello, flute, horn, clarinet and guitar*; Op. 76, *Quintet for guitar, violin, flute, alto and piano*; Op. 56, 66, 72, 74, 80 and 82, *Six quartets for guitar*,



C. A. Bracco

C. A. BRACCO,

piano, flute and violin, which were all published by Richault, Paris ; Op. 32, 54 and 83, *Three trios for guitar, alto, and piano* ; Op. 29, *Trio for guitar, violin and 'cello* ; Op. 31, 38, 46, 52, 67, 70, 78, 81, 110, *Duos for guitar and piano* ; Op. 50, 75 and 115, *Duos for two guitars* ; Op. 60, 62 and 64, *Duos for violin and guitar* ; Op. 87, 88 and 94, *Duos for flute and guitar* ; Op. 68, *Five volumes of duos for piano and guitar* ; Op. 79, *Romance and polonaise for guitar solo*. In addition to the foregoing we find several funeral marches and other compositions for military bands—two Methods for the guitar which were popular at the beginning of the last century, and numerous other solos for guitar, collections of duos for violin and guitar, two guitars, piano solos, and songs with guitar accompaniment, published by Richault, Meissonnier, and Janet, in Paris, and George & Manby, London.

Bracco. C. A., an Italian mandolinist, violinist and conductor, deserving notice by his compositions for mandolin band. He was born in northern Italy about the middle of the nineteenth century and died in 1903. Bracco was a cultivated musician and musical conductor in Genoa and Orvieto, Italy. In the latter town he was for some years conductor of the municipal orchestra, and in Genoa was conductor of the mandolin and guitar band, "Club Musicale Genovese" to the members of which he dedicated his symphonic overture, *I mandolini a congresso*. Bracco was also conductor of the Philharmonic Society of Certosa, and the Banda Operaia Genovese. His composition *I mandolini a congresso*, scored for two mandolins, mandola, lute and guitar was in 1902 awarded the gold medal in the musical competition organised by the proprietors of the mandolin and guitar periodical *Il mandolino* of Turin. It appeared originally in the June 1902 number of this journal, and was an immediate and pronounced success being included in the repertoire of all European mandolin bands of importance or note. It was the most classic and original composition for these instruments at the date of its publication. Its tuneful melodies, and interesting changes of tempo, its artistic and effective scoring for each instrument individually, proclaimed an advance in the style of composition for this combination of instruments, and it maintains to the present day its exalted position among original works for mandolin bands. As an instance of the favour in which this is held, it may be mentioned that during the International contests for mandolin bands held at Boulogne, France, 1909, the number of contestants choosing this publication as the selection of their own choice was so great as to cause unusual remarks from a member of the jury.

Bracco was not a prolific composer (he was the author of several operettas and ballets which were produced in his native land) but his published works are principally for mandolin and guitar or violin and piano, and were issued solely in Italy. His portrait is from an original autograph photo presented by Bracco to the author a few years previous to the former's decease.

Brand, Alexander, there are three German guitarists of the name of Brand who obtained renown in their native land ; but whether they are of relationship cannot be said. Alexander, the first of these, lived during the commencement of the nineteenth century and published several compositions for his instrument including : *Brilliant quartet for violin, alto, 'cello and guitar* ; *Trio for violin, alto and guitar* ; *Six waltzes for guitar solo* ; *Six brilliant waltzes for violin and guitar* ; and other compositions for violin and piano which were issued by Schott, Mayence.

Brand, Frederick, the most celebrated of the guitarists of this name was living in Würzburg, Germany, at an advanced age in the year 1880, and was for many years conductor of the cathedral choir of that city. He was one of the last of the guitar virtuosi and obtained fame as a player and composer throughout his native land. In 1816 he was living and teaching in Mannheim, and in that year married Miss Danzi of this city. He afterwards removed to Frankfurt and Würzburg and it was in the latter place that he met the guitar virtuoso Adam Darr. Darr at this time was a private tutor in the family of an English gentleman who was resident in this city and it was not long before the two guitar players became known to each other, an acquaintance was formed that ripened into close friendship. The two artists performed guitar duos at many public and private concerts with much success in Würzburg, after which they undertook a concert tour together, passing through southern Germany. In numerous public and private engagements they astonished their audiences by marvellous performances both in the rôle as guitar soloists, in duos for two guitars and also in vocal items with guitar accompaniments. The flattering notices of praise and admiration that preceded these two artists from town to town, combined with the enthusiastic receptions that greeted them in their concerts, gave the semblance of a series of triumphant marches. In addition to publishing compositions for the guitar, Brand also wrote several pieces for the piano. Op. 3, 7, 8, 10, *Themes with variations for guitar solo* ; Op. 18, *Eight simple duets for two guitars* ; and numerous dances, operatic airs, etc., and easy compositions, without opus numbers, for one and two guitars, are published by Pacini, Paris, and Schott, Mayence ; two volumes of operatic airs for flute and guitar and numerous collections of German songs with guitar accompaniment, four volumes of which, in addition to the compositions enumerated above, are published by Schott, Mayence. A manuscript composition of Brand for solo guitar with orchestral accompaniment, written in 1852, was in the possession of the late Otto Hammerer, of Augsburg, and is a fantasia on a theme from Bellini's *Romeo and Juliet*. There is a Method for the guitar by Brand which is published by Breitkopf and Härtel ; but the christian name of the author is not known.

Brand, J. P. de., was living in Germany during the latter part of



FREDERICK BRAND.

the eighteenth century and is the author of a *Sonata in C major for guitar and violin*, which was published by Breitkopf & Härtel, Leipzig.

Branzoli, Giuseppe, born in Cento, near Bologna, Italy, died January 21, 1909, in Rome. As a young man he was gifted with exceptional musical talent and made rapid progress on the violin, which he studied in his native town. He was fond of music and it was not long before he commenced to teach the instrument in Cento, afterwards removing to a more important and enlarged sphere in Bologna. It was in this city that he made himself known as a composer, being at the time engaged as first violinist in the orchestra of the Theatre Apollo in Rome. In 1870, after the loss of his son Pietro—who was born in Cento—Branzoli suffered considerably from melancholy, and during these severe attacks of depression, neglected his art; but it ultimately emerged victorious and he was once more occupied in its ministrations, now in the orchestra of the Theatre Massimo in Rome. With renewed energy and devotion he dedicated himself to music as a means to stifle and conquer his grief. He interested himself in the founding of the Liceo Musicale di St. Cecilia in Rome, and to this day his name may be seen carved in the masonry of the entrance hall. Branzoli was appointed a professor of harmony in the new institution: he had previously been the conductor of the Philharmonic Society and a professor of stringed instruments. While in Rome he commenced the literary branch of musical art, devoting his attention principally to historical musical research, and in this he had the co-operation of Professor Rodolfo Berwin, who, like himself, was engaged in the library of the Royal Liceo Musicale di St. Cecilia and of which institution Branzoli was for some years librarian. He was intensely anxious for the advancement of the mandolin and guitar, and, fired with this one ambition he founded a music journal in Rome, the first number of which was published January 15, 1907. This periodical, *Il mandolino Romano*, was issued in the interests of the mandolin and guitar and contained historical articles concerning these instruments, contributed by Branzoli, in addition to music by various composers. He continued this journal up to his death, January 21, 1909, and in the following number of this periodical, an eulogistic sketch and appreciation of his career was published, with an elegy to his memory—a duo for mandolin and guitar—composed and dedicated by Cav: Modesto Rasa. This journal was continued for two years after his demise and then ceased publication.

Branzoli was the author of various compositions, for the violin, mandolin, flute and violoncello in particular, and some church music; but his principal works are his methods of instruction. He has left several unpublished manuscripts for mandolin, guitar, etc., and an elegy, Op. 18, for orchestra, entitled: *A tear over the tomb of Meyerbeer*, is in the possession of Ricordi, Milan. His *Theoretical*

and practical method for the mandolin was originally published by Franchi in 1875 and was afterwards acquired by Venturini. It is issued in the French and English languages and proved very successful, consisting of two books, each containing progressive studies in the form of sonatas, and also duos for two mandolins. In 1888 it obtained the first prize at the International Music Exhibition of Bologna, and in 1890 Branzoli revised and augmented it and the same year the new edition was awarded a similar honour at the Palace of Industry Exhibition in Paris. Branzoli also wrote a *Theoretical and practical method for the Milanese mandolin*, published in Italian and French, and issued by the publishers of his *Scigolidita* (Studies of velocity) for the mandolin. Part i. of this series contains forty-eight exercises in the first position and part ii. forty studies in all positions, in addition to arpeggios and chords. Both his method for the guitar and that for the lute, contain a short history and illustrations of the respective instrument. About a dozen of his compositions were for mandolin band, but these did not attain the popularity of his methods; his name, however, is highly esteemed by all mandolinists and a mandolin band of repute in Rome was known as the "Mandolinistica Branzoli." Branzoli was the author of two operas: *Torquato Tasso* and *Sorrento*, both being represented in Rome with success. His musical research was made public in two literary volumes: *The lute and its story* and *Historical handbook for violinists*. Both display his erudite knowledge of these subjects: they are fully illustrated and written in an attractive, commendable style. In his volume, *Historical and practical method for the lute*, dedicated to H.M. Queen Margherita, Branzoli describes himself as "Honorary Professor of the Royal Academy of St. Cecilia, Rome, and also of other scientific societies." This is one of the most valuable treatises on the instrument, containing diagrams of ancient lutes, including an illustration of a specimen made by Stradivari in 1700. The practical part treats of the ancient notation for the lute, with numerous examples of lute music by ancient writers, transcribed in modern notation by Branzoli. This work was published in 1891 by Venturini, Florence.

Brecneo, Luis, a Spaniard who lived during the seventeenth century, who was a skilful guitarist and composer for the guitar. He is the author of a method for the guitar which is rarely met with. It was published under the title of *Metodo muy facillima para aprender a taner la guitarra a lo Espanol*, or (Easy method for learning to play the Spanish guitar). This work was published in 1626 by Pierre Ballard, Paris. Brecneo was a contemporary of Mersenne, and the latter in his treatise on *Universal Harmony*, speaks in eulogistic terms of the guitarist Brecneo.

Bremner, Robert, born in Scotland about 1720, and died in Kensington, London, May 12, 1798, was one of the earliest British teachers of the guitar. He was also a professor of singing, and

about 1748 established a business in Edinburgh as a music seller, under the sign of the "Harp and Hoboy." He subsequently commenced business in London, under the same sign and "opposite Somerset House in the Strand." Bremner has written a method for the guitar under the title of *Instructions for the guitar*, and has arranged many collections of his national songs. His most widely known were, *Twelve Scots songs for voice and guitar with a thorough bass adapted for that instrument*, published in Edinburgh in 1760; songs in the *Gentle Shepherd*, arranged with guitar accompaniment, published in Edinburgh 1759, and many others published in that city, and also in London. He was the author of *Rudiments of Music with Psalmody*, a work which passed many editions, and *Thoughts on the performance of concert music*; but his name will be remembered principally as the author of the favourite Scotch hymn tune *Dunfermline*.

Brunet, Pierre, a French musician who lived in Paris during the middle of the seventeenth century, a teacher of the mandola in that city. He is the author of a *Tablature de Mandore*, which was published by Adrien le Roy, Paris, in 1578. Mandore is the ancient name of an instrument similar to the mandola—the tenor instrument of the mandolin family—the mandore or mandola being of earlier origin than the mandolin. The latter instrument derived its name from the former, and thus the mandolin is, as its name signifies, a small mandola.

Burgmuller, Frederic, born 1806 at Ratisbon, and died in 1874. From early infancy he studied music, and in 1829 he visited Cassel to study under Spohr. He appeared as a pianist at his first concert given January 14, 1830, and won great praise. In 1832 he travelled to Paris, and it was while he was residing in this city that he composed the music to the ballet, *La Peri*. He wrote a great number of educational works for the piano, which are particularly valuable for their accuracy in the matter of expression and musical orthography. He is the author of three very beautiful nocturnes for violin or 'cello with guitar accompaniment, entitled: *Les murmures de la Rhone*, they are written respectively in A minor, F, and C. He has also composed several songs with guitar and piano accompaniments, and an English edition of his three duos for violin and guitar was published by Wessell & Co., London: the works being originally issued by Schott, Mayence.

Butignot, Alphonse, born August 15, 1780, at Lyons, died in 1814 in Paris. He was admitted as a student of the Conservatoire of Music of his native city (the 25 germinal an IX) and made remarkable progress, obtaining in 1803 the first prize in harmony. Butignot was an excellent guitarist and skilful musician, whose brilliant career was terminated by pulmonary consumption, just as prosperity and fame began to dawn. He is the author of a *Method for the guitar*

and also solos for the same instrument, which were published by Boieldieu, Paris.

Buttinger, Charles Conrad, born Mayence in 1788 was a skilful performer on many instruments, principally the violin, flute, guitar and piano, and an instrumental composer of some repute. He received a thorough musical education during his youth, and in 1819 was appointed Director of Music in Fribourg, Germany, a position which he retained for eight years. In 1827 he removed to Breslau where he was constantly engaged as a teacher and performer. Buttinger has published much instrumental music, also a mass, a melodrama for choir and orchestra, several works for the bassoon, many songs with guitar and flute accompaniment, and guitar solos. A sonata, for guitar solo, many collections of original songs with guitar accompaniment, and other transcriptions with guitar and flute are published by Schott, Mayence.

CALEGARI, Francesco, an Italian guitarist, who was born in Florence at the end of the eighteenth century, but who spent a considerable part of his life in Germany, where he taught the guitar and published many of his compositions. As a guitar virtuoso he made concert tours, visiting Milan and other cities of the north of Italy, and he also appeared in his native city with success, and a few years later travelled through Germany, playing in Leipzig and Brunswick. He visited Paris, and finally returned to Leipzig, where he resided as a teacher and composer. Calegari has arranged numerous operatic selections for two guitars, and violin and guitar, and is the author of two volumes, each containing eight operatic selections for solo guitar, the latter entitled: *Il dilettante di chitarra*, were published by Ricordi, Milan. His other published compositions consist of a method for the guitar, fantasias, interludes, rondos and dances for guitar alone. Op. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 and 17 are guitar solos, which were published respectively by Hofmeister, Leipzig, and Ricordi, Milan, and by other editors of less repute in Florence and Brunswick. Op. 13 and 15 are duos for two guitars, and Op. 16 is a Polonaise of Pleyel, arranged by Calegari for violin and guitar, published by Hofmeister, Leipzig.

Caliginoso, or "The Furious," was the nom-de-plume of an unknown Italian guitarist, the author of the following interesting method for guitar: *I quattro libri della chitarra Spagnuola, nelli quali si contengono tutte le sonate ordinarie, semplice e passeggiate, con una nuova inventione di passacalli Spagnoli variati, ciacone, follie zarabande, aire diversi, toccate musicali, balletti, correnti volte, gagliarde, alemande con alcune sonate piccate al modo del lento con le sue regole per imparare a sonarle facilissimamente, Novamente composto e dotto in luce.* With the exception of the three pages which contain the rules for playing the Spanish guitar, and which are preceded by a portrait of the author, this work which

forms one volume in quarto, is entirely engraved in copper, as is also the frontispiece, which has neither date, name of publisher, or town. In the preface for playing the guitar, it may be seen that the author had previously published three other works of his composition, and that this was the fourth.

Call, (De) Leonard, was born in a village of southern Germany in 1779 and died at Vienna in 1815. Call won renown as a composer for the guitar in combination with other instruments, and also as a writer of part songs and choruses for male voices. He was also a recognized virtuoso on the mandolin and guitar, although the number of his public appearances was limited, owing to his constant employment as a composer. From infancy he studied music, his attention being directed to the practice of the mandolin, guitar and flute. He commenced to make a name in the musical world in the year 1801, and at this date, when just over twenty years of age, he commenced his professional career in Vienna as a teacher of the mandolin and guitar, and while thus engaged wrote several compositions for these instruments, which met with instant success and were greatly appreciated in Germany, by reason of their flowing melodies and the simplicity of their execution. These works obtained for him immediate fame and brilliant success, and they were followed by several vocal compositions, the popularity of which exceeded his first publications, and Call's songs contributed greatly to the formation of the *männer gesangvereine* of Germany during the commencement of the nineteenth century. It must be remembered, however, that his first compositions, and the majority of his works, were composed for mandolin or violin, flute and guitar. In a very short period his publications attained such extraordinary popularity that the music publishers were becoming wealthy on his music. He was now importuned by various publishers for other compositions and we find after the lapse of a few years, more than one hundred and fifty instrumental publications, in addition to numbers that appeared in albums. The catalogues of the publishers also contained about twenty various collections of vocal compositions alone, each collection comprising about one hundred and forty items for one or more voices. Call's instrumental compositions consisted principally of solos for the guitar, duos, trios, quartets and quintets in combination with the guitar, the other instruments being most frequently violins, flute, 'cello and oboe. These were supplemented by numerous lighter compositions, and at intervals, collections of songs for three and four male voices—several with guitar accompaniment—which met with prodigious success, Call being one of the first to make this class of music popular throughout Germany. As is frequently the case with composers of popular music, the splendour of Call's success and fertility, waned in the course of a few years and if he had not died at the early age of thirty-six, he would have lived to perceive a profound forgetfulness of the popularity he once

enjoyed as a musical author. He seldom appeared as a performer, but was employed in teaching until his death in Vienna in 1815. Being of a quiet and reserved disposition, he formed but few acquaintances, and at his death he was mourned by a wife and young children and a few intimate friends. Call was the author of a *Method for the guitar*, which obtained success in its day and passed through several editions, although at the present time this work is practically unknown. The following are the principal instrumental publications of this writer: Op. 8, 16, 25 and 111, *Variations for mandolin or violin and guitar*, published by Haslinger, Vienna; Op. 108, *Grand sonata concertante in C for mandolin and guitar*; Op. 3, 9, 118, 121 and 130, quartets or quintets for guitar, violin, alto and 'cello. Call also published about forty trios for guitar with flute, violin or alto: these are too numerous to mention in detail, but are of interest as examples of chamber music, in which the guitar participates. In his duos for violin and guitar, Call was very successful, and he published more than thirty of these for violin or 'cello with guitar and also more than twenty duos for two guitars, and a like number for guitar and piano. The best of the latter duos are, Op. 74, *Sonata*; the *Serenades*, Op. 76, 116, 105 and 143, and Op. 26, an *Easy trio in C for three guitars*. Many of Call's vocal compositions were written with guitar accompaniment: Op. 113 and 135 being two volumes of songs with guitar, and Op. 136 a *Terzett for soprano, tenor and bass* with accompaniment of flute and guitar and another for the same voices entitled: *The Schoolmaster*, with guitar accompaniment. Call contributed several vocal compositions to *Orpheus*, which was a collection of part songs or vocal quartets by celebrated German composers, with English words, published in parts and compressed score. It was commenced by Messrs. Ewer of London about 1840 and has been continued to the present day by their successors, Novello & Co. Call's solos for the guitar were of simple execution and do not rank with those of Giuliani, Sor and other virtuosi, and it is not as a writer of guitar solos that he is renowned.

Call, Thomas, an Englishman, who was living in London in 1760, the author of the following: "The Tunes and Hymns as they are used at the Magdalen Chapel, properly set for the Organ, Harpsichord and Guittar, by Thomas Call, organist. Printed for, and sold by Thomas Call at his Lodgings at Mr. Bennett's Stay Ware House, near Great Turn Stile, Holbourn, and at the Magdalen House." A curious and interesting caution to the "Publick" appears on the second page respecting the infringement of the copyright of Mr. Call's Tunes. This volume was published in 1760.

Camerloher, Placidus von, born in Bavaria, 1720, died in 1776, at Freising, Bavaria. He was a renowned guitarist and violinist, and was appointed Canon of the Basilica of Saint Andrew, at Freising, and was afterwards Councillor and Kapellmeister to the



M. Carcassi

MATTEO CARCASSI.

Prince residing there. Camerloher was a prolific composer, and has left many operas including *Melissa*, which was composed for the Court of Munich, and produced there in 1739. He is the author also of the following published works: six symphonies for grand orchestra, twenty-four quartets for guitar with two violins and violoncello, eighteen trios, concertos for guitar with accompaniments of two violins, viola and bass, and also with two violins and bass, in addition to numerous masses, vespers, etc. Many of his compositions for the guitar remain unpublished.

Campion, Francois, a French guitarist and lutist, who lived during the end of the seventeenth and beginning of the eighteenth centuries. In 1703 he was employed in the orchestra of the opera, Paris, and he retired in the year 1719 on a pension of £12 per annum. The following treatise is among his published works for the guitar: *Nouvelles decouvertes sur la guitare, contenant plusieurs suites de pieces sur huit manieres differentes d'accorder* (New discoveries for the guitar, containing several sets of pieces in eight different methods of tuning). This was published in Paris in 1705.

Carbonchi, Antonio, an Italian musician, who was born in Florence, at the commencement of the seventeenth century. He was engaged in the wars with the Turks, and was created Knight of the Order of Tuscany, for valour displayed during the conflict. Carbonchi was a born musician and guitar virtuoso, and was one of the first guitarists to give a variety of accompaniments to the same melody, being the author of a work containing a melody with twelve different accompaniments, each particularly suited to the guitar. It is entitled: *Le dodici chitarre spostate inventate dal Cavaliere Antonio Carbonchi*, and published in Florence in 1639. The same work was republished in 1643 with a new frontispiece under the name of *Libro secondo di chitarra Spagnuola, con due alfabeti uno alla Francesce e l'altro allo Spagnuola; dedicato alla illustriss Sig. Marchese Bartolomeo Corsini*.

Carcassi, Matteo, born in Florence in 1792, and died in Paris, January 16, 1853, one of the most renowned of celebrated guitarists and composers for the guitar, was a native of Italy. His country is pre-eminent for its virtuosi and composers for the guitar, having given to the world the majority of its most illustrious masters, chief of whom we recall Giuliani, Carulli and Legnani. The name of Carcassi, however, is more familiar to students of the guitar than any other, his compositions and also his exceedingly popular method for the guitar are the principal factors of his renown. Comparatively little is known concerning his early career, beyond the fact that he studied the guitar in his youth, and by his concentrated efforts and natural musical endowments, acquired at a very early age, most extraordinary skill upon the instrument. During his teens he had

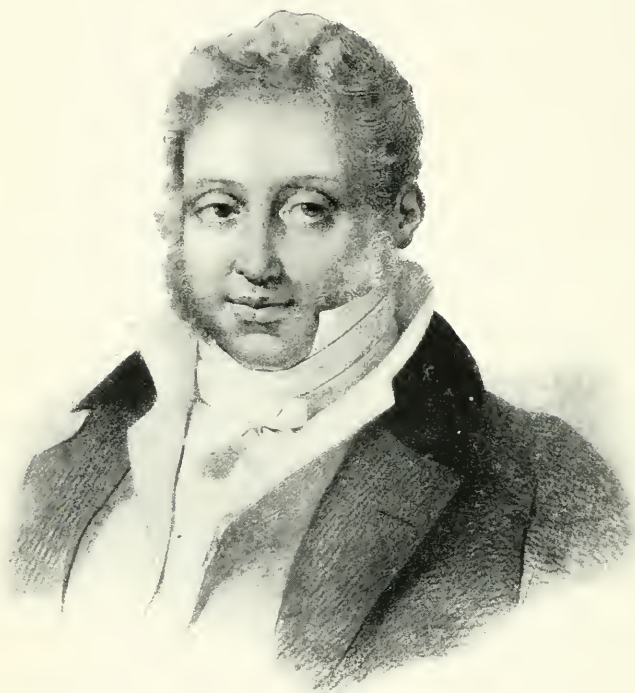
established an enviable reputation as a performer in his native land, and when twenty-eight years of age was attracted to Paris, the goal of all musicians. Previous to this date he had toured through Germany, where his playing had aroused the attention of the whole musical community, and he had received requests for compositions from the leading music publishers. The first of his works was issued by Schott, Mayence, and it consisted of *Three sonatas in A and C major, for guitar solo*, Op. 1. Op. 2, is dedicated to his friend and fellow artist, the guitarist Meissonnier, who afterwards established a music publishing business in Paris. Carcassi became intimately acquainted with Meissonnier while touring through Germany, and the two guitarists were the closest of friends during the remainder of life, and when established as a music publisher in Paris, Meissonnier issued the majority of the compositions of Carcassi. In 1822 Carcassi made his first appearance before an English audience in London and was received with much favour. He returned to Paris the same year but visited London for a period each succeeding year, during which time he was busily engaged as a guitar virtuoso and teacher. During the latter part of the year 1824 he made another concert tour through Germany, visiting and performing in all the important cities, his playing creating much enthusiasm. The year 1826 saw him once again in England, and at the commencement of the following year he undertook another tour through Germany, where he was received with even greater enthusiasm than on his previous visits. He returned to London during the same season, and was playing at a concert given in June in the Royal Opera, when he was the only instrumentalist engaged, and on June 30, 1828, he appeared at the Argyle Rooms in company with Madame Stockhausen, the celebrated vocalist. It must be remembered that Paris was at this period the artistic centre of the musical world, and therefore, the goal of all the great guitarists, and it was only natural that Carcassi should be drawn thither in search of higher fame. His countryman, Carulli, had obtained European celebrity by his concert performances, and by his compositions which were published in this city, and for many years had drawn to himself the favour and patronage of the wealthy Parisians. Carulli's compositions for the guitar, too, were readily purchased by the publishing houses, and he enjoyed a most enviable position. His perfect mastery of the guitar and the wonderful execution of his own compositions, invariably created a furore. Carulli's celebrated method for the guitar was at this time the universal favourite, in general use, and in addition, he had written and published more than three hundred compositions for the guitar, all of which were conducive to his reputation. But the celebrated founder of this school of guitar playing was growing old—his fingers no longer responded as they did in their suppleness of youth, and his magic touch had disappeared. He did not, consequently, appear so frequently in public, and the fickle Parisians were ready to transfer their allegiance

to a new guitar virtuoso. Carcassi was a younger man, in the prime of life, and he unfolded newer ideas and later methods in guitar playing. He introduced a different style of music, more modern, full of melody, brilliant, abounding in artistic and pleasing effects, and of but medium difficulty. Being fully master of all the varied resources of the guitar, he was able to execute his music with marvellous skill, and Carcassi very speedily excelled and outshone his celebrated and formidable rival, Carulli, in public esteem—a circumstance which naturally created some prejudice in the mind of Carulli, the acknowledged author of a once celebrated school of guitar playing. New ideas were evolved from Carcassi's research and imagination, and the musical world is indebted to him for numerous perfections in guitar playing. Publishers importuned him for his compositions, and the salons of all the artists and the nobility of Paris were thrown open to him. In 1836 he returned for the first time to his native land, where his reputation had preceded him, and during his travels through Italy he was the recipient of numerous public favours. Unlike Carulli, Carcassi spent a wandering, restless life, making numerous journeys between England and the countries of the Continent; but he eventually took up a somewhat permanent residence in Paris, previous to his death, which occurred in that city, January 16, 1853. Carcassi's favourite guitar was an Italian instrument of most beautiful workmanship, constructed of satinwood with the then customary peg head. The fingerboard, as was usual with Italian guitars, extended only to the body of the instrument, the remaining higher notes being obtained from frets inserted on the table of the guitar. The name of Carcassi is at the present day more familiar than that of any other composer for the guitar, he takes a prominent position among the masters of the instrument for his originality and individuality, which he indelibly impressed upon all his compositions and transcriptions. He perfected the method of fingering, introduced many novel effects, and carried the resources of the instrument to greater lengths than any guitarist before him. Carcassi is the author of a *Complete method for the guitar*, Op. 59. This volume, written and dedicated to his pupils, is a scholarly and useful work, in fact, one of the best, if not the best compilation of its kind. It has been favoured with the widest and most universal circulation of any guitar method ever published, and it has enjoyed the distinction of being translated, revised, rewritten, condensed, augmented, and mutilated by succeeding guitarists of every nationality. The method is complete in three parts and it was originally issued by the publishers of Carcassi's first compositions, Schott of Mayence, in German and French, and afterwards in the Spanish and English languages.

The first authorized English translation was edited by F. Sacchi, a talented mandolinist and guitarist, and it appeared in the English and French languages. The following interesting preface to the method was published in the original edition: "In

composing this method it was not my intention to produce a scientific treatise; I have simply had in view to facilitate the study of the guitar by adopting a system, which in the most clear, simple and precise manner, might offer a thorough knowledge of all the resources of this instrument. The flattering reception, which, by artists and distinguished amateurs, has up to this day been granted to my works, has induced me to publish also the present one. A long experience, acquired in the course of my career as a teacher, having afforded me useful observations, I thought it advisable to collect them in writing. I took the greatest care to dispose on a progressive plan each lesson, in order that a pupil totally ignorant of this instrument might learn by degrees to play from the first to the last exercise without meeting any of those difficulties, which, through their avidity, are too often the cause of his getting discouraged. Independently of the fingering of the left hand, of which I have very extensively treated, the training of the right hand has always appeared to me one of the most essential points for succeeding in the acquisition of a steady and pleasing execution. I have fingered this hand all through as far as the chapter on positions in the second part; once arrived at that stage of practice, the pupil will have acquired sufficient knowledge to enable him unassisted to finger the passages. The third part serves only as a recreation, which, however, is not useless; it contains fifty pieces of various character arranged in progressive order. By the continual use I have made with my pupils of the rules on which this method is based, I can assert that any intelligent person who will attentively study this book from beginning to end, will acquire a perfect knowledge of the mechanism of the guitar. I shall always esteem myself amply rewarded for my labour, if I can obtain the certainty of having composed a useful work."

After an introductory chapter on the rudiments of music, intervals, the construction of major and minor scales, a large diagram of the instrument and its fingerboard, and a brief list of the most common marks of style and tempo, the first chapter commences. This speaks of the construction of the guitar, and is illustrated by a diagram of the fingerboard and body. The position of holding the instrument, with explicit instructions on the manner of setting the strings in vibration by the right hand, numerous examples of arpeggios, preludes, and simple pieces, arranged progressively and in such a manner as to facilitate their application, comprise the first thirty-seven pages—the end of the first part. The second part is devoted to the performance of slurs, trills, vibrato, sons étouffés and other effects, giving practical examples, with the positions, scales in thirds, sixths, octaves and tenths, and harmonics. The third part is really a collection of fifty pieces for guitar solo in various styles, which were written expressly for the method and designed to improve the execution and musical taste of the guitar student. Carcassi supplemented this method immediately after its publication, by a volume of *Twenty-five melodic and progressive etudes*, Op. 60, the object being to impart



FERDINANDO CARULLI.

expression and facility in execution.

The best of Carcassi's guitar solos are his fantasias and variations, classes of composition in which he especially excelled. Those fantasias upon melodies from the operas: *La Muette de Portici*, *Le Comte Ory*, *La Fiancee*, *William Tell*, *Fra Diavolo*, *Le Dieu et la Bayadere*, *Zampa* and *Le Cheval de Bronze*, are not only artistically arranged and decidedly brilliant, but exhibit all the resources of the instrument without being too difficult for players of moderate ability. His arrangement of the overture of *Semiramis*, as guitar solo. Op. 30; and Auber's *Gustave*, Op. 49, are also works of exceptional beauty. About eighty of Carcassi's compositions have been published with opus numbers; they are distinguished by their refined style and originality, qualities which are by no means common, and his compositions are justly esteemed by all musicians. In addition to the pieces published under his opus number there are to be found a considerable number of works of less pretensions, as rondos, waltzes and duos with piano. Carcassi, while in London, wrote guitar accompaniments to innumerable songs which were exceedingly popular both in England and on the Continent.

Carulli, Ferdinando, was born in Naples, February 10, 1770, and died in Paris, February, 1841. He was a guitar player, composer and author of universal renown, the son of a distinguished litterateur, who was secretary to the delegate of the Neapolitan Jurisdiction. Like Aguado, the famous Spanish guitarist, Carulli received his first musical instruction from a priest, and the instrument chosen for his study was the violoncello. He had attained proficiency on this when his attention was attracted by the guitar, and abandoning the violoncello, he devoted his abilities and life to the exclusive study and advancement of this more romantic instrument and its literature. During the period of Carulli's childhood, there were very few serious masters and teachers of the guitar; the instrument was exceedingly popular, however, in his native land, being considered only capable as an accompanying instrument for the songs and serenades so common with Neapolitans.

Carulli was a musical genius, and in his youth commenced a series of studies and exercises for his personal advancement, as no teacher of the guitar was to be found capable of leading him to greater attainments, and so, as in the case of Giuliani, he was an entirely self-taught player. By degrees he realized the great possibilities of the instrument in the hands of a skilled performer, and he studied persistently, the success of his first efforts causing him to further concentrate his study and prosecute the hidden resources of the instrument, being rewarded by the popular appreciation bestowed upon him as a performer and teacher in his native city. Previous to 1797 he had left Naples, for in that year he was established in Leghorn as a teacher and virtuoso, and so successful were his concert performances, that at the opening of

the nineteenth century he was travelling as a virtuoso. In the spring of 1808, we find him in Paris, where he appeared as guitar soloist at many important concerts, achieving his usual brilliant success, and from this year he took up his permanent abode in this city, for he did not quit France for any considerable period, but remained as a teacher and composer till his death at the age of seventy-one. It is said, that in his best days, the command he possessed over his instrument was so extraordinary, that he was never for an instant checked in the execution of the most difficult passages of whatsoever nature they might be. He gave no indication of the slightest labour in executing with wonderful rapidity and perfect intonation, passages in double notes and chords, extending over the entire compass of the instrument—full three octaves. No sound other than musical, ever issued from the guitar under the skilful touch of Carulli; he measured the fingerboard with such geometrical precision and minuteness that there was never a suspicion of a foreign sound which is sometimes incident to rapid shifting of the left hand. He executed with marvellous power, rapidity, and absolute clearness of tone, scales in single notes extending through the compass of the guitar, and by means of harmonic notes to an octave higher than the extent of the fingerboard. His compositions, too, were novel in form and character, an innovation in the style of guitar music at that time, and these added considerably to his reputation.

As a true artist, Carulli sought to improve his instrument, and he spent much time with the guitar maker, Lacote, who constructed several models after his ideas, one of which he named the "Decacorde." This instrument was made in 1828 after Carulli's designs, and was provided with four extra bass strings, its name being given on account of its ten strings. Carulli lived in the society and friendship of the best musicians of the day, and was regarded as their equal, and among his pupils were several, who, in later life proved themselves artists of rare ability, and as such left a name to posterity. Of these we name the celebrated organist and composer, Alexander Guilmant and the two guitarists, Victor Magnien and Filippo Gragnani, and while Gragnani was receiving the applaudits of Parisians for his guitar solos, Carulli dedicated to him his Op. 10, published by Nadërmann, Paris. Although an organist, Guilmant evinced to the last his interest in the guitar and mandolin, and spoke in terms of admiration of his teacher, Carulli. Guilmant was elected President of the International Mandolin Contests held at Boulogne in 1909, and his presidential address was an inspiration to all players of these instruments: we recall with gratitude the congratulation of the aged musician to the author of this volume, after his lute solos in the contest.

During his last years, Carulli composed little, and played but rarely in public—younger guitarists had appeared, and the old school lost its popularity; but to Carulli was given the satisfaction

of witnessing his own school of playing supersede all others, and of seeing the art of playing the guitar perfected. His musical compositions were full of originality, he was a spontaneous and prolific writer, and his music added considerably to his reputation, his works being the fashionable pieces of the day. He published an immense quantity of guitar music in the space of twelve years, in all, more than four hundred compositions, many of extraordinary length. It is significant that during the same year 1808, his countryman, Giuliani, was receiving the same amount of public favour in Vienna for his guitar playing and publications. Carulli's compositions consist of concertos for guitar with orchestra, quintets, quartets, trios for guitar with other instruments, and solos, duos, and trios for guitars.

We will first review briefly his schools for the guitar—methods, studies, etc.—the majority of which are very carefully compiled, the exercises admirably graded, displaying profound care and appreciation of the difficulties to be encountered by the beginner. In 1810 he wrote his exceedingly popular *Method for the guitar*, Op. 241; dedicated to his son Gustave, a work of great merit, published in two volumes by Carli of Paris. This was the standard instruction book of the day, and its success was so marked that it rapidly passed five editions. The sixth edition was much enlarged and containing an appendix, forty-four progressive pieces and six studies, appeared shortly after, issued by Launer, the successor of Carli. This edition contained a portrait of Carulli, a list of his most popular compositions, and the author's notice respecting this revised and augmented edition. In the preface he states that since his first method was published in 1810, his experience had led him to make numerous alterations and additions to the exercises, with considerable advantage to those commencing the study of the guitar. This method gave to Carulli the distinction of being a founder of the modern system of guitar playing, and a German translation of this volume, edited by the guitarist Bobrowicz, was published by Breitkopf & Härtel, Leipzig. In 1825, he wrote his *Harmony applied to the guitar*, a skilful treatise on accompaniment, based on a regular system of harmony, arranged in a practical manner for the instrument, and no such work had been published previously; it was issued by Petit, Paris. Carulli's *Vocal exercises*, or *Solfeges with guitar accompaniment*, Op. 195, preceded by the elements of music, met with the approval of masters and teachers of the vocal art. Carulli, in the preface to the first volume, states that this work should be included in the repertoire of the guitarist, for the guitar is without question, the most suitable and sympathetic accompaniment for the voice. He also claims that the principles of the volume are so very clear and concise, that by a careful study of the exercises of the two volumes, one may become a good musician, and also gain a fair knowledge of singing. Carulli was the author of a singing method, published by Schott, Mayence;

but this must not be confounded with his *Solfeges*, which were written with the idea of giving instruction to guitarists in the art of accompanying vocal items on their instrument. He published a large number of studies and collections of simple and progressive lessons designed for the assistance of beginners, and a work considered of special value to young players is Op. 114, a collection entitled: *The useful and agreeable*, a volume of about ninety pages of studies, comprising some forty-eight preludes and twenty-four pieces accurately fingered, and ranging in difficulty from the simplest exercises in the easiest keys of the instrument, to the most difficult melodies with intricate variations in the lesser used flat signatures. Another similar work is Op. 276, *A little of everything*, consisting of about seventy pages of rondos, polonaises, etc., fingered and arranged progressively, and still another, Op. 265, *Improvisations musicales*, being fifty-four brilliant preludes in various keys.

Like his other compositions, Carulli's *Concertos* are distinguished by the nature of their instrumentation, which makes the guitar the most important factor in their rendition, and also by a wealth and natural flow of melody and harmony, which could only emanate from an artist fertile in musical resource and conception, in conjunction with a profound knowledge of the science. Of these compositions, we enumerate Op. 140, *Little concerto for guitar with accompaniments of violins, alto, bass, two oboes, two horns and double bass*, published by Carli, Paris; Op. 207, *Two concertos for guitar with violin, alto, bass or piano*; Op. 8, *Concerto for guitar with orchestral accompaniment*; Op. 219, *Variations for guitar with orchestra, quartet or piano*; *Concerto with two violins, 'cello, and two horns*, Haslinger, Vienna; *Fourth concerto with orchestra or piano*, Petit, Paris; Op. 208, *Two nocturnes for guitar with violins, alto and bass*.

Carulli was the author of several trios for guitar, flute and violin, Op. 255, 119, 123, 149 and 103, all published by Carli, Paris; and Op. 92, 131, 251 and 255, trios for three guitars, were issued by the same firm; and he was a prolific writer for two guitars and guitar and piano, all pieces in this branch of composition giving evidence of his great talent. These were issued by the most celebrated music publishers on the Continent: Simrock, Bonn; Schott, Mayence; Hofmeister, and Breitkopf & Härtel of Leipzig; André, Offenbach; and in Paris, by Carli, Richault, Launer, and Dufant & Dubois. The above do not exhaust the list of Carulli's duets, but these mentioned are all characterized by richness of harmony, elegance of form, variety in the effects of instrumentation and individuality of style—features which distinguish them from the compositions of other eminent guitarists—and they are only surpassed by the guitar duos of Giuliani, which, however, are few in number compared with those of Carulli. The duos for guitar and violin, or guitar and flute, are characterized by the same rare qualities which are recognised in the guitar duets, and they



CARULLI'S GUITAR.

Guitare *God Save the King* *Leons Monsieur (Bonturk)*

MANUSCRIPT OF FERDINANDO CARULLI.

differ from most works of this class, inasmuch as each instrument is equally dependent upon the other for the sustention of the whole.

Under his guitar solos, we notice many descriptive pieces and sonatas, which possess an exceptional degree of merit, where we recognise the ability and ingenuity of the author in displaying the powers of the instrument. Carulli, in his solos was essentially a writer of programme, descriptive music, and these compositions enjoyed great popularity in their day. At present, they appear old fashioned—certainly, there is the impress of age upon the majority of his works, and yet there are among them the choicest and rarest contributions to guitar literature. He wrote several piano solos, and numerous songs with guitar or piano accompaniment: *Bon soir*, a nocturne for two voices with guitar, and *L'immortel Laurier*, for voice and guitar, were published by Schott, Mayence. Carulli's portrait was published upon many occasions, a copy being inserted in the most important editions of his methods.

His son, Gustave, born in Leghorn, 1797, died 1877, studied the guitar and singing under his father in Paris, and later continued his musical education in Italy, where he remained for several years. He was a good guitarist, and while living in Italy, wrote a farce, *Le tre mariti*, published by Ricordi, Milan, and he is the author of many published works for piano and voice which appeared in Italy, France, and Germany. Carulli enjoyed great popularity as a vocal teacher, and was a professor in the National Conservatoire of Music, Paris, where his *Vocal method* and *Studies* were adopted, these being issued by Lemoine, and also Leduc, Paris, and the latter firm published in several languages, two volumes of his *Leçons mélodiques*—a continuation of his vocal method. Several of his part songs and pieces d'occasion for violin and piano were favourites, one of the latter being *Three airs varied for violin*, to be played on the fourth string with accompaniment of piano. Fétis states that these are the entire work of Gustave Carulli, while other authorities think that the piano accompaniments only are his work—the solo parts being by Paganini. Carulli, bequeathed his guitar to the museum of the National Conservatoire of Music, while he was a professor in that institution. This beautiful Italian instrument, with the dedication of his guitar method, was presented by Ferdinand Carulli to his son in 1810. It was constructed from his designs in elegant rosewood with marquetry of ivory and ebony, the head and neck are most cleverly executed, terminating in the form of a bow of ribbon, while on the table—which is chastely inlaid with ivory and ebony—are the initials of Gustave Carulli carved in ivory, and forming the terminations of the scrolls of the bridge. The sound hole is unusual, being partially closed by a delicate ivory cameo of a muse playing a lyre. An illustration of this instrument is reproduced, and also a fragment of Carulli's manuscript, written for the English pupil whose name it bears, and who presented it to the author of this volume.

Castellacci, Luigi, born in Pisa, Italy, 1797, and living in Paris in 1845, was an Italian virtuoso on the mandolin and guitar, an instrumental composer, and the author of numerous French romances with guitar and piano accompaniments that enjoyed a certain amount of popularity. He was the son of musical parents and as soon as he was capable of holding a mandolin, his father placed one in his hands and gave him instruction on the instrument and in the theory of music. Castellacci's progress was rapid, for when a child he appeared frequently as a musical prodigy in his native city. Having made a thorough study of the mandolin for some years, he extended the sphere of his concert performances and obtained fame on the instrument throughout northern Italy, after which he turned his ability to the guitar, and devoting several years to this instrument also, was then engaged in teaching both.

About the year 1820 he left his native land on a professional tour as a mandolin and guitar virtuoso, and, like his countrymen Carulli and Carcassi, he was drawn to Paris where he made a name in the musical world, more particularly by his performances on the guitar and his vocal compositions with guitar accompaniment. He arrived in this city previous to 1825, for at this date he was well established and appearing as guitarist in the most influential musical circles, being esteemed and recognised as a musician of the first rank. It was during his residence in Paris that he issued his first compositions and he also published several in various other important French cities where he appeared as guitar soloist. In 1825 he commenced a tour through Germany, and passing through this country and Switzerland he visited his native land. His talent was appreciated during this tour, and upon his arrival in Milan he gave several concerts, and also in his native city, Pisa. During a brief stay here, he published several compositions for the mandolin, and then returned to Paris, where he was busily engaged as a teacher of his instruments. In 1834 he visited London and revisited it during the season of the following year, and here, too, he published compositions for the guitar. Castellacci then returned to Paris, where he lived for many years and published more than two hundred compositions, principally for the guitar and mandolin, and romances with guitar accompaniment.

The music of Castellacci is generally of a light character, and consists for the greater part of dances, variations, and fantasies for guitar solo. He is the author of two instruction books for the guitar, the principal, *Complete and progressive method for the guitar*, which was published in 1845 by Lemoine, Paris, is a work of merit in two volumes. This method was issued simultaneously in Paris, Lyons and Milan, and speedily passed several editions; but outside of France and Italy the work appears to have attracted very little attention, its popularity was not universal. The second method, a work of smaller pretensions, entitled: *Little method for the guitar*, was published by Petit, Paris. Of his compositions, Op. 5, 6, 7,

16, 19, 27, 40 and 41 are *Variations for guitar solo*; Op. 9, 11 and 12, *Progressive studies for the guitar*; Op. 13, 14, 15, 17 and 38, *Dances for guitar solo*; Op. 43, *Three characteristic sketches for guitar solo*; Op. 44, *Fantasia for guitar and piano*; Op. 45, *Bolero for guitar and piano*; Op. 33, *Twelve dances for two guitars*; Op. 34, *Sixteen easy waltzes for two guitars*; Op. 36, *Potpourri for two guitars*; all the above were published by Richault, Paris; this firm also published a *Grand fantasia for cornet, guitar and violoncello*; and Petit of Paris published a *Fantasia dialogue for guitar, flute and horn*; Op. 46, *Introduction and bolero in harmonics for guitar*, was issued by Breitkopf & Härtel of Leipzig during Castellacci's visit to that city. In 1835 Chappell of London published a collection of *Six Italian songs and six nocturnes for voice with accompaniments of guitar and piano*; dedicated to his pupil, Miss F. Swinfen. The most popular of Castellacci's romances appeared in Paris: *Dell'amor marinaro*, with guitar accompaniment, in 1825, and *L'Age de quinze ans*, with piano, dedicated to Mlle. Emilie Bourion, published in 1835, were two of the most favoured of this class of his composition.

Chevesailles, a French violinist and guitarist who lived in Paris during the middle of the nineteenth century. He was at one period engaged as violinist and guitarist in the Theatre Beaujolais, and at a later date commenced a music business in the suburbs of Paris, where he resided in 1835. He is the author of *a New method for the guitar* which was published by Mdm. Joly, Paris, and rapidly passed three editions. There are to be found under his name numerous waltzes and airs for guitar solo, and also compositions for violin, flute and guitar, several of which were published by Hentz Jouve, Paris.

Chrysander, William Christian Just, born December 9, 1718, at Goedeckenroda, a village in the state of Halbertstadt, and died December 10, 1788. Chrysander was a protestant theologian and guitarist of repute in Germany who was for many years professor of theology, philosophy, mathematics and oriental languages in the universities of Helmstadt, Rinteln and Kiel respectively. He published the book of Psalms with accompaniments for guitar, an arrangement which enjoyed universal favour in the cities mentioned.

Cifolelli, Giovanni, an Italian mandolin virtuoso and dramatic composer whose date and place of birth is unknown. In 1764 he made his appearance in Paris as a mandolin virtuoso and was highly esteemed, both as a performer and teacher. He published while residing in Paris, his *Method for the mandolin* which met with great success throughout France, being the most popular of its period. His chief works, however, were the operas *L'Italienne* and *Pierre et Lucette*, the former being an opera bouffe in one act, libretto by Framery. These works were commissioned by the Comédie

Italienne, Paris, and were produced at this theatre successfully, in 1770 and 1774. Several of the songs and duets in *Pierre and Lucette* were exceedingly popular in France, and they were republished in Paris in 1775 and 1780.

Corbetti, Francisco, was born in Pavia, Italy, in 1630, and was living in Paris as late as 1689, after which date nothing is known of his life. He was an Italian musician and guitarist who was celebrated during the middle of the seventeenth century and resided as court musician at the most important royal courts of Europe. Corbetti is known under two other names, Francesco Corbera and Francis Corbet, these names are the Spanish and English translations of his Italian name, for he lived many years both in Spain and England, and he is written and known accordingly. His parents desired him to engage in some other occupation than music, but his business duties were continually neglected to practise the guitar, and the persuasion and threats of his parents proved of no avail, for an inborn love of music ruled his life, and he became at a comparatively early age a most skilful and renowned performer on the guitar.

After travelling through his native land as guitar virtuoso and vocalist, he visited Spain while still a young man and in that country he was known as Francesco Corbera. King Philip IV. of Spain, who had heard him play, appointed him court musician, and while under his patronage in Madrid, Corbetti wrote and published his first work, entitled: *Guitarra espanol y sus diferencias de sonos*. After remaining for several years at the Court of Madrid, Corbetti undertook a tour through France and Germany, and during his travels he performed before the Duke of Mantua, who recognised his genius and engaged him as chamber musician for a period of twelve months, and then recommended him to the favour of Louis XIV. of France. Through the influence of the Duke of Mantua he was appointed court musician to Louis, with whom he remained for several years, his talent exciting the greatest admiration in Paris and Versailles. While engaged as court musician in France, Corbetti performed before Charles II. of England, and shortly after the latter's accession to the throne, Corbetti was invited here, and he received an appointment in the Queen's household—an engagement which entailed a very liberal salary. The Court of England during the reign of Charles II. was described by a celebrated historian as “the disgrace of the country and the ridicule of foreigners—the King and his admirers were entirely given up to gambling and love making.” Corbetti, the court musician, was a great favourite with the King and his courtiers, his playing and singing being a continual source of pleasure and amusement. His remarkable guitar playing so entranced the royal auditors, that to be able to play the guitar was now considered the most fashionable accomplishment. Francisco Corbetti's introduction of the guitar

into royal circles in England, and the extraordinary influence he exercised over society by his playing, is graphically described in the *Memoirs of the Court of Grammont*, edited by Sir Walter Scott, and from which we append this extract: "The court, as we have mentioned before, was an entire scene of gallantry and amusement, with all the politeness and magnificence which the inclinations of a prince naturally addicted to tenderness and pleasure could suggest; the beauties were desirous of charming, and the men endeavoured to please; all studied to set themselves off to the best advantage; some distinguished themselves by dancing, others by show and magnificence; some by their wit, many by their amours, but few by their constancy."

"There was a certain foreigner at court, famous for the guitar; he had a genius for music, and he was the only man who could make anything of the guitar; his style of playing was so full of grace and tenderness that he could have given harmony to the most discordant instruments. The truth is, nothing was too difficult to play for this foreigner. The King's relish for his compositions had brought the instrument so much into vogue that every person played on it, well or ill; and you were as sure to see a guitar on a lady's toilet as rouge or patches. The Duke of York played upon it tolerably well, and the Earl of Arran like Francisco himself. This Francisco had composed a saraband which either charmed or infatuated every person; for the whole guitarery at court were trying at it, and God knows what a universal strumming there was. The Duke of York, pretending not to be perfect in it, desired Lord Arran to play it to him. Lady Chesterfield had the best guitar in England. The Earl of Arran, who was desirous of playing his best, conducted His Royal Highness to his sister's apartments; she was lodged at court at her father's, the Duke of Ormond, and this wonderful guitar was lodged there, too. Whether this visit had been preconcerted or not I do not pretend to say, but it is certain that they found both the lady and the guitar at home; they likewise there found Lord Chesterfield so much surprised at this unexpected visit, that it was a considerable time before he thought of rising from his seat to receive them with due respect. Jealousy, like a malignant vapour, now seized upon his brain; a thousand suspicions, blacker than ink, took possession of his imagination and were continually increasing; for, whilst the brother played upon the guitar to the Duke, the sister ogled and accompanied him with her eyes, as if the coast had been clear and there had been no enemy to observe them. This saraband was at least repeated twenty times; the Duke declared it was played to perfection; Lady Chesterfield found fault with the composition, but her husband, who clearly perceived he was the person played upon, thought it a most detestable piece." Even to the last, King Charles manifested his partiality for Corbetti's guitar playing and singing, for he was thus engaged on the evening of Sunday, February 1, 1685, in a magnificent chamber of Whitehall

Palace, surrounded by his courtiers, a few days previous to his death. Corbetti remained in public favour in England till the revolution of 1688, when he was compelled to flee and obtain refuge in France, where he died some years later, regretted by all who had known him. He was a skilful teacher of the guitar, and in addition to instructing numerous members of the royal household and court, he taught De Vise, De Vabray and Medard, who were the three most talented of his pupils. Medard is the author of the following curious French epitaph, and although the lines are in none too good style, they clearly indicate the admiration with which Corbetti was esteemed by his contemporaries :

Ci-git l' Amphion de nos jours
Francisque, cet homme si rare,
Qui fit parler a la guitare
Le vrai language des amours.

A free translation of which is :

Here lies the Amphion of our days,
Francis Corbet, this man of rare quality.
Who made his guitar speak
The very language of love's jollity.

Cornet, Julius, born in 1793 at Santa Candida, Italian Tyrol, and died in Berlin, October 2, 1860, won a brilliant reputation in Germany as a dramatic vocalist and actor. Predestined by his parents for the legal profession, his love of music was so strong that he was allowed to study the art under Salieri, in Vienna, and afterwards continued his musical education in Italy. At the outset of his artistic career he created quite a furore as tenor vocalist, then, jointly with Mühling, undertook the management of the Hamburg Theatre, until the great fire of 1842. He made an artistic tour through Sweden and Holland, and at one time was principal tenor in Auber's *Muette de Portici*, the libretto of which he skilfully translated into German, and he performed the rôle of Masaniello with conspicuous success. At a later date he was engaged as director of a theatre in Vienna ; but his hasty temper could endure no interference from higher authorities, and he was forced to resign his position. Cornet was then appointed director of the Victoria Theatre, Berlin, but died before the building was completed. He was a guitarist of great attainments, and published several works for this instrument. *Lyre for singing, for amateurs*, with guitar accompaniment, and other musical compositions were published by Christiani, Hamburg; and under his name there is an excellent volume entitled : *The opera in Germany*.

Costa, P. Mario, an Italian operatic composer of the nineteenth century, the author of a musical play without words, entitled : *A pierrot's life*, which contains in the first and third acts, a serenade for mandolin with orchestral accompaniment, being published by Chappell, London, and Rowies, Paris. The play was produced

with great success in Florence, at the Theatre Niccolini, and later in 1896, at the Prince of Wales' Theatre, London, after which the following criticism appeared in the musical press: "A most distinct attraction is Signor Costa's delightfully melodious, characteristic, and exquisitely harmonized score—a worthy pendant to Wormser's *L'enfant prodigue* music—higher praise it is impossible to give."

Coste, Napoleon, a French guitar virtuoso and composer, who was born June 28, 1806, in a village of the department of Doubs, and died in his native land February 17, 1883. He was the son of an officer in the imperial army, and as he showed great aptitude and made rapid progress in military matters, his parents were desirous that he should follow his father's military career. With this object in view he was placed under a strict and methodical tutor; but when the youth reached his eleventh year he was stricken with a very serious and protracted illness, and after his recovery his constitution was such that his parents realized the impossibility of a military career. At the age of six he commenced to play the guitar, an instrument of which his mother was fond and on which she was an excellent performer. The family removed to Valenciennes during the convalescence of the son, and in this city, when he was eighteen years of age, Coste gave his first lessons on the guitar, and also appeared as guitar soloist at the concerts of the Philharmonic Society of this city. In 1828 he took part in concerts with the guitar virtuoso Luigi Sagrini, and together they performed Giuliani's *Variations concertantes*, Op. 130, duos for two guitars, and two years later he removed to Paris where he essayed to make a name as guitarist. Coste took up his residence in Faubourg St. Germain and in a short time obtained fame as a teacher and soloist. His concert performances were attended by the élite of Parisian society and he was highly praised by the musical press.

He came into direct contact with the greatest of the masters of his instrument—Aguado, Sor, Carulli and Carcassi—and it was through the personal and intimate friendship of these great guitarists that he resolved to devote himself more seriously than ever to the higher study of his art, for he spent the next ten years in the study of harmony and counterpoint. Up to this time he had not published any compositions for the guitar, but now, in the year 1840, when he was master of harmony, he commenced to issue his works. These did not bring him pecuniary success, however, for by this time the popularity of the guitar was waning, the piano taking its place in public esteem.

In the International music contest, organised in 1856 by the Russian nobleman, M. Makaroff, then resident in Brussels, Coste, among other competitors, submitted four compositions and was awarded the second prize out of the thirty-one entries, the first prize being awarded by the jury to J. K. Mertz, the guitar virtuoso.

Some few years later Coste had the misfortune to slip on the stairs when engaged at a concert and he broke his right arm. After he had recovered, he found to his sorrow that his right hand had lost its suppleness and he was thereby prevented, to his great disappointment, from again performing in public; for Coste was a true artist who manifested the sincerest enthusiasm for his instrument and its progress. He was one of the foremost guitar virtuosi and composers for the guitar that France has produced and he deserves a honourable place amongst her notable sons.

Coste's guitar, of which an illustration is given, was strung by him and bequeathed to the Museum of the National Conservatoire of Music, Paris. It is of extra large proportions and is tuned a fifth lower than the ordinary guitar, the model, dimensions, and system of tuning being Coste's own idea. It is a curious and unique instrument with a lengthy finger-rest elevated from the table, and the fingerboard is luxuriously decorated with inlaid pearl designs, while the edges of the guitar are of pearl and ebony. He published in all about sixty compositions that are characterized by their original charm and vigour, although the influence of the great master, Sor, is observable in his work. Giuliani's *Concerto for guitar and orchestra* Op. 36, was for long a favourite composition of this artist and he wrote a second guitar part in substitution of the orchestra, thus making it a duo for two guitars. Coste was commissioned by the publishers to revise the original edition of Sor's guitar method, and he augmented this volume with a notice of the seventh string as used and advocated by Sor and Legnani, this revised edition being published by Lemoine, Paris. Op. 12, *Concert rondo*; Op. 30, *Grand serenade*; Op. 31, *Dramatic fantasia*; Op. 39, *Minuet*; Op. 46, *Favourite waltzes*; Op. 45, *Diversion*; Op. 51, *A collection of solos*; Op. 52, *The guitarists' book of gold*; Op. 53, *Album of six solos*, the *Reverie* of this series being very original; all the foregoing were written for guitar alone and are of a certain degree of difficulty, but it is regretted that these compositions are now seldom met with, as Coste being his own publisher, his works are now unobtainable. Several of them have been reprinted, however, by the International League of Guitarists, of Munich, Germany.

Craeyvanger, K. A., born Utrecht, Holland, 1817, and died there July 30, 1868. He was a Dutch virtuoso on the guitar and violin, and appeared in the cities of his native land with success. Craeyvanger was director of various musical societies, and in 1852 was appointed conductor of the musical festival of Cleves, and in the following year that also of Utrecht. Among his compositions are fantasias, etc., for guitar solo, quartets for string instruments including the guitar, and songs and choruses with guitar accompaniment. His compositions are not known beyond his native land.

Cristofaro, Ferdinando, de, born in Naples, the home of the



THE GUITAR OF NAPOLEON COSTE.

mandolin, in 1846, died in Paris, April 18, 1890. The son of respectable parents in Naples, Cristofaro rose to be one of the most celebrated mandolin virtuosi of modern times. He received his musical education in the Conservatory of his native city, devoting himself to the study of the piano, and had his life been spared, his fame as a virtuoso on that instrument would have extended far beyond his achievements as a mandolinist. Cristofaro was entirely self-taught on the mandolin, and he soon distinguished himself by his performances on this instrument in Italy. To the Neapolitans, he introduced a new and completely advanced method of playing—accustomed as they were to hearing the instrument in the hands of strolling players, used more for accompanying popular songs than anything else—the classical compositions, executed by Cristofaro, caused unbounded enthusiasm, astonishment, and admiration. His fame spread rapidly throughout his native land, and after appearing with success in all the important cities, he was induced to visit Paris. It was in 1882 that he arrived in this city, where he was immediately recognised as the premier mandolinist of the day; he won a widespread and enviable reputation, and as a teacher, his services were in constant demand by French aristocracy. During his residence in Paris, he appeared in public with the most prominent musicians of the time—M. Gounod, upon several occasions playing the pianoforte accompaniments to his solos. In 1888, Cristofaro visited London, and here he met with his usual success, and was sought in this city also as a teacher, and was appointed conductor of the “Ladies’ Guitar and Mandolin Band.” He repeated his visit to London during the following season giving mandolin recitals in which Denza, the renowned song writer, a native also of Naples and a composer for the mandolin, and other eminent musicians took part. Cristofaro now decided to reside a part of each season in London, and devote himself to teaching his instrument; but this visit was doomed to be his last. He had concluded arrangements to resume his lessons in London during Easter, but on April 18, 1890, he died in Paris from the effects of ptomaine poisoning after an illness of two days duration—he had partaken of ices during the intervals of his performances at a concert. It has been recorded that Cristofaro was interred in the Père-Lachaise cemetery, Paris, but exhaustive enquiries by the writer prove this to be incorrect. He left many pupils, and he was constantly engaged in composition and as a public performer. As a mandolinist, Cristofaro takes a high rank, he was also a cultivated gentleman, a profound musician, and was naturally desirous of elevating the science and art of mandolin playing, and he it was who introduced the mandolin to the English public and brought about its popularity. As an executant, he was in many respects unsurpassed. His tone was remarkable for its exquisite tenderness and delicacy—his expression and nuances were unapproachable—and his *tours de force* were models of artistic

excellence. The higher mechanical attributes such as the shake, double stopping, the glissato and other effects peculiar to the instrument, were by Cristofaro brought to that perfection, which classed him among the virtuosi of the time. As a soloist, or in part playing, or again at the piano as accompanist, he well knew how to exhibit the mandolin to its greatest advantage. Cristofaro had been honoured by performing at the chief Courts of Europe, and received the royal appointment of mandolinist to the King of Italy. His mandolin, constructed according to his own design by the eminent maker, Salsedo of Naples, was of exquisite workmanship, and he usually performed with a plectrum of cherry bark. In 1881, he had made a name in the musical world as a composer, and in that year several of his works were awarded high honours in Milan.

The following is an extract from the Italian music journal, *Revista Musicale*: "Neapolitans will doubtless remember Signor Ferdinando Cristofaro, the greatest of mandolinists, and, in fact, the only artist who has been able to bring this instrument up to the high standard of importance that it to-day enjoys. Sig. de Cristofaro, was not only an elegant executant, but a composer of no mean order; and if confirmation were needed in support of this, his compositions would lend ready witness. Not contented with the well merited success that he had obtained, Sig. de Cristofaro felt that he must reach on to higher fame. He conceived the idea of writing a melodramatic opera, the libretto of which was supplied by the renowned poet, de Lauzières. The plot was laid in Venice in the time of the republic, and the title is: *Almina da Volterra*. At this composition he worked for two years, with a successful result, which was duly chronicled by the French journals. Signor de Cristofaro was an artist who, though absent from his native land, reflected the genius of his country, and honoured the city that gave him birth. He was none the less esteemed, and his talents appreciated by a people whose artistic mind is by some, considered not so fine as that of the land of the "Sunny South," but who, living in a colder and sterner climate, could appreciate and honour a man for his worth and talents, such as are possessed in so marked a degree by the subject of this brief sketch." Cristofaro was the author of a most comprehensive and artistic method for the mandolin. It consists of two volumes, each being published in five languages: English, French, Italian, Portuguese, and Spanish, and treats of the instrument fully, and is illustrated by numerous diagrams. It commences with the elements of the theory of music, and all the exercises are melodious and arranged with a definite object: they are well-graded and admirably suited for pupil and teacher, as the majority are written as duets for two mandolins. Several of these studies deserve special notice for their beauty of melody and form, among such, we mention particularly, the *Andante maestoso*, *Larghetto*, *Andante religioso*, in double stopping, and *Allegro giusto*, style fugue, all in the second volume. The method was



Ferdinando Cristofaro

FERDINANDO CRISTOFARO.

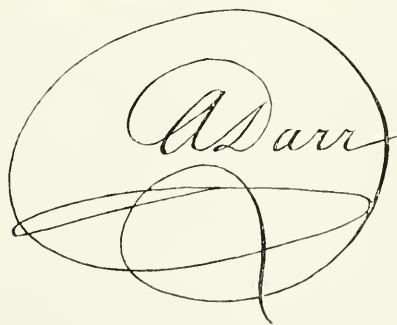
published in November, 1884, by Lemoine, Paris, and it had reached the twelfth edition previous to the death of its author in 1890. Cristofaro had previously written a method for the mandolin when he was living in Naples, before he was thirty years of age, this being published in 1873, by Cottrau of that city.

His works are not the more modern or unaccompanied solos, in full harmony; but in the orthodox style of writing for the violin. They do not abound in technical difficulties, and in all of them, without exception, we find pleasing, spontaneous melodies. His last composition, a *Serenade for solo voice and chorus* with accompaniment of mandolins and guitars is original and novel, and like all his works, exceedingly effective: the autograph manuscript was in the possession of the "Ladies' Mandolin and Guitar Band," of London. The following are the principal of his published compositions: Op. 21, 22 and 23, various transcriptions for mandolin and piano, issued by Ricordi, Milan; Op. 25 to 39 inclusive, and about fifty others, Lemoine, Paris; and Op. 41, 44, 45 and 46, divertissements and operatic arrangements for mandolin and piano, published by Ricordi, Milan. In addition, there are other compositions that appeared in Italy and France.

DARR, Adam, an eminent guitar virtuoso, zitherist and composer was born at Schweinfurt, Germany, in 1811, and died at Augsburg, in 1866. As a child he was endowed with precocious musical talents and mastered the flute and violin, his extraordinary ability on these two instruments enabling him to appear with great success as a public performer, while a youth. This early public training was the commencement of a career which won for him, at a later period, numerous triumphs in his prolonged travels, as a guitar virtuoso. It was not, however, until he was eighteen years of age that he took up the study of the guitar; but in a short time it was his favourite instrument, and with his natural musical aptitude and perseverance, he soon obtained such a command over the guitar that he was appearing in his native town as a soloist on this instrument. Meeting with decided encouragement he extended his sphere of operations, and for the space of sixteen years he travelled as a guitar virtuoso and vocalist, during which period he performed before the royal courts of France, Belgium, Holland, Sweden and Russia, winning the applause of monarchs and the esteem and admiration of musicians. Darr was the recipient of numerous valuable souvenirs and decorations, the result of his concert tours. He remained in St. Petersburg for three years as a soloist and teacher of the guitar, and then, being desirous of again visiting his native land, he accepted a position as private tutor and music master in an English family, resident in Würzburg. This employment quite suited his inclinations and he regarded this time as one of the happiest periods of his life. But Würzburg became still dearer to him by his associations with another guitar virtuoso, Kapellmeister Frederick Brand; both were

highly cultivated musicians, and they were enthusiastic in their admiration for the guitar, and a close friendship sprang up which was severed only by death. Together they played in Würzburg, both in public and private, and then they travelled throughout central and southern Germany. In numerous public and private concerts they astonished their audiences by their marvellous playing, both in solos and duos for two guitars, and also in vocal solos, and duos, with guitar accompaniments. The sincere admiration that preceded these artists from town to town, and the enthusiastic reception that was awarded their appearances everywhere, gave their tour the semblance of a series of triumphant marches. At the end of their travels, Darr met and formed a friendship with the renowned zither player, Johann Petzmayer, Kammervirtuos to Duke Maximilian of Bavaria, and through Petzmayer's influence Darr commenced the study of the zither. Petzmayer was also a guitarist, and published in Munich many pieces for zither and guitar. Darr settled in Munich in 1846 and was held in the highest esteem as a guitar and zither teacher, but in 1856 he removed to Augsburg where he was very busily employed teaching his instruments and in 1866 wrote his celebrated and exhaustive method for the zither. This method, in three volumes, is still popular and held in esteem on account of its thoroughness and excellence, although its first appearance was made nearly fifty years ago.

In addition to his voluminous method, Darr was engaged in composition, principally solos, duos, and trios for the guitar, and all his music is written with a true sense of the potentialities and limitations of the instrument; many of these works being publicly performed by Darr and his pupils in their numerous concerts. His superior education and thorough knowledge of the science of music, gave him an exalted position among the literary and musical people of his city, and it was a sudden shock when they realized, that through domestic trouble Darr had taken his own life by drowning, at Augsburg on October 2, 1866. This sad and unexpected event cast a deep gloom over his most intimate friends, some of whom, through the instrumentality of Otto Hammerer, an enthusiastic guitarist, erected a monument to his memory in the cemetery of Augsburg. Darr was a prolific writer for many instruments, but principally for the guitar and zither, the majority of his works being published by Ed. Hoenes, Treves. Darr's musical compositions abound in sentiment and are permeated by the pathetic and sad, while his harmonies are rich and varied. He was the author of an operetta *Robinson*, which met with success in Europe and America, and several numbers from this work he transcribed for guitar solo and arranged for voice and guitar. A great number of his compositions remain in manuscript, several of which were in the possession of his friend Otto Hammerer of Augsburg, who permitted the League of Guitarists of Germany to print them for the use of its members. The following were published by this Society: *Le congé*, a pleasing larghetto for guitar solo, and



ADAM DARR.

the duos for two guitars, *Adagio* and *Allegro moderato*,—composed in June 1850—the solo being dedicated to his friend Hammerer; *Duos for two guitars*, Nos. 1 and 2; *Duo concertante for guitar*; *Fantasia for violoncello and guitar*; *Four tonstücke for zither and guitar*; *Letze fantasia on German folk songs for guitar solo*; *Tyrolese ditto*; *Fantasia on "Der Abschied v. d. Bergen"*; *Four andantes for guitar*; *Study in C minor*; *Study in E minor*; *Two rondolettos for guitar*, and numerous vocal items with guitar accompaniment.

Della Maria, Domenico, a mandolin virtuoso and dramatic composer, born at Marseilles in 1768, and died suddenly in the streets of Paris, March 9, 1800. He was the son of Italian parents, his father Domenico, a roving mandolin player, who with his wife and friends formed an intinerate company of musicians—mandolinists, guitarists, and vocalists. During their wanderings they visited Marseilles, where their playing and singing attracted more than ordinary attention, and this success induced Della Maria and his wife to settle in this city, where they first commenced to teach their instruments, and at this period the subject of our sketch was born. He was taught the mandolin while a child, and a few years later he received instruction on the violoncello, and then appeared as an infant prodigy upon both instruments. When he was eighteen years of age Della Maria wrote his first opera, representations of which were given in the theatre of his native town, and this work caused a great sensation among musicians of Marseilles, for, apart from the inseparable inexperience of a first production, it bore the indelible stamp of the creation of a genius. After this success, Della Maria travelled through Italy as a mandolinist and violoncellist, for a time, and did not continue his musical education until he came under the influence of Paisiello in Naples, some years later, for in this city he was engaged as violoncellist and mandolinist in the orchestra of the Royal Chapel, under the direction of Paisiello. Della Maria became aware of his own lack of knowledge immediately he became associated with the concert master, and, recognising his folly, he studied diligently under Paisiello for a considerable period, this being the commencement of a life-long friendship between the two. Paisiello manifested more than ordinary interest in his talented pupil, the mandolin virtuoso, and had shown his appreciation of the musical value of the instrument, by employing it in the score of his opera, *The barber of Seville*, which had been composed a few years previously in St. Petersburg.

Della Maria, resided in Italy for about ten years, during the latter part of which period he was engaged in writing light works for numerous secondary Italian theatres. He produced while in this country, six operas, three of which were fairly successful, and one of the remainder, *Il maestro di capella*, exceedingly so, its popularity bringing fame to its author. In 1796, Della Maria

returned to Marseilles, and arrived the same year in Paris, being absolutely unknown; but in a very short time his reputation was such that he found himself the guest and friend of the most renowned, in literary and musical circles. Fate seems to have shortened and smoothed for him the rugged paths by which men ascend the heights of fame. The poet, Alexander Duval, wrote a complimentary article in the *Decade Philosophique*, concerning the young artist, and a few years later the two were most intimately associated. Duval mentions that one of his personal friends, to whom Della Maria had been introduced, requested him to write some poem for the musician, and Duval acting upon the earnest suggestion of his friend, made an appointment with Della Maria. This interview proved to be the commencement of an intimate friendship, for, in Duval's words, Della Maria's classical, soulful countenance and his natural and original demeanour, inspired a confidence in the poet that was found to be entirely justified. At this juncture, Duval had just completed *The prisoner*, which had been commissioned for the Theatre Francais, but the ardent desire to gratify the request of Della Maria, had ere long decided him to write an opera, so after a few alterations and additions, he had transformed the work to a lyric comedy. Within eight days after receiving the libretto, Della Maria had composed the music, and the artists of the opera, manifested such an enthusiasm and delight in the work during its rehearsals, that upon its production, its success was assured. This was performed in 1798, the opera was published by Breitkopf & Härtel, Leipzig, and it established the name of Della Maria throughout France, as an operatic composer of repute, for he immediately brought out six other operas, his works being now great favourites with Parisians.

The brilliant success of *The prisoner*, was due to two primary causes, the first of which was the melodiousness and simplicity of the vocal parts, under a duly subservient and subdued skilful orchestration, while the second factor was his most fortunate choice of artists responsible for the principal characters. The actresses, Mlle. St. Aubin, and Mlle. Dugazon, found in the opera, parts analogous to their natural dispositions, and their names were popularized throughout France by their interpretations. In this opera, Della Maria did not rise to extraordinary powerful conceptions; but his style was original, and this individuality was noticeable in all his compositions. Unfortunately, his style tended towards weakening in several of his later operas, but the following enjoyed an amount of success: *The uncle valet*, one act; *The ancient castle*, three acts; but *Jacquot* (The school of mothers), three acts, the first representation of which was given in 1799, and also *The house of Marais*, three acts, were both short lived; *La fausse duegne* (The false wife), an opera in three acts, was left unfinished by the sudden death of Della Maria, and in 1802 Blangini was commissioned to complete the work. All the above-

mentioned, with several others, were written within the space of four years, and in this brief time, Della Maria seems to have exhausted all his natural resources. Being of a genial and sociable disposition, this young and brilliant artist made many friends. Duval, the poet, was one of the most sincere—they had only completed arrangements for retiring to the country together, intending to write a new opera, when Della Maria, returning to his home, March 9, 1800, was seized by an illness and fell in the Rue St. Honore. He was assisted to an adjacent house by a passing stranger, where he expired a few hours later without regaining consciousness. As no trace of his identity could be obtained, the police instituted enquiries, and several days elapsed before his friends could be informed of the sad event, and thus perished at the age of thirty-two, a young and brilliant musician. Della Maria was a mandolin virtuoso, who wrote much for his instrument, and, like his master, Paisiello, made frequent use of it in his orchestral scores. Several of his church compositions were published by Costallat, Paris, and he left many unpublished works, consisting of church and instrumental pieces, and mandolin sonatas, which, with his mandolin and violoncello, were preserved in the home of his parents in Marseilles.

Denis, Pierre, or as sometimes designated, Denies, Pierre, born in Provence, France, during the early part of the eighteenth century was a renowned French mandolin virtuoso and teacher, who established himself in Paris. In 1780 he was engaged as music master in a ladies' seminary in Saint Cyr. Denis was a highly educated man, a thorough musician, and the author of several musical treatises. He wrote a *Method for the mandolin*, which was published in Paris in 1792, and was the author also of the following which appeared in Paris: *Four collections of airs for the mandolin*; a *New system of practical music*, issued in 1747, and a *Treatise on composition*, published by Boyer, Paris, 1773. Denis also wrote a French translation of Tartini's *Tratto delle appoggiature si ascendenti che discendenti per il violino*, under the title of *Traité des agrémens de la musique, composé par le célèbre Giuuseppe Tartini à Padua, et traduit par le Sigr. P. Denis*. This volume was published by M. de la Chevardier, Paris.

"A musician of the eighteenth century, Pierre Denis, born in Provence, and who was music master to the ladies of Saint Cyr, about 1780. He devoted himself to the popularization of the mandolin, of which instrument he was a consummate artist, and with this intent published a method for learning the instrument, and also four collections of little airs for it."—*Encyclopædia Larousse*, Paris.

Denza, Luigi, an Italian musician, born near Naples in 1846, who settled in London as a teacher of singing. He won renown as a song writer, and in 1899 was appointed professor at the Royal Academy of Music, London. Denza was an able mandolinist and

guitarist, and has published the following compositions among others for these instruments: *Ricordo di Quisisana*, a serenata for solo voice and chorus, with accompaniments of first and second mandolins, mandolas and guitars, dedicated to the Marchioness Laura di Noailles, and published by Ricordi, Milan; *Come to me*, valse for two mandolins, mandola and guitar, also published by Ricordi; *Nocturne for mandolin and piano*, published by Ascherberg, London; and several other compositions for mandolin and piano, originally published by R. Cocks, London.

Derosiers, Nicolas, a French musician, who settled in Holland towards the end of the seventeenth century. In his later years he was engaged as chamber musician to the Electress Palatine, at the palace in Mannheim. Very little is known concerning his life, but among his compositions are to be found several for the guitar: *Twelve overtures for guitar solo*, Op. 5, published in 1688 at The Hague, and *Method for learning the guitar*, which was translated in French and published by Ballard, Paris, in 1689, under the title of *Nouveaux principes de la guitare*. Derosiers was the author also of several collections of solos for the guitar accompanied by other instruments.

Derwort, George Henry, a German guitarist and musician, who came to England during the commencement of the nineteenth century and remained in this country for many years, where he enjoyed a reputation as a guitar soloist and popular teacher. He was living in London in 1824, and giving guitar recitals there in 1830. He made several visits to his native land where he appeared in concert; but was again teaching singing and his instrument in London as late as 1835. Derwort was the author of numerous easy guitar solos and arrangements, which enjoyed a certain amount of popularity during his lifetime. The following were the most favoured of his compositions: Op. 7, 11, 12, 13, 16, 22 and 27, *Themes with variations for guitar solo*, published by Falter and also Sidler, Munich; Paez, Berlin; and Paine and Hopkins, London. Eighteen pieces for solo guitar, entitled: *Dolce et utile*, were issued amongst many others by Wessell, London; *Progressive guitar accompaniments* to favourite Italian, French, German and Spanish songs, published by Paine and Hopkins, London, who also issued his *New method for learning the Spanish guitar*. Derwort also arranged innumerable popular compositions of the day for guitar and piano, and also edited and arranged many trios for flute, violins and guitar, and songs with guitar accompaniment, which were published by Baumgartner, Leipzig, and Ewer and Johanning, London.

Diabelli, Anton, born September 6, 1781, at Mattsee, near Salzburg, and died in Vienna, April 7, 1858. He was an eminent guitarist and pianist, a very popular composer for both these instruments, and also of church music. He received his first

musical instruction as a choirister in the Monastery of Michaelbeurn, and continued his studies some years later in the Cathedral of Salzburg. Being intended by his parents for the priesthood, he was sent to the Latin School of Munich, and in 1800, entered the Monastery of Raichenhaslach. Michael Haydn had superintended his first attempts at musical composition, and Diabelli benefited largely from his association with, and study under this master. His talent for composition was manifested at a very early age, and he had attracted considerable attention by his works for one or more voices, before he had reached his twentieth year. The guitar was his principal instrument, and these early vocal compositions were written with guitar accompaniments. When the monasteries of Bavaria were secularised in 1803, he abandoned his intention of taking holy orders, and decided to devote himself entirely to music and composition, and for this purpose he visited Vienna, where he was already known by his vocal compositions, and was warmly received by Joseph Haydn. In a comparatively short time, Diabelli had established a wide reputation as a popular and able teacher of the guitar and piano, and he soon acquired both wealth and fame. He associated with the most celebrated musicians of Vienna, chief of whom was Joseph Haydn, brother of his teacher, Michael Haydn, of Salzburg, who manifested a kindly interest in the young composer, and the advice he received from this celebrated musician was of inestimable advantage to him in after years.

About the year 1807, Diabelli became acquainted with Mauro Giuliani, the guitar virtuoso, soon after the latter arrived in Vienna, and the two artists became warm friends, they were of about the same age, both intensely musical and devoted to the guitar. Giuliani had already distinguished himself in the musical world by his extraordinary skill upon the guitar, and his mastery on this instrument far exceeded that of Diabelli; but the latter possessed a most thorough knowledge of music, and was also an excellent performer on the pianoforte. The two friends were soon engaged upon compositions for guitar and piano, and they appeared in public, performing their duets for these two instruments. The guitar at this period was the instrument par excellence, it was played in the royal courts, and by the musical populace, and all vocal compositions at this period met with limited success, unless written with guitar accompaniment. At this time, Giuliani introduced a new guitar to the public—the *terz-guitar*. This instrument was constructed upon the same principles and model as the ordinary guitar, but was somewhat smaller. By shortening the length of the neck of the instrument, it was capable of being strung to a higher pitch—a minor third, hence the name "*terz*," the *capo d'astro* being used at the present time on the ordinary guitar to obtain the same effects. The tone of the *terz guitar* was more brilliant, the length of string being shorter, and the labour of

execution was considerably lessened. Diabelli and Giuliani were the recipients of popular admiration for their combined talents on the piano and terz guitar, and during the period of these public performances, Giuliani wrote his most beautiful and brilliant *Concertos for guitar and orchestra*, Op. 30, 36, and 37, which were published by Diabelli, and these are among the choicest works ever written for the instrument. Arrangements of these were also published for guitar and piano, although originally composed and performed by the author with orchestra; they attracted considerable attention at the time, not only in Vienna, but throughout Europe. The list of Diabelli's compositions is enormous, he has written a great quantity of music for the piano, and an equally large quantity for the guitar. His twenty-nine solo sonatinas, and twenty-three charming duet sonatinas, are still very popular, while his thirty-six books of variations, and four hundred and twenty-six books of potpourris, were also in great request.

Diabelli's studies, which were written primarily for the use of his own pupils, are still popular amongst teachers and students, and these piano compositions are at once graceful and good study, while both his original works and arrangements for the piano display good taste. In fact, the merits of Diabelli, as an educational composer are unquestionable. His masses, and particularly the *Landmessen*, are widely performed throughout Austria, being for the most part easy to execute and interesting, if not particularly solid. Diabelli, as stated previously, composed numerous songs, and an operetta, *Adam in der Klemme*. His compositions for the guitar display the same qualities and characteristics as his piano works, and are quite as numerous, many of these being published simultaneously in Vienna, Paris and London. These compositions are not the work of, nor written for, the virtuoso; but are admirably suited for the amateur and student of the guitar. They lack the brilliancy of other celebrated guitar composers, but they are well written, lie under the hand, and they proved a profitable source of income to their author by their popularity. Diabelli was a keen man of business, and in 1818, having acquired sufficient wealth by piano and guitar teaching, and composing, he purchased an interest in the music publishing business of Peter Cappi, in Vienna, the firm being afterwards known as Cappi and Diabelli. In 1824 he bought out his partner Cappi, and he became sole proprietor and owner under the title of Diabelli & Co. Riemann states: "Diabelli was Schubert's principal publisher—he paid the composer badly, and in addition, reproached him for writing too much." Diabelli published the first compositions of Franz Schubert, when he was unknown as a musical composer, and these first publications were his songs with guitar accompaniment. Schubert was a guitarist, and wrote all his vocal works with guitar in the first instance. Some few years later, when the pianoforte became more in vogue, Schubert, at the request of his publisher, Diabelli, set pianoforte

accompaniments to these same songs. In 1854, Diabelli sold his copyrights and business to C. A. Spina; he had at this time printed over twenty-five thousand works, and it was one of the largest and most important music publishing businesses in the world. Diabelli had published the majority of the compositions of Czerny, Strauss, and Franz Schubert, and he had purchased at various times, the copyrights of the publications of other eminent firms in Vienna, those of Artaria, Leidesdorf and Mecchetti in particular.

During the latter part of his life, Diabelli was brought in daily contact with the most renowned artists, his establishment being the rendezvous of the musicians of Vienna, and he enjoyed the friendship of Beethoven, and was in constant attendance upon him during his last illness in 1826. Diabelli died on April 7, 1858, leaving behind the record of a successful musician and business man, qualities very rarely found together. His quiet, unassuming life, made him many friends, some of whom erected a tablet to his memory in 1871, on the house at Mattsee in which he was born. Beethoven has immortalized his friend by using a waltz, composed by Diabelli, as a theme for his thirty-three variations.

Diabelli's published compositions for the guitar alone, with other instruments, and with the voice, number hundreds, of which we enumerate only the following: *Grand serenades for violin, alto and guitar*; Op. 36, 65, 95 and 105, and *Six volumes of grand serenades* for the same combination of instruments, all published by Haslinger, Vienna; *Serenades and nocturnes for guitar and flute*, Op. 67, 99 and 128; *Nocturne for two horns and guitar*, Op. 123; *Grand trio for three guitars*, Op. 62; *Sonatas* and other *Duos for guitar and piano*, Op. 64, 68, 69, 70, 71, 97, 102; *Divertimento for guitar and piano*, Op. 56 (vol. ii., Diabelli dedicated to his friend the publisher, Haslinger); issued by Ricordi, Milan; *Preludes, waltzes, rondos, and variations for guitar solo*, Op. 103, 127, 141; many arrangements and transcriptions for guitar solo, and *Twelve Alpine dances*, published by Joseph Aibl, Munich, without opus numbers; a series of six books of duets for two guitars, entitled: *Orpheus*; *Six waltzes and twenty duets concertante for piano and guitar*, Johanning, London; and innumerable smaller pieces for guitar, published by various editors in London; *Twelve songs with guitar accompaniment*, George and Manby, London; a collection of songs with guitar, entitled: *Philomele*, Diabelli & Co., Vienna; *Songs with guitar* Op. 114 and 115, Bachmann, Hanover; *Three Italian duets with guitar*, Mecchetti, Vienna; *Songs with guitar and flute*, Simrock, Bonn, and in addition to the above-mentioned, there are more than fifty transcriptions of operatic melodies for guitar and piano, several collections of pieces for guitar and violin, and guitar and flute, and nearly a hundred miscellaneous pieces for two guitars.

Dickhut, Christian, a virtuoso on the 'cello, horn, and guitar, and an instrumental composer, who was Court musician at Mannheim

in 1812. He devoted much time experimenting with wind instruments, and in the year 1811, he improved the horn by extending its tubes, thereby producing a clearer and more sonorous tone. Dickhut is the author of the following compositions which are regarded as of more than ordinary merit: *Serenades for flute, horn, or alto, and guitar*, Op. 3, 4, and 6, published by Schott, Mayence.

Doche, Joseph Denis, born August 22, 1766 in Paris, died July 20, 1825 in Soissons, France. He was a dramatic composer, a skilful guitarist, violinist and double bass player, and celebrated as a writer of vaudeville. Grove states that the flowing and charming inspirations of Doche (father and son) were the most interesting from a literary, philosophical and musical point of view, during their period. Among Doche's compositions we find Op. 4, *Collection of forty melodies and romances with guitar accompaniment*.

Doisy, Charles, or Doisy Lintant, as he has sometimes been erroneously named, was a Frenchman, who died at Paris in 1807. He was a contemporary of C. Lintant, a guitarist and violinist of Grenoble and Paris. For many years Doisy enjoyed an enviable reputation as a professor of the guitar in Paris, and during his later years he established a music and musical instrument business in this city, being thus occupied at the time of his death. He had the advantage of a thorough musical training and education in harmony and composition, as his published works prove, and he wrote for the guitar in its capacity as a solo instrument, for accompaniment, and in combination with almost every other instrument. His published compositions number more than two hundred, and during the early part of his career, the guitar was strung with but five strings tuned as at present, but without the sixth or lowest E, and Doisy's early compositions are therefore more limited in scope and compass. It was not until the close of the eighteenth century that the sixth string was added to the guitar, this being at the suggestion of Capellmeister Naumann of Dresden, and proving of great advantage it was immediately used by all guitar makers, and thus became universal. Doisy adopted this additional string, and wrote for it in his later method and compositions. He is the author of several methods for the guitar, one of which entitled: *General rudiments of music and method for the guitar*, was published in 1801 by Naderman, Paris. He also wrote another, which included original airs for violin with guitar accompaniment, and six romances with guitar accompaniment. This was published by Breitkopf & Härtel, Leipzig, and was a most excellent method for its period, it contained three diagrams displaying the guitar with but five strings. Doisy was a voluminous composer, who has written several concertos for the guitar with accompaniment of string quartet, serenades for guitar, violin and

alto, grand duos for guitar and violoncello, guitar and piano, guitar and oboe, and the guitar in duos with the horn, bassoon, viola, flute and another guitar. There are also published under his name many collections of pieces for guitar solo, including *Les folies d'Espagne* being fifty variations by "Doisy, Professeur, Paris," and many collections for violin and guitar, and flute and guitar. Op. 15 and other duos for guitar and violin were published by Simrock, Bonn.

Dorn, James, born January 7, 1809, at Lichtenau, Germany, and living as late as 1853, at which date he gave instruction on the guitar to his nephew, Charles James Dorn. James Dorn was celebrated as a virtuoso on the horn and an excellent guitarist, and was for some years a member of the Royal Chapel of the Grand Duke of Baden. He received his first musical education when a boy, under Schunke, and when he was sixteen years of age joined a military regiment, where he continued his musical training as a member of the band, playing the horn. In 1832 he made a concert tour through England as horn virtuoso and won much praise by his performances, and then returned to his native land, being appointed court musician in Carlsbad. Dorn published only a few compositions but among them we find, *Six polkas for guitar solo*, issued by André, Offenbach. These light dances met with considerable popularity, and passed several editions.

Dorn's brother, Valentine, was also a French horn player who settled for a time in Boston, America, as a member of important orchestras in that city. His son, Charles James, born in Boston, October 29, 1839, died there about 1910, returned with his parents to their native land when he was fourteen years of age, and in Carlsbad he received lessons on the guitar from his uncle James, the court musician, and so proficient did he become on this instrument that in a short time he appeared in public as a soloist, and upon his return to America was regarded as one of the finest performers in the United States. During his last years he rarely appeared in public as a guitar soloist, but devoted himself almost entirely to teaching and arranging music for the instrument. Dorn was particularly fond of the compositions of Giuliani and Mertz, and possessed a remarkable library of guitar music. Quoting from a musical periodical at the time of his decease we read "In more than one branch of his chosen profession Mr. Dorn attained an enviable reputation. As a composer of music for the guitar his name will long be perpetuated, for several of his best compositions are genuine classics, and can be found in the repertoire of many of our most celebrated guitarists. As an arranger, his work invariably bore silent testimony to his artistic ability, and that he possessed a thorough knowledge of the capabilities of his favourite instrument was in evidence on every page. As an instructor he was most conscientious. His earnestness in imparting his store of knowledge served as an inspiration to his pupils, while his many sterling

qualities won their respect, and, in many instances, affectionate regard."

Dotzauer, Justus Johann F., born at Haselrieth, near Hildburghausen, Germany, January 20, 1783, and died in Dresden, March 9, 1860. His father, the pastor of Haselrieth, was an enthusiastic amateur musician and guitar player of ability, and the son began his musical education at a very early age under his supervision. The guitar was the first instrument placed in his hands, and under his parent's instruction he obtained a thorough and practical knowledge of it. The ease with which he attained a proficiency in guitar playing induced his father to continue his musical education, and he now received a regular training on the violin under Gleichmann, the musical director of the neighbouring Court of Hildburghausen. During this time Dotzauer continued his practice of the guitar, and the numerous occasions on which he was playing this instrument in the company of musicians of more lengthy experience, proved highly instructive and beneficial, and developed in him a desire to master other instruments. So we find a few years later he commenced the study of the piano under Henschkel, and then the young enthusiast prevailed upon the blacksmith of his native place to instruct him in the rudiments of the double bass. This blacksmith had gained local repute as a musician and a performer, and his services were in constant demand at all the country holidays and fêtes. In addition to the instruments mentioned, a Court trumpeter named Hessner, a pupil of the 'cellist Arnold Schlick, instructed Dotzauer in the art of violoncello playing, and for this he displayed exceptional interest. The violoncello was the instrument by which his name and fame as a musician is recorded, Dotzauer being one of the greatest composers, players, and teachers of that instrument. He showed such a decided preference for the violoncello that his father sent him, in 1799, to Meningen, to study under a virtuoso and teacher named Kriegk, who was 'cellist of the Royal Chapel.

Dotzauer was now sixteen years of age and had been grounded in the elements of music, and was able to perform with proficiency upon several instruments. With Kriegk he studied two years and at the end of that period, in 1801, he received an appointment in the Royal Chapel of Meningen, as violoncellist, where he remained till 1805. His studies in composition were conducted by the organist Kittel, the last pupil of the great Bach, and in 1805 he visited Leipzig, where he became one of the founders of "The Quartet." The following year he visited Berlin, where he heard and studied with great advantage under the renowned virtuoso, Bernard Romberg. In 1811 Dotzauer entered the King's Band at Dresden as violoncellist in the Court Orchestra, where he rose to the position of solo violoncellist in 1821, and remained as such till he retired in 1850, appearing in 1834 as soloist in Vienna with great success. As a soloist, Dotzauer, in his early career showed a

preference for the concertos of Arnold; but after his finishing studies under Romberg, he invariably performed the latter's compositions. In his playing he combined power of tone with a style both noble and graceful, and Spohr praises his excellent qualities as a quartet player. The last ten years of his life were spent in Dresden, where he was busily engaged composing, editing, and above all, teaching. His principal pupils were Kummer, Schuberth, and his younger son Karl Ludwig, his elder son obtained some renown as a pianist. Dotzauer's compositions are very numerous and embrace the whole field of musical art, including an opera, *Graziosa*, which was performed at Dresden in 1841, masses, symphonies, several overtures, nine quartets, twelve concertos for 'cello and orchestra, sonatas, variations for 'cello, guitar solos, solos with guitar accompaniment and numerous studies and exercises for the 'cello. He edited Bach's six sonatas for 'cello, and is the author also of a most excellent method for that instrument.

The majority of his compositions have now passed into oblivion, with the exception of his solos, tutor, and studies for the 'cello. These studies and method, however, retain their value to this day, as the new editions give proof. His concertos, duets, and other solos are valuable to the student as giving opportunity to develop technic in its various branches, and in this respect the *Twenty-four daily studies* stand pre-eminently useful. Many of Dotzauer's early works were composed with the guitar, and it is to be regretted that only one such composition is to be obtained at the present day—a *Potpourri for violoncello and guitar* Op. 21, published by Breitkopf & Härtel, London. This work, in four movements, commences with an adagio in the key of E minor, the second subject, an andante in lighter vein, and of somewhat greater length, terminates in arpeggios in triplets. This is followed by a larghetto in three-four time—a noble melody, introducing effective double stopping and harmonic notes, and the finale, an andante, reiterates the theme of the second movement, but suddenly changes tempo to presto—a two-four movement in triplets—wherein the bowing ability of the performer is called into requisition. The guitar accompaniment is written in one of the most resonant keys of the instrument—E minor—and while it supports the violoncello, it admirably displays the characteristics of the guitar and the composer's practical knowledge of this instrument. This composition occupies a foremost position among duos for this combination of instruments.

Dragonetti, Domenico, born in Venice, 1755, died in London, April 16, 1846. Dragonetti, whose fame as a virtuoso on the ponderous double bass was unsurpassed, was also an extraordinary performer upon the light guitar, and if he could rouse the monks of S. Giustina of Padua out of their cells in the dead of the night by his imitation of a thunderstorm, when testing the powers of his newly acquired Gasparo di Salo double bass, he could also attract

crowds of the citizens of Venice by his guitar playing and serenades. Dragonetti's father, Pietro, was also a guitar and double bass player, accustomed to play chiefly by ear for public dances, and when his son Domenico was nine years of age, he too, adopted the guitar. He would surreptitiously carry his father's guitar to a remote quarter of the house to practise, and such was the force of genius that in a short time, and without his parents being conscious of the circumstances, he made extraordinary progress on the instrument, and was a good player. It was part of his father's occupation to accompany on the guitar, the solos of the violinist Doretto, who was a composer of dance music ; the two musicians being constantly engaged at dances. Doretto, upon one occasion, desired to try over some of his new compositions, and for that purpose took the manuscripts to Dragonetti. The son was in the room, and noticing that his father did not succeed perfectly, asked to be allowed to try the guitar part ; but Pietro, unconscious of his son's ability, refused. Doretto, observing the assurance of the boy, persuaded the father to let him try, and he greatly astonished both by reading the music fluently, accompanying Doretto's melody with chords as appropriate as a well-versed practitioner. Dragonetti was determined to study the instrument to the highest point of perfection, and having made the acquaintance of Mestrino, a talented violinist, a man who possessed a great desire for fame, he associated himself with him as a guitarist. The two practised and studied together for some time, and were engaged at the most brilliant public and private musical circles in Venice, and upon their return home after engagements, they delighted to amuse the citizens by their violin and guitar duets.

When a youth, Dragonetti's attention was directed also to the double bass, and after receiving eleven lessons from Berini, and when but thirteen years of age, he became first double bass player in the Comic Opera, Venice, and at fourteen years of age held a similar position at a grand opera of the Theatre St. Benetto. At Vicenza he played in the opera orchestra, and while in that city was fortunate enough to discover the marvellous double bass from which he would never part. This instrument had belonged to the convent of S. Pietro, it was his inseparable companion for nearly sixty years, and at his death he bequeathed it to the vestry of the Church of St. Mark, Venice. In 1794 he was engaged at the King's Theatre, London, and he became the constant friend and companion of the violoncellist, Lindley, where for fifty years they played at the same desk in the Opera, Philharmonic, and other concerts, and their execution of Corelli's sonatas as duos for 'cello and double bass, was an unfailing attraction. Dragonetti published a few songs with piano, and several others with guitar accompaniment remain in manuscript. He was an enthusiastic collector of pictures, music and musical instruments, and he possessed rare examples of Italian guitars. He died in London, and was buried in the Catholic Chapel of Moorfields, London.

Drouet, Louis F. P., was born in Amsterdam in 1792, and died in Berne, Switzerland, September 30, 1873. He was one of the most eminent flute players of all times and also a talented guitarist, a pupil of the Paris Conservatoire of Music, and played in that institution and also at the Opera when he was but seven years of age. His serious study of the flute commenced in 1807, after an extraordinary success which he achieved at a concert in Amsterdam with the violinist Rode, for previous to this time he had divided his attentions between the flute and guitar. From 1807-10 he was solo flautist and teacher of King Louis of Holland. In 1811 he was in a similar position at the Court of Napoleon I, which he retained after the Restoration, being in 1814 first flautist in the Court orchestra of Louis XVIII. He came to England in 1815 and commenced a business in London as a manufacturer of flutes, but he discontinued it in 1819 and then travelled as a virtuoso. This was a lengthy tour, embracing all Europe, and towards its close he resided for some time in Naples, and then later at The Hague. Drouet's tour was a most triumphant success, his appearances as solo flautist and with a guitar accompanist in his own compositions, elicited the highest praise.

He was a wonderful executant, his dexterity being most remarkable, although his tone was more delicate than powerful. In 1830 he appeared as a performer once again in London, and from 1836-1854 was engaged as Court Capellmeister in Coburg, and then he visited the United States of America, residing for a time in New York. Upon his return to Europe he lived first at Gotha, afterwards at Frankfort, and finally settled in Berne, Switzerland. He has left innumerable compositions for the flute, a great number of these being written with accompaniment for the guitar, of which the following are the most important, being principally airs with variations for flute and guitar: *God save the King*, and Op. 123, 124, 132 and 137, all published by Cranz, Leipzig.

Dubez, John, an Italian, born in Vienna, 1828, and died there October 27, 1891, was a virtuoso on several instruments—the mandolin, guitar, harp, and zither—and an instrumental composer. In 1846 he was engaged as violinist in the Josefstadt Theatre, Vienna, and formed there an acquaintance with the guitar virtuoso, Giulio Regondi. Dubez, who frequently heard Regondi perform when the latter appeared in Vienna, was so fascinated that he adopted the guitar, too, and studied it under Regondi and Mertz in this city. His progress was very rapid for in 1847 he gave his first guitar concert in the old Vienna Academy of Music, playing Regondi's compositions and meeting with enormous success. Dubez was a brilliant harpist also, and under Meyerbeer's baton he played the well-known harp solo in the opera *Vielka*. Some few years previous to his death he undertook a protracted concert tour, visiting Bucharest and Constantinople. In the former city he was commanded to perform before the Queen of Roumania, and in the latter before the Sultan and Court, receiving

the decoration of the Medjidia Order. Dubez was elected the first president of the Vienna Zither Society, founded in 1875, and also created honorary member of the Prague Zither Society. His compositions are written in the same style as those of his teacher, Mertz, but the majority remain in manuscript. He has composed several harp solos, published by Bösendorfer, and Cranz of Hamburg. Dubez's portrait was published by the Vienna Zither Society's Journal, in 1891. As a guitarist he takes rank with Mertz and Regondi, and is one of the most celebrated of Austrian virtuosi. Among his published compositions we find a *Fantasia on Hungarian melodies for solo guitar*, issued by Diabelli and Co., Vienna, and Op. 11, 33, 34, 35 and 37 are harp solos which were published by Cranz, Hamburg.

EDEL, George, a German musician who was attached to the Royal Court of Vienna during the latter part of the eighteenth and the beginning of the nineteenth centuries. He was a guitarist and violinist of ability, and is the author of many instrumental compositions, among which we find *Eight variations on a German melody for guitar solo*; *Serenade for violin, 'cello and guitar*, Op. 7, published in Vienna, and also a *Serenade for violin, alto and guitar*, which was issued in Hamburg.

Ehlers, William, born in 1774, at Weimar, died December, 1845, in Frankfort, Germany. After studying music and literature he made his debut at the theatre of his native town, and his singing and guitar playing received an instantaneous and hearty reception. He then commenced to teach singing, elocution, and the guitar, and was later engaged as director of theatres in Mayence and Wiesbaden. In 1809 he appeared before the Viennese public for the first time, and won considerable success. Five years later Ehlers was leading tenor in the theatre of Breslau, and he remained in this position until 1824, being then regarded as one of the most popular operatic singers of Germany. In 1829 he established a school of music, which was highly successful, in Frankfort, and two years later was appointed musical director of the theatre of this city. Among his numerous vocal compositions are songs with guitar accompaniment which were published by Cotta of Stuttgart, Böhme, and also Hofmeister, Leipzig.

Ellis, Herbert J., born in Dulwich, London, July 4, 1865, died at the early age of thirty-eight, on October 13, 1903, in St. Thomas' Hospital, London, was without question the most fertile English composer and arranger for mandolin and guitar. He was the son of a licensed victualler, and received no musical instruction beyond that given by his mother, who had been a pupil of Sir Julius Benedict, and she taught her son the piano and harmony. While a lad he became the delighted owner of a banjo, and he says: "Having the infatuation (for the banjo), I learnt several



HERBERT J. ELLIS.

tunes out of my piano tutor, and then occurred to me the idea of writing my own music for it. Gradually growing ambitious, I did not rest until I had written an instruction book, which, in due course saw the light and without being egotistical, I think I can safely say that it was from the advent of my *Thorough school* that the banjo began to be popular." It was, in fact, owing to the growing popularity of the banjo, from 1884 onwards, that his talents were developed, for he had no academic education in music; but an inborn aptitude for its study and diligent practice, marked Ellis, for other than the commercial career originally intended by his parents. The publication of his *Thorough school* for banjo by J. A. Turner, London, immediately established the position of its author, and the demand for his compositions and methods was decidedly marked, resulting in the issue of some thousands of books and separate pieces from his pen. About the year 1888, the mandolin and guitar were beginning to arrest popular attention, and Ellis devoted himself to these instruments, too, and it was not long ere his *Tutor for the mandolin* was issued by the same publishers as his previous tutor. This was the first mandolin instruction book printed in England, and to the general surprise it ran through several editions, being the preliminary work that prepared the way for establishing the instrument in public favour throughout this country.

The popularity of the mandolin brought with it a revival of the guitar, and here again, the skill and adaptability of Ellis was equal to the occasion, for yet another volume, his *Thorough school for the guitar* was published, and immediately found favour amongst teachers and players. In fact, his method for the guitar in its unique and simple manner of arrangement, by its explicit diagrams and judicious sequence of studies, is the simplest and best yet issued in England. There are other English guitar methods of perhaps greater scholarly and musicianly qualities; but to the beginner they are not so lucid or simple. During the period of his first publications, Ellis enjoyed the most enviable position as a teacher of these instruments in England—to some mortals, genius, and rare opportunity for success are lavishly bestowed in great profusion; but the hand that gives, sometimes withholds the power to retain these gifts, and so in the life of Ellis, he lacked the force of character and power to rise above his daily environments, and to these in a great measure are attributable the sad termination of so promising a career and his premature death. To him was given the faculty for expressing himself in the simplest and most attractive manner, and his total avoidance of technical difficulties made his compositions of particular attraction to beginners, and his name quite familiar to all English players of these instruments. Speaking generally, his writings were not advanced in style, but on the other hand his time was fully occupied with the present as a teacher and composer, to allow for the deeper and more solid work,

which would in all probability have followed, had his life been spared to more mature years. To Ellis and all English players, the higher branches of the mandolinistic art were unknown, and the majority of guitarists were satisfied with the limitations of an accompaniment; but since his advent, mandolin and guitar instruction books and music have been published in profusion in this country, but his works maintain their popularity. In 1892, John Alvey Turner issued his *Thorough school for the mandolin*, and this was followed by his *High school studies for the mandolin*, this publisher's catalogue alone shows over one thousand works by Ellis, all of a light character, and in addition a great number of the same style were also issued by Dallas, London.

Ernst, Franz Anton, was born in 1745, at Georgenthal, Bohemia, and died in 1805, at Gotha. He was a genius as a performer, a musical instrument maker, and composer. Ernst is known principally as an eminent violinist; he was also a skilful guitarist and manifested great interest in the two instruments by studying their construction and making them. As a young man he studied both the violin and guitar in Prague, receiving instruction on these instruments from Antonio Lolli, and it was then that he commenced constructing these instruments as a pastime, and he displayed great ingenuity in copying instruments of the old Italian masters. In 1778 he removed to Gotha, having been engaged as leader of the violins in the Court orchestra, and in this city he once more reverted to his fascinating occupation of instrument making.

Otto, a guitar and violin maker, who was a pupil of Ernst, receiving lessons in both playing and making these instruments, says in his treatise: "In Prague, where Ernst studied, he employed himself with violin making by way of amusement, and, on coming to Gotha, reverted to this employment, after having neglected it for many years. Now, however, he pursued it with extreme ardour, even taking lessons in mathematics, in order that he might be wanting in no information which could contribute to the perfect construction of instruments. Nor were these efforts fruitless; for having, as a member of the Chapel, much time at his disposal, he had leisure enough to give all diligence to the pursuit, and whoever has become acquainted with his violins must certainly admit that they possess considerable merit. Even the Chapel master, Herr Spohr, I have been assured, has performed a concerto on one of Ernst's violins. From him (Ernst) I received instruction in violin playing, and soon took delight in the manufacture of the instrument. Hence, he was my teacher in a two-fold capacity. After I left Gotha for Weimar he took an assistant, the joiner Artmann, of Wegmar, near Gotha, who afterwards manufactured violins very similar in form and model." "During two years, I measured and calculated the proportions of the very best instruments according to the rules of mathematics, under the late Herr Ernst, concert director at Gotha,

with whom I also studied music for three years. Herr Ernst himself made excellent violins, which will in a few years approximate to the Cremonese, if they escape the misfortune of falling into the hands of such gentry as I have before described (bad repairers)."

Hart also pays a tribute to Ernst's skill in this direction by stating that: "He took great interest in violin making and made several excellent instruments." Ernst was a renowned performer on both the violin and guitar and has also composed for both instruments. For the former instrument his *Concerto in E* is acknowledged his most ambitious work, and for the guitar we find numerous smaller compositions. Schott of Mayence published his *Twenty operatic transcriptions for flute and guitar*. Ernst contributed an article: *Über den Bau der Geige*, to a Leipzig music journal, which appeared in 1805.

Eulenstein, Carl, born at Heilbron, Wurtemberg, Germany, in 1802, died in Styria, Austria, in 1890, at the advanced age of eighty-eight. His parents were very poor, his mother the daughter of an innkeeper of the town and his father an amateur violinist of some ability, whose services were in frequent demand at all the festive gatherings in the district. While Carl was very young his father died and the widow and young family were plunged in straightened circumstances. During his father's life-time young Eulenstein had manifested an extraordinary love of music, and, not being permitted to touch his father's violin had constructed his own childish instrument when six years of age. This rude instrument is still preserved, being for years fondly treasured by his mother. After the death of the father the lad was permitted the use of his violin, and, although the mother was not in a position to pay for instruction, he was nothing deterred, but practised incessantly. His ability on this instrument soon attracted the schoolmaster's attention, and understanding the impecunious position of the family, he generously undertook to teach him the violin and the rudiments of music, and a little later gave him instruction on the guitar and flute also. His progress was phenomenal, particularly upon the guitar. At the age of fourteen, through the influence of his uncle, the lad reluctantly consented to become apprenticed to a magistrate's clerk, but his ambition was to become a musician for he had begged and entreated his mother, but in vain, as she was influenced by the lad's uncle, who declared that Carl was a lazy vagabond—as were all musicians. The boy was afterwards placed with a bookbinder, and this employment proving as irksome and unsuccessful as the former, sterner measures were adopted by his uncle, and he was sent away from home to a hardware merchant, who was requested to keep him continually at work and from music.

The nearest approach to music that the lad now had, was found in his employer's hardware stock—jewsharps—and he was compelled to satisfy his musical longings with these. He would take

several of these to bed, and the manner in which he manipulated many of them at a time, and the effects he produced were most extraordinary. His skill in this direction was made public in London many years later, when he performed before a learned audience at a lecture given by Sir Michael Faraday in the Royal Institute. Eulenstein played these and the guitar in his bedroom, unknown to his employer, during the greater part of each night, and it was not until he became the proud possessor of an old French horn, that he betrayed his musical midnight studies. The mournful tones of the brass instrument suddenly aroused the merchant from his slumbers and the youth was summarily dismissed with his musical instruments.

He was now nineteen years of age, turned out into the world; but released from his irksome employment, at liberty, and he decided to travel as a performer on the guitar and jewsharps, his only friends being his instruments and a few pence. Eulenstein passed through Heidelberg, Frankfort, Hesse Cassel and Hanover, walking with the greatest difficulty more than six hundred miles, meeting with much adversity and very little encouragement. At the theatre of Lurenburg, however, he performed with some amount of financial success and later, at Stuttgart, was patronised by nobility and in 1825 commanded to appear before the Queen of Wurtemberg. He then performed in Tubingen, Freiburg and Basle, and from thence walked through Switzerland, passing Zurich and Lausanne, and entering France at Lyons. His plight was now pitiable in the extreme; he had met with no support or encouragement, was shoeless, forced to sleep without shelter, and on the verge of starvation. In this dejected and forlorn condition he arrived in Paris, where his guitar playing fortunately attracted the notice of M. Stockhausen, a harpist of repute, and husband of the celebrated soprano of that name. The harpist at once befriended him and through his kindly influence Eulenstein performed before Paer, the Duke of Orleans, Duchess de Berry, and Charles X of France, with the greatest success. It was at this time he composed and published in Paris his Op. 1, and he quitted France in 1827, after a successful and protracted sojourn and then came to London. Here he performed before the Princess Augusta, the Marchioness of Salisbury, and the Duke of Gordon, this nobleman manifesting a kindly interest in his welfare. Eulenstein was commanded to perform before King William and played at other fashionable concerts and then returned to his native land but in 1828 was again in London as a professor of the guitar. His noble patron the Duke of Gordon, hearing of his misfortunes immediately invited him to his Scottish residence. It was in the depths of a rigorous winter when Eulenstein journeyed there by coach and upon his arrival the Duke was waiting to greet and escort him to his mansion. He resided as private musician in the mansion of the Duke of Gordon for some time, and made several professional tours through Scotland, receiving great praise in the adjacent city of Aberdeen, and also in Edinburgh. After these financial successes



C. Eulenstein

CARL EULENSTEIN.

he toured through England, he visited Cheltenham and Bath, and settled in the latter fashionable city as a teacher of the guitar and the German language. He resided here for some years, and was held in the highest esteem, but returned again to his native land, living in 1879 at Günzburg, near Ulm. In his advancing years he removed to Styria and died in a village there in 1890. Eulenstein was a man of prepossessing appearance, well educated, and polished in manners.

His autobiography appeared under the title of *A sketch of the Life, etc.*, in 1833, this volume, 8vo, contained his portrait, and a second edition of this work was published in 1840. His portrait, a copy of which is here reproduced, was engraved by Adcock, from a drawing by Branwhite, and published October 1, 1833, by a London music seller. Eulenstein was the author of several excellent scholastic works on the German language, which were issued in Bath and London. His compositions and arrangements for the guitar were among the most popular ever published in England, and his guitar accompaniments to favourite songs were to be found in all the albums and journals of the time. His own compositions and arrangements, though for the greater part exceedingly simple, display good taste, and were favourites among amateur guitarists. He is the author of string quartets, songs with guitar, duos for guitar and piano, guitar solos and duos, and a *Practical method for the guitar*. This latter work met with a fair amount of favour in its day and passed several editions, being originally published by Brewer & Co., and at the present day by J. A. Turner, London. In the introduction Eulenstein says: "When Mr. Hummel was in Bath, the author of this work had a long conversation with him, and was much gratified to hear so eminent a pianist and composer express so high opinion in favour of the guitar, particularly of its effects in modulation."

The following are Eulenstein's most popular compositions: Op. 1, *Twelve airs for guitar solo*, Richault, Paris; Op. 9, *Introduction and brilliant rondo*, Johanning, London; Op. 10, *Three rondos*, Johanning; Op. 11, *Two rondos*, Ewer, London; Op. 15, *Six Waltzes*, Ewer; Op. 16, *Military Divertimento; Variations for guitar tuned in E major*, dedicated to Her Grace the Duchess of Gordon; *German retreat* in E major tuning; *Introduction and variations* on Weber's last waltz, and a grand waltz of Beethoven; *Souvenir de Bath*, guitar solo, and *Tyrolese melodies with variations*, Leonard & Co., London; *French melodies*, with symphonies and accompaniments by Eulenstein published in 1828; *Pleyel's German hymn* for guitar solo, D'Almaine, London; *Reichstadt waltz* and *Ritornella* duos for guitar and piano, Chappell, London, and numerous other pieces of a similar nature. Speaking of his compositions for the guitar, *The Harmonicon* of 1831 said: "Mr. Eulenstein's rondos are remarkably delicate and pleasing and within the compass of ordinary players."

FAHRBACH, Josef, a German guitar virtuoso, born August 25, 1804, in Vienna, and died there June 7, 1883. In addition to

being a guitar virtuoso, Fahrbach was celebrated as a flautist and composer, and was the father of the renowned composer, Philip Fahrbach. For many years Fahrbach was engaged in the opera orchestra, Vienna, and he is the author of numerous instrumental compositions principally for the guitar and flute. Op. 73, *Studies for the guitar with twelve strings* (six extra basses), and *Twenty-four harmonious studies for guitar solo*, were published by Cranz, Hamburg, who also issued Fahrbach's German and French translation from the original text of F. Bathioli's guitar method. This volume was augmented by Fahrbach with cadenzas and studies from his pen, and the same publishers also issued many of his studies, exercises, and solos for flute. Fahrbach was also the author of numerous transcriptions and arrangements for guitar solo, issued by publishers of lesser repute.

Ferandiere, Don Ferdinando, a Spaniard who was celebrated as a guitarist. He was living in Madrid in 1800, and is the author of a method for the guitar published in his native land under the title of *Arte de tocar la guitarra Española*. A copy of this work was to be seen in the Spanish section of the Vienna Musical Exhibition of 1892.

Ferranti, Marc Aurelio Zani de, a celebrated guitar virtuoso and man of letters, born in Bologna, July 6, 1802, and died in Pisa, Italy, November 28, 1878. He was descended from an ancient Venetian family believed to be the same as that of Ziani. At the age of seven he was sent to Lucca, in Tuscany, with his preceptor, the Abbot Ronti to receive his education, and the instruction he received here was most thorough. Zani de Ferranti was gifted with very precocious intelligence, and a prodigious memory, and his poetic talent manifested itself from early childhood, for when twelve years of age he had composed and published Latin poetry which was read throughout Italy. At this age he attended a concert given by the violinist Paganini, and so great an impression did it create in the mind of the youth that music became his passion, and he at once commenced the study of the violin under an artist in Lucca named Gerli, junr. Ferranti's progress was phenomenal, for at the age of sixteen his talent promised a violinist of the first order; but he subsequently abandoned this instrument for the guitar, and it was by his extraordinary genius on the latter instrument that he made a name in the musical world. In 1820 he left Italy and visited Paris, where he was heard as an amateur guitarist; but at this time he was pre-occupied with improved methods which could be introduced in playing the guitar, and he possessed more ideas on this subject than he could as yet introduce in his performances, and his skill therefore could not achieve what he desired to perform. Consequently his playing at this period received scant success, but his perseverance did not forsake him, neither did lack of encouragement deter him from his purpose.

Towards the end of the same year—1820—he travelled to St. Petersburg, where he was engaged as librarian to Senator Meitleff, and afterwards as private secretary to Prince Varischkin, cousin of the Emperor, and he took advantage of the long periods of leisure which these positions afforded, to meditate upon the innovations which he had entered upon, respecting his improvements in the art of guitar playing. While in St. Petersburg he translated into Italian verse twelve of the most beautiful poetic meditations of Lamartine. In 1824 Zani de Ferranti quitted St. Petersburg for Hamburg, where the following year, he appeared as guitar soloist with much success, although he had not yet quite perfected his system, nor had he acquired that remarkable talent which characterized his later performances. From 1825 to 1827 he was playing in Brussels, Paris, and London, still intent upon his all-absorbing idea—the regeneration of the guitar—and seeking, sometimes in literature, and sometimes in music, for the resources of his precarious existence. For the second time he visited Brussels in 1827, in a penniless condition; but shortly after his arrival, was appointed professor of the guitar and Italian language in the Royal Conservatoire of that city. He was also employed in musical literary work, contributing articles to many of the leading musical journals, and he married during this year. After continuous and protracted study, he finally received his reward by discovering the secret of the art of singing in sustained notes on the guitar, and he devoted several years to his discovery, obtaining all the extension of which it was susceptible, and then made his results public in two recitals which he gave in Brussels in 1832. He was honoured by the appointment of guitarist to the King of the Belgians, and his time was spent alternately in Brussels and The Hague. Ferranti was most brilliantly successful, and from this time the talent of the virtuoso was augmented daily by his continuous application and study. The difficulties which he mastered with ease upon his instrument were inexecutable by other guitarists, and no one has been able to discover up to this time in what consisted his secret of prolonging and uniting his notes. His slurred chord passages, and melody with independent accompaniment for the same instrument, were most marvellous and entrancing. After making a third tour through Holland, he visited London, and then returned to The Hague, when he became associated in public with the violinist Sivori, and together they made a concert tour through America, where Ferranti remained a year, receiving praise for his guitar playing equal to that bestowed upon his companion Sivori.

Returning to Brussels in 1846, he again took up his appointment as professor in the Royal Conservatoire and was occupied as such till the end of 1854, when his restless spirit manifested itself again, and he arranged an artistic tour through France to his native land. He announced farewell concerts in Brussels and The Hague, previous to his departure, and the Brussel's *Echo* remarked: "Very

frequently we have to complain of the deluge of concerts showered upon us regularly in Brussels, from the beginning of Lent until after Easter. Fortunately, we have occasionally some sweet compensation. We could now cite several, but for to-day we will confine ourselves to the farewell concert of Zani de Ferranti, professor at the Royal Conservatoire and first guitarist to the King. We have heard this very distinguished artist many times, and upon every occasion his playing was so brilliant and so varied that he revealed to us some new wonder quite unexpected. What Paganini is on the violin, Thalberg on the piano, Servais on the 'cello, Godefried on the harp—Ferranti is on the guitar. He is a discoverer. He has done in excess beyond his celebrated rivals in vanquishing the difficulties, which a helpless instrument in the hands of others offers—but in his hands the guitar is no more the instrument you know—it becomes possessed of a voice and a soul. Ferranti has found new effects, harmonious traits of extraordinary wealth and power. Add to all the secrets of his technique, a clearness, a broadness and admirable equality of tone, add the rapidity, the vigour, the neatness of fingering, and far above all, the inspiration, the rapture, the almost supernatural in the person, which evidences the true artist, and you will have but a faint idea of the talent of Ferranti. Before you heard him, you could not imagine that the guitar was capable of such effects—the vigour, and at the same time the subtle fineness, the sweetness in effects of mezzotint, in ethereal vaporous gradations of tone. The pieces which he composes are charming, and if Ferranti was not a virtuoso of the first rank he would shine among composers. Is it necessary for us to remark that the success of the artist has been immense?"

In January of 1855, he arrived in Paris and was welcomed in the salons of the most eminent poets and musicians. Fétis lavished praise on him and wrote: "If the guitar has a Paganini it owes this glory to Ferranti." Berlioz was enraptured by his performances and duly chronicled, in *The Journal des Débats*, the effects produced upon him. Paganini, who, like Berlioz, was a guitarist of rare ability, after attending one of Ferranti's recitals, wrote: "I heard you, sir, with such emotion that I have scarcely enough reason left to tell you that you are the most miraculous guitarist that I have ever met in my life," and Paganini had toured and played in public with the guitar virtuoso, Legnani. M. Pleyel extolled his fame to Alexander Dumas in January, and the following month Ferranti gave a recital at the residence of the poet, and such a profound impression did his playing create upon his enraptured hearers, that when the last chords of his martial fantasia were vibrating, Dumas impulsively rose to his feet and exclaimed: "Sebastopol will be taken." *The Parisian Chronicle*, April 9, 1859, in reporting his recital said: "Ferranti charmed for three whole hours the most select and æsthetical audience. He has made himself heard, the guitar alone has been the attraction of this charming soirée, but the

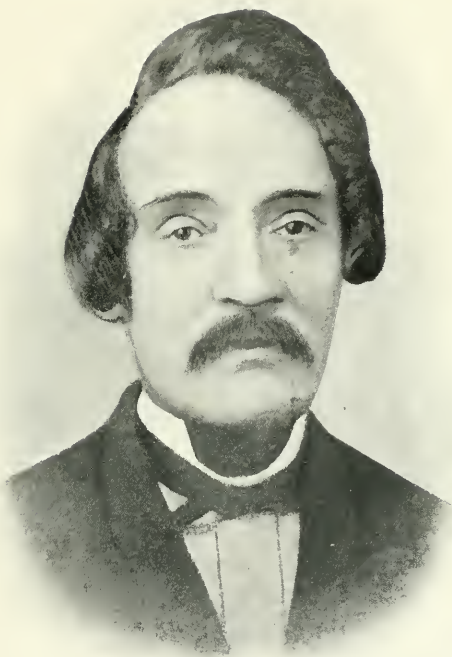
genius of Ferranti is so supple, so extended, so varied, that one did not have a suspicion of monotony. Again and again we applauded with real enthusiasm. *The rondo of fairies*, a work full of mysterious poetry and melancholic fantasy; *O cara memoria* and *Walpurgis night*, a piece even more fantastic than the first, and of which the sparkling variations and finale were most miraculously executed. Do not scorn the guitar any more, gentlemen. When you have heard Ferranti you recognise the accuracy of the profound word of Fetis: 'An artist is always great when he opens new routes and draws the veil from the limits of his art.' The guitar only has limited resources; but the soul which animated the instrument was vigorous, nothing stops it, it endues its power to the inert instrument. Between the hands of Ferranti the guitar becomes an orchestra, a military band; if he play the *Marseillaise* on the guitar, he makes a revolutionary of you; if he sing a love song there is a seduced woman, if he sing the *Song of departure*, we fly to the frontier. One day in 1855 Ferranti had played at the house of Alexander Dumas, a winning fantasia on popular martial songs. Suddenly Dumas rose and in wild enthusiasm exclaimed: 'Sebastopol will be taken.'"

From Paris, Ferranti travelled through France to Italy, and performed with his usual success in the important cities on his route, passing through Moulins and Lyons. He arrived in Nice during March, and gave several recitals, the *Gazette* stating: "M. Zani de Ferranti had the honour to be heard last Saturday at H.I.H., the Grand Duchess of Baden, who had gathered the most brilliant assembly. The celebrated guitarist displayed as usual his astonishing ability, and obtained the high approbation of the élite audience." Ferranti passed on to Cannes, and in April gave many recitals in this fashionable resort, one journal remarked: "Not finding artists to assist him, the celebrated virtuoso bravely announced in his programme that he would execute five pieces of his composition alone, without the help of anyone, and he has charmed and enraptured his audience. I only know of one such instance similar, when Liszt did the same, and in justice, I must say that the Italian guitarist was rewarded with as great success as the Hungarian pianist." Upon his arrival in Italy, Ferranti resided in Bologna for a period, and there wrote: *Di varie lezioni da sosituirsi alle invalse Nell Inferno di Dante Alighieri*, which was published by Marsigli & Rocchi of that city. He gave many concerts in Pisa, and other Italian towns for some time, but it was his earnest desire to spend his last years in his native land. This wish was gratified, for some years later he passed away almost without pain, amid his children and friends on November 28, 1878, at Pisa; two hours previous to his death he was in his usual health conversing with friends.

Ferranti was not a voluminous musical composer, and his published compositions do not exceed more than twenty works—

about fifteen being issued by Schott of London, consisting of fantasias, variations, etc., for guitar solo—which should be included in the repertoire of all earnest students of the guitar. Several of his compositions remain in manuscript, and among these we find a method for the guitar, concertos with orchestra, and a variety of other pieces for the instrument. A catalogue and prospectus of his complete works was issued some years since in Brussels, with the intention of publishing the manuscripts; but the enterprise did not meet with sufficient support to warrant the undertaking. As poet and litterateur, Ferranti published a poetical inspiration entitled: *In morte della celebra Maria Malibran de Beriot*, 8vo, Brussels, 1836. This poem, which is as remarkable for the elegance and energy of the versification as for the beauty of ideas, was followed by *Studies on Dante*, and he prepared an edition of his poems, which was published during April, 1846, in London, Brussels and Paris, as was also *La comedia di Dante Alighieri*, and many other literary works. The following are the chief of his published guitar compositions: Op. 1, *Fantasia varie on a favourite air*; Op. 2, *Rondo des fées*; Op. 3, *Six nocturnes*; Op. 4, *Ma dernière fantasia*; Op. 5, *Fantasia on the Carnival of Venice*, for guitar tuned in E major, and upon the title page of this, he describes himself as “Guitarist to the King of the Belgians”; Op. 6, *Loin de toi*; Op. 7, *Fantasia varie on a romance from Otello*; Op. 8, *Divertimento on three favourite English romances*; Op. 9, *Nocturne sur la dernière pensée de Weber*; Op. 10, *Fantasia on the favourite air, ‘O cara memoria’*; Op. 20, *Fantasia varie for guitar solo*, guitar tuned in E major, dedicated to his pupil, Mrs. Emma Drummond, and played by the author at his concerts, published privately with others in Brussels; *Three songs for soprano with piano accompaniment*. All the foregoing were published by Schott, and Peters, Leipzig.

Ferrer, Manuel Y, born in Lower California about the year 1828, and died in San Francisco, California, June 1, 1904. An American guitarist and arranger for the guitar, of pure Spanish parentage, who, at four years of age showed his musical tendency by strumming his parent’s guitar and displayed his love of the instrument by constructing at this early age a crude imitation of it. A little later he commenced the serious study of the instrument in right earnest, and when about eighteen years of age, left his native town, travelling by stage coach to Santa Barbara, and in the old mission there, met a priest, a clever guitarist who gave him further instruction on the instrument. Ferrer now laboured hard and devotedly at the guitar, thereby unconsciously building the enviable reputation in the musical world, which he afterwards so justly earned and deserved. Some few years later he removed to San Francisco, and in this city he taught his instrument for a period of fifty years. His public appearances as guitar soloist, and also as the guitarist of a quartet



M. A. Zani de Ferranti

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of instrumentalists, were very frequent, in, and around San Francisco. Ferrer was a born musician and possessed a most intense, accurate, musical memory, and a very acute and refined ear which he used to advantage daily. His children were all endowed with exceptional musical talent, one daughter like her father being an excellent guitarist, and a son a violinist. Ferrer was a member of the famous Bohemian Club of San Francisco, to the members of which he dedicated his vivacious mazurka *Alexandrina*. For several years he was conductor of a mandolin band, "El Mandolinita," in this city, and the music performed by this orchestra consisted solely of Ferrer's arrangements. He published numerous pieces for guitar solo, but many of his interesting manuscripts remain to this day unpublished. It was Ferrer's intention of issuing another volume of transcriptions, but fate decreed otherwise, for death suddenly intervened. His later works are considered in advance of his early publications; but all are regarded with esteem, and Ferrer transcribed no compositions but those eminently suited and appropriate for the instrument, and these are so adapted that they appear as if originally conceived for the guitar; his method, too, is thorough and his fingering carefully studied and graceful.

One of his most talented pupils, Miss Ethel Lucretia Olcott—a distinguished guitarist—describes her master in the following passage: "In appearance Ferrer was short of stature and dark, with small piercing black eyes, and when I knew him, his jet black hair was tinged with grey. He was kind and gentle to a degree and a man of very few words. In his teaching, however, he was very methodical and strict, though not unnecessarily harsh, invariably playing with the pupil, and though three or four years previous to his death he broke his arm, so that his hand was apparently stiff, he still possessed a wonderful execution. He did not retain the astonishing brilliancy and dazzling technique of his youth, as he was a man past his seventieth year then; but to me there is a quality more beautiful and effective than dazzling brilliancy—the soulful quality—and Ferrer possessed this in a high degree with a sufficient amount of the former. When Ferrer touched the strings of the guitar the sounds entered the heart, and his chords made music which lifted the soul to a higher plane. One of his favourite solos was his arrangement of a selection from Puccini's *La Boheme*, which remains in manuscript. His last original composition entitled: *Arbor villa*, mazurka, was written two years before his death, and is also unpublished, and I am proud to possess a copy written by his own hand. He taught the guitar up to the time of his death, which occurred very suddenly on June 1, 1904. He had gone from his home in Oakland to San Francisco to teach, and gave several lessons, when he was suddenly taken ill, and went to the home of his daughter. Later he was removed to the hospital, where he died the same day, his third wife surviving him for several years. Though he lived to a ripe old age, his death was a great

loss ; but I love to think of him now playing with angelic choirs in the Holy City."

Ferrer is regarded as one of the most distinguished guitarists resident in America, he was also a versatile and prolific composer. Oliver Ditson of Boston published a volume of his works, a large book of about two hundred and thirty pages, devoted to guitar solos, songs with guitar and a few duos for two guitars, and just previous to his death Ferrer was engaged on a second volume, which was nearing completion. He possessed a remarkable technique, and produced a powerful rich tone which emanated from the depths of the instrument. Though he travelled but little, his fame spread over other continents and his compositions find universal favour.

Fiorillo, Federigo, born in Brunswick, Germany, in 1753, and was living in Paris as late as 1823. What earnest student of the violin has not studied and highly valued the thirty-six caprices or studies of Fiorillo, and yet how many violinists are aware that their author was originally a mandolin player? These thirty-six caprices for the violin, rank equally with the classical studies of Kreutzer and Rode, and, apart from their usefulness, are not without merit as compositions. They have been edited by innumerable violinists of repute, and Spohr wrote and published an accompanying violin part to them. Fiorillo's father, Ignazio, was a Neapolitan, a mandolin player, who at the commencement of the eighteenth century terminated his travels at Brunswick, upon being appointed conductor at the Court Opera House, and it was here that his son, Federigo, was born. His early musical education was superintended by his father, and he inherited his parent's love of their national instrument, the mandolin, and obtained complete mastery over it, showing to advantage the delicate nuances of tone of which it was capable.

As a mandolinist he performed at most of the royal courts of Europe, but the resources of the instrument at this period were limited, as was also the demand for mandolin players, and he was therefore compelled to devote his attention to other stringed instruments, principally the violin and viola. In 1780 he travelled to Poland, and in 1783 he was conductor for two years, of the band at Riga. Two years later he was playing the violin with much success at the Concerts Spirituels in Paris, and here he published some of his first compositions, which were well received. In 1788 he made a visit to London, where he played the viola in Saloman's quartet, and his last public appearance in London occurred in 1794, when he performed a concerto for the viola at the Antient Concert. After leaving London he went to Amsterdam, and from there, in 1823, he removed to Paris. Little reliable information after this date concerning his life, and subsequent death, is to be obtained. Fiorillo's numerous compositions are concertos, duos, trios, quartets, and quintets, for stringed instruments,

and although the majority of these works appear at the present time old-fashioned, they show their author to have been a sound and thorough musician.

Fischhof, Josef, born at Butschowitz in Moravia, April 4, 1804, and died after a short illness at Bade, near Vienna, June 28, 1857, was a skilful guitarist and pianist, who for a period was engaged as a professor of his instruments at the Conservatoire of Music in Vienna. From birth he was of exceedingly weak and delicate constitution, but his mental capacity was by no means affected, for it is stated that when three years of age—scarcely out of his cradle—he could read, and at seven years of age had a good knowledge of the piano and guitar. The child showed such extraordinary intelligence, combined with a marvellous aptitude for learning and retaining knowledge, that his father, a respectable tradesman of Butschowitz, placed him in 1813 in a college of Brunn for the specific study of languages. He remained in this institution till 1819, and at the expiration of his term, a period of six years, had obtained proficiency in his special subjects. During this time he had received musical instruction from Jabelka and at a later date continued under Rieger; but his parents were desirous that he should adopt a professional career, and with this intent he entered the University of Vienna as a student of philosophy and medicine. Nevertheless, he still studied music diligently as a pastime, taking lessons in composition from Seyfried.

Fischhof was naturally gifted for music, an acknowledged genius at improvisation, and, although still intent upon his university studies, he contrived while in Vienna to continue his musical education by placing himself under Antoine Halm for piano and composition. In 1827 he sustained a sudden reverse in his fortunes by the death of his father, and was compelled to relinquish his study of medicine and to turn to practical use his musical knowledge by imparting instruction in piano and guitar playing. By perseverance and systematic methods he built an enviable reputation as a teacher, and in 1833 was appointed a professor at the Vienna Conservatoire. In 1851 he was commissioned by the Austrian Government to take charge of a deputation to the musical instrument section of the Great Exhibition of London the same year, being interested principally with the piano. Upon his return to Vienna he wrote and published in 1853 a volume entitled: *Historical essay on the construction of the piano, with special regard to the Great Exhibition of 1851*. Fischhof was a brilliant linguist, a thorough scholar, the author of several literary works on music, and an honorary member of many Austrian and foreign learned societies. He has published several compositions for the guitar alone, and for guitar and flute, one of which, *Brilliant variations on an original theme for guitar solo*, published by Pennauer, and Diabelli, Vienna, enjoyed some amount of popularity, as did also *Paganini march* for flute or violin and guitar, Diabelli.

Fouchetti, or really, Fouquet, was an Italian virtuoso on the mandolin of European renown, who resided in Paris during the eighteenth century. He is the author of a method for the mandolin which was published by Sieber of Paris in 1770, under the title of *Method for learning to play easily the mandolin of four or six strings*. This work also contained six serenades and six sonatas for the instrument. Fouquet was living in Paris as a fashionable professor of the mandolin as late as 1788, but after that date nothing more is heard of him.

Fridzeri or Frixer, Alexandro Marie Antoine, are the names by which this musician was known. He was born in Verona, Italy, January 16, 1741, and died in Antwerp, 1819. Fridzeri was a man of extraordinary natural ability and artistic attainments and his skill as a musician was as varied as wonderful, being one of the most renowned of mandolin virtuosi, a clever violinist, organist, and a composer whose works met with popular favour. By an accident he suffered the misfortune of losing his sight while a child; but this serious loss appears in no degree to have deterred his genius, it may be, as is sometimes the case, that the loss of this sense only quickened and intensified others. From early youth he was very susceptible to musical impressions, and was taught singing and the elements of music while a child; but apart from this first elementary instruction Fridzeri was self-taught in all the branches of the art, both practical and theoretical. When eleven years of age he had learned to play the mandolin, and at that age, too, had constructed his own instrument. To such an extent had he mastered his favourite instrument, that he was engaged as singing boy with his mandolin accompaniment at the fashionable serenades which were customary and exceedingly popular among the nobility of Italy, and being gifted with a voice of sympathetic quality, the blind boy's romances, sung to the accompaniment of his mandolin, were a source of pleasure to these select assemblies.

Fridzeri also devoted himself to the study of other musical instruments and excelled in his performances upon the violin, flute, viol d'amour and organ, and when twenty years of age was appointed organist of the cathedral of the Madonna del Monte Berico, Vicenza, and he removed from Verona with his parents to take up this position. For the space of about three years he remained as organist of this celebrated cathedral, and then commenced an exceedingly romantic and checkered career. At the age of twenty-four he quitted his home with a companion and toured through Europe as a blind mandolin virtuoso. His repertoire consisted of the concertos of Tartini, the principal works of Pugnani and Ferrari, and several of his own compositions. They travelled through the north of Italy and central France, ultimately reaching Paris, towards the close of the same year. Fridzeri met with success and received great applause wherever he performed during his travels, but in

Paris he obtained at first little encouragement ; the mandolin did not enjoy the degree of popularity as in his native land, and he therefore turned to account his ability as a violinist. He appeared as violin soloist at the famous Concerts Spirituels and performed with brilliant success a concerto of Gaviniès and his own two concertos for violin, Op. 5, and then took up his residence in Paris for the space of two years, as a teacher of the mandolin and violin, after which time he made a protracted concert tour through the north of France, Belgium and the Rhineland of Germany. In Strasburg he was the recipient of much popular favour and Fridzeri resided there for twelve months, for it was while in this city that he wrote his first two operas, which were produced at the Comedie Italienne in Paris when he returned to France.

The year 1771 saw him again in Paris, engaged in writing incidental music for the Parisian theatres and also numerous string quartets and mandolin sonatas. Towards the end of that year he quitted Paris for Brittany, having received an appointment as private musician to the Count Châteaugiron, and with whom he remained for twelve years. During this time he applied himself in his leisure principally to operatic composition, and undertook periodical visits to Paris to superintend the production of his new stage works. Finding a demand for this class of composition he terminated his service as private musician to Count Châteaugiron and again took up his residence in Paris ; but on the occasion of the commencement of the French Revolution, in 1789, he fled to Nantes, where he established an academy of music and was once more employed in teaching. For five years the blind musician was thus actively engaged in Nantes until the terrors of the civil war in Vendee and the wholesale massacre in the city in which he was living—where fifteen thousand persons perished in one month—compelled him to fly for refuge to Paris. On his return he was elected a member of the "Lycee de Arts," 1794, and commenced a music printing business in the Rue Saint Nicaise, near the Palaise Royal, which was, however, doomed to very early destruction and in this establishment he published his opera, *Les souliers mordôres*. Ill fortune now seemed to pursue and overshadow him, for in December, 1801, a bomb was hurled at the Palaise Royal and its explosion totally destroyed all Fridzeri's possessions. The unsettled state of the French government of this year compelled the blind musician, now sixty years of age and reduced to poverty, to quit France finally and start once again on his wanderings. With his two daughters—both musicians, the elder a violinist and the younger a vocalist—they travelled through Belgium and arrived in Antwerp where they settled, the daughters following the vocation of their father, and established a music and musical instrument business, which was continued until the death of Fridzeri in 1819.

Fridzeri, although totally blind, was an artist of undoubted genius and a man of most remarkable character, which was fully tried under

great adversity. His opera, *The two soldiers*, established his reputation as a musician and writer of music which was at once melodious and brilliant, and his published works, though not numerous, embrace nearly every variety of musical composition. The following are the principal: *Six quartets for two violins, alto and bass*, Op. 1, published 1771, in Paris; a second book of *Six quartets* published later; *Les deux miliciens* (The two soldiers), Op. 2, a comic opera in one act which was produced successfully in 1772; *Six sonatas for the mandolin*, Op. 3, published 1771, Paris; *Les souliers mordôres* (The brown shoes), Op. 4, a comic opera in two acts produced 1776 at Comedie Italienne; *Two concertos for the violin*, Op. 5, played by the author at the Concerts Spirituels, Paris; *Six romances for voice with harp accompaniment*, Op. 6; *Four duos for two violins*, Op. 7, published 1795, Paris; *Lucette*, an opera produced in 1785, and *Les Thermopyles*, Op. 8, a grand opera—an edition of this work was arranged by the author for piano solo; *Collection of songs with piano accompaniment*, Op. 9; *Symphony concertante for two violins, alto and grand orchestra*, and many other pieces for the mandolin. The late Giuseppe Bellenghi, mandolinist and composer, has dedicated his excellent variations for mandolin and piano on the *Carnival of Venice*, to the memory of Fridzeri, the blind mandolin player and composer.

Fürstenau, a family of distinguished German musicians, flautists and guitarists. The father, Caspar, who was born at Munster, February 26, 1772, where his father was engaged in the Bishop's band, was at an early age left an orphan under the protection of the renowned violoncellist, Bernhard Romberg. This musical genius tried to force his protégé to learn the bassoon in addition to the oboe, on which instrument he had already received elementary instruction, but his decided preference for the flute and guitar predominated, and while in his teens he became proficient enough on the former instrument to support his family by playing in a military band, and that also of the Bishop of Münster. In 1792 his son, Anton Bernhard, named after the brothers Romberg, was born, and Fürstenau with his wife and family, travelled through Germany during the years 1793-1794, eventually settling at Oldenburg, where Fürstenau entered the court orchestra and gave lessons to the Duke. In 1811 the band was dispersed and Caspar again set out on his wanderings, this time with his son who was nineteen years of age and also an excellent flautist and guitarist. Together they performed flute and guitar, and flute duos, in all the important cities of Germany. The father returned to Oldenburg once more and died there May 11, 1819. Caspar Fürstenau wrote much for the flute and guitar, and was the author also of several songs with guitar accompaniment. The best known of his published compositions are: *Three themes with variations for flute and guitar*, published by Schott, Mayence; Op. 10, *Twelve pieces for*

two flutes and guitar, Simrock, Bonn; Op. 16, *Twelve pieces for flute and guitar*, in two books, Simrock, Bonn; Op. 29, *Variations for flute and guitar*, André Offenbach; Op. 34 and Op. 35, *Two books of pieces for flute and guitar*, Breitkopf & Härtel, Leipzig; Op. 37, *Twelve pieces for flute and guitar*, and Op. 38, *Twelve pieces for flute and guitar*, Hofmeister, Leipzig; *Six songs with accompaniment of flute and guitar*, in two volumes, Schott, Mayence; *Six songs with accompaniment of piano or guitar*, Simrock, Bonn.

Fürstenau, Anton Bernhard, the son of Caspar, born October 20, 1792, at Munster, was a more brilliant flautist than his father and occupied a very prominent position in the musical world, and was named after the brothers Anton and Bernhard Romberg. He received instruction at a very early age on the flute and guitar from his father, who was his only teacher, and his progress was phenomenal, for when he was but seven years of age he appeared as soloist at a court concert in Oldenburg. He remained with his father, and the two undertook long concert tours together, but in 1817 he was engaged in the municipal orchestra of Frankfort, removing from there to Dresden in 1820. In this city he entered the opera orchestra as flautist and remained in the service of the King of Saxony till his death on November 18, 1852. It was in Dresden that he first became acquainted with C. von. Weber, the conductor of the Royal Opera, and the two became intimate friends, for in 1826 he was invited by Weber to accompany him on his memorable visit to London. On February 5, Weber conducted *Der Freischütz* in Dresden for the last time and took leave of the members of the band, all except Fürstenau, the renowned flute player, who was to travel with him. They chose the route through Paris, and on March 5 arrived in London and were most hospitably entertained by Sir George Smart, then organist of the Chapel Royal. This sad and indeed tragic story of Weber's visit to London, in response to the invitation of Charles Kemble, then lessee of Covent Garden Opera House, is well known to all lovers of music. Sick unto death—he was then only thirty-nine—and longing throughout his stay to return to the home, which only the prospect of making money for his family had induced him to leave. Weber's brief sojourn in England was one in which sunshine and gloom were strangely intermingled. Fürstenau, his devoted and affectionate companion, tended him with anxious care and made hasty preparations for their journey home, for Weber was filled with an inexpressible longing to see his family once more. On the night of June 4 Fürstenau assisted him to undress, but he sank under his sufferings and died during the night. Fürstenau returned to Dresden and remained in the opera orchestra till his death, November 18, 1852. He composed and published about two hundred works for various instruments, principally for flute and orchestra, and also several with the guitar. He was the author of

two methods for the flute; *Trio for two flutes and guitar, or flute, violin and guitar*, published by Richault, Paris; *Six serenades for flute, bassoon, alto and guitar*, the second Op. 9, the third Op. 10, the fourth Op. 11 and the sixth Op. 18 were published by Hofmeister, Leipzig. His son Moritz, also a flautist, made valuable contributions to musical history and in 1852 was appointed custodian of the royal collection of music and received the order of Albert of Saxony.

GADE, Niels Wilhelm, born February 22, 1817, in Copenhagen, Denmark, died there December 21, 1890, was the most famous of Danish composers. He was the son of Sören Gade, a distinguished guitar maker of Copenhagen, and his brother, J. N. Gade, also followed the occupation of guitar maker. Naturally, Niels was taught the guitar by his parents, and his early years were devoted principally to this instrument and he obtained a degree of proficiency far beyond the average. Grove says: "Gade learned a little about guitar, violin and pianoforte, without accomplishing much on either instrument"; but as these facts were supplied by the living author we can duly appreciate his extreme modesty respecting his musical attainments. Riemann says: "He grew up half self-taught, without any real methodical instruction in the theory of music; but on the violin under Wexschall he attained to a great proficiency, and also received regular instruction on the guitar and pianoforte."

His early career certainly did not receive systematic musical training until he entered the royal orchestra of Copenhagen as violinist. Gade is the author of seven symphonies and several cantatas, and in 1876 visited England to conduct his *Crusaders* and *Zion* at the Birmingham Musical Festival. In addition to the above he has written many smaller instrumental works.

Gambara, Cavaliere Carlo Antonio, Knight of the order of the Couronne de Fer, celebrated as a mandolinist and instrumental composer. He was born of noble parentage and received his education in the college for sons of noblemen at Parma, where for eight years he studied the mandolin and violin under Melegari, the violoncello under Ghiretti, and counterpoint under Colla. After leaving this institution he was sent to Brescia to continue his musical education under Caunetti, who was at that time maestro di capella. His compositions are principally instrumental, and include *Four symphonies for grand orchestra*, and a *Quintet for mandolin, harp, violin, viola and violoncello*.

Gansbacher, John, Capellmeister of the Cathedral in Vienna, and celebrated organist, was born May 8, 1778, at Sterzing in the Tyrol, and died July 13, 1844, in Vienna. When he was six years of age he began his musical career as a chorister in the village church of which his father was choirmaster. A few years later he learned the organ, piano, guitar and 'cello at Innsbruck, Halle and

Botzen and displayed remarkable ability on all these instruments while a youth. In the year 1795 he entered the University of Innsbruck, but on the formation of the Landsturm the year following, he served as a volunteer and won the gold "Tapferkeits-medaille." In 1801 he removed to Vienna where he was engaged as a teacher of music, but in the year 1803 he became a pupil of the Abbé Vogler in Vienna after having heard the abbé play. During the winter of 1803 Vogler was celebrating the thirtieth anniversary of his ordination and an interesting circumstance connected with this anniversary was his meeting Beethoven at the house of Sonnleithner in Vienna. By chance Gansbacher was present and heard both Beethoven and the Abbé Vogler extemporize on the piano in turn. Gansbacher admired the playing of Beethoven, but was perfectly enraptured and enchanted with the *Adagio* and *Fugue* thrown off by Vogler. So excited was Gansbacher after the performance that he could not retire to rest that night, but knocked up his friends at the most unreasonable hours to describe what he had heard. It was this performance that caused Gansbacher to continue his musical studies under the Abbé Vogler, and through his influence Carl Maria von Weber also became a pupil of the same master. Gansbacher revered his master and said: "Mere association with him was a kind of school," and needless to add, Gansbacher was a favourite of the abbé and also of his fellow students, Weber and Meyerbeer. Gansbacher and Weber were both enthusiastic guitar players and they were frequently together in convivial meetings and serenades with other musical companions, accompanying their latest songs on their guitars. To play the guitar was a passport into jolly company, and this was the instrument, that, slung over their shoulders, accompanied these young musicians on their long excursions into the country, and many of their best songs were improvised with their guitars as they wandered amidst the fine scenery of upper Austria.

Few scenes of artistic life are more charming than the picture of the details of Vogler's last Tonschule at Darmstadt. After the abbé had said mass, at which one of the above-mentioned scholars played the organ, all met for a lesson in counterpoint. Then subjects for composition were given out, and finally each pupil brought up his piece to receive the criticism of his master and fellow pupils. Gansbacher says that Moses Mendelssohn's *Translation of the Psalms* was a favourite text-book for the daily exercise at Darmstadt. "At first," he adds, "we took the exercises in the afternoon, but the abbé, who almost daily dined with the Grand Duke, used to go to sleep, pencil in hand. We therefore agreed to take our exercises to him henceforward in the morning." Every day a work of some great composer was analyzed. Sometimes the abbé would propound a theme for improvisation. Themes were distributed and a fugue or sacred cantata had to be written every day. Organ fugues were improvised

in the cathedral on subjects contributed by all in turn. Not infrequently the abbé would himself play, and upon these occasions, when in the empty church alone with his "three dear boys," his performances were the wonder and admiration of his pupils. From the mind of one of these "boys" the impression of these performances was never effaced, for Weber always described them as a thing not to be forgotten. By way of varying the regular routine the master would take his scholars with him to organ recitals in neighbouring towns, and the pupils in their turn would diversify the common daily tasks by writing an ode to celebrate "papa's" birthday.

In 1810 Weber wrote the words, Gansbacher two solos, and Meyerbeer a terzett and chorus for this event. A happier household can hardly be imagined, and when their master died, his pupils grieved as if they had lost a father. In 1809 Gansbacher spent some time in Dresden and Leipzig, revisited his home in Vienna, and in the following year lived for a time in Darmstadt to renew his studies under Vogler. Weber was an intimate friend of Gansbacher and retained a sincere affection for him, took him to Mannheim and Heidelberg, where Gansbacher assisted in his concerts, and later, Weber advised him to compete for the vacant post of Court Capellmeister in Dresden.

Meantime Gansbacher lived alternately in Vienna—where he became acquainted with Beethoven—and Prague, where he assisted Weber with his *Kampf und Sieg*. He also served in the war of 1813—as he had previously done during the campaign of 1796—and was even employed as a courier. This unsettled life at length came to a satisfactory end, for at the time Weber was suggesting his settling at Dresden, the Capellmeistership of the Cathedral in Vienna fell vacant by the death of Preindl in October, 1823; Gansbacher applied for it, was appointed and remained there for life. He died July 13, 1844, universally respected both as a man and musician. Gansbacher was one of the eight musicians who bore the mortal remains of Beethoven to their resting place, and during Haydn's last years was a constant and intimate visitor in his house, and a source of comfort and pleasure to the aged musician during the infirmities of old age. He was a sincere friend of Meyerbeer in Darmstadt, and also showed interest in Schubert by performing his cantata on the subject of *Prometheus*, now lost, at Innsbruck in 1819. As a composer Gansbacher belongs to the old school; his works are pleasing and betray by their solidity the pupil of Vogler and Albrechtsberger. His compositions number two hundred and sixteen in all, of which the greater part are sacred, including seventeen masses and four requiems. He was very fond of the guitar and has written for the instrument upon numerous and various occasions. The following are some of his works in which he uses this instrument: Op. 3, *Six German songs with guitar accompaniments*, Peters, Leipzig; Op. 10, *Two sonatas for guitar*

and violin, Breitkopf and Härtel, Leipzig; Op. 12, *Serenade for guitar, flute, violin and alto*, Haslinger, Vienna; Op. 14, *Serenade for violin or flute and guitar*, Haas, Vienna; Op. 17, *Three Italian songs with guitar accompaniment*, Gombart, Augsburg, Op. 23, *Serenade for clarionet, violoncello and guitar*, Gombart, Augsburg, and Op. 28, *Second serenade for clarionet, alto, violoncello and guitar*, Gombart, Augsburg.

Garat, Pierre Jean, born at Ustaritz, April 25, 1764, and died in Paris, March 1, 1823, was guitarist and vocalist to the ill-fated Marie Antoinette, and one of the most extraordinary French singers to his guitar accompaniment. He was the son of a lawyer and destined for that profession, but developed a passion for music which he studied under Franz Beck, a composer and conductor in Bordeaux. Garat appears never to have gone deeply into the subject, for he was a poor reader, and owed success to his natural gifts, combined with the opportunity of hearing Gluck's works and of comparing the artists at the French and Italian operas in Paris. He possessed a fine expressive voice of unusual compass including both baritone and tenor registers, an astonishing memory, a prodigious power of imitation, and when singing to his own accompaniment on the lyre-guitar the effect was both poetic and romantic. Garat may be said to have excelled in all styles; but his predilection was for the music of Gluck. For a considerable time he enjoyed the patronage of Marie Antoinette, Garat being her guitar and vocal teacher, an especial favourite of this queen, who upon more than one occasion relieved him from embarrassing financial difficulties. During the reign of terror he fled from Paris, and with the violinist Rode went to Hamburg, where the two gave very successful concerts. On his return to France he appeared at the Concerts Feydeau in 1795, and the Concert de la rue Cléry with such brilliant success, that he was appointed professor of singing at the Conservatoire in 1799.

Garat retained his voice till he was fifty, and when it failed, tried to attract popularity by eccentricities of dress and behaviour. He trained many persons who attained celebrity in the musical world, and he married one of his pupils, Mdle. Duchamp, when he was fifty-five years of age. Garat is the author of several romances with guitar accompaniment, which are practically unknown at the present day, they appear so uninteresting that it is evident it was Garat's style and appearance alone, that made them successful. His lyre-shaped guitar, made in 1809 by Ignace Pleyel of Paris, is now preserved in the Museum of the National Conservatoire, Paris. This instrument was constructed to the order of, and presented to Garat, by a wealthy amateur who had been enamoured by his playing and singing. The instrument is of unique design, most delicately and richly inlaid, and the same museum also contains the guitar of his royal pupil, Queen Marie Antoinette.

Garcia, Manuel del Popolo-Vicente, born in Seville, January 22,

1775, died in Paris, June 2, 1832, was the founder of a Spanish family of musicians, which has been characterized by Chorley as: "representative artists, whose power, genius, and originality, have impressed a permanent trace on the record of the methods of vocal execution and ornament." Being of Spanish nationality they were all more or less able performers on the guitar, and have composed numerous vocal works with the accompaniment of this instrument. In his youth, Manuel Garcia was an eminent performer on the guitar, and he is recorded as being the teacher of the great Spanish guitar virtuosi, Dionisio Aguado and Huerta. He taught and played, as was customary in Spain, with the finger nails, instead of the finger tips.

Garcia commenced his musical career as a chorister in Seville Cathedral at the age of six, and at seventeen he was well known as composer, singer, actor, guitarist and conductor. By 1805 he had established an enviable reputation throughout his native land, and his compositions, principally short comic operas, were performed all over Spain. In February, 1808, he made his first appearance in Paris in Paër's *Griselda*, and within a month he was the principal singer in the theatre. He travelled through Italy until 1816 when he visited England, afterwards Paris, and was singing and playing in Catalani's troupe, where again he was a great success. The following year he again visited London appearing in opera, and once again left for Paris; but in the spring of 1823 he reappeared in London and founded his famous school of singing. His salary had risen from £260 in 1823 to £1,250 in 1825, and he continued to gain still greater fame by teaching, than by singing. The education of his illustrious daughter Marie, subsequently Mdme. Malibran, was now completed—she had studied singing and the guitar under her father, and had also received instruction on the guitar from Ferdinand Pelzer in London—and under her father's care she made her debut. At this period he took an operatic company to the United States, and in 1827 he went to Mexico where he brought out eight operas. After eighteen months stay, he set out to return with the proceeds of his labours; but the party was stopped by brigands and were robbed of everything, including nearly £6,000 in gold. Garcia then returned to Paris and devoted himself to teaching. He was a good musician and wrote with facility and effect, being the author of about forty operas, words and music seem to have been alike easy to him.

He is the author of numerous songs with guitar accompaniment, and always recommended the guitar as an accompanying instrument during vocal training, and he also scored for the instrument frequently in his operas. In the year 1825 he published in London many vocal works with guitar, and Lemoine of Paris published his transcription of Heller's *Six recreative studies* for guitar solo. It is owing to his extraordinary and unprecedented success as a singer and vocal teacher, that his ability on the guitar and his

associations with this instrument appear overshadowed. His son Manuel, equally conspicuous as a vocalist, was the inventor of the Laryngoscope, and was a professor of singing in the Paris Conservatoire, and afterwards at the Royal Academy of Music, London. To perform well on the guitar must be a family attribute, for his two daughters are good guitarists.

Gassner, Ferdinand Simon, born January 6, 1798, at Vienna, died February 25, 1851, at Darmstadt, where he went at a very early age, his father being painter at the Court Theatre. Gassner was first engaged as supernumerary in the Court Band, but in 1816 became violinist. Afterwards he was chorus master of the National Theatre, Mayence, and in 1818 musical director of the Giessen University. In 1819 the title of doctor and the "facultas le gendi" for music was conferred upon him; but in 1826 he returned to the Court Band at Darmstadt, and became later, teacher of singing and chorus master at the Court Theatre. He wrote many theoretical treatises, and during the years 1841-45 was editor of a music journal. In 1842 he made additions to the supplement of Schilling's *Universal Lexicon der Tonkunst*, and finally himself compiled a like volume which appeared in Stuttgart in 1849. As a composer he was active, and wrote operas, ballets, cantatas, and guitar music. Schott, Mayence, issue four of his songs with guitar accompaniment, Hofmeister, Leipzig, publish *Variations for guitar and violin or flute*, and André, Offenbach, *Variations for guitar solo*, Op. 8.

Gatayes, Guillaume Pierre Antoine, born in Paris, December 20, 1774, died there October, 1846, was the illegitimate son of the Prince de Conti and the Marquise de Silly. In infancy he was placed by his parents in the theological seminary of the Abbot of Venicourt, where he received his education, which included a knowledge of singing and the rudiments of music. When a lad he obtained a guitar and studied this instrument in secrecy, being soon discovered; but the abbot sympathizing with the boy's determination and perseverance, allowed him to receive instruction in guitar playing in addition to singing. At fourteen years of age his life in the seminary became burdensome, and he longed for liberty; so in 1788 resolving to free himself from all restraint he fled from the seminary, taking with him his guitar. The troubles of the French Revolution now intervened, and his parents the Prince and Marquise, had been forced to flee from the country.

At fourteen years of age he was left to his own resources when he wandered through France, obtaining an existence by singing to the accompaniment of his guitar. To prevent being discovered, he passed under an assumed name, that of Gatayes, and by chance lodged in a room adjoining that of the notorious revolutionist, Jean Paul Marat. This man would eagerly listen with rapture to the charming romances of his neighbour, Gatayes, accompanied by his guitar, and he was so touched by the music that he assisted the

struggling musician and the two became close friends. At Marat's invitation Gatayes visited his benefactor daily and they spent many hours together playing and singing. Shortly after this acquaintance was formed, Gatayes received a serious injury to his knee which confined him to his room for some considerable time, and this enforced seclusion he devoted to perfecting his mastery on the guitar, and after his recovery published his first method. On the morning of July 13, 1793, Gatayes had been playing to Marat as was his custom, and directly after his departure, was startled to hear cries and a great confusion proceeding from his friend's apartment. Attracted by the noise, Gatayes hastened to the room to find Marat lying mortally wounded and the assassin, Charlotte Corday, standing by, calmly anticipating the infuriated mob which was assembling. At the end of this year, 1793, Gatayes commenced the study of the harp and also became famous throughout his native land as a virtuoso on that instrument, for after he had devoted two years to its study, he published a method for this instrument too. Gatayes' name, however, is more widely known by his numerous songs, which were exceedingly popular, his *Mondéline* being sung throughout the length and breadth of France. In 1790, when he was but seventeen, his *Method for the guitar* and *New method for the guitar* were published by Petite, Paris, and these instruction books were recognized as the standard works of the time. He was a prolific composer, and his instrumental publications, which enjoyed as wide a popularity as his vocal, consist chiefly of guitar solos and duos, harp solos, and duos for guitar and flute, or violin. His son, Josef Leon (1805-1877) was also a harp virtuoso, guitarist, and composer, and an intimate friend of Berlioz, who speaks of him in his autobiography.

Gatayes, senior, is the author of many preludes, divertimentos, etc., for guitar and several methods; *Collection of pieces for guitar solo*, Op. 27, Schott, Mayence; *Duos for two guitars or guitar and piano*, Op. 14, 25, 31, 32, 44, 47, 49, 57, 58, and 59; *Duos for guitar and violin or flute*, Op. 35, 39, 41, 42, 43, 48, 49, 65, 68, 76, etc., Meissonnier, Sieber, and Janet, Paris; *Trios for guitar, violin and flute*, Op. 55, 56, 69, 77, 80, 84, 85, 96, and 109, Janet, Frere, Langlois, Richault, and Lemoine, Paris; *Duet for guitar and harp*, Op. 25, Meissonnier, Paris; *New method for the guitar*, Leduc, and Petite, Paris; *Little method for the guitar*, Janet, Paris.

Gaude, Theodore, born Wesel-on-the-Rhine, June 3, 1782, the date of his death being unknown. He was a German guitarist and composer of some repute, who received his first musical instruction from local teachers on the flute and guitar. When a youth he went to Paris, where he continued his study of the guitar under the famous performers then appearing in that city, and during the same time was engaged in teaching the instrument. After the completion of his studies he made his debut in Paris as a guitar soloist,

and the success of his first public performances spurred him on to increased efforts, for in 1814 he planned what he intended to be a protracted European concert tour, which was to terminate in St. Petersburg. Fate, however, decreed otherwise, for although the commencement of the tour was successful, he was stricken suddenly by a serious illness in Hamburg, and compelled to remain in this city a considerable period. The kindness manifested to him during his illness and convalescence, resulted in Gaude abandoning his tour and making this city his future residence. He lived here as a teacher of the guitar and a virtuoso, and was held in the highest esteem by the musical citizens. Gaude wrote about ninety compositions for his instrument, which were published principally in Germany, and they met with a certain amount of popularity. The majority of these are for the guitar alone, and for the guitar in combination with another instrument: *Studies and exercises for the guitar*, Op. 10, 21, 30; *Progressive studies for two guitars*, Op. 57 and 60; *Variations for solo guitar*, Op. 11, 18, 27, 29, 34, 44, 55, 56, 84, 85, and 86; *Duos, sonatas, serenades, etc., for flute and guitar*, Op. 1, 2, 5, 9, 22, 24, 25, 28, 35, 39, 40, 46, 54, 58, and 59; *Grand duos concertante, and serenades for two guitars*, Op. 48, 50, 51, and 53; *Trio for guitar, violin, and violoncello*, Op. 49; *Six original songs with guitar accompaniment*, Op. 19, and numerous other vocal compositions without opus numbers. The above-mentioned were published by Cranz, and also Böhme, Hamburg; Peters, Leipzig; Simrock, Bonn; and André, Offenbach.

Geminiani, Francesco, born at Lucca, Italy, in 1680, and died in Dublin, September 17, 1762, was a composer, celebrated violinist and skilful guitarist. Geminiani's renown in the musical world rests upon his skill as a violinist, but he was equally talented on the guitar. After preliminary instruction on the guitar and violin from a local teacher, he continued his study on the latter instrument under Corelli, and then was engaged as concert director in Naples. He came to England when thirty-four years of age, where his reputation as a violinist had already preceded him. To the king's friend, Baron Kilmansegg, Geminiani dedicated twelve violin solos, and the baron recommended him to the king's notice. He was recognised in England as the greatest master of his instruments, and enjoyed a good income from his well-remunerated teaching. In 1750 he went to Paris where he resided for five years, and then again visited England.

Geminiani was, however, continually in want; he had a great passion for paintings, and instead of writing music, he painted, also gave high prices for the pictures of others, and in this manner his fortune vanished. In order to retain his liberty, which his creditors were always seeking to restrain, he beseeched one of his pupils, the Earl of Essex, to take him in as his servant, and it is

recorded that once the Earl was compelled to reclaim him when he was being taken to prison for debt. He is the author of much valuable music for violin and 'cello, and his *Art of playing the violin* in twenty-three parts with twelve exercises, which appeared in London in 1740, was the first book of its kind published in any country. About the same period, he also published in London, a method for the guitar, under the title of : *The art of playing the guitar, etc.* This work is of little use at the present day, but was esteemed during his lifetime, being published in no less than five languages, English, Italian, French, German, and Dutch.

Genlis, Félicité Stephanie, Countess de, born near Autun, France, 1746, died Paris, 1830, was celebrated for her literary attainments; she was also a musician of no mean order, and had she devoted herself to this branch of art, there is evidence to prove that she would have become equally famous. She became at four years of age a canoness in the noble chapter of Aix, and from this time she was called le Comtesse de Lancy. At the age of seventeen, a letter which she had written came accidentally into the hands of Count de Genlis, who was so charmed with the beauty of its composition, that he made her an offer of his hand and fortune, which she accepted. At this period she studied the guitar and harp, and she also produced the following of her literary masterpieces : *Adela and Theodore, The evenings of the castle, Annals of virtue, etc.*, all of which were well received.

In 1791 she paid a visit to England, but on her return to France she was immediately ordered to quit her native land. In 1800, Madame de Genlis was allowed to return to France, and in 1805, Napoleon I. gave her apartments in the arsenal at Paris, and allowed her a pension. On the fall of the Empire and the return of the Bourbons, her affection for her former friends returned, and when Louis Philippe ascended the throne, every attention was paid to her wants and comfort. This eminent lady was a clever harpist and guitarist, being entirely self-taught on both instruments, and she wrote and published by Duhant, two methods for the harp, dedicated to Casimir. These methods are full of anecdotes concerning harp and guitar professors, their pupils, and the harp makers of her time. In her memoirs, published in London in 1825, this lady, so distinguished as a writer on many subjects, claims to have been the first person in France to play solos on the harp, and to have taught her daughter when nine years of age, with such success, that at thirteen she could play in the most brilliant manner all the most difficult harpsichord pieces, receiving the applaudits of the composer Gluck. Madame de Genlis was equally talented on the guitar, and wrote numerous compositions for this instrument which remain in manuscript.

Giardini, Felice de, an eminent violinist and guitarist, who was born in Turin in 1716, and died in Moscow, December 17, 1796.

He entered the choir of Milan Cathedral when a boy, and became a pupil of Paladini in singing and composition, and also studied the guitar. After some time he returned to Turin where he continued his study of the guitar and violin. While a youth he was employed in the opera orchestra in Rome, and afterwards in the San Carlo Theatre of Naples, and from this city he commenced a tour through Germany, eventually arriving in London in 1750. His success as a violinist was immense and he became the favourite of the musical world of London. Two years later he was leader of the Italian opera orchestra, and appears to have infused new life in the band. In 1756 he undertook the management of the opera but suffered great pecuniary loss, and during the next eighteen years he passed his time between the opera, organizing and playing at concerts, and teaching and composing. In 1784 he travelled under the patronage of Sir William Hamilton, the husband of the notorious Lady Hamilton, to Naples, where he resided for five years. He returned to London and made an attempt to popularize comic opera at the Haymarket Theatre, but met with disastrous failure, after which he left England with his company, to try his fortune in Russia. He failed at St. Petersburg and later at Moscow, and at length, weighed down by penury and distress, he sank under dogged misfortune and died in this city, December 17, 1796.

Giardini's portrait was painted by Sir Joshua Reynolds, and he was described by Gardiner of Leicester as "a fine figured man, superbly dressed in green and gold; the breadth of lace upon his coat, with the three large gold buttons on the sleeve, made a rich appearance, which still glitters on my imagination." Giardini wrote numerous compositions for the chamber, including guitar music, and this instrument was in use by his company during their tours. He bequeathed to Signor Testori, a soprano singer and guitarist of ability, a member of his troupe who accompanied him to Russia, *Œuvre de sonates d'alto with guitar accompaniment*. This and other of his compositions for the guitar remain in manuscript.

Gilles, Henri Noel, born in Paris, 1779, and died in the same city in 1814. He was taught music by his parents when a child, and at seventeen years of age entered the Paris Conservatoire of Music, where he studied the oboe under Sallentin. The year following he obtained the second prize with honours, and in 1798 he succeeded in winning the first prize. In 1799 he commenced the study of the guitar, and was engaged as second oboe in the Theatre Feydeau, Paris. In 1801 he was promoted to principal oboe, which position he retained for about two years, when he entered the orchestra of the Italian Opera. At the time of the restoration, his attachment to the cause of Napoleon obliged him to quit France, and he fled to New York, and from this city he removed to Philadelphia, afterwards returning to his native land. Gilles was the author of many works for the guitar, including solos and

collections of songs with guitar accompaniment, which with compositions for the oboe, were published by Hanry, Paris.

Giuliani, Mauro, the most renowned of Italian guitarists and one of the greatest, if not the greatest guitar virtuoso the world has ever known, was born at Bologna, Italy, about 1780. In early life his musical education was devoted to the study of the violin and guitar; but after a few years of indifferent instruction, and while still a lad, the latter instrument became his favourite and claimed his undivided attention. He was naturally endowed with more than ordinary ability and aptitude for musical study, and while in his teens he had formed a style of playing totally different from that in vogue in Italy. His conceptions of the capabilities of the instrument and his determination in prosecuting these ideas to a practical issue, produced an unerring and brilliant technique, combined with a powerful and sonorous tone. Giuliani was, with the exception of his first rudimentary lessons, an entirely self-taught player, yet he takes a position pre-eminently above all previous guitar masters, both in his practical and theoretical knowledge of the instrument and also as the founder of a distinct and refined school of guitar-playing. His style of composition, too, far outshone the most brilliant of former writers for the instrument and his works remain to-day a living monument to his genius. As a youth he attracted considerable attention by his playing throughout his native land, and before he was twenty years of age he had won a reputation as the first virtuoso in Italy.

Having met with such success and encouragement in his native land, he undertook a continental tour before the commencement of the year 1800, and from that time his fame became widespread through the length and breadth of Europe. He visited Paris at an early date, and while in that city, Richault published his Op. 8, *Three rondos for guitar*; the title of this composition stated that Giuliani was then eighteen years of age. He travelled for some considerable time, and towards the close of the year 1807 he reached Vienna, where we find him residing as a virtuoso, composer and teacher. During his period of residence in this city he was engaged imparting instruction in the art of guitar-playing to numerous royal and notable persons. Among the most celebrated of his pupils we may mention the two Polish virtuos, J. N. Bobrowicz and F. Horetzky, the Archduchess of Austria, to whom Giuliani was appointed Chamber Musician, the Princess Hohenzollern, the Duke of Sermonetta, and Count George of Waldstein. The German musical journals from 1807 to 1821—the period of Giuliani's residence in Vienna—speak of his successful concerts and remarkable talent in the most flattering terms, and they are unanimous in declaring him the head of all guitar virtuos. In Vienna, Giuliani met and associated with the leading musicians of the city, who held him in highest esteem and admiration; he was for many years



MAURO GIULIANI.

the intimate friend and companion of Hummel, Moscheles, Diabelli, Mayseder and Haydn, and he lived and moved in the society and intercourse of the most learned and influential. His enthusiasm and devotion to the guitar was the means of bringing it to the notice of these musical celebrities, who were not only entranced by its beauty under the hands of such a master, but who seriously studied the instrument, individually composed and published pieces for it. Joseph Haydn was at this period well-advanced in years, although he was just receiving the unbounded praise of the musical world for the "chef d'œuvre" of his compositions, *The Creation* and also *The seasons*, these being his latest works. Diabelli, Moscheles, Mayseder and Hummel, however, were all nearer Giuliani's own age, and a more intimate friendship existed, which proved very beneficial to Giuliani, for these artists had been well-grounded through the traditional schools of music and were exceptionally proficient in their skill upon their instruments—were, in fact, virtuosi on the pianoforte and Mayseder on the violin—and as stated, they each studied and wrote for the guitar. With the assistance of Moscheles, Diabelli, and Hummel, Giuliani commenced to compose duets for guitar and pianoforte, and his productions for these instruments, which were frequently performed publicly in company with one or other of the artists mentioned, increased his popularity to a very high degree. His own skill and powerful execution upon the guitar also brought the instrument most favourably to the notice of Beethoven and Spohr, and Giuliani was regarded with distinguished favour by them.

As a true artist he was continually seeking to improve the instrument and its music, endeavouring also to produce new and original effects which might be introduced into his compositions and also in the art of playing the guitar. As one result of his persistent efforts in this direction he introduced the instrument known as the *terz guitar*. This guitar while being of the same shape, proportions and construction, was much smaller than the ordinary guitar, and the strings were considerably shorter, therefore capable of being raised to a higher pitch—a minor third—and the result obtained by these innovations was an increase in the brilliancy of tone. Giuliani, without much delay, introduced the *terz guitar* in his concerts, and composed many pieces for it with accompaniment of orchestra or quartet which possess a very marked degree of excellence. He was associated in public with Diabelli, and their duos for guitar and piano met with unbounded success, and so popular was the *terz guitar* or guitar with *capo d'astro*, after its introduction by Giuliani, that he was commissioned by the leading music publishers to write duets for this instrument with piano or guitar. He was now busily engaged, and composed innumerable pieces for guitar solo, duets for guitar and *terz guitar* and for guitar and piano. These works attained a very extensive popularity, and nothing so good in the manner of duets for guitar and piano has since been

published; they are at once full of interest and remarkable for their originality and flowing melodies. All this style of music, and also his less ambitious publications, being eagerly sought after by the musical public, Giuliani was importuned by publishing houses for new compositions so frequently that before he departed from Vienna, many more than one hundred of his compositions, opus numbers—not taking into consideration his numerous smaller pieces—had been published.

In 1815 he was engaged with Mayseder, violinist, and Hummel, pianist (afterwards replaced by Moscheles, as pianist) in giving what they named the “Dukaten concerte.” Giuliani appeared as guitar soloist with immense success in the famous Augarten, and also played the guitar in a series of six musical soirées given in the Royal Botanical Gardens of Schönbrunn, in the presence of the members of the royal family and nobility, with Hummel as pianist, Mayseder violinist, Merk violoncellist, and a renowned flautist. For these concerts, Hummel wrote Op. 62, 63, and 66, *Grand serenades* for piano, guitar, violin, flute and 'cello, or instead of the two latter instruments, clarinet and bassoon; also Op. 74, *The sentinel*, for voice with accompaniments of piano, guitar, violin and violoncello. These serenades were dedicated to Count Francois de Palffy and published by Artaria, Vienna, but they are of exceeding difficulty, and only in the hands of players of exceptional skill could an interpretation be expected, as in addition to the great execution required for the performance of the work generally, each instrument had a solo in variations of the most brilliant description, written respectively by each of the original performers, viz., Giuliani, Mayseder and Hummel. After the departure of Hummel from Vienna in 1816, Moscheles was associated with Giuliani and Mayseder, as their pianist, and they appeared together in all the important cities of Germany.

84 In 1821 Giuliani quitted Vienna on a visit to his native land, and performed in Rome with his accustomed success; but his stay in Italy was of short duration, as he had previously made arrangements for a concert tour through Europe, and in the winter of 1821 he was heard and admired in Holland. He also toured again in Germany, and from this country he travelled to Russia, meeting in St. Petersburg his former associate and friend, Hummel, who had journeyed sometime previously to this city in the suite of the Grand Duchess Maria Paulowna. In St. Petersburg, Giuliani received an enthusiastic reception, the cordiality of which was not exceeded and rarely equalled during his lifetime, and he made this city his residence for several years, subsequently, in 1833, he paid a first visit to London in the company of Hummel, and they performed at the most brilliant and fashionable concerts, their playing exciting much enthusiasm. It was in London that he met his most distinguished and only rival, Ferdinand Sor, who had visited London some years previously and established a reputation. Sor

was a most remarkable guitarist, and in some respects he surpassed the degree of excellence which Giuliani had attained; but the latter's playing was of a totally different style and his musical compositions, too, were more readily comprehended by amateurs than were those of Sor, and as a consequence Giuliani soon found numerous adherents in England, and his publications were immensely popular. So general was the public interest now taken in the instrument and its literature, that a monthly musical journal, devoted solely to the interests of the guitar was published, the first number appearing in January, 1833. This periodical was entitled, *The Giulianiad*, after the popular virtuoso Giuliani, and several of his compositions and those of other eminent guitarists were published in each number. The magazine was issued regularly for about twelve months, after which its publication ceased.

In June, 1836, Giuliani was again performing in London, upon this occasion in the company of Moscheles as pianist, and Mayseder as violinist. Giuliani enjoyed the friendship and esteem of Beethoven and Spohr; he made Beethoven's acquaintance in Vienna, and on the occasion of the production of his *Seventh symphony*, at the Philharmonic Concerts, Giuliani played in the orchestra with Spohr and Loder, under Moscheles' baton. Giuliani's expression and tone in guitar playing were astonishing, and a competent critic said of him: "He vocalized his adagios to a degree impossible to be imagined by those who never heard him; his melody in slow movements was no longer like the short, unavoidable staccato of the piano, requiring a profusion of harmony to cover the deficient sustension of the notes, but it was invested with a character, not only sustained and penetrating, but of so earnest and pathetic a description as to make it appear the natural characteristic of the instrument. In a word, he made the instrument sing." After leaving England he once more visited Vienna, the scene of his first artistic triumphs, and was living there as late as 1840. Speaking of his death, the English musical press said: "In him the little world of guitar-players lost their idol, but the compositions he has left behind him are a rich legacy to which the present and future generations will, we have no doubt, pay every homage of respect and admiration."

Giuliani had a daughter, Emilia Giuliani Gugliemi, who was also a talented guitarist, winning fame by her playing in Vienna in 1841, and the last heard of her was when concertizing Europe in 1844. She is the author of several pieces and collections of melodies for guitar solo, including Op. 1, *Five variations*; Op. 2, *Six books of operatic arrangements for guitar solo*; Op. 3, 5, 9, *Variations*, and Op. 46, *Six preludes for the guitar*, dedicated to Count Luigi Moretti, published by Artaria, Vienna, while the former compositions were published by Ricordi, Milan.

Gustav Schilling says of Giuliani: "History speaks about several musicians by this name. The most celebrated among them was

Mauro Giuliani, a native of Bologna. He was a guitar virtuoso, a finely educated man who came to Vienna from Italy at the end of 1807. At that period he was at his best, though only a youth. Through his interesting talents in various ways, principally, however, by his perfect knowledge and partially by his own views about music, as well as his really wonderful playing on his instrument (which at that time in Germany rested only with him, and outside of him, excepting in Naples and a few other principal towns in lower and middle Italy, was considered as a light, gallant plaything, though possibly as a pleasant accompaniment of small, easy songs), he drew all Vienna's attention to himself. Among those who would make up the so-called 'fine world,' he was made the musical hero of the day. His compositions for the guitar, of which several appeared in Vienna and later on in Bonn and other important publishing centres, and which consist of variations, cavatinas, rondos, etc., with or without accompaniment of other instruments, rich in melody, show animus and taste. He uses his compositions, and this is characteristic of him, to make the guitar not only obligatory but furthermore an instrument on which can be presented a pleasing, flowing melody, with a full-voiced, regularly conducted harmony. This necessitates a broad and full-gripped manner of playing which is possessed by but few, as for example in his *Serenade*, Op. 3, and others. After 1813 nothing more was heard in Germany of his public appearance. Probably at that time he returned to his native land." Schilling also wrote of him as follows: "In 1808 Mr. Giuliani, on April 3, gave a concerto on the guitar, in Vienna, composed by himself, being accompanied by the whole orchestra, which was extraordinarily pleasing on account of its rarity and because it was charming to the ear." According to other information, in this instance Mendel's *Musikalisches Conversations-Lexicon*, Giuliani made several visits to his fatherland, and died in Vienna, in 1820, when but forty years of age.

When Giuliani departed from Vienna in 1821, just previous to his protracted tour through Germany and Holland to Russia, the continental critics and writers appear to have entirely lost sight of his whereabouts and rashly concluded him dead. That they lamentably erred in this particular is proved by the fact of his appearance at concerts in London during 1833, and even as late as 1836, and also the publication in England of numerous of his compositions, including his *Third concerto*, by public subscription.

It is possible that Mendel may have mistaken the death of Mauro Giuliani for that of another guitarist of this surname, for a Michele Giuliani was living in Vienna during the same period, the author of Op. 1, *Grand variations for two guitars*, Weigl, Vienna; Op. 4, *Rondoletto for guitar, two violins, alto and 'cello*, Diabelli, Vienna; and a Giovanni Francesco Giuliani flourished in Vienna also at the same time, the author of *Four quartets for mandolin, viola, 'cello and lute*, and *Six nocturnes for two sopranos with guitar or harp*

accompaniment; the manuscripts of the quartets being preserved in the Musikfreund Library, Vienna, and the nocturnes published in Florence.

Giuliani's portrait was published, and dedicated to him, by his friend Domenico Artaria, chief of the renowned music printing firm of Artaria & Co., Vienna, and there were several other portraits of this artist published during his lifetime.

We will now mention Giuliani's published compositions, which can be grouped for convenience, under three heads: I. Concertos for guitar. II. Compositions for guitar with orchestral instruments, duets for two guitars, and duets for guitar and piano. III. Guitar solos, guitar studies, and songs with guitar accompaniment. It is almost incredible to believe, that in addition to his numerous public appearances, his teaching, and his concert travels, Giuliani found time to write and publish nearly three hundred pieces, including a practical method for the instrument, several concertos, divers studies, numerous quartets and quintets, solos and songs.

The *Grand concertos for guitar*, with accompaniment of full orchestra or instrumental quartet, Op. 30, 36, 70 and 103 are compositions for the instrument without fear of rivals, they were published respectively by Artaria, and Diabelli, of Vienna, and Johanning of London. The *Concerto*, Op. 36, for *terz guitar* and orchestra, published by Diabelli, Vienna, and Richault, Paris, has been honoured by being transcribed for the piano by Hummel. The *Third concerto*, Op. 70, for *terz guitar* and quartet or piano, dedicated to Baron de Ghill'any, was published by subscription in 1833 by Johanning, London, and Richault, Paris, and was highly praised by the editor of *The Giulianiad* the same year, and this journal also mentions the eulogies bestowed on this concerto by Czerny and Hummel. Giuliani transcribed the polonaise from his *Third concerto*, Op. 70, and also the rondo and polacca from the *First concerto*, Op. 30, as duos for two guitars. Op. 103 is a *Concerto for terz guitar with string quartet*. On his first concerto Giuliani inscribes himself "Virtuoso di Camera di S. Maesta la Principessa Imperial Maria Luigia" (Archduchess of Austria), while on Op. 146 he also adds, "Chamber musician to the Duchess of Parma, Piacenza, etc." Giuliani also composed, in conjunction with Hummel, *National potpourri*, Op. 43, a grand duo for guitar and piano, and also a *Second duo*, Op. 93, both published by Artaria, and with Moscheles he wrote *Grand duo concertante*, Op. 20, for guitar and piano, dedicated to H.I.H., Archduke Rodolphe of Austria, and published by Richault, Paris. Giuliani was the author of numerous quartets, quintets, and sextets for guitar and strings; Op. 65, (*Polonaise for piano, guitar, two violins, alto and bass*), Op. 101, 102 and 203 are the principal, and also a *Serenade concertante for guitar, violin and 'cello*, Op. 19, published by Artaria.

In Giuliani's duets for violin or flute and guitar we find the choicest and rarest compositions for these two instruments ever

written, duos which display to every possible advantage the characteristics, capabilities, and beauties of both instruments. In these duets the guitar is not relegated to the background as a mere instrument for beating time and accent, the methods employed by the majority of modern writers; but all these works are characterized by conciseness and lucidity of thought and form, and by a dignified, aristocratic bearing, and display in a striking manner the singing power of both instruments; it is in these particulars that Giuliani's duos excel those of Carulli. The most widely known are Op. 25, 52, 76, 77, 81, 85, 126 and 127, although these do not exhaust the list. The duos for two guitars and guitar and piano met with astonishing popularity, and Op. 66, 116, 130 and 137 for two guitars, and Op. 68, 104 and 113 for guitar and piano, were published simultaneously by Ricordi, Milan; Simrock, Bonn; and Hofmeister, Leipzig.

Giuliani's earliest compositions were published when he was a mere youth in his teens, and his guitar method was written when seventeen years of age. He was but eighteen when he had made a name in Paris, and at this time he published his Op. 8. These first works consist principally of original themes with variations, and the first seventeen pieces, with trifling exceptions, are among his easiest compositions; Op. 10, being dedicated to Princess Caroline de Kinsky. *The first potpourri*, Op. 18, 20, and later compositions, require of the performer a more detailed and perfect knowledge of the entire fingerboard and demand greater technical ability. Of the more ambitious solos we must mention the *Second potpourri*, Op. 28, a work of eight pages, and *Grand sonata eroica*, also the *Third potpourri*, Op. 31, of nine pages, and well suited to display the beauties of the guitar, and for this reason it was a great favourite of its author, being frequently performed by him at his principal concerts. It is written more in that arpeggio style, which Regondi at a later period adopted, and it contains several very effective cadenzas. *The fourth potpourri*, Op. 42, does not attain the standard of excellence of the former of its class, nor even of those compositions entitled, *Rossiniane*, Op. 119 and 120, dedicated to His Excellency the Duke of Sermonetta. Between these important compositions, Giuliani published numerous pieces of a lesser degree of difficulty, well adapted for the use of pupils and amateurs, and these were greatly appreciated by the class of players intended for, being issued simultaneously by all the prominent European publishers. The most useful of these is the series entitled: *Papillon*, Op. 30, three books, each containing about ten melodies of increasing difficulty. Op. 43 is a collection of easy solos, suitable for students, as is also the *Bouquet emblematicque*, Op. 46, published by Clementi & Co., London. A work of special merit is Op. 83, *Six preludes for the guitar* wherein the art of modulation is exemplified with considerable skill and effect. Giuliani's *Practical method for the guitar*, Op. 1, in four parts, was published by Ricordi, Milan, and Peters, Leipzig; the text is in three languages, French, Italian and German, and a

Swedish edition was also published, but as a method this work has never been popular. It contains very little text and explanatory notes, which are the chief characteristics of a successful instruction book, and in this respect it is in great contrast from the method of his rival, Sor, which contains more text than studies. Giuliani's method, however, forms a valuable addition to the studies of advanced students. The manuscripts of Op. 92 and 25 with Giuliani's autograph are preserved in the Musikfreund, Vienna. Among his numerous compositions are several songs, these being invariably written with guitar accompaniments, and in some, additional optional accompaniments have been added by the author—the piano, flute and violin, appearing most frequently. *Six cavatinas*, Op. 39; *Three nocturnes*, as duets for soprano and tenor, and *Le troubadour*, a collection of French romances, were published by Simrock, Bonn; *Three cavatinas* with guitar, Steiner, Vienna; *Flattre kleiner Vogel* and *Der treue Tod*, Schott, Mayence; *Près d'un volcan*, for contralto or baritone, Op. 151; *Ode of Anacreonte*, for soprano, Op. 151b; *Three airttes*, for tenor, and *Pastorale* for three voices with flute, guitar or piano, Op. 149, by Ricordi, Milan; *Ad altro laccio*, *The beauties of nature*, and others by Johanning, London, while *Der abschied der Troubadours*, a romance for voices with French and Italian words and accompaniments of guitar, piano and violin, written in conjunction with Moscheles and Mayseder, was published by Diabelli, Vienna.

Glaeser, Charles Gotthilf, born May 4, 1784, at Weissenfels, died in Barmen, April 16, 1829. He received his first musical tuition in the famous St. Thomas' School, Leipzig, under Hillier, and studied the violin under Campagnoli. Glaeser also received instruction in guitar playing from a fellow student during this period. In 1808 he was living at Naumbourg, and at a later date was appointed musical director in Barmen, Westphalia, in which city he also established a musical instrument business. He is the author of numerous songs with guitar accompaniments, solos for guitar and piano compositions.

Gollmick, Carl, born near Dessau, March 19, 1796, and died at Frankfort, October 3, 1866, was the son of an operatic actor and tenor vocalist on the German stage. Carl Gollmick was a good guitarist and pianist and was recognised both as a skilful performer and teacher of these instruments. When but eleven years of age he had written a volume of six songs with guitar accompaniments, which found a publisher in André, Offenbach. He was educated first at Cologne, and Bernard Klein was his schoolfellow, but the liking for his father's theatrical life manifested itself very early in young Gollmick, and his ordinary studies were somewhat interrupted thereby. He went to Strasburg to study theology and languages, he neglected these for music, and after a period returned to his home; but in 1812 he visited Strasburg a second time and during his

residence placed himself under Capellmeister Spindler for harmony and composition. Gollmick was an able pianist, and in 1817 he removed to Frankfort where he was engaged as a teacher of the guitar, piano, and French language. Some few years later he became a member of the orchestra of the Stadttheatre in this city, under the direction of Spohr, and he was employed in this theatre until 1858 when he received his pension; he entered the orchestra as drummer and previous to his departure was chorus master.

After Gollmick had been in Frankfort a time he married, and a few years later made several short visits to London. He wrote a dictionary of music, the second part of which contains biographies of musicians, and this was published in 1857 by André, Offenbach. The year following the publication of this work saw the retirement of Gollmick and in 1866 his autobiography was published, and he died October 3 of the same year. His principal work is the musical dictionary entitled: *Critische Terminologie für Musiker und Musikfreund*, a treatise of merit, which was published in Frankfort in 1833, a second edition appearing in 1839. Gollmick is known as a musical critic and writer, whose numerous contributions, full of wit and satire, appeared in various journals. He had a son, Carl, who was also known as a guitarist. Gollmick wrote about one hundred and thirty musical compositions, consisting of guitar solos, songs with guitar or piano accompaniment, and piano solos and duos. Richault of Paris published *Six waltzes for guitar solo* under his name. *Eight songs with guitar accompaniment*; *Russian melody for voice with guitar*; about a dozen other songs with guitar, and *Six waltzes for guitar*, were all published by Schott, Mayence.

Göpfert, Carl Andreas, born January 16, 1768, at Rimpar, near Würzburg, and died April 11, 1818, at Meiningen. He was a German instrumentalist and composer of merit, and a thorough musician, who at a very early age received tuition on the piano, organ and guitar, and then made a special study of the clarionet under a virtuoso, named Meisner. In 1788 Göpfert was engaged as first clarionet in the Royal Chapel of Meiningen; but after a period of service he resigned, and was then employed in a like capacity for a short period in Vienna, and at later dates in Bonn and Leipzig. He returned to Meiningen where he was appointed Hofmusikus of the Royal Chapel, and remained there till his death at the age of fifty. Göpfert was a talented guitarist, a remarkable performer on the clarionet and other wood-wind instruments, and the author of many concertos for clarionet with orchestra, numerous duets for clarionet and guitar, guitar and flute, guitar and bassoon, and quartets and quintets including the guitar. Göpfert also wrote several compositions for grand orchestra, and some piano music. His biography appeared in the *Leipzig Zeitung*, and his compositions were published in Vienna, Bonn, Leipzig, and Offenbach.



CARL ANDREAS GOPFERT

Op. 11, *Sonata for two guitars and flute*; Op. 13, *Duo for guitar and bassoon*; Op. 15, *Duo for guitar and flute*; Op. 17, *Duo for two guitars*; and Op. 18, *Duo for guitar and flute*, were published by Hofmeister, Leipzig; while André of Offenbach published a *Sonata for bassoon and guitar*.

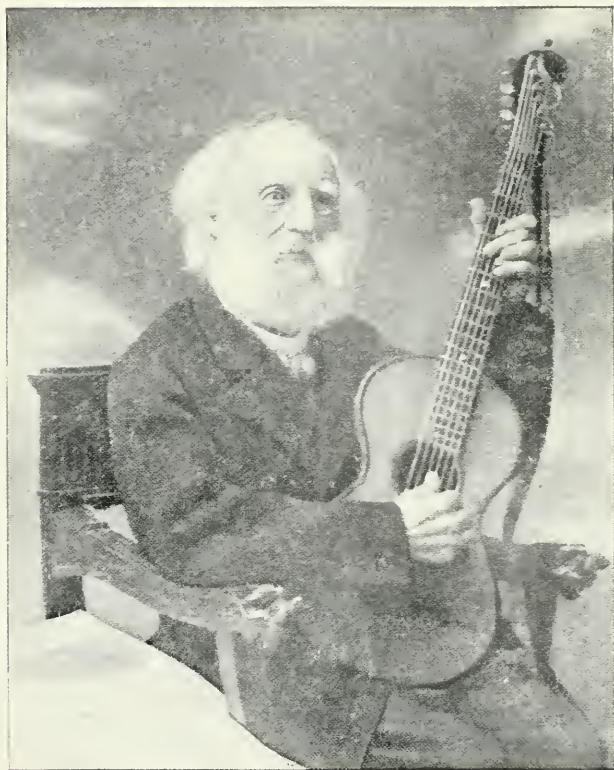
Götz, Alois Joseph, born in 1823 at Ischl, near Salzburg, Austria, died July 9, 1905 at Innsbruck, Tyrol, was the son of Joseph Gotz, a highly esteemed doctor of medicine, who, as the discoverer of the medicinal waters of Ischl, made both his own name, and that of his town famous. His son's musical gifts were manifested at an early age, and he was given instruction in the theory of music and on the violin in his eighth year. When eighteen years of age he resided with his elder brother in Salzburg studying to gain admission in the Forest Academy of Mariabrunner. August Gotz was a guitar virtuoso whose playing of Giuliani's concertos made such an impression on his young brother that Alois neglected the violin entirely to study the guitar, and his sole aim in life became that of the regeneration of this instrument. During his period of residence in the Mariabrunner Academy, Gotz continued to receive guitar instruction, and he obtained skill, both as soloist and accompanist. Upon the termination of his studies in the Forest Academy he was stationed in 1844 at Aussee, Styria, where he commenced his practical work as a forester, and it was here that he received the praise of Archduke John for his performances on the guitar with the violinist Hermann Roithner. Gotz now commenced to write for the guitar, his first works being transcriptions of popular folk songs for guitar solo, and in Aussee he met and formed an acquaintance with the guitar virtuoso Schulz, who had lived for some time in England (see Schulz) as a guitarist, and who was now in this district for his health. This acquaintance proved beneficial to Gotz, for Schulz imparted instruction in the higher branches of guitar playing, which spurred the enthusiast to even greater efforts, and it was through this instruction that Gotz resolved to write his method for the guitar.

As a member of the civil service he was transferred to the Tyrol, and in this romantic district he made his second home; but this pastoral life was soon interrupted, for at the outbreak of war in 1848, Chief Forester Gotz with the Pustertaler Landesverteidiger was ordered to the neighbouring frontier. His guitar playing, round the camp fires, made him many friends among whom were the poets Adolf Pichler and Hermann Gilm. Gotz was awarded the war medal of 1848 and decorated with the jubilee medal in 1873. During his residence in Reutte, Gotz married in 1862 and for twenty years was Chief Forester in this district. He performed before the Royal Court upon several occasions, receiving the warmest praise of King Ludwig II and the Dowager Queen for his solos and as guitar accompanist to vocalists. In 1880 he removed to Innsbruck

and having retired from the civil service he devoted himself with untiring energy to the popularization of the guitar; but during his last years was afflicted with deafness which forced him to retire from public life. Gotz was honoured by his country with the title of Imperial Councillor, conferred for services rendered, and was preparing his autobiography for publication when death intervened after a short illness at the age of eighty-three. He has published many compositions for guitar alone and in combination with zither, mandolin, violin, flute and 'cello, and three volumes of songs with guitar accompaniment remain in manuscript. He is the author of *Reform guitar school* in three volumes, published by André Offenbach, who also issued several of his guitar solos, while others appeared in Vienna and Stuttgart.

Gouglet, Pierre Marie, a French organist and guitarist, who was born at Chalons, in 1726, and died January 27, 1790. As a chorister, he received his first musical instruction in the cathedral, and at a later period studied both the organ and guitar. For some time he was organist of Saint Martin des Champs, and before he was eighteen years of age his *Escudiat* and a *Domine salvum* were performed at the Royal Palace of Versailles with great success. He is the author of many French songs with guitar accompaniment, which were issued about the year 1744, and he also published numerous church compositions.

Gounod, Charles, born in Paris, June 17, 1818, died October 17, 1893, received his first musical education from his mother, a distinguished pianist, and having finished his classical studies at the Lycée St. Louis, and also taken his degree as Bachelier des-lettres, in 1836, entered the Conservatoire, where he was in Halévy's class for counterpoint, and received instruction in composition from Paer and Lesueur. In 1839 he won the Grand Prix de Rome, by which he was enabled to continue his musical education in Italy. His first important composition was a mass for three voices and orchestra. On his return from Italy he travelled through Austria and Germany, and upon reaching Paris became organist of the Missions Etrangères. At this period Gounod had serious intentions of taking Holy Orders, and even went so far as to become an out student of the Séminaire; but, fortunately for music, he perceived his mistake in time. His first opera, *Sapho*, was produced at the French Academy in 1851, and the following year he was appointed conductor of the Orpheon, in Paris. His now famous opera, *Faust*, which received its first performance in the Lyric Theatre in March, 1859, placed him immediately in the front rank of modern operatic composers, and his reputation increased rapidly from this date. Upon numerous occasions Cristofaro, the mandolin virtuoso, was associated with Gounod in public performances in Paris, and the latter expressed his great delight in accompanying on the piano the mandolin solos of Cristofaro's composition. In his critical study of Mozart's *Don*



ALOIS JOSEPH GOTZ.

Giovanni, Gounod mentions in terms of great admiration the serenade, with its mandolin obbligato. "This serenade is a pearl of transcendent beauty, an inspiration by its ravishing melody, elegant harmony and pulsating rhythm, which, under the subdued accompaniment of the orchestra, enhances the subtle charms of the mandolin."

During the spring of 1862, Gounod was taking a holiday in northern Italy, and on the evening of April 24 wandered alone by the picturesque shores of lake Nemi. He was attracted by the sound of far-off music floating on the stilly air, and, looking in the direction from whence it proceeded, saw an Italian peasant passing, singing his native melodies to the accompaniment of his guitar. Gounod's attention was immediately arrested, and so enchanted was he by the musical performance, that for some distance he unconsciously followed the singer, and then at length ventured to speak to him. Said the composer of the immortal *Faust* to an intimate friend: "I was so enraptured that I regretted I could not purchase the musician and his instrument complete; but this being an impossibility, I did the next best thing—I bought his guitar and resolved to play it as perfectly as he did." So great an impression did this incident make on Gounod, that upon returning to his hotel he immediately inscribed in ink on this guitar, "Nemi, 24 Aprile, 1862," in memory of the happy occasion. This inscription, written there by the master, may be seen in the photo of the instrument here reproduced, being placed on the unvarnished table just beneath the bridge. The guitar is of Italian workmanship and still bears intact and perfect the original label of its maker, "Gaetano Vinaccia, Napoli, Rua Catalana, No. 46, 1834." It is constructed of native maple wood without figure, the back and sides being varnished golden yellow. The edges of the table were originally inlaid, but this decoration is now missing. The ebony bridge has been at some late period attached to the table very rudely by two rough screws, and the points of the bridge terminate with fanciful and delicately carved tracery in ebony, which is placed in relief over the lower part of the table. Its fingerboard shows signs of having been decorated also, and there remain but three of its pegs.

What a varied, chequered history, this guitar—of all species of musical instruments the most poetic and romantic—possesses. Lovingly fashioned and delicately inlaid by a master of repute in sunny Naples—sweetly responsive to the touch of its first owner, a peasant musician, and also of its later purchaser, an immortal musical genius—it suffered severe and rude shocks by fire and sword. Bearing the marks of brutal kicks, its back torn from its body, its head, neck, and fingerboard scorched, blistered, and scarred by fire, and ruined by water, its delicate tracery and inlay now no more, it reposes in its rough wooden casket in the most beautiful music building of the most magnificent city of the world, to be contemplated and revered by future generations. When Gounod returned from his holiday in Italy, he took his newly purchased

guitar back with him to Paris, and the instrument was cherished by him in his residence in Montretout, a suburb of the city near St. Cloud. "It was on this same guitar," said Mr. Malsherbes, the curator of the Paris Opera Museum, "that its vibrating strings gave the celebrated composer his first inspiration and conceptions of *Mirelle*." During the Franco-Prussian war and the siege of Paris (1870-1871) Montretout was sacked and pillaged, and the beloved guitar suffered rude kicks from the spurred boot of a Prussian artillery officer, the fractures remaining to the present day. This historic instrument, in a most forlorn condition, battered and scorched by fire, was eventually rescued from total destruction and oblivion by a friend of the composer, and placed for safety in its present gorgeous resting place, the Museum of the Paris Opera. The author acknowledges the courtesy of the authorities of this institution in granting permission for photographs to be made for reproduction in this volume.

Graeffe, Antoine, born in Vienna in 1780, was living as late as 1830 in the same city, but after that date nothing of a reliable character is known concerning his life. He was a guitar virtuoso and composer for the guitar, who attained to considerable fame throughout Germany, but whose renown as a soloist and composer did not extend to other lands. During his prime, Graeffe was appearing with success as a guitarist at the same period and in the same city as several of the most illustrious masters of this instrument, notably Giuliani and Diabelli. He also enjoyed an honourable reputation as a teacher of the guitar and is the author of more than thirty compositions for his instrument, principally fantasias, variations, sonatas and dance music. Graeffe published a method for the guitar in two volumes, entitled: *Systematic guitar school*, which appeared in the year 1811, published by Strauss, Vienna, a second edition being issued shortly after by Schaumburg, Vienna. Graeffe, a well-educated man of literary attainments, was admitted to the best society of Vienna, and he is known as the author of an 8vo volume of seventy pages, entitled: *Ueber Tonkunst, sprache und schrift* (Fragments on music, etc.). This interesting work contains two folding pages of facsimile autographs, music, etc., of the greatest masters of music, deceased, or then living. It was one of the first publications of its kind, and contained autographs of several of the most illustrious musicians, being published in 1830 by Sollinger, Vienna. The most important of Graeffe's compositions for the guitar were issued in Vienna, and are *Variations for guitar solo*, Op. 3, Haslinger; *Variations*, Op. 5, Artaria; *Fantasia*, Op. 6, Weigl; *Grand rondo*, Op. 7, Haslinger; *Delassement*, Op. 9; *Variations*, Op. 11, 12 and 13, Mecchetti; and *Grand fantasia*, Op. 15, dedicated to Charles Troppauer, was published by Peters, Leipzig. Graeffe also arranged for violin and guitar, the *Third polonaise* of Mayseder, and in addition published numerous smaller works.



GOUNOD'S GUITAR.

Gragnani, Filippo, a very distinguished Italian guitarist and composer, born in Leghorn, in 1767, and living in Paris as late as 1812, after which date nothing is known concerning his life. He was a member of the renowned family of violin and guitar makers of this city and his parents placed him when a lad under Luchesi for the study of harmony and counterpoint, intending that he should devote himself to church music. After remaining with Luchesi for some considerable time, Gragnani suddenly decided to study the guitar, and this circumstance was the turning point in a career that had been predestined otherwise by his parents. He took lessons on this instrument and studied it diligently for a period and made a name in the first rank of Italian performers. At a later period Gragnani undertook several concert tours as a guitar virtuoso, both in his native land and through Germany, and at the commencement of the nineteenth century visited France, eventually making his abode in Paris. His public performances invariably received the most lavish praise; but his fame rests principally on his music which is characteristic of a man of scholarly and musicianly training, a thorough master of his art, for his works are admirably suitable for the instrument. His compositions were published principally in the towns he visited and in which he resided for periods as a professor of the guitar. Gragnani's first published compositions were *Duos for two guitars*, Op. 1, 2, 3, 4, 6, 7 and 14, issued simultaneously by Carli, Meissonnier, and Richault in Paris, and Gombart in Augsburg. Op. 5, which is a *Fantasia for guitar solo*, was also issued by the same publishers. Gragnani wrote several quartets which met with more than ordinary favour, the first of these, Op. 8, *Quartet for two guitars, violin and clarinet*, was published by Carli, and by Meissonnier of Paris, and they also issued Op. 9, *Sextet for two guitars, violin, violoncello, flute and piano*; Op. 12, *Trio for three guitars*, and Op. 13, *Trio for guitar, violin and flute*; Op. 10, *Theme with variations for guitar solo*; Op. 11, *Exercises for guitar*; Op. 15, *Divertissements for guitar solo*. *Sinfonia for guitar solo*, and a sentimental sonata for guitar solo, entitled: *La partenza*, were published by Ricordi, Milan. In addition to the above-mentioned publications, Gragnani wrote many others which were issued without opus numbers, principally duos for violin and guitar, piano and guitar, guitar solos, and five volumes of guitar solos entitled: *Guitarrenspieler*, were published by F. Dies, A. Werth, and Heckel, Mannheim.

Granata, Giovanni Battista, born in Bologna, Italy, and lived during the seventeenth century, an Italian musician, one of the earliest masters of the guitar, who published the following: *Soavi concenti di sonate musicali per la chitarra spagnuola* (Sweet harmonies as musical sonatas for the Spanish guitar).

Grétry, André Ernest Modeste, a famous French operatic com-

poser, was born in Liege, Belgium, February 11, 1741, and died near Montmorency, France, September 24, 1813. His parents were in humble circumstances—the father being a poor violinist—who placed him when six years of age in the choir of St. Denis; but under the poor teaching of his master he showed no musical ability, and was dismissed as incapable when eleven years of age. His next teacher, Leclerc, discovered the boy's latent talent, and then the organist, Renekin, taught him harmony; but his taste for music developed rapidly after hearing the operas of the great Italian composers, when performed by an itinerant Italian company, of which Resta was the conductor. The impression these performances made on the youth, caused Grétry to try his hand at composition, and in 1758 he produced at Liege, six small symphonies and the year following, a mass for four voices; but none of these were printed. In his memoirs he states that these compositions, however, obtained for him the patronage of Chanoine du Harlez, who supplied him with the means of studying in Rome, and that he left his birth-place in March, 1759, travelling on foot with a smuggler for companion. He entered the College of Liege in Rome—which had been founded by a native of the Belgian city for the benefit of his countrymen—and remained in this institution for five years; although his teacher for composition and counterpoint had given him up as a failure in these subjects. During his residence in Rome he composed several small works, one of which, an operetta was performed with success in the Aliberti Theatre, Rome. He was now intent on writing opera comique and desirous of living in Paris, the centre of this art, so he left Rome the first day of the year 1767, travelling through Switzerland, and in Geneva he made the acquaintance of Voltaire. Grétry resided here for twelve months as a teacher of singing, and produced a one act opera, after which he made his way to Paris, being still fired with the desire to produce other operas, and he showed his versatility by writing no less than three, which were all staged in the year 1770. Many others followed, until he had composed quite fifty; but of this number many are now forgotten, and only the following are heard of: *Le tableau parlant*; *L'amant jaloux*; *Richard*; *Zémire et Azor* and *L'épreuve villageoise*. *Richard*, is still performed with success, *L'amant jaloux*, taking the second position. This last composition, a grand opera in three acts, was written in 1778, and the second act contains that most exquisite serenade: *While all are sleeping*, and to this serenade, sung by Florival, Grétry wrote a delicate accompaniment for two mandolins, a copy of which is reproduced from the original score.

Grétry's residence in Italy had no doubt been the means of bringing the mandolin most favourably to his notice, for he makes use of it upon various occasions, in this instance with a telling and marked impression. Grétry excelled in pastoral music, and of all his melodious compositions, this serenade is regarded as one of the

While all are sleeping.

SERENADE IN "L'AMANT JALOUX" WITH ACCOMPANIMENT
FOR TWO MANDOLINS.

COMPOSED BY GRÉTRY IN 1778.

Andantino

MANDOLIN *pp*

VOICE

FLORIVAL *p*

pp

p

pp

MANDOLINS DIVISI

pp

choicest. By means of his vivid imagination and natural flow of melody, he created a realm of characters in his operas, true to life. Upon the founding of the Paris Conservatoire of Music, Grétry was appointed an inspector, retaining this position only a year, for when the Institut was formed at the same time, one of the three

places reserved for musical composers, was given to him. Grétry is the author of several theoretical treatises on music, and during his last years was engaged in writing *Reflections on the art*, which has not been published. He died September 24, 1813, and three days later was honoured by an imposing and impressive funeral in Paris.

Gruber, Franz, born in Hochburg, a village of Upper Austria, near the Inn, during the year 1787, and died in Hallein, near Salzburg, June 7, 1863. He was the son of a linen weaver, and is immortalized as being the composer of the German hymn *Stille nacht, heilige nacht*. Gruber was very musical during childhood, and officiated at the church organ of his native village when twelve years of age, and according to the custom of the period, his musical education included instruction on the guitar, in addition to a thorough study of the organ and theoretical music, under the organist of Burghausen, a town not far distant. His early youth was devoted to scholastic study, and he became a duly qualified schoolmaster at the early age of seventeen, and accepted a school in Arnsdorf, where he was appointed organist, and remained for twenty-two years.

In 1833 he removed to a larger and more important sphere of work in Hallein, near Salzburg, where for thirty years he was organist of the principal church, occupying this position till his death at the age of seventy-six. During Gruber's residence in Arnsdorf, he was organist also in the neighbouring village of Oberndorf, and towards the end of 1818 the organ of this church was damaged to such an extent that it was useless. On Christmas eve of the same year, Joseph Mohr, the pastor of Oberndorf visited the schoolmaster Gruber, showed him a Christmas hymn he had just written, and requested him to set it to music, for two solo voices and chorus with guitar accompaniment. Gruber read the poem, composed the parts and accompaniment as desired, returning it the same evening to the clergyman, and on Christmas night of the year 1818, in a small insignificant church on the lonely mountain side, this devotional and inspiring hymn was sung for the first time, with its accompaniment of guitars. This priceless treasure would in all probability have been lost to the world had not a simple incident occurred at the time.

In the spring of the following year, Karl Mauracher of Fügen, an organ builder, was commissioned to erect a new instrument in Oberndorf Church, and while thus engaged, chanced to see a copy of this Christmas hymn. The words and music impressed him so much that he requested a copy from the author, and he caused it to be sung in Fügen Church. From this humble introduction, the hymn entwined itself into every civilized land of the globe, being sung by persons of all creeds, and throughout Germany it is esteemed almost of national importance. Gruber composed about a

hundred German masses and other music—he was an industrious and prolific composer—but these works for the greater part are lost; they were never printed, only sufficient manuscript copies being made to supply local requirements. This loss is now regretted, for it is most certain that other gems of song, with guitar accompaniment, and also works for the guitar, were amongst these compositions. Gruber composed this tuneful melody to be sung with guitars, and upon the memorable Sunday when it was first performed in church, guitars took the place of the organ.

Guichard, Francis, born August 26, 1745 at Mans, and died in Paris, February 24, 1807, an abbott, who was for some time music master of the Notre Dame Cathedral, Paris. Soon after his birth his parents removed to Paris, and as a boy he entered the choir of Notre Dame Cathedral; but by the revolution of 1789, he was forced to leave his religious occupation, and he obtained his livelihood by teaching the guitar and writing compositions for this instrument. In 1795, several of his pieces for the guitar met with more than usual success. Guichard is the author of many fantasias for guitar solo, the most celebrated of which was *Les plaisirs des soirées*, this being published by Porro, Paris. He wrote a *Method for the guitar*, issued by Frere, Paris, and in addition, much church music.

HANDEL, George Frederick, one of the greatest composers the world has ever seen, was born at Halle, Lower Saxony, February 23, 1685, and died in London, April 14, 1759. His father, a surgeon, sixty-three years of age when the son was born, knew nothing of music, cared for it less, and regarded it as a degrading pursuit or an idle amusement. Consequently, he endeavoured to keep his son's mind from matters musical and to stifle the genius which early displayed itself in the child, but notwithstanding, someone contrived to convey into the attic of the house a spinet, and the boy devoted much time learning to play it. When he was seven years of age, his father made a visit to a son by his former marriage, who was in the service of the Duke of Saxe Weissenfels. Young Handel begged to accompany his father; but to no avail, so to obtain his desire he resorted to strategy by following the carriage for such a considerable distance that his father was compelled to take him in the coach. This journey resulted in the father changing his attitude in regard to music, for upon arrival at Weissenfels the boy was soon making friends with the court musicians, and on one occasion, after service, he was lifted on to the organ stool and by his performance surprised everyone present. The Duke heard of the child's precocity and the whole facts of the case, and by his kindly intervention the father gave consent for him to receive a musical education. He was then placed under the organist of Halle Cathedral, and received instruction in theoretical and practical music, the latter embracing

the organ, violin, oboe and harpsichord. For the oboe Handel always had a decided liking and showed it by a general and free use of the instrument in his compositions.

After studying in Halle for three years he was sent to Berlin to continue his musical education, and by his remarkable powers as an organist was regarded in this city as a prodigy. Soon after his residence in Berlin his father died and he was compelled to find some employment to support himself and his mother. He obtained an appointment as violinist in the opera orchestra, Hamburg, and in a short period he was promoted to the harpsichord (conductor). In 1705 Handel's first opera, *Almira* was produced, and the same year it was succeeded by *Nero*. In 1706 he undertook a journey to Italy, visiting Venice, Rome, Florence and Naples, and wrote many operas and much sacred music in these cities, his compositions being invariably received with favour. It was in Italy that Handel became acquainted with the mandolin, the tone of which at this period was very similar in timbre to that of the oboe, for previous to about 1850, the instrument was strung with gut strings the same as the violin, was also of smaller dimensions and compass, and these conditions produced a nasal, oboe tone. Berlioz writing of the instrument said: "its quality of tone—thin and nasal though it be—has something appealing and original about it"; but this quality of tone has changed since the instrument became enlarged in body and compass and strung with steel strings.

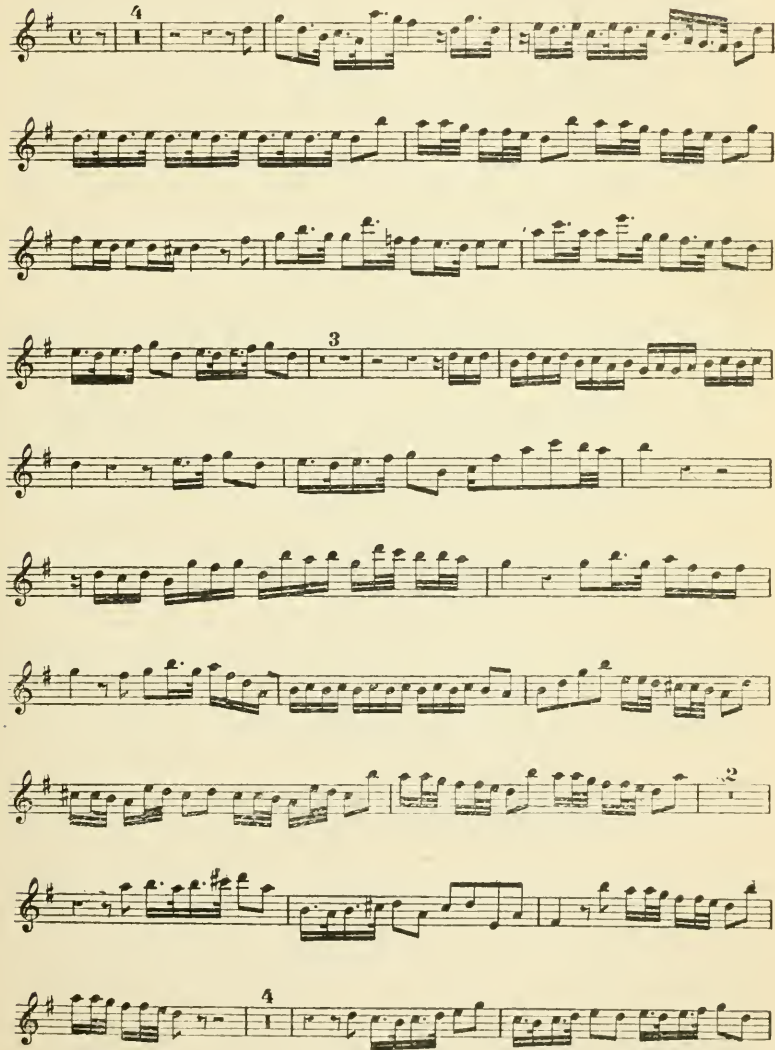
For the space of three years Handel lived in Italy and then returned to his native land, being offered the post of Capellmeister to the Elector of Hanover, afterwards George I of England. Receiving welcome invitations to visit England he quitted Germany and arrived at the end of the year 1710, and in a few months his operas were being reproduced in London on a magnificent scale. These were most enthusiastically received and his fame was immediately established in England, and in 1726 he became a naturalized British subject, making London his home. He is the author of numerous operas, oratorios and instrumental music, and in one of his oratorios he scores for the mandolin. It is quite probable this instrument is used in other of his compositions; his manuscripts are preserved in the Musical Library of Buckingham Palace, being presented by Smith, Handel's amanuensis, to the King as a token of gratitude for the pension allowed him after Handel's death. In 1747 Handel wrote his oratorio *Alexander Balus*. This work was produced at Covent Garden Theatre, on March 23, 1748, and to the aria *Hark! hark! hark! he strikes the golden lyre*, the mighty Handel writes the accompaniment for mandolin, harp, violins, viola, violoncello, etc. The mandolin part is here reproduced, in all probability for the first time. It is as a choral writer that Handel predominates above other immortal musicians, and this beautiful aria with its appropriate and delicate accompaniments, gives evidence of his wonderful genius.

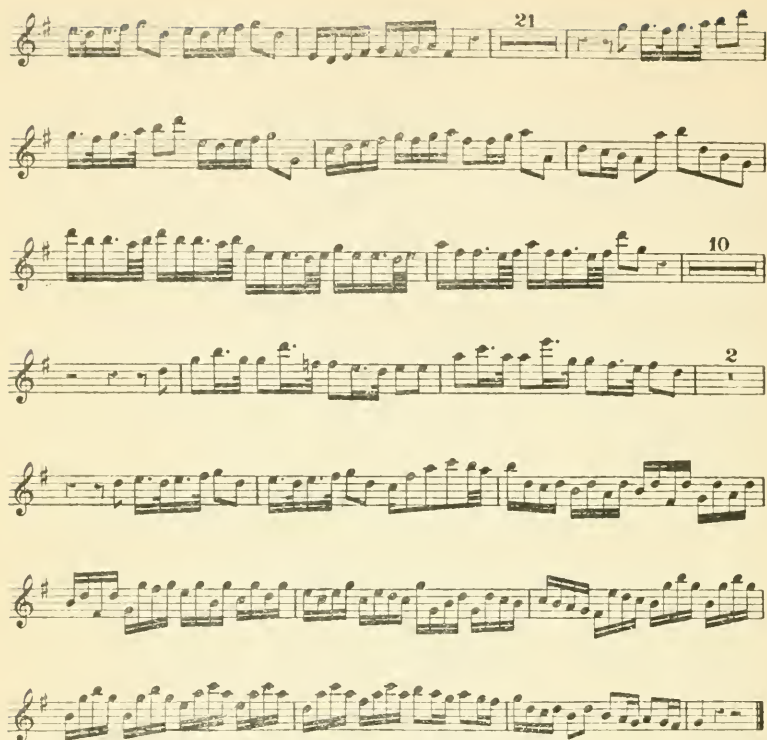
Hark! hark! he strikes the golden lyre.

FROM "ALEXANDER BALUS" WITH MANDOLIN
ACCOMPANIMENT.

COMPOSED BY HANDEL IN 1747.

Andante.





Harder, August, born at Schoenerstädt, near Leisnig, in Saxony, in 1774, and died at Leipzig, October 19, 1813, was the son of the village schoolmaster, and attained to some considerable fame in Germany as a guitar virtuoso, pianist, and composer. His parents were desirous that he should enter the church, and his education was directed with that object in view, consequently, as a youth, he was engaged in ecclesiastical work, and his studies devoted principally to theology. He received lessons on the piano and guitar as part of his daily curriculum, and after having acquired a sound elementary education entered Leipzig University in order to continue his theological training, and it was while thus engaged that he suddenly renounced his university and ecclesiastical career, to devote himself to music. Harder's practical knowledge of the guitar and piano made him a favourite with his fellow students, and for the love of his art he imparted musical knowledge to several acquaintances. This instruction was given during his leisure hours, but the interest he displayed in teaching, proved of such benefit to his pupils that before long he was importuned by many others for tuition, and this was an incentive to Harder to further his own

musical education by the higher study of these instruments, and that of harmony and composition. Such was the demand made upon his time in giving musical instruction, that in the year 1800, when twenty-six years of age, he had established himself in Leipzig as a teacher of the guitar and piano. He was highly esteemed as a guitar soloist, and his pupils were numerous. He made several public appearances in Vienna, where he lived for a short period, and published many compositions in this city. Mendel, in his biographical lexicon, speaks in praise of his powers as a guitar player, and places him in a foremost position among the guitar virtuosi of Germany.

Harder has published in all about fifty instrumental compositions and numerous vocal works, his songs and romances being held in high repute in his native land, and his name is generally associated more particularly with these songs, for which he was justly celebrated. He was living in Leipzig at the time of the French invasion, and a few days previous to the battle was overcome by an attack of extreme nervousness, which brought on a fever. His friends removed him from the city just before the battle, but the excessive commotion and uproar aggravated his malady to such an extent that he lay unconscious for several days, and succumbed on October 19, without again recovering consciousness. He was mourned by many friends, by whom he was esteemed as a musician and respected as a man. Harder was the author of a *New, practical and theoretical guitar school*, a work of more than ordinary pretensions and of considerable merit, and he supplemented this method by a volume of advanced studies, which was issued by Haslinger, Vienna. There are published under his name, forty-six collections of songs and romances for voice with piano or guitar accompaniment, these being issued chiefly in Leipzig, Berlin, and Bonn. In 1810 he published *Six songs with guitar accompaniment*, and also *Sonata for guitar and piano*, Haslinger, Vienna. Op. 1, 8, 12, 15, 22, 42, 43, 54, *Songs with guitar accompaniment*, published by Breitkopf and Härtel, Leipzig; *Twelve collections of pieces for guitar solo; Brilliant variations on an original theme for guitar, piano and flute*, Pennauer, Vienna; *Progressive variations for guitar solo*, Hoffman, Prague, and *Progressive pieces for guitar solo*, Haslinger, Vienna, who also published eight other volumes of variations for guitar solo on original themes or well-known melodies.

Haslinger, Tobias, born March 1, 1787, at Zell in Austria, and died June 18, 1842, in Vienna. He is known as a Viennese music publisher, a musician and composer, who was instrumental in establishing one of the largest music publishing businesses, his firm having issued more than ten thousand musical compositions. Haslinger was an energetic, intelligent man, who lived on intimate terms with the best musicians in Vienna, and Beethoven and he were in constant communication: the numerous letters to him from Beethoven show the intimacy between them. Haslinger prepared

a complete copy of Beethoven's compositions in full score, beautifully produced in manuscript by a single copyist. He was one of the thirty-six torch bearers who surrounded the bier of his immortal friend, and it fell to his lot to hand the three laurel wreaths to Hummel, by whom they were placed on the coffin before the closing of the grave. Among Haslinger's compositions are airs with variations and other pieces for guitar solo, and also songs with guitar accompaniment. This firm issued the majority of the compositions of the guitar virtuoso, J. K. Mertz, in addition to numerous works of the greatest masters of music, and also published several very important methods for the guitar.

Hauptmann, Moritz, born at Dresden, October 13, 1792, died at Leipzig, January 3, 1868. His early education was conducted with the intention of adopting his father's profession as architect. He was well grounded in the elements of music, but with no serious intent, and he also made a study of the violin and guitar, the former instrument under Scholz, and harmony and composition under various teachers. In 1811, Hauptmann went to Gotha, where Spohr was concertmeister, and there he decided to adopt music as his profession, for the meeting of Spohr and Hauptmann resulted in a life-long friendship. After leaving Gotha, Hauptmann was for a time violinist in the Dresden Court Orchestra, and in 1815 he travelled to Russia, and remained in that country for four years. On his return he entered Spohr's band in Cassel as violinist, and it was here that he manifested his remarkable ability as a teacher of the theory of music. In a short time he became a most celebrated teacher, and pupils flocked to him from all parts of Europe, and even from America. Upon Mendelssohn's recommendation, he was appointed music director of the famous Thomas-Schule, Leipzig, in 1842, and also a professor in the Conservatoire of that city. Among his pupils were Joachim, Sullivan, Von Bulow, Cowen, Bott, and Burgmüller. As a young man, Hauptmann studied and played the guitar, and several of his early compositions were written for this instrument, and it is important to note that of his celebrated pupils, the following have shown more than a passing interest in the guitar.

Joachim, the violin virtuoso, played the guitar and accompanied with great proficiency the songs of his elder sister, before finally adopting the violin. Burgmüller published three beautiful nocturnes for violin, or violoncello with guitar, entitled: *Les murmures de la Rhone*, and also songs with guitar accompaniment. Bott published solos for guitar, Op. 19 and 25. Cowen writes for the guitar in *Harold* and *The Corsair*, and his widely-known song, *The chimney corner*, has a guitar accompaniment, while Sullivan's favourite guitar made by Davis, London, was sold by order of his executors, May 22, 1901, at the auction rooms of Puttick & Simpson, London.

May we not conclude that they received this high appreciation

of the instrument from their teacher, Hauptmann, who is recorded as "endowed with an ear of unusual delicacy and a lover of the guitar"? He published about sixty compositions, instrumental and vocal works, and was the author of an opera, *Mathilde*, written in early life and performed with success repeatedly in Cassel. As stated, several of his first compositions were for the guitar, and among these, Op. 8, *Divertissements for violin and guitar*, was published by Schreiber, Vienna.

Hauschka, Vincent, or Hauska, as his name frequently appears in catalogues, was born in Mies, Bohemia, January 21, 1766, and died in Vienna, 1840. He was a son of the schoolmaster of Mies, and when eight years of age removed with his parents to Prague, where his father had been appointed to a school. Hauschka commenced the study of music in this city, the mandolin being his first instrument: he also entered the cathedral as a chorister and a little later received systematic instruction from Seeger, and Laube, the father of the violin virtuoso. Hauschka devoted himself to the 'cello and mandolin and made remarkable progress on both, and a few years afterwards continued the study of the former instrument under Christ, one of the most celebrated Bohemian virtuosì. At sixteen years of age he entered the orchestra of the Count of Thun and remained in his service till the death of the Count two years later, when the orchestra was disbanded. He then made a concert tour through Austria and Germany, visiting Carlsbad, Dresden and other important cities, where his performances on both instruments were highly spoken of. Towards the end of 1792 he took up his residence in Vienna and his public performances attracted considerable notice and won for him an enviable reputation. Some few years after his residence in this city he accepted a lucrative position under the government, and then relinquished music as a profession. After this appointment his public appearances were rare; but he still took an active interest in the art, being one of the founders of the *Gesellschaft der Musikfreund*, Vienna, and also the *Concert Spirituel*. He continued to write for his instruments; but the majority of his compositions were not published, the principal manuscripts being nocturnes for mandolin, alto and violoncello; quintets including these instruments; concertos for 'cello, and church compositions.

Held, Bruno, a Bavarian musician, who for some time lived in Munich, and in 1815 was residing in Mannheim. He was a flautist and guitarist, and the author of numerous compositions for these instruments, which were published principally in Mannheim and Augsburg. Schott of Mayence, publish dances for orchestra, and a vocal composition by Held.

Held, John Theobald, an Austrian musician of no relation to the former, who was born in Prague, 1760, and who practised as a doctor of medicine in his native city. He was a most excellent

vocalist and guitarist, and a thorough musician, though amateur. He is the author of many collections of songs with guitar and piano accompaniments, and also solos for the guitar, which were published in Prague and Leipzig during 1796.

Henkel, Michel, born in Fulda, Germany, June 18, 1780, and died there March 4, 1851, as town cantor, episcopal court musician and professor of music at the gymnasium. He studied the guitar, organ, and piano, and for many years was director of music and organist of the cathedral of Fulda. Henkel was a prolific composer for the organ, and the author of a highly esteemed method for this instrument in two volumes, published by Schott, Mayence. He composed many sacred, school, and choral works, and also compositions for guitar and piano, the latter consisting of studies, sonatas, variations, etc. Op. 44, *Sonata for piano and guitar*, Hofmeister, Leipzig; *Six duos for flute and guitar*, Simrock, Bonn; Op. 31, *Three variations*; Op. 36, *Fifteen pieces concertantes for flute and guitar*, and a *Scherzo for flute and guitar*, entitled: *The cuckoo*, André Offenbach. The latter composition enjoyed great popularity, being also published by Richault, Paris.

Himmel, Friedrich Heinrich, born November 20, 1765, at Treuenbrietzen, Brandenburg, died of dropsy, in Berlin, June 8, 1814. He was a German musician of renown, who during his lifetime was regarded with the greatest esteem. Being intended for the church he was sent by his parents to Halle to study theology; but the excellence of his pianoforte playing induced King Frederick William II to educate him for a musician, and to this intent he was placed under Capellmeister Naumann, in Dresden, remaining under him for three years. Naumann was a guitarist who improved the instrument (see Naumann) and Himmel studied the guitar, harmony and composition. At the termination of his period of study, in 1792, an oratorio, *Isacco*, and a cantata *La danza* from his pen, were performed with brilliant success by the Court Chapel in Berlin. The King gave him one hundred friedrichs for his oratorio, appointed him chamber musician, and sent him to Italy for two years, and while in that country Himmel produced several operas in Venice and Naples. Reichardt having been dismissed from the Court Capellmeistership in Berlin, the King gave the appointment to Himmel, who thereupon returned to Germany immediately. While in this position he wrote several compositions, a *Traur cantata* for the funeral of King Frederic William, and a *Te deum* for his successor. In 1798 he visited Stockholm and St. Petersburg, and in the latter city was commissioned by the Emperor to write an opera. In 1801 Himmel produced an opera in Copenhagen, and proceeded from there to France, where in Paris he published some small pieces for the guitar. From France he made a short visit to England, and then appeared in Vienna, returning to Berlin in 1802. While capellmeister in Berlin he had some intercourse with Beethoven in 1796, which

terminated unpleasantly. After the battle of Jena Himmel retired, first to Pymont and then to Cassel.

In addition to the works mentioned he wrote numerous operas, all produced in Berlin, also pianoforte sonatas, masses, numerous songs with guitar accompaniment, and pieces of a light nature for guitar solo and two guitars. These compositions, abounding in melody, display the work of a sound musician and were exceedingly popular in their day; during his later years Himmel devoted himself solely to vocal composition. The following are some of his works for the guitar, although by no means a complete list. *Six dances for two guitars*, Chanel, Paris; *Six songs with piano or guitar*; *Six songs of Gæthe with piano or guitar*; *Twelve old German songs with guitar*; a second volume of the same kind; *Two French romances with guitar*; *Grosse im Anglück, with guitar*; *Songs of Rousseau with guitar, flute, 'cello and piano*, published in 1797, and innumerable other songs with guitar, published by Simrock, Bonn, and Schott, Mayence.

Holland, Justin, an American guitarist and arranger of music for his instrument was born in 1819, in Norwalk County, Virginia, his father, Exum Holland, being a farmer. When quite young Justin evinced a decided talent for music; but at that time, the locality in which he resided offered scanty opportunities for either hearing or learning music. In 1833 he went to Boston where he remained for a short period only, afterwards removing to Chelsea, a city near Boston, and there he spent his early youth and manhood. It was in Boston that he met Signor Mariano Perez, a Spanish musician, who was a clever performer on the guitar, and young Holland immediately studied this instrument under Perez. He also had for one of his first music teachers, Simon Knabel, a member of Ned Kendall's Brass Band, and who enjoyed a wide reputation as an arranger of music. Subsequently, Holland commenced studying under William Schubert, also a member of Kendall's band, and a brilliant performer on the guitar, and after making good progress on this instrument Holland adopted the concert flute, receiving instruction from a Scotchman named Pollock. While studying music he was forced to labour hard, to meet the expenses of his musical education, and the time devoted to study was usually taken from that devoted by others, to sleep. In 1841 he entered Oberlin College, an institution located in the northern part of the state of Ohio, and he remained here for two years and then travelled to Mexico, for the purpose of becoming familiar with the Spanish language, in order to read and study the methods of Sor, Aguado, and other Spanish guitarists. Holland returned to Oberlin in 1845, married, and then went to Cleveland, at that time a small city of less than nine thousand inhabitants, where he commenced to give lessons on the guitar, and his services being in demand he made Cleveland his home. From that time he devoted himself to teaching and arranging music for the guitar, in which occupation he obtained a widespread reputation through the United States, for in his music one recognises a high

degree of excellence and a correct understanding of harmony. In July 1884, in connection with some of his advanced pupils, Holland organised the "Cleveland Guitar Club" which gave a public recital of guitar music in the following December, receiving the warm praise of musicians and the press generally. Holland continued teaching until October 1886 when his health failed, and he travelled south hoping that a change of climate might restore his failing powers. He did not recover, but died, March 24, 1887, at the age of sixty-seven.

Holland was practically unknown outside his own country; but a sketch of his life appeared February, 1877, in *Der Freimaurer*, a magazine published in Vienna. He possessed a high order of education, spoke five languages fluently, was a man of excellent social qualities and keen intellect, being held in esteem and friendship by all the musical artists in his vicinity. Holland did not publish any original compositions, but arranged numerous works for his instrument. He is the author of *Comprehensive method for the guitar*, published by Ditson, Boston, and also *Modern method for the guitar*, published in 1874 by Brainard, Cleveland. His arrangements for guitar were issued in collections, each containing about twenty pieces, under the titles of: *Winter evenings*; *Gems for the guitar*; *Boquet of melodies*; and *Flowers of melody*. He also wrote guitar accompaniments to numerous songs, one of these collections being entitled: *Summer evenings*. Holland also arranged about thirty duos for two guitars, the same number for guitar and violin, and was the author of a treatise of three hundred and twenty-four pages on certain subjects of moral reform. His son, Justin Minor Holland, was also a skilful guitarist, and like his father published many arrangements for the guitar. He possessed a rare library of guitar literature, collected by his father, and was living in New Orleans in 1888, employed in the government service.

Horetzky, Felix, a Polish guitarist, who was born in Prague during the latter part of the eighteenth century, and died in Russia in 1846. He is considered one of the best guitarists of Bohemia, and has been claimed as of that nationality. When a child he played the guitar, but with no further thought than amusement, and at a very early period of life his family returned to their native land and made their abode in Warsaw. It was here that Horetzky took regular instruction in guitar playing and the theory of music, and from the time he was placed under a teacher, receiving systematic instruction, his interest in the instrument that had only previously amused him, developed into a passion. When fifteen years of age he was employed as clerk in the Chamber of Accounts of Warsaw; but his disposition was too active to reconcile himself to this monotonous life. Horetzky was absorbed in music and the guitar, and his employment proving burdensome, he resigned the desk and office to commence teaching the guitar. In 1815 he was fully

established as a professor of the instrument in Warsaw: in his leisure he pursued his musical studies with increased vigour and profit, and a few years later, to obtain a reputation, he visited Vienna. In this city he studied the methods and compositions of the foremost Viennese masters, received further instruction on the instrument from Giuliani, after which he performed in public with him, and also with Diabelli. Such was his success and reputation, that he had obtained the patronage of the Royal Court, and was appointed guitar instructor to the Archduchess, and several other members of the royal household, before he had been resident in Vienna a year. His restless nature still predominated, however, for not being content with this honourable position, he undertook a protracted and roving tour through Europe, travelling through Germany, and performing in Frankfort and other important cities, and then he passed on to Paris. Just previous to 1820, Horetzky arrived in London and met with much success, for his advent was made at a very opportune time—when England had been made familiar with the names of the guitar virtuosi who had created such sensations in Vienna—and Horetzky advertised the fact of his arrival from this famed city, by announcing himself on his first compositions published in England as “F. Horetzky, from Vienna.”

He travelled through Great Britain, and eventually settled in Edinburgh. In this city he met with such a favourable reception that he resided there, being recognised by the musical public, and patronised by society, as the foremost teacher of the guitar in Scotland: his numerous pupils came from far, and included the most influential, and fashionable members of Edinburgh society. Horetzky made visits to London, where he was heard as guitar soloist, winning the praise of critics and the musical press, and with the guitarist, Leonard Schulz, they appeared as guitar duettists. Schulz composed and dedicated to Horetzky, a *Grand fantasia* for guitar solo, Op. 48, which was published by Johanning, London. Horetzky's most celebrated pupils in this country were Sczepanowski, a Pole to whom he gave instruction in Edinburgh in 1833 (see Sczepanowski) and Dipple, whom he taught in London. The latter was a talented amateur guitarist and flautist, the author of small pieces for the guitar, and songs with guitar accompaniment, which were published in London about 1840. Horetzky remained in Edinburgh till 1840, and afterwards lived for a time in London, previous to travelling to Paris on a visit to his home. From France he made a concert tour through Germany and his native land into Russia, where he resided till his death in 1846. Horetzky commenced to write for his instrument just before his departure from Vienna, about 1816, and his compositions appeared in those countries he visited, principally in Austria, England, Germany and Russia.

His publications for the guitar alone, number considerably more than one hundred and fifty, and these were exceedingly

popular with amateur guitarists of Great Britain, for they appealed to average performers by their simplicity and effectiveness, while his celebrated *Maestoso* and *Adagio* are pearls of classic beauty. Horetzky's songs with guitar accompaniment, and solos and duos for guitar were to be found in all the popular albums and journals, and many collections of his smaller works were issued in series, under the title of *Lyra*, *Aurora*, etc., each volume containing about forty pieces. These albums were published by George & Manby and Wessell & Co., London; Richault, Paris, and Fischer, Frankfort. The following compositions are considered among his best: Op. 1, *Duos for guitar and terz guitar*, dedicated to his pupil Count Leopold de Lazanzky, Diabelli & Co., Vienna; Op. 2 and Op. 9, *Brilliant waltzes for guitar*, Chappell, London, and Schott, Mayence; Op. 11, *Rondo for guitar*, same publishers; Op. 12, *Serenade and variations for solo guitar*, Richault, Paris; Op. 14, *Grand fantasia*, Simrock, Bonn, and Schott, Mayence; Op. 16, *Grand variations*, and Op. 17, *Divertimentos*, Johanning, London; Op. 18, *Amusements for guitar*, Metzler, London, and Fischer, Frankfort; Op. 20 and 22, *Four variations with introduction and finale*, Johanning, London; Op. 30, *Almenrader*, dedicated to his pupil, T. J. Dipple; Op. 35, *Recollections of Vienna, for two guitars*, George & Manby, London, and *Sixty national hymns for guitar*, Chappell, London. Horetzky was the author of various studies and exercises for the guitar, and several original songs with guitar accompaniments, and he published guitar accompaniments to numerous other popular vocal compositions. Many of the latter were issued in Scotland, and dedicated to his pupils and friends there. *Quande avvolte*, a vocal serenade with guitar; *The Spanish bride*, a vocal bolero with guitar; *Lady awake*; *The voice of the tempest*; *Good night*; *Spinnerlied*, and *Kennst du das land*, all appeared in Great Britain, and several of them were published by Wessell & Co., London.

Hucke, George H., born in 1868, died in London, March 20, 1903, was one of the most popular English composers for the mandolin. His father, Heinrich Hucke, of German nationality, was a pupil of Spohr, and for some years was employed as violinist, under the conductorship of his teacher, in the Court Orchestra of Hesse Cassel. George and his three brothers were destined for a musical career, being taught the violin by their father, who was a stern disciplinarian regarding their musical studies, for the boys well knew that until their tasks were satisfactorily completed, recreation, meals, or even sleep could not be considered. When eight years of age George Hucke came under the instruction of Dr. Hartmann, bandmaster to the Duke of Cambridge, continued with him for several years, and as time went on he gained practical experience in orchestral work. Ten years later he was appointed musical amanuensis to Canon Harford, a well-known musical authority at



GEORGE H. HUCKLE.

Westminster Abbey, and Huckle was thus employed until his death, at the premature age of thirty-five. With his brothers he established a successful music teaching studio in Hammersmith, London, just when the claims of the mandolin were awakening interest in this country. The violin had been his particular instrument, and it was natural he should avail himself of the possibilities presented, by adopting the mandolin. His first contributions to its music were soon offered to J. A. Turner, London—then the only English publisher of mandolin music—and the favour these compositions received was an inducement for Huckle to continue. The period of his life devoted to writing, was limited to ten years, but it was a time of great demand for suitable mandolin publications. In 1893 Turner published his *Forty progressive studies for the mandolin*, Op. 50, which rank amongst the best issued in England, and these were followed by many other original works, including over a dozen complete volumes. No less than forty-five original compositions are published by Turner, in addition to numerous arrangements, and those pieces for mandolin and piano entitled *Beneath thy window ; Poppies and wheat*, and *Eventide*, enjoyed wide popularity, while the more advanced works, *Sonatine*, *Air Varie*, and *Overture*, for the same two instruments, are examples of his melodic and musicianly ability. In addition to compositions for the mandolin and violin, Huckle wrote a number of albums, pieces, and a tutor for the guitar, and also organ music, all of which testify to his untiring energy.

Huerta, y Katurla Don A. F., born in Orihuéla, a town of some importance in Valencia, Spain, in 1805, was given the advantage of a thorough and early education, his parents being of some position. An inclination, which he could not resist drew him to the study of music, and at the age of fourteen he was placed in a music school for the purpose of devoting himself solely to the art. His aptitude for study, and his natural ability soon gained him distinction in his special subjects, singing and guitar playing, and he continued his vocal training and study of the guitar later, under the renowned Garcia. The unsettled state of the country interrupted his studies for a period—Spain was in the throes of the Peninsular war—and Huerta was pressed in the military service, in a regiment of cadets ; but he contrived to escape a few weeks later and fled to Madrid, then the principal patriotic focus of Spain. In this city his sympathies were enlisted in the cause of General Riego, and Huerta served under him when the enemies of the constitution were defeated. Being now enthusiastic in his love of liberty and martial glory, Huerta threw himself heartily in this new vocation, and made the acquaintance of the poet-soldier, Colonel Evaristo de San Miguel, a Captain-General of the Halberdiers of St. Ildefonso, and from this friendship resulted the famous national hymn (the Marseillaise of Spain), *The march of Riego*, or *Riego's hymn*. Huerta composed the music to the poet-soldier's words, and it became of

national importance, for in less than a week the whole Spanish peninsula was singing this song, which also became celebrated through Europe. It was originally published throughout Spain with guitar accompaniment, and Ricordi, Milan, also issue it with guitar. It is not necessary to recall the ultimate defeat of Riego, his supporters were forced to flee, or share the fate of their leader, many took refuge in France and England, and thus their national instrument, the guitar, was brought more prominently before the people of these two countries.

Huerta, with many other of his countrymen fled to France, and after these exciting experiences, devoted himself entirely to music, and as vocalist and guitarist, he was soon sought by Parisian society. Young, and full of ardour for his profession, he gave singing lessons with his former teacher, Garcia senior, Malibran, and Adolphe Nourrit, and as a proof of the great friendship existing between himself and the last named, Huerta composed a beautiful work which he dedicated to the celebrated, but unfortunate tenor. Like a capricious artist, Huerta acted according to impulse without calculating the consequences, as the following incident shows. He had been engaged to perform at Havre, and travelled from Paris to Rouen in the company of several business men who were about to sail for America. "What is the use of you giving a concert in Havre?" they said, "come with us to America, you will be worth your weight in gold there," and without further consideration, Huerta embarked with them, when the people of Havre were entering the theatre expecting to hear him. In the United States, the wandering minstrel met with a lengthy series of adventures, and as vocalist and guitarist, he gained his great desire; but he associated with an artist painter who resembled the heroes of Gil Blas. Both had gone to pursue their professions on this virgin soil, and they shared everything in common until Huerta was surprised to discover that his erstwhile friend had departed, taking with him Huerta's possessions and life-savings, amounting to about £400. To add to his discomfiture, Huerta now suffered the serious misfortune of losing his voice, which had been his principal means of support. He was not discouraged, but resolved to apply himself with renewed energy to the guitar, and for this purpose he shaved his head, his eyebrows, and half his beard, and vowed he would not quit his rooms until his hair was restored—when he had made himself incomparable on his instrument. After three months' persistent study, Huerta was acknowledged the first guitarist in America, for he so manipulated his instrument that it appeared as enchanting as a miniature orchestra. On his return from America he resided in London, where he was immediately recognised as one of the foremost guitar teachers, and he associated with the most distinguished musicians, living in the companionship of La Pasta, Donzelli, and Lablache. On May 18, 1827, he was performing as guitarist at a brilliant concert, in the company of Moscheles and



A. F. Huerta

DON A. F. HUERTA.

Mori. On June 22, following, he appeared as guitar soloist at a concert given under the patronage of the Duchess of Gloucester, when De Beriot was violinist, Moscheles pianist, Labarre harpist, and Mdm. Pasta vocalist. On the 29th of the same month, Huerta played sonatas on the guitar in the mansion of the Duke of St. Albans, when Mdms. Pasta and Stockhausen were the vocalists, and on June 6, 1828, he was guitar soloist at the Royal Argyle Rooms.

Huerta remained in London until 1830, giving concerts which were invariably successful, both artistically and financially, and he also gave his services on behalf of those Spanish refugees, the less fortunate of his countrymen, and while residing in London he married his pupil, Miss Angiolina Panormo, daughter of Louis Panormo, the celebrated guitar maker. In 1832, Huerta visited Paris once more and received an honourable welcome from men famous in politics, literature and art. Mdm. Emile de Girardin dedicated to him some verses, Lamartine and Victor Hugo lavishly praised him, while Armand Marrast extolled his guitar recitals. Fétis mentions his guitar playing in the *Revue Musicale*, saying, "the marvellous power and agility of his fingers is prodigious; he executes with his left hand alone, themes with intricate variations, and he has raised the guitar to the sublime height that Paganini did the violin." Huerta was appointed guitarist to Isabella II of Spain, and was offered a position in her palace; but this "restless child of wild Spanish nature" as his contemporary, Mdm. Sidney Pratten described him, declined. He performed before most of the Sovereigns of Europe, and was Knight of the Order of Gregory the Great; but above all these honours he esteemed the friendship of Rossini. Huerta performed on a Louis Panormo guitar, of concert or large size, and his portrait which is reproduced, depicts him with this instrument. He was not a prolific composer, and his early compositions were issued in Paris. *Op. 2, Six waltzes for the guitar*, published by Meissonnier; *Six waltzes for guitar*, dedicated to the Hon. Miss Fox, published in London, 1828; *Five waltzes*, being the second set, dedicated to Miss Howley; *Three divertimentos*, dedicated to Miss L. Hatton; *Overture to 'Semiramide'* and a *Fantasia on 'Semiramide'*, Chappell, London; *Four divertimentos*, composed and dedicated to his pupil, Miss Angiolina Panormo, published by her father, L. Panormo, and *Grand waltz*, Willis & Co., London. His wife was the author of several songs with guitar accompaniment, which appeared in London.

Hummel, Johann Nepomuk, was born in Presburg, Austria, November 14, 1778, and died in Weimar, October 17, 1837. Hummel is recognised by all musical authorities as a classic writer and player of the pianoforte; he was also a talented guitarist and one of the most renowned writers for the guitar and mandolin. Being the son of a musician, Joseph Hummel, a conductor of military

music in Wartenberg, he consequently received instruction from his father in the musical art during early childhood, and it was about 1786, while Hummel's father was conducting the band in the theatre of Schikaneder—Mozart's friend and the author of the libretto of *Die Zauberflöte*—that the boy, who had made considerable progress in singing and piano playing, became the inmate of Mozart's house and for two years enjoyed the privilege of Mozart's instruction. When ten years of age, he had made such extraordinary strides in piano playing that his father took him on tour through Germany, Denmark, and Holland, and he appeared for the first time in England in 1795. The brilliant piano playing of the youth won the universal praise of musicians throughout this concert tour, and upon its termination at the close of 1795, he returned to Vienna and resumed his studies in counterpoint under Albrechtsberger, and composition under Haydn and Salieri.

In April, 1804, he was appointed capellmeister to Prince Nicholas Esterhazy—the position formerly held by Haydn—and he remained as such till May, 1811. Soon after this date and during his prime, he became intimately associated with the guitar virtuoso, Giuliani, and all Vienna was applauding their duos for guitar and piano until the year 1815. Hummel proved of great assistance to Giuliani, for he had been established some years in this city previous to the arrival of the guitarist. The two virtuosos engaged in concert work in Vienna until Hummel departed to fill the post of conductor at Stuttgart, and in the year 1815 Hummel, Giuliani, and Mayseder were engaged together in giving the "Dukaten concerte" among other important concerts. They performed at a series of six musical soireés in the grounds of the Royal Botanical Gardens of Schönbrun, given before members of the royal family and other nobility, and upon these occasions the trio was augmented by the 'cellist Merk and a flautist of renown. For these concerts Hummel specially wrote Op. 62, 63 and 66, three grand serenades for piano, guitar, violin, flute and 'cello, or piano, guitar, violin, clarionet and bassoon. The guitar part of the allegretto from his *Grand serenade*, Op. 63, is reproduced, and it will be seen that the guitar is given an important position in the quintet, and this style is manifested in all his compositions which include the guitar.

Hummel wrote at the same time, *The Sentinel*, Op. 71, for solo voice, with variations and accompaniments of piano, guitar, violin and 'cello. The serenades previously mentioned were dedicated to Count Francois de Palfy, an admirer and patron of Hummel, and were published by Artaria, Vienna, with an engraving on the title page depicting the several musicians performing in the gardens. These compositions are of more than ordinary technical difficulty and only in the hands of artists could an interpretation be expected, as each instrument is brought in requisition in its solo capacity with variations of a most florid description—written respectively by each of the original performers, viz. Hummel, Giuliani, Mayseder and

Merk—and in addition, brilliant execution is required for the performance of the compositions generally. In 1816, when Hummel removed to Stuttgart, his connection with these artists was severed and his position was filled by Moscheles. Hummel remained in Stuttgart till 1820, when he removed to Weimar, from

Allegretto, from Grand Serenade, Op. 63,
(Quintet for Piano, Guitar, Violin, Flute and 'Cello).

J. N. HUMMEL.

GUITARRE.

Allegretto.



Var. I.



whence, in the suite of the Grand Duchess Maria Paulowna he journeyed to Russia, and was there honoured by a most cordial reception, and in 1825 he visited Paris, travelling through Belgium and Holland, returning to Vienna in 1827. From the years 1830 to 1833 he was in England, and at the latter date was conductor of the Royal Opera, London. During his stay in this country he made many provincial tours, and while in Bath became acquainted with the guitarist Eulenstein, who records a conversation they had on the merits of the guitar, and Hummel's high opinion of the instrument, particularly of its effects in modulation. Hummel departed from England in 1834, retiring to Weimar where he died three years later. Being brought up in the house of Mozart and receiving instruction direct from this immortal genius, he was consequently deemed the main conservator of Mozartian traditions—an expert conductor, and a good teacher, the leading and most brilliant German pianist, a very clever extempore player, and a prolific writer of all classes of music including mandolin sonatas, guitar solos, masses and operas. During the period he was an inmate of Mozart's house, his master wrote several songs and arias with mandolin accompaniment, and this circumstance would naturally bring the mandolin most favourably before his notice.

Hummel in his prime, about 1818, was regarded by the majority of professional musicians as the equal of Beethoven, and he is the principal representative of that manner of treating the piano, which rested upon the light touch and thin tone of the early Viennese instruments, and grew together with the rapid improvements in the manufacture of pianos in Germany from the beginning of the century to about 1830. As previously mentioned, he stood foremost in his day among a school of performers now rapidly dying out, this school was in advance in point of execution, compared with that of Clementi, but not scarcely so advanced, however, as that headed by Moscheles, and later by Chopin. Its chief feature was the use of the uniform legato touch so highly esteemed by Moscheles. It was the school which immediately succeeded the cantabile style of the end of the eighteenth and the beginning of the nineteenth century. Hummel's piano compositions are still held in esteem, but much of their popularity has vanished. These, and his numerous compositions for the guitar, are marked by strong poetical feeling, clear form, and much technical cleverness, and Hummel evinced a devotion to the guitar second only to that of the piano, and associated himself in a practical manner with its players and votaries. Although he made no public appearances as a performer on the guitar, he was a capable exponent of it, and was most thoroughly conversant with its resources and lavish in his praise of its powers as an instrument of harmony and modulation.

That Hummel was seriously and constantly interested in the guitar, is proved by his compositions for it, as they commence with Op. 7 and conclude with Op. 93. He was the author of many

Larghetto, from Grand Duo for Piano and Guitar, Op. 53.

GUITARRE.

Un poco
Larchetto.

Andante grazioso.

7te Pos.

loco

7te Pos.

7te Pos.

7te Pos.

rallentando.

principally in Vienna, Stuttgart, and St. Petersburg during his residence there. Hummel is the author of a *Sonata for mandolin and piano*, the autograph manuscript of which is preserved in the Musikfreund Museum, Vienna; *Six dances for two guitars*, published by Richault, Paris; *Waltz for violin or flute and guitar*, Spehr, Brunswick; Op. 7, for guitar with other instruments; Op. 43, *National potpourri, grand duo for piano and guitar*, written in conjunction with Giuliani; Op. 53, *Grand duo for piano and guitar*, Artaria, Vienna, and of which the guitar part from the Larghetto is reproduced on the preceding page.

Op. 62, *Grand serenade in C major, for piano, guitar, clarinet and 'cello*; Op. 63 and Op. 66, *Grand serenades, for piano, guitar, violin, flute and 'cello*, all published by Artaria, Vienna; Op. 93, *Grand duo for piano and guitar*; Op. 79, *Grand potpourri for guitar and piano*, this duo was also written in conjunction with Giuliani; Op. 91, *Six waltzes and trios for flute or violin and guitar*, also arranged by the author as a *Duo for two guitars*, Haslinger, Vienna. Hummel wrote the orchestral parts to Giuliani's *Third concerto for guitar and orchestra*, and among many other vocal compositions with guitar accompaniment, we find Op. 71, *La Sentinelle*, a vocal solo with variations and chorus, in D, with accompaniments of piano, guitar, violin and 'cello, Peters, Leipzig; *Der Ansar Bohemisches*, song with piano and guitar, Cranz, Hamburg, and Eck & Co., Cologne; *Six romances of Florian*, with guitar accompaniments, Gerstenberg, St. Petersburg, and *Songs of Rosseau*, with guitar, piano, flute and 'cello, Vienna.

Hüntten, Franz, born December 26, 1793, at Coblenz, where his father Daniel was organist, died February 22, 1878, in his native city. He came of a musical family, his two brothers Peter and William being also musicians of repute. Hüntten received his first musical education from his father, studying the piano and guitar, the latter instrument being a favourite with the family, and in 1819 he entered the Paris Conservatoire of Music, receiving instruction on the piano from Pradher, and composition from Reicha and Cherubini. He lived by teaching and arranging music for the piano and guitar, and in his best days his lessons and compositions commanded high prices, although the latter, with the exception of a trio concertante for piano, violin and 'cello were of little value. His *Methode nouvelle pour le piano*, which was published by Schott, had at one time a good reputation, and was issued in several languages. In 1837 he retired to Coblenz, in which city he died. Franz Hüntten is the author of many works for the guitar of which the following are the most popular: *Variations for guitar solo*, dedicated to his brother Wilhelm, published by Simrock, Bonn; *Three waltzes for flute and guitar*; *Variations for guitar solo*, Schott, Mayence, and also songs with guitar accompaniment, one of which was entitled *Mathilde*. Grove speaks of him as "an educational com-



JOHANN NEPOMUK HUMMEL.

poser of some merit, who wrote about two hundred pieces, easy and moderately difficult." Several of his pieces are widely known, while his studies for piano, Op. 158 are exceedingly useful and agreeable.

Hüntén, Peter Ernest, the younger brother of the foregoing was born July 9, 1799, at Coblenz, and was living as late as 1878. Like his brother he was also a pianist, guitarist, and composer, and settled in Duisburg as a teacher of his instruments. He was a prolific composer for the guitar and was the best guitarist of the family. The following are his principal published works for the guitar: Op. 7, *Variations for solo guitar*; Op. 8, 21, 24, 25 and 26, consist of *Serenades, Rondos and Variations for violin or flute and guitar*; Op. 13, 14 and 48, *Brilliant variations for two guitars*; Op. 18, 20, 22, 23, 28, *Trios for violin, alto and guitar, or flute, violin and guitar*; and Op. 45, *Twenty-four waltzes and exercises for solo guitar*. Hüntén also published many works for the guitar without opus numbers, consisting of solos for guitar, duos for two guitars, and trios including the guitar. The above-mentioned compositions were published by Schott, Mayence, André, Offenbach, and Arnold, Elberfeld, and André also published Hüntén's pianos solos, Op. 55 and 57.

JANON, Charles De, a guitarist of great repute who lived in North America. He was born in Cartagena, Columbia, South America, in 1834, and died March, 1911, in New York. Charles De Janon was the youngest of a family of ten children whose parents quitted South America in 1840 and settled in New York, and while quite a child he displayed extraordinary musical ability, and at ten years of age was given his first musical instruction by a local teacher. De Janon commenced with the violin and piano, and upon both he made rapid progress; but when fate chanced to place a guitar in his hands his first instruments were immediately placed aside, and he devoted himself henceforth solely to the guitar. This instrument seemed to exercise a powerful charm over the young artist, for commencing its serious study in the year 1843 he continued it assiduously throughout life. As a guitarist De Janon was entirely self-taught, and the only book of instruction available was that of Ferdinand Lois, for when he took up the study of this instrument there were no professional guitar teachers in America, and he was compelled to rely upon his own resources; but by his natural musical ability, perseverance and enthusiasm in his study, he obtained a most thorough mastery of the instrument, and is ranked among its most accomplished performers.

De Janon was a versatile and musicianly arranger for the guitar and his transcriptions embrace nearly every variety of composition. They display a certain charm and taste and are familiar to all performers through America, and also in a lesser degree in Europe, being among the best and most popular of any publications for the guitar ever issued in America. De Janon devoted himself

continuously to the elevation of the standard of guitar playing in America, and was highly respected by the musical world. He is the author of various guitar solos, the most successful are *Valse Poetique*, *Serenade*, a spirited *Polonaise*, and also numerous transcriptions of which the following are worthy of more than a passing notice: *Chopin nocturnes*, Op. 9, No. 2; the *Grand March*, and *Evening star* from 'Tannhauser,' and *Kathleen Mavourneen*. De Janon revised an edition of the guitar method of Carcassi, this being considered by American guitarists the best edition of that famous instruction book, and it contains in addition to Carcassi's studies many others by Carulli, Sor, and Giuliani. His compositions to the number of nearly a hundred were published principally in New York and Boston, and they consist of original works and transcriptions of popular and classic items, and all are characterized by their musicianly arrangement. The chief publishers were Oliver Ditson, Boston; B. F. Harris and Frederick Blume, New York.

Jansa, Leopold, born Wildenschwert, Bohemia, in 1794, died January 25, 1875, in Vienna. Jansa is renowned as a celebrated violinist, and it is not generally known that, like Paganini, he was a skilful performer on the guitar. He studied this instrument with the violin and flute from childhood and it was not his parents' desire that he should join the musical profession, for in 1817 he entered the University of Vienna to study law. Shortly after his admission he neglected his legal studies for music, and after devoting himself solely to the violin for a few years, he made his first public appearance as a soloist in Vienna. In 1824 he became a member of the Royal Orchestra, and in 1834 was appointed musical director in the university of his native city. Five years later, he made a visit to London, where he assisted at a concert in aid of the Hungarian refugees, and for this offence was dismissed from the Royal Orchestra of Vienna. Jansa then settled in London where he was held in the greatest esteem as a teacher, but some years later he returned to his native land, and his last public appearance was made in Vienna in 1871, when he was seventy-seven years of age. Jansa's duets are classical studies which are valued by teachers, and to him is due the credit of being the teacher of one of the foremost, if not the foremost lady violinist, Madam Neruda. Jansa's compositions are mainly for the violin, although he is the author of several with guitar accompaniment, for his first works were principally airs with variations for flute and guitar. Op. 2, *Theme with variations from 'Zelmira' for flute and guitar*, published by Mecchetti, Vienna; Op. 25, *Three brilliant variations for flute and guitar*, No. 1, 'Othello,' No. 2, *English air*, No. 3, 'Gazza Ladra,' Richault, Paris.

Joly, a French guitarist and violinist who lived in Paris during the latter half of the eighteenth century, and established a music publishing business in that city, and died in Paris in 1819. In the



CHARLES DE JANON.

year 1790 he was in the orchestra of the Theatre Montansier, and afterwards was engaged in that of the Jeunes Artistes, Paris. He is the author of numerous pieces for guitar solo consisting of sonatas, airs with variations, etc., and also of violin and guitar duets. Joly wrote two methods for the guitar, one entitled *Joly's great tutor for the guitar*, appeared in 1793. Most of the foregoing works were published in Paris by their author. His best known compositions are a *Sonata for guitar* and *Fleuve du Tage*, air with variations for flute and guitar, both being published by Richault, Paris.

KAPELLER, Johann Nepomuk, or as sometimes printed Capeller, was a German guitarist and flautist, who is known by his surviving compositions. He was the author of a *Quartet for two flutes, violin and guitar*, published by Schott, Mayence; *Twelve trios for flute, alto and guitar*; *Quartet for two flutes, guitar and violoncello*, Breitkopf & Härtel, Leipzig, with many other compositions for violin and bass, and there is a *Serenade for flute, alto and guitar* under the name of Capeller, published by Schott, Mayence.

Keller, Karl, born October 16, 1784, at Dessau, and died July 19, 1855, at Schaffhausen, Switzerland. He was an excellent flautist and a guitarist, who was engaged as court musician in Berlin until the year 1806. In 1814 he removed to Cassel where he was employed in a similar position for two years, when he undertook a concert tour as flautist. He was appointed court musician at Donaueschingen in 1817, where his wife (Wilhelmine Meierhofer) had been engaged as opera singer, and after a time Keller was promoted to capellmeister. He received his pension in 1849 and then removed to Schaffhausen. Keller's compositions, principally for the flute, consist of concertos for this instrument with orchestral accompaniment, duos, variations, etc., and he also wrote several works which include the guitar, the principal of which are Op. 14, *Grand variations for flute and orchestra*, or for *flute, violin, guitar and viola*; Op. 30, *Serenade for violin, violoncello, viola and guitar*, both published by André, Offenbach. Several of Keller's vocal compositions attained great popularity, the most renowned being: *Kennst du der Liebe Sehnen?*; *Helft, Leuten mir vom Wagendoch*; *Sehnsucht nach der Heimath*; *Der Guck Kasten*, and *Kommt Brüder*, all of which were published with guitar accompaniments by Schott, Mayence. Breitkopf and Härtel also published Op. 38, *Eight songs with guitar accompaniments*, and Simrock, Bonn, Op. 36, *Eight songs with guitar accompaniments*, while various separate vocal items with guitar by Keller were published by Aibl of Vienna.

Klage, Charles, a German guitarist, pianist, and composer who was living in Berlin in 1814, and died there, October, 1850. He

has published in all about fifty compositions, which appeared in his native land. In the year 1838, Klage made a concert tour through Germany, which terminated in Dresden, and here he published Op. 36 and 37; but he eventually returned to Berlin, where he was held in esteem as a teacher of his instruments. Among his compositions we find Op. 2, *Variations for guitar solo*, published by Haslinger, Vienna while numerous piano compositions were issued by the same publishers, and many smaller pieces for the guitar appeared elsewhere in Germany.

Klier, Josef, a son of the musician, Augustin Klier, was born April 24, 1760, in Stadt Kemnath, and he and his brother André were taught the guitar and rudiments of music by their father, and later the lads were placed in the Seminary of Amberg. In 1777, Josef entered the Monastery of Weissenhoe, and after studying philosophy and theology in the University of Ingolstadt, was appointed a professor there. He returned to the monastery, however, was ordained June 24, 1783, and for many years was director of music in this institution. After the suppression of the monasteries, he lived at Neumark; but in the month of August we find him Abbott of Wondrech. Klier was celebrated for the rich quality of his voice, and also as a remarkable performer on the guitar and violin, and he was author of many trios for flute, violin and guitar, which were published by Böhm, Augsburg.

Klingenbrunner, Wilhelm, born in Vienna, October 27, 1782, studied the guitar and flute under various teachers in this city, and made a modest name in the musical world as a composer for these two instruments. He was a government official who was the author of several duos for flute and guitar, and horn and guitar, which were published by Artaria and also Haslinger, Vienna.

Knize, Franz Max, born in Prague towards the close of the eighteenth century, was a Bohemian guitarist of repute and a prolific composer for the instrument, who resided in Prague, and there taught the guitar and published his music. He is the author of two methods for the guitar, one being published by Kronberger, and Weber of Prague, and the other a *Complete method in two parts*, was issued in the same city by Enders. As a song writer, Knize made a name in the musical world for particularly pleasing was his ballad *Bretislav a Jitka*, which became nearly national in its popularity. All his songs were written with guitar accompaniment and they enjoyed great success. His compositions for the guitar, consist chiefly of divertissements, variations, national dances, etc. Op. 2, 3, 4, 5, 6, 7, 8, 10, 11, 15, 16, 19 and 20, were guitar solos, issued by various firms in Prague, principally Berra, and Hoffmann, and also Simrock, Bonn. Op. 12 is a collection of songs, poetry by Theodor Korner, and Op. 17, another collection, poems by various authors. Op. 18 and 21 were songs published in

the Cheskian language, and all these were written with guitar accompaniment, and in addition, Knize published numerous vocal operatic arrangements with the same accompaniment.

Kohler, Henry, a German musician, born July 6, 1765 in Dresden, and died there January 29, 1833. When a child his parents removed to Bautzen, and here he received his first musical instruction on the flute. After obtaining proficiency on this instrument he studied the guitar and piano also, and upon attaining manhood returned to his native city and established himself as a teacher of these instruments. In 1794 he entered the Royal orchestra as first flautist, but after four years in that service resigned. Kohler was an able performer upon both the guitar and flute, he appeared successfully as a soloist upon these instruments and wrote numerous compositions for the violin and piano in addition to his chosen instruments, and also several collections of songs with guitar accompaniment. His published compositions number about two hundred works. Op. 35, *Six songs with guitar accompaniment*, published by Simrock, Bonn; Op. 80, *Sonata for guitar and piano*, Hofmeister, Leipzig; Op. 114, *Duo for flute and guitar*, Breitkopf & Härtel, Leipzig, and Op. 149, *Serenade facile for piano and guitar*, Schott, Mayence.

Korner, Theodor, born in Dresden, 1791, died in 1813, a most celebrated German poet, renowned as "freedom's poet and hero," the author of *Lyre and Sword*, and many other poems exceedingly popular with his countrymen. He was an excellent performer on the guitar and wrote many songs for this instrument. In early youth, his health being delicate, he was not sent to a public school but was educated by his father and private tutors, and his home life was in itself a musical education. His mother played the guitar, for on January 27, 1797, Dr. Korner wrote to the poet Schiller: "One more request to you from Minna. In Jena there is at the present time a certain instrument maker named Otto who makes Spanish cithers or guitars, and who for some time lived in Gotha. From him my wife wishes to purchase a guitar at once. Be so kind as to buy or order one and have it packed by the maker," February 7, Schiller replied: "The instrument maker Otto, of whom you wrote, we could not find for a long time, as they would not allow him to settle down in this town. At length he arrived here once again and asked Griesbach for the patronage and protection of the university. On this occasion I found him and ordered the guitar; but he does not make them for less than ten thalers (about thirty shillings). He said that he sent two guitars at the same price to Naumann and Brühl, and he promises to send yours in about a fortnight." Otto did not fulfil this promise, and the ensuing correspondence displays Dr. Korner's impatience at not receiving the guitar, but on April 28 he wrote: "The guitar has arrived and possesses a beautiful tone."

From his father, Theodor received his first music lessons, and in

a letter to Forster dated September 5, 1803, when his son was twelve years of age, he writes: "Soon I shall have many musical treats in my house—my children possess good voices and I have placed them under a music teacher here." At a very early age Theodor showed a liking for his mother's guitar, for the notes of his father made in 1814 state: "In a high degree I perceived in him a decided gift for music. On the violin he promised to do well, when he developed a passion for the guitar, and his songs with the guitar, rendered with great musical taste and feeling, give much pleasure." Theodor, his sister Emma, and Julie Kunze were all endowed musically, and the father formed a musical circle which met in his house weekly under his direction, and musicians of renown took a practical part in these gatherings, for instance Capellmeister Päer, and even Mozart was a participant, and it has been stated that it was in Dr. Korner's house that he first made known his sketch of *Don Giovanni*. On January 27, 1805, Dr. Korner wrote to Schiller: "In our home we have much music and perform instrumental quartets with great enthusiasm. These practices we hold weekly and we may even have to obtain a larger hall." When sixteen years of age and on Easter, 1807, Theodor entered the School of Mines at Freiberg, Saxony, and here the guitar was his regular companion. It was admirably suited for his new surroundings for even to-day the guitar is to be seen in every miner's house. In his miner's dress with his guitar slung over his shoulders Korner would roam over the mountain sides, fancying himself back in the days of the troubadours, and throughout life he manifested his love for this instrument. His guitar was always by his side when in the social company of his friends, and one of these, Forster, states that Korner as a student possessed the gift to compose and sing poems and melodies to which his jolly companions joined in the chorus.

In contrast to this quiet life at Freiberg, stands the wild students life at Leipzig University, which he entered October, 1810; but owing to his participation in the violent conflicts between the students, was forced to leave the following Easter. Even during these reckless months he did not neglect his guitar, for his friend Forster wrote: "I sat with him and other jolly companions in Auerbach's cellar, where by the side of the pearls from the Rhine and the blood from Burgundy, we became as happy as the celebrated five hundred in the cell, out of which Faust rode away on a wine barrel. Under the oaks of Rosenthal, Theodor sung to me his gentle love songs, and I was by his side in the fateful scuffle when he was compelled to quit Leipzig, and he always had in me a sweetheart to whom he sung his poems accompanied by his guitar." After various vicissitudes Korner arrived in Vienna during the autumn of 1811 and here he experienced a brief happiness and artistic activity. By his poetry and numerous recommendations the best circles of Vienna were open to him, and by his amiable nature he won the affection of all, particularly the ladies. In Vienna

his two plays *The bride* and *The green domino* met with success, and he produced two tragedies, one of which had for its subject the story of the English *Fair Rosamund*, and he was appointed Imperial Royal poet. The height of his happiness was his engagement with the actress Antonia Adamberger; but it was of short duration, for in 1813 during the French invasion, Korner enlisted in the celebrated volunteer corps of Major Lutzow, to resist the French, and the young poet was severely wounded in the battle of Kitzen. In a subsequent engagement he was mortally shot on the road between Gadebusch and Schwerin and buried under an oak tree, on the trunk of which his comrades carved his name.

Resignation. *Ueber Aimer.*

Auf dich in Gedanken zu laß - und auf mich laß die Re.
 der an meine Wunden zu greifen, mich dich in die
 Enden zu lassen. Auf Aimer zu laß die Re.

Fine

The last letters of the poet prove his love for the guitar, for on June 13, 1812, he writes: "The nights are now beautiful and so I always take my guitar and ramble through the neighbouring villages. A chestnut wood provides the necessary coolness, and my guitar which hangs on the nearest tree behind, occupies me in the moments I am resting." When he celebrated his twenty-first birthday, which proved to be his last, September 23, 1812, his father sent him a guitar and his sweetheart a worked guitar ribbon. The family guitar, the instrument that Otto made for his mother, is preserved among many other relics of the poet in the Korner Museum, Dresden. This instrument was given to Theodor by his father, but it was not the one taken to Freiberg, for this remained as the family instrument in Dresden, and after the death of his mother in 1843 came into the possession of her adopted son Captain Ulbrich. This instrument is rather small, of very plain neat construction, and the unvarnished

table appears to be ordinary cedar wood. It bears inside the name of its maker, Otto, and the date 1797, and on the table below the bridge and nearly faded is the inscription "C. Th. Korner" in his handwriting. The guitar which the poet played in Freiberg has not been traced, but the instrument he played in Vienna, and which was sent to him as a birthday present by his father, is said to be in the possession of the publisher Rudolf Brockhaus, Leipzig. Korner also possessed a Spanish lute which came into the family through W. von Humboldt who purchased it during his travels. This instrument with his guitar is preserved in the same museum with a few of his songs written for the guitar, and also a touching remembrance of his student days—a manuscript volume of songs with guitar composed while at Freiberg and dedicated to Johanna Biedermann, a clergyman's daughter. Korner's excellent guitar playing has been universally acknowledged and among his musical compositions are *Fifteen variations for flute and guitar*, and original and other songs with guitar accompaniment, several of which were published by the I. L. G. of Germany, and a copy of one from the Korner Museum entitled *Resignation* is reproduced on the page preceding.

Kraus, a German musician engaged in the Court orchestra of Bernbourg during the end of the eighteenth century, who was a violinist and guitarist, and has left Op. 1, *Sonata for guitar and violin*; Op. 2, *Sonata for guitar solo*, and *An die Naedchen*, a polonaise with guitar accompaniment, all of which were published by Peters, Leipzig.

Krebs, Franz Xaver, born in Eichstadt, Bavaria, in 1765, and living in 1812, was a German vocalist, guitarist and composer of repute who appeared as tenor singer successfully in the theatre of his native town in 1787, and was then engaged in a like capacity in the Hoftheatre, Stuttgart, in April, 1795. Krebs is the author of numerous vocal compositions with guitar accompaniment and also duos for two guitars. Op. 8, *Waltzes and polonaises for two guitars*; Op. 9, *Six dances for two guitars*; Op. 10 and 11, *Songs with guitar accompaniment*; *Empfindungen beyrn* for solo voice and four part chorus with guitar, composed in 1812; *Six duets for two voices with two guitars*; *Das Mädchen*, for soprano and tenor with two guitars, both published by Peters, Leipzig; *Berg u Thal* for voice and guitar, and *Lucas u Hannchen* for soprano and tenor with two guitars, Schott, Mayence. There remains in manuscript a *Phantasy for soprano with guitar* by Krebs.

Kreutzer, Conradin, born November 22, 1780, at Mösskirch, in Baden, died Riga, Russia, December 14, 1849, was a German operatic composer of renown. The son of a miller, Kreutzer as a boy was a chorister in his native town, then at the Abbey of the Zwiefalten, and later at Scheussenried. During this time he learned the guitar as a pastime, and in 1799 he went to Freiberg to study



THEODOR KORNER.

medicine which he soon abandoned for music. The next five years he passed principally in Switzerland as a pianist, vocalist, and composer, and in 1804 he visited Vienna, where he studied energetically under Albrechtsberger with the object of writing for the stage. His first opera *Conradin von Schwaben*, produced at Stuttgart in 1812, gained for him the post of Capellmeister to the King of Wurtemberg; but in 1822 he returned to Vienna and produced his opera *Libussa*. Until 1840 he was acting as conductor at various theatres, and it was during this period, in 1834, that he produced his two best operas in the Josephstadt Theatre, these being entitled *Das Nachtlager in Granada* and *Der Verschwender*, the latter a fairy play. After these successes he was musical director in Cologne, and from this city he went to Paris, but in 1846 returned to Vienna. He died in Riga where he had accompanied his daughter, a vocalist, upon a concert tour. Kreutzer composed many operas, and in several he scores for the guitar for he was a thorough master of this instrument. He also published among his numerous compositions two duos for piano and guitar; one of these *Polonaise*, Op. 10, was issued by Weigl, Vienna, and several of his songs with guitar accompaniment were published by Schott, Mayence.

Kreutzer, Joseph, a German musician, a guitarist and instrumental composer, who was living during the early part of the nineteenth century, and made a name in his native land as a writer of guitar solos and compositions for concerted instruments. His published works number nearly fifty items, the first half of which were issued by Simrock, Bonn. Op. 9, *Four trios for flute, violin and guitar*; Op. 16, *Grand trio for guitar, flute and clarinet*; Op. 11, 12, 13, 14 and 15, *Variations for guitar*; Op. 17, *Twelve pieces for guitar*; Op. 23, *Three rondos for guitar*, and many similar compositions without opus numbers, also other instrumental quartets and quintets. Kreutzer's Op. 12, *Six variations for guitar on 'God save the King,'* enjoyed an amount of popularity in England and was issued by Ewer & Co., London.

Krumpholz, Wenzel, born at Zlonitz, near Prague, in 1750, and died in Vienna, May 2, 1817, was the son of a bandmaster in a French regiment who lived in Paris during childhood, learning music from his father. His brother, Johann Baptist, was also a musician, a celebrated harpist and composer. Wenzel Krumpholz studied the mandolin at an early age and became one of the most renowned performers on this instrument. At a later date he adopted the violin also, for in 1796 he was one of the first violins in the orchestra of the Court Opera, Vienna. His name is immortalized by his intimacy with Beethoven, who was exceedingly fond of Krumpholz, though he used to call him in joke "mein Narr" (my fool). According to Ries he gave Beethoven some instruction on the violin when in Vienna and it is most probable he gave instruction

on the mandolin also. Krumpholz was one of the first to recognise Beethoven's genius, and he inspired others with his own enthusiasm. Czerny mentions this in his autobiography, and states that he it was who introduced him to Beethoven. Krumpholz frequently played the mandolin to Beethoven, and Artaria in his *Autographische Skizze* states that he intended writing a sonata for mandolin and pianoforte for Krumpholz (see Beethoven). It is thought that this composition is the one sketched in Beethoven's note book, which is preserved (No. 29,801) in the manuscript department of the British Museum, and it was first made public by Breitkopf and Härtel, Leipzig. Beethoven evidently was deeply moved by the death of his friend, for on the following day he composed the *Gesang der Mönche* from Schiller's *William Tell*, for three men's voices—"in commemoration of the sudden and unexpected death of our Krumpholz." Only two of Krumpholz's compositions were printed.

Kucharz, Johann Baptist, or Kuchorz, was a Hungarian musician of repute, born at Chortecz, near Mlázowicz, Bohemia, March 5, 1751, and died in Prague, February, 18, 1829. He obtained celebrity in the musical world as organist, mandolinist and operatic conductor. Kucharz received his first musical instruction in the Jesuit Seminary of Königgratz, Bohemia, and at a later date continued his musical studies in the Jesuit Seminary of Gitschin, and when he removed to Prague some years later pursued the study of the organ and composition under the well-known teacher Seegert. In September, 1790 he was appointed organist of St. Heinrichskirche, upon the decease of Jean Wolf; and now Kucharz was busily engaged teaching the organ, mandolin, and theory of music. During this period he was organist also of the Monastery of Strahow, and his reputation soon spread, for in 1791 he was appointed conductor of the opera, Prague, and he officiated there for many years, during which time several of his own works met with success. It was while he was conductor of the Prague opera that he first met and became intimately associated with Mozart. He was a friend of the great composer during his residence in Prague, and at the first performance of *Don Giovanni*, October 29, 1787, Kucharz played the mandolin in the orchestra, accompanying the serenade *Deh Vieni*, while Mozart conducted. Kucharz was a consummate artist on the mandolin and an esteemed teacher whose pupils numbered many of the most aristocratic members of society, and he remained conductor of the opera until 1800 when he resigned. Among his compositions are organ concertos, piano sonatas, and various sonatas and other pieces for the mandolin.

Kuffner, Joseph, born in Wurzburg, March 31, 1776, and died there September 8, 1856, was the son of Wilhelm Kuffner, a musician of repute who was a native of Kalmünz, near Regensburg, and whose family for three generations had been musicians. Wilhelm Kuffner had made extensive tours as an artist, visiting all

the important cities of western Europe, and eventually settled in Wurzburg. When he was scarcely eleven years of age Joseph lost his mother, and his father intending him to pursue a scientific and literary career, placed him in a school of his native town where he accomplished his studies in a highly creditable manner, and then continued his education by a course at the university. During his childhood he had received elementary instruction in the rudiments of music from his father, and had at an early period obtained proficiency on the guitar and violin. In 1793 he terminated his scholastic studies and was articled to a lawyer, but during his leisure he continued his study of the guitar and also took lessons on the violin from the concert director, Ludwig Schmidt. Kuffner made phenomenal progress, for in the following year, 1794-95, he was taking part as solo violinist in the winter concerts, performing the violin concertos of Viotti and Mestrino. Shortly after this date Kuffner completed his law course, was duly qualified, and entered an office intending to make his *début*; but in 1797 he was offered a position by the Bishop as supernumerary musician of the chapel at an annual salary of one hundred and twenty-five gulden, and the promise of the Bishop to secure a more lucrative position under the administration for him.

By the death of his father Kuffner's circumstances were materially affected and he was necessitated to give lessons in Latin and on the violin and guitar, in addition to his ordinary employment, and the little time left at his disposal he utilized to the greatest extent by practising to more perfect himself on these two instruments. The desire to write music also occupied his attention; but he was unacquainted with the principals of harmony, his musical studies up to the present had been devoted solely to the practical side of the art. A musical friend, however, offered him the loan of Knecht's book on harmony and composition, which he gladly accepted, reading and studying it with avidity. Kuffner then tried his hand at composing light pieces in four parts, and receiving some encouragement from his musical associates, he resolved to continue his education in this direction. He placed himself under Frölich, and in a short time commenced to make himself known by small compositions for the harpsichord, the flute and guitar. When Wurzburg and its territory passed under the rule of Bavaria all Kuffner's prospects of a more lucrative position in the chapel or under the administration were banished, and he therefore accepted service as bandmaster in a Bavarian regiment, his productive activity in this sphere being the means of his composing numerous pieces for military band. For several years Kuffner had no occupation but his military duties as bandmaster; but he was constantly employed in writing studies and music for the guitar, and other compositions for strings in combination with the guitar, in addition to military productions. His success in this department brought his name prominently before the musical public, and when Wurzburg

fell to the Archduke Ferdinand, this prince, who was a talented musician, appointed Kuffner, in 1801, chamber and court musician, with a salary of four hundred florins, and the Archduke also added the position of chief superintendent of military music with an additional increment of three hundred florins. The financial position of Kuffner was now more satisfactory than it had ever been, and in 1801 he married. From this time on, fortune seemed to favour and smile on him, and his compositions were accepted by the principal European music publishers and day by day his reputation became greater. Kuffner's first compositions published under his opus number—serenades for the guitar, flute or violin and alto—were on the models and after the style of the then exceedingly popular compositions for these instruments by the guitarist, Leonard de Call.

In 1811 the renowned music publisher, André, Offenbach, commenced to issue Kuffner's serenades and that year he published nine of these compositions, in addition to many works for military band. These publications obtained for Kuffner a brilliant reputation, and then Schott, of Mayence, commenced the publication of his serenades for guitar, violin and alto with Op. 10, and this firm alone issued nearly seven hundred of Kuffner's musical works. These embrace nearly every form of musical composition, and they were included in the repertoire of the majority of the musical societies of northern Europe. During this period Kuffner was intimate with Beethoven, for in the spring of 1813 he wrote a triumphal march for *Tarpeia*, or *Hersilia*, a tragedy by Kuffner which was advertised as newly composed, March 26, 1813. Brilliant offers were now showered upon Kuffner to induce him to settle in various cities, but he preferred to remain court musician and lead a quiet life among his friends. In the year 1814 the grand duchy of Wurzburg was newly reunited to Bavaria and Kuffner was placed on the pension list, as were all the musicians of the Royal Chapel; but this event, which formerly would have carried trouble by its existence, did not now cause inconvenience, as Kuffner's compositions were eagerly sought for by the publishers, and this alone placed him in a position of independence. In 1825 he visited Paris and while in this city wrote several pieces for the guitar which were published by Leduc, and Lemoine, and when he visited Belgium in 1829 the important musical societies honoured him with a public reception and demonstration, and he was the recipient of numerous honorary diplomas from musical institutions. In the month of August, 1830, he presided over a grand contest of twenty-nine musical societies organised in Brussels, when he was again accorded an ovation. In 1833 the musical society of Wurzburg presented him with his portrait painted by Gustave Wappera, and an engraving from this portrait by H. Schalck is here reproduced.

The year 1837 saw the publication of his first and second symphonies, Op. 75 and 76, issued by Schott, and very shortly after, the third appeared published by André, Offenbach. During this



Joseph Küffner

JOSEPH KUFFNER.

time Kuffner was soaring high in the musical world and his fertility was in no way diminished. He made arrangements of all the modern operas, for military band, for piano solo, for violin, flute, alto and guitar, guitar solo, and various other instruments, and also composed a multitude of original works of various characters. Kuffner's published compositions with opus numbers exceed three hundred and fifty items and in addition to these there appeared a still greater quantity without numbers, and at his death he left more than sixty manuscripts of unpublished works. At the time when musical societies were to be found in every city and town of Germany, and more particularly of Belgium, Kuffner's compositions alone, were the works performed and upon which these institutions prospered and flourished. With such societies, Kuffner's name eclipsed all others in the musical world and his reputation was exceedingly great. His instrumental music was characterized by brilliancy and ease of execution, two of the most important factors essential to the popularity of compositions.

Kuffner died in his native town of Wurzburg, where he had resided with scarcely an intermission during the whole of his life, on September 8, 1856, at the advanced age of eighty years and several months. In reviewing the musical compositions of Kuffner we must at the outset remark that, although exceedingly popular in their time, the majority are now numbered among the forgotten. As a composer Kuffner wrote much for the guitar; he was, in fact, a prolific writer for all instruments, but the guitar and violin were his first and favourites, and all his early compositions were written for these, their success being phenomenal. Kuffner appears to have published no method for the guitar, although he penned many valuable studies, scales, and exercises for the use of beginners and he also wrote several lessons for beginners in the form of duets for two guitars. The former works are Op. 80, *Twenty-five sonatas for beginners*; Op. 87, *Twelve easy duos for two guitars*, and Op. 168, *Sixty easy duos for two guitars*. Kuffner published more than thirty popular serenades for violin or flute, alto and guitar, and it was these which gave him prominence in the musical world at the very commencement of his career. He also arranged for guitar solo more than a hundred different operatic selections, principally moderately easy transcriptions, not intended for guitar virtuosi as the compositions of Regondi, but popular transcriptions whose chief worth is in their simple, musicianly arrangement, enhancing their value to the student of the instrument.

Kuffner made use of the guitar in numerous compositions as a solo instrument, in duos with the piano, the violin, 'cello, clarinet and horn, and as a vocal accompaniment, and also in trio, quartet and quintet with the above and other instruments, and in all instances he displays the guitar to advantage, which can only be accomplished by a practical and thorough master of the instrument. The majority of these were published by Schott, Mayence, and

Richault, Paris, and he is the author also of about thirty original vocal compositions, in every instance the accompaniment is for the guitar, and he wrote guitar accompaniments to innumerable popular and favourite airs which appeared in England and Germany. His publications also include methods of instruction for the oboe, the clarionet, the bassoon and the cornet, and in conjunction with Schad he has written several volumes of progressive exercises for the piano. Seven of his symphonies for grand orchestra are published by Schott, and *Fifty methodical studies for the clarionet* with English, German, French and Spanish text, many overtures, entr'actes, etc., for orchestra and military band, by André. Kuffner also wrote several operas, the chief of which were *Der Cornet*, *Jean of Wieselbourg*, *Sporn und Scharpe*, and *Tarpeia*, or *Hersilia*, the tragedy for which Beethoven wrote a triumphal march—all published by Schott. The above-mentioned do not exhaust the list or variety of his published musical productions—they are as host as diversified as numerous.

Kuhnel, Frederic, a German guitar virtuoso, who was born in 1820 in Austria, and died in Russia in 1878. Little is known of his career beyond the fact that he travelled through Europe as a guitar soloist, and during the year 1841 was performing in Prague and Vienna where he received great praise. At a later period he made a protracted tour through Germany and Russia, and eventually settled in the latter country as a teacher and performer, residing there till his death.

Kummer, Gaspard, born December 10, 1795, at Erlau, near Scheusingen, Hungary, and died May 21, 1870. He is celebrated as a composer for the flute and guitar, and an orchestral writer. Young Kummer received lessons upon the guitar and flute from a musician of his native town whose name was Neumeister, and after obtaining proficiency upon both these instruments, continued his musical education in harmony and composition under a vocalist named Stäps. In 1831 he was appointed solo flautist in the Royal Chapel of Coburg, and the year following was promoted to the musical directorship. Kummer was particularly successful as a writer for wind instruments—the oboe, flute, clarionet and bassoon—and was commissioned to compose pieces expressly for the trombone virtuoso Carl Queisser, these being frequently performed at the Gewandhaus Concerts of Leipzig, and Grove states that the reports of his public appearances rarely mention him without some term of pride or endearment. Kummer was held in high repute on the continent as a teacher also, for Friedrich Kiel was sent to Coburg by the reigning prince to study under Kummer. He was a prolific composer, more than one hundred and sixty of his works have been published, in addition to numerous collections and albums, and they consist of flute concertos with orchestra, orchestral items, duos, quartets and quintets which include the guitar and a few

songs. *Duos for flute and guitar*, Op. 5, 18, 28, 34, 38, 40, 55, 56, 63; *Trios for guitar, flute and violin*, Op. 81, 83, 92; *Quintet for guitar, two flutes, viola and violoncello*, Op. 75. The above-mentioned were very popular, and Kummer also arranged several of these with piano accompaniment, although they were originally composed and published for the guitar by André, Offenbach; Simrock, Bonn; and Schott, Mayence.

Kunze, Charles Henry, a teacher of music who lived at Heilbronn, Germany, during the end of the eighteenth century. He is the author of many guitar solos, duets for flute and guitar, and songs with guitar accompaniment, nine of which were published by Schott, Mayence, and numerous others by Gombart of Augsburg, and André of Offenbach.

LABARRE, Trille, a guitarist living in Paris during the last years of the eighteenth century, but nothing is known concerning his career. He is the author of a method and the following compositions for his instrument which appeared in Paris. In 1788 he published Op. 2, *Sonata for the guitar with violin accompaniment*; Op. 7, *New method for the guitar for those wishing to learn without a master*, in 1793; *Graduated studies for the guitar* appeared in 1794, and a *Very pretty collection of romances for guitar solo* was published by Bailleux, Paris, in 1787. There was a Th. Labarre, a harpist and guitarist, who wrote numerous pieces for the harp and songs with guitar accompaniment, which were published by Schott, Mayence.

Lang, Alexander, born in Ratisbon, March 6, 1806, and died in Erlangen, February 18, 1837. His father, an official of some position in the service of the Prince of Tour and Taxis, encouraged and cultivated his son's taste for music while he was a child, by teaching him the guitar, and a few years later the piano. When he was in his teens he was sent to Heidelberg University, where he studied jurisprudence and music. In 1834 he was appointed professor in the University of Erlangen and the same year he founded in that institution the Cäcilia Musical Society, which he conducted till his death, three years later. Among his published compositions are duos for two guitars, and also for guitar and piano.

Laurentiis, Carmine de, an Italian mandolinist and guitarist of repute, who lived in Naples during the first half of the nineteenth century. He is principally renowned for being the first teacher to give serious instruction on the mandolin to the virtuoso and composer Carlo Munier, when a boy. Laurentiis laid the foundations of a correct and intelligent system of technique, which, developed by experience and the natural genius of his pupil, produced one of the greatest exponents of the mandolin. Laurentiis was the author of a *Method for the mandolin*, published in 1869 by Ricordi, Milan, and this is unique, for it is the earliest published method for the instrument

which maintains its usefulness and popularity to the present day. It is written upon an excellent system of mechanism, its studies are admirable in their conception, well-arranged, and the method concludes with six original and musicianly caprices for mandolin solo. This volume, the excellence of which is in its exercises and studies rather than its didactics, passed many editions. An English translation was edited and revised by F. Sacchi, a Cremonese mandolinist and literateur, who lived for some years in London, and there imparted instruction in mandolin playing to their Royal Highnesses the Princesses Victoria and Maud of Wales.

Lebedeff, V. P., a celebrated Russian guitarist who was born in Capiatovski, Saratov, in 1867, and died in St. Petersburg, in 1907. His first musical instruction was received on the guitar, and he played this instrument for some years as an amateur in his native town, for it was not until he came under the influence of the guitarist and composer, Decker Schenk, that he adopted the instrument professionally. In 1886 Lebedeff removed to St. Petersburg where he met the artist who shaped his musical career, for after some months' study under Schenk a friendship sprang up between master and pupil, and when Lebedeff had completed his military training, in 1890, he commenced as a teacher of the guitar in St. Petersburg. The same year he visited Paris where he appeared as guitar soloist, and *The Figaro* and other French journals record his brilliant execution. Lebedeff returned to St. Petersburg and in 1892 made a name as guitar soloist at concerts given in this city, and from this time his public appearances were frequent and numerous. In 1898 Lebedeff was appointed a professor in the Royal Military Music Academy, and after the death of his teacher, the year following, was regarded the only guitarist of repute in St. Petersburg, and he enjoyed an enviable position both as virtuoso and teacher.

Ledhuy, Adolphe, a guitarist living in Paris during the beginning of the nineteenth century, who is the author of several musical treatises and compositions for the guitar. The following are titles of several of his works: *Principles of music*, published in Paris 1830; *Discourses on music*, published by Levrault, Strasburg, 1834, with other similar theoretical volumes. In 1833 he was associated with Bertini, the pianist, in the publication of a musical journal entitled *Musical Encyclopædia*, which appeared in Paris during the years 1833-1835. Ledhuy published only a few compositions which are now out of print, and the greater number are omitted from the catalogues of the original publishers. Op. 26, *Brilliant Spanish nocturne for guitar solo*, for which the author alters the tuning of the guitar, lowering the two lowest bass strings one tone each; Op. 18, *Twelve studies for the guitar*; Op. 21, a volume of *Etudes caracteristiques for guitar*, and a *Tablature for the guitar* are published by Lemoine, Paris. There was a Ledhuy, a guitarist and guitar maker living in Coucy-le-Chateau, France, about 1806,



V. P. LEBEDEFF.

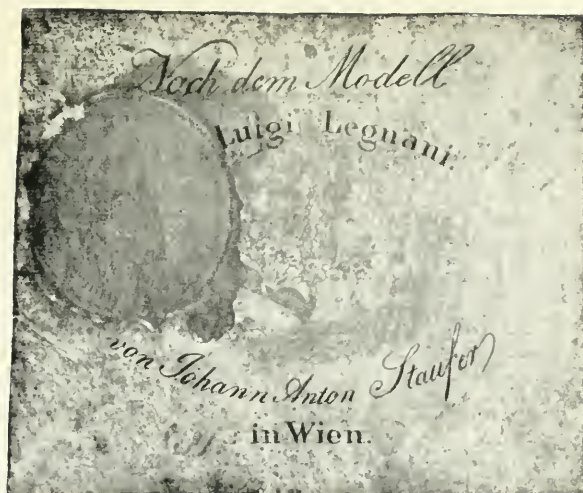
who constructed principally novel guitars of the lyre shape, and it was from Ledhuy's model that Salomon obtained his idea for the harpolyre.

Leduc, Alphonse, born Nantes, March 9, 1804, and died in Paris, June 17, 1868, was a French virtuoso on the guitar, bassoon and piano, and an instrumental composer. His father was a thorough musician, a talented pupil of Gavinies, a skilful violinist and guitarist who for some time was a director of the Concerts Spirituels, Paris. The son's musical education was first undertaken by his parents, and he afterwards entered the Paris Conservatoire where Reicha was his teacher for harmony. In 1825 he obtained the second prize at the Conservatoire for the bassoon, and he founded a music publishing business in Paris in 1841 which attained to considerable importance, and is still carried on under the same name by his son. Leduc is the author of about fifty published compositions for the guitar.

Legnani, Luigi, born in 1790, at Milan, was living in that country as late as 1837, and although he was one of the greatest guitarists the world has produced, comparatively little is known of his life. He studied the guitar in his early years and in 1819 made his debut as soloist in Milan, where his wonderful performances elicited much praise and admiration. In October, 1822, he made a concert tour through Italy and Germany, and he visited Vienna where he resided for several months. The German musical journals of the time declare that nothing could be compared to the wonders of his marvellous playing, and that even Giuliani could not enter into competition with him. From Vienna, Legnani travelled to Russia, where he gave many concerts with his accustomed success, and in 1825 he returned to his native land and resided in Genoa for a period as guitar teacher and virtuoso. In 1827 he was giving concerts in Switzerland, one of his principal solos being his arrangement of *Swiss national melodies with brilliant variations*, and the press and critics were unanimous in praising the remarkable power and fullness of his tone and the tenderness of his expression. Legnani returned to Genoa and made periodical concert tours; he visited Vienna, the scene of his former artistic triumphs once again, after which he was living in Genoa as late as 1835. At the commencement of the following year we find him associated with Paganini, when the first signs of the violinist's serious malady were made manifest and during the months of October and November, 1836, Legnani was the guest of the incomparable violinist. The two artists lived together during these months in Villa Gajona, on Paganini's estate, in the environs of Parma. Paganini's health could not permit of public appearances, so with the assistance of Legnani he occupied himself in arranging his compositions for publication. Legnani accompanied upon the guitar Paganini's solos and otherwise took part in his musical undertakings. They planned a concert tour as

violinist and guitarist and were busily engaged making preparations for this contemplated tour which was to commence the following year, their principal centres being Paris and London. In the summer of 1837 Paganini's health had somewhat improved and the two artists gave a concert on June 9 in Turin, in aid of charity, and also performed at other concerts in the same city for their own benefit. They were now making their way towards Paris, where Paganini was to fulfil an engagement at the opening ceremony of the "Casino Paganini" in this city. The concert tour of the two virtuosi was unavoidably abandoned, for Paganini's health again gave trouble—it was irretrievably broken—for he was suffering from consumption of the larynx, and was fast losing his power of speech, so he sought rest and change of air in the south of France, while Legnani returned to Italy.

When Legnani was living in Vienna he spent much time with the guitar makers of that city, supplying them with important information concerning the acoustic properties and points of detail in the construction of the instrument, and he designed several improved models of the ordinary guitar and also a model of the *terz* guitar. Those instruments made in Vienna according to Legnani's instructions, by Ries and Staufer, bear labels of which illustrations are reproduced. The labels of Ries are worded: "Model designed by Luigi Legnani, made by Georg Ries in Vienna, at the sign of the lute and violin," while those of Staufer read: "Johann Anton Staufer, in Vienna, after the design of Luigi Legnani," and both labels bear the seal of Legnani. An Italian instrument for many years used by this artist was in the possession of Herr Zeigler, Munich, and this guitar was exhibited with other historical musical instruments in that city during the annual convention of the I. L. G. in 1904. Legnani was a voluminous composer for the guitar, his published works number about two hundred and fifty items, and, like Sor, he used and wrote for the guitar with two extra bass strings, the usual manner of stringing the guitar in Russia. His first composition, *Terra moto con variazione*, Op. 1, was published in his native city by Ricordi, and also by Cipriani, Florence; but the great majority of his works were issued in Vienna. It was while in Vienna that he became a friend of the guitarist, Leidesdorf, who afterwards established a music publishing business in the city and issued many of Legnani's compositions. In conjunction with Leidesdorf, Legnani wrote Op. 28, *Variations on a theme by Rossini, for guitar, piano, two violins, alto and 'cello*, which was published by Diabelli, Vienna. These two artists frequently appeared in public in duets for two guitars and guitar and piano. There is no method published under Legnani's name, but he is the author of *Thirty-six studies or caprices for the guitar*, issued by Weinberger, Vienna, and his Op. 10 is unique, being a *Scherzo with four variations for the left hand alone*, which was published with many other of his compositions by Artaria, Vienna.



LABELS FROM GUITARS CONSTRUCTED TO
THE DESIGN OF LEGNANI.

Leidesdorf, Max Josef, born in Vienna about 1780, and died in Florence, Italy, September 26, 1840. He studied the piano and guitar, and commenced teaching these two instruments in Vienna when a youth. As a teacher he was held in high repute, his pupils were members of the nobility and aristocracy, and he enjoyed the friendship of the most renowned musicians of his time. Leidesdorf was intimately associated for some time with the guitar virtuoso Legnani, and they performed together in public, and also wrote and published conjointly several compositions for the guitar, and guitar and piano. Franz Schubert and Beethoven were his intimate and personal friends, and as Leidesdorf was the publisher of Schubert's early compositions, before he had made a name in the musical world, it has been stated that he did so simply from motives of friendship. Leidesdorf was considered one of the most celebrated musicians of Vienna; he was one of the fifty commissioned by Diabelli & Co. to write a variation to a given theme, for their volume *Vaterländische Kunstlerverein*, the second volume of which was published during the last months of 1823, or early in 1824. In 1804, Leidesdorf commenced a music publishing business in Vienna which prospered, for in 1827 he disposed of his copyrights and publications to Diabelli, and retired to Florence where he passed the remainder of his life. As pianist and composer, Leidesdorf is regarded a forerunner of Carl Czerny, and he will go down to posterity on account of a little note of Beethoven's, apparently written in 1804, sending Ries for some easy duos for two pianos—"and better still let him have them for nothing"—the note began with a pun on his name, "Dorf des Leides!" and ended "Beethoven minimus." Leidesdorf was one of those Viennese musicians who signed the petition to Beethoven, in February, 1824, praying him to produce the *Ninth symphony* and the *Mass in D*, and to write a second opera. He is the author of a few works for the guitar, the following being the most widely known: *Two divertisements for violin and guitar*, published by Schott, Mayence; Op. 28, *A theme of Rossini with variations for guitar, piano, two violins, alto and violoncello*, written conjointly with Legnani, and a *Volume of divertisements for violin and guitar*, both published by Diabelli, Vienna.

Leite, Antonio da Silva, a Portuguese guitarist, composer and theorist, who was maestro of the National Conservatoire of Music, Oporto, from 1787 to 1826. In 1787 he wrote and published, *Resumo de todas as regrase preceitos de cantoria assim da musica metrica como da cantochao*. Leite is the author of many compositions for the guitar, although only a small proportion of these were ever printed, and his *Method for the guitar*, which appeared in 1796, was the standard work of its kind in Portugal. Other of his compositions, which are practically unheard of out of his native land, are *Six sonatas for guitar, violin, and two*

trumpets (a most unusual combination) also a hymn written for the coronation of John VI of Portugal, and much church music.

Lemoine, Antoine Marcel, the founder of the renowned music publishing establishment in Paris, was born November 3, 1763, in that city, and died there April, 1817. He was a guitar virtuoso and a skilful performer on the violin and viola, and his father, a dramatic artist, gave him his first elementary lessons on the guitar and violin; but beyond this rudimentary instruction Lemoine was self-taught. His natural ability and perseverance were the sole means by which his name was made prominent in the musical world. Lemoine's father led a wandering, restless life, and when sixteen and a half years of age young Lemoine married and for the next few years followed the example of his parents by wandering with his wife, obtaining a livelihood by violin and guitar playing. In 1781 he settled in Paris and obtained employment as violinist in the Theatre Montansier, Versailles, and after playing in the orchestra for two years he resigned this position to commence as a teacher of the guitar and violin in Paris. During the year 1789 he was again engaged in the orchestra as alto player in the Theatre Monsieur, and at the same time he commenced the music publishing business, which, continued after his death by his son Henry, flourished apace and has become famous, particularly for the number and excellence of the compositions issued for the mandolin and guitar. In 1790 Imbault, of Paris, published several of Lemoine's compositions and theoretical works, which included a method for the guitar and this rapidly passed several editions. Three years later Lemoine devoted himself entirely to music publishing, but after the revolution, he placed his business under capable management and officiated as conductor successively of the orchestras of the Theatre Moliere, Mareux, and of the Rue Culture and St. Catherine.

Although Lemoine had received no instruction in harmony or counterpoint, he was a born genius and composed, arranged, and orchestrated all the music performed in these theatres. In 1795 he revised and augmented his method for the guitar, publishing this edition himself, and in addition to writing compositions for other publishers he issued about twenty-five of his own works, consisting of variations, potpourris, etc., for guitar solo and duos for guitar and violin. When the six-stringed guitar, constructed in the shape of a lyre and named the lyre-guitar, became fashionable at the commencement of the nineteenth century, Lemoine wrote and published in 1805 a new elementary treatise for this instrument under the title of *Method for the guitar of six strings*, but a few years later his compositions for the guitar were eclipsed by those of Carulli. Lemoine, however, was fully aware of the superiority of the later works of this rising generation of guitar virtuosi and he was among the first to issue the compositions of Carulli, Sor,

Sagrini, Aguado, Giuliani, Kuffner and Castellacci. Lemoine died in Paris, April, 1817, in the prime of life, deeply regretted by an intimate circle of the most renowned guitarists of his epoch.

Lenau, Nicolas, whose proper name was Nicolas Niembsch von Strehlenau, a famous German poet, was born August 13, 1802, in Csatad, a little village in Hungary, near Temesvar, and died in Döbling, Vienna, August 22, 1850. Lenau's father was an officer of estates under the Austrian Government, who died while his son was young. His irregular life had been the cause of serious troubles in the family, and after his death the widow with young Lenau removed to Buda, where he attended the middle schools. When he was seventeen years of age he entered the University of Vienna, taking a three year's course in philosophy, and then afterwards adopted the study of law and medicine. In the year 1829 he suffered a severe loss by the death of his mother to whom he was attached by a most tender affection, and from whom he inherited his nobler qualities of character, his courage, keenness, and depth of emotion. Having all his life been in delicate health he derived much satisfaction and benefit from a legacy of about £850 bequeathed to him by his grandmother, and he thereupon went to reside in Swabia, where he lived in most friendly intercourse with several of the Swabian poets, Justinus Kerner, Gustav Schwab, and others. Those traits of Lenau's character—his tenderness, meekness, and sentiment—found great favour with these poets; but Lenau did not remain long in this congenial atmosphere. For a considerable time he had cherished a longing to visit North America, his vivid imagination had pictured realms of happiness among the virgin lands and forests of the new world, and in the year 1832 his dream's ambition was realized. With the remainder of his fortune, now about £500, he sailed the Atlantic, continuing his journey from Baltimore across the continent on horseback, as far west as Crawford county, where he bought four hundred acres of land intending to make this his permanent abode. He passed a very lonely and sad winter in the then deserted country at Lisbon on the Ohio river; he had no friends in this new home, and what was of greater consequence, his health was now even more delicate. Lenau could not endure the lonely life of a settler, so after a visit to Niagra Falls, he returned to Europe the following year, and upon reaching his native land was received with triumph, for he had already made a name among the great poets of his country. He lived alternately in Stuttgart and Vienna, and while in the latter city he resided with his brother-in-law, a clerk employed in the Imperial Palace.

In 1844, Lenau became engaged to a young German lady whom he met in the house of one of his friends in Baden-Baden. He was now intent upon improving his financial position, and devoted himself with increased energy to this purpose; but his happiness

was of short duration, for a few weeks after his engagement, he became pensive, and even deeply melancholy, being continually haunted by a feeling of great anxiety and evil foreboding, and on September, 29, 1844, while at Stuttgart, he suffered a slight stroke of apoplexy. On the eleventh of the following month, madness possessed him with marked vehemence, and he was subsequently placed in an asylum for about six years, first in Stuttgart, and afterwards at Döbling, near Vienna, where he died, August 22, 1850, and was interred in the cemetery of Weidling, near Vienna. Lenau was one of the most remarkable of German poets, and his works, chiefly elegies, are of unsurpassed beauty. Lenau was not only a poet, he was also a musician, and he played the violin, like one of the gypsy musicians, the genius of whom he has immortalized in so many of his poems. He was also a good performer on the guitar, which at that time was so much in vogue in southern Germany, and particularly in Vienna. It is not certain that he was a skilful solo player; but he was accustomed to accompany all his songs on this instrument, and he took his guitar with him wherever he travelled. The guitar—to which he wrote that poem so full of tender thoughts and sad presentiment entitled, *To my guitar*—is preserved in the National German Museum of Nuremberg. This instrument of which a reproduction is given, now hangs forever mute in its glass shrine, devoid of interest to the uninitiated and casual observer; its strings which once vibrated under the master's sensitive touch are now broken and silent, and its forlorn condition appeals only to artistic temperaments; but Lenau's poem speaks to all. To only those acquainted with the poet's career, will this ordinary guitar of common shape and neglected appearance, divulge what passions of a chequered life sleep within its mute form, waiting in vain, the touch of a master now silenced by death.

Leone, a French musician who lived in Paris during the middle and latter part of the eighteenth century. He was a violinist and mandolinist, and is known as the author of a volume which was published in Paris in 1770, entitled, *Analytical method for mastering the violin or the mandolin*.

Leroy, or Le Roy, Adrien, a French lutist, guitarist, singer, and composer, who lived in the sixteenth century, and was also one of the most celebrated music printers of that time. In 1551 he married the sister of R. Ballard, who was himself a music printer, and the brothers-in-law joined in partnership in 1552 as sole printers of music to Henry II. They published in 1557 an instruction book for the lute which was translated into English in two different editions, one being by Alford of London in 1568, the other by "F. K., Gentleman" in 1574; a copy of the last is preserved in the British Museum. Another of his works entitled, *A short and easy instruction book for the guiterne or guitar*, was



THE GUITAR OF THE POET LENAU.

published in 1578, and *Airs for the lute*, in 1571. Lemoine of Paris, published a *Little method for the guitar*, containing exercises, duos, etc., under the name of Roy, and Ballard was the publisher of numerous songs with guitar accompaniments.

Lfleche, a French guitarist, born during the latter part of the eighteenth century, who, in 1819 established a school of music in Lyons, which was very popular and flourished for many years. He is the author of a few compositions for the guitar, and also published a method for this instrument which contained chapters on the theory of music, lessons in harmony, and a chapter on accompaniment in its special relation to the guitar.

L'Hoyer, Antoine, a Frenchman by birth, and a celebrated guitarist and composer of the early part of the eighteenth century. He studied the guitar, and at a very early age joined a company of French comedians who toured through France, and then L'Hoyer entered the service of Prince Henry of Rheinsberg. Previous to the year 1800 he had quitted this service for he toured through Germany as a virtuoso, and in 1800 settled in Hamburg as a teacher of the guitar. He remained here for a few years and was held in the highest esteem as a teacher and public performer, and in this city published several compositions of a high order for the guitar, one of which was a concerto for the guitar with accompaniment of string quartet. The fame of L'Hoyer spread to Paris, and he was eventually performing in this city with great success; he was a contemporary and friend of Carulli who dedicated to L'Hoyer one of his compositions. He remained in Paris for some years, and published here the majority of his works, but his early compositions appeared in Germany. Op. 16, *Concerto for guitar with string quartet*; Op. 17, *Three sonatas for guitar with violin accompaniment*, and Op. 18, *Overture for guitar and violin*, were all published by Böhme, Hamburg; *Airs dialogues for four guitars*, issued by Schoenenberger, Paris; Op. 28, *Two sonatas for guitar*; Op. 31, 34, 35, 36, 37, *Duos for two guitars*, and Op. 29, *Trio for three guitars*, were published variously by Pleyel; Meissonnier; Simon Gaveaux, and other Parisian editors. In addition to the above-mentioned compositions, L'Hoyer published many others without opus numbers, principally studies, fantasias, duos, trios and solos.

Lickl, Aegidius Carl, born Vienna, September 1, 1803, died at Trieste, July 22, 1864, was a guitar and piano virtuoso and composer. He was the younger brother of the pianist Carl Lickl (1801-1877), and both the sons received musical instruction from their father Carl George Lickl. In 1830, Aegidius removed to Trieste, where he lived as a teacher and composer, and among his published compositions are several comic operas which were produced originally in Trieste, and afterwards in Vienna in 1848. Lickl also

published much chamber music which included numerous pieces for the guitar.

Light, Edward, an Englishman who lived in London at the commencement of the nineteenth century, and was a guitarist, guitar maker, and the inventor of a harp-lute, or dital-harp. For many years he was organist of Trinity Chapel, St. George's, Hanover Square, London, and he devoted much time to the improvement of the guitar; but his efforts in this direction evolved a totally different species of instrument. This was only one of the numerous attempts of the period to improve the guitar, and it met with very little success, if not failure. Grove says that Edward Light appears to have invented the dital-harp about the year 1798. The harp-lute had originally twelve catgut strings, and its notation was a major sixth higher in pitch than the actual sounds, and in 1816, Light took out a patent also for an improvement on this instrument, which he named the British harp-lute. His patent was for the application of certain pieces of mechanism called ditals, or thumb keys, in distinction from pedals, or foot keys. Each dital, by pressure, produced the lowering of a stop-ring, or eye, which drew the string upon a fret, and thus shortened its vibrating length rendering the pitch more acute, somewhat after the mechanism of the harp. The most complete instrument of this construction, Light named the dital-harp. In this instrument each string had a dital to raise it a semitone at pleasure, and the sounding board was shaped somewhat like the lute, the back was also fashioned after that instrument, that is to say without ribs or sides. Its tone was feeble, lacked resonance, and was not equal to that of the guitar, and its most prominent feature was its neat, artistic shape, and elaborate gilt decoration, although a more plain model was made provided with a lesser number of strings, but they did not meet with the slightest success. Edward Light was the author of a guitar method which was published by Preston, London, in 1795 entitled, *The art of playing the guitar, to which is annexed a selection of the most familiar lessons, divertisements, songs, airs, etc.*, also *Concise instructions for playing on the English lute*, and in 1819 he published *New and complete directory to the art of playing on the dital-harp, by the inventor*.

Lincke, Joseph, or Linke, an eminent violoncellist, guitarist, and composer, was born June 8, 1783, at Trachenberg, Prussian Silesia, and died in Vienna, March 26, 1837. He received his first tuition on the violin from his father, a violinist in the service of Prince Hatzfeld, and was placed at the 'cello while still a child, receiving lessons on this instrument from Oswald. A mismanaged sprain of the right ankle caused lameness for life, and it is perhaps in allusion to this deformity that Bernard wrote: "Lincke has only one fault—that he is crooked." When ten years of age he lost both parents, and was obliged to support himself by copying music,

continuing this till the year 1800, when he obtained employment as violinist in the Dominican Convent of Breslau, after having previously served for some time as chorister. In this institution his education was supervised by Fleming, and he continued the study of the 'cello under Lose, and the guitar, organ and harmony under Hanisch, a guitarist who has composed much for the instrument. Lose was violoncellist in the opera conducted by C. M. von Weber, and upon the retirement of his teacher, Lose, Lincke succeeded him as first 'cellist in the theatre. In this position he was brought in contact with Weber, an enthusiastic guitarist, and during the period of service under his direction, Lincke made a deeper study of the guitar. In 1808 he went to Vienna, where Schuppanzigh engaged him for the famous quartet of Count Rasoumowsky, where Weiss played viola and the prince second violin, and in the house of this prince he lived in the company of Beethoven, whom he worshipped. Beethoven, too, was sincerely attached to Lincke and the latter derived great advantage by playing the great composer's works under his personal supervision. Beethoven frequently mentions his name in terms of friendship throughout his correspondence, and in the Imperial Library of Berlin there is preserved a comic canon in Beethoven's writing on the names of Branchle and Lincke, and Beethoven's *Two sonatas for piano and 'cello*, Op. 102, were composed while he and Lincke were together at the Erdödys in 1815. Lincke played in Schuppanzigh's quartet and Schuppanzigh assisted Lincke at his farewell concert, the programme consisted entirely of Beethoven's music, and the great master himself was present. This famous quartet was dissolved in 1816 and Lincke went to Grätz and from there to Pancovecz, near Agram, Croatia, the residence of Countess Erdödy, where he remained a year and a half as her chamber violoncellist. In 1818 he was employed as first 'cellist in the Theatre an-der-Wien, and in 1831 was playing with the distinguished 'cellist, Merk, at the Royal Opera. Lincke died March 26, 1837, on the anniversary of Beethoven's death; Beethoven was his ideal and he had written for him several compositions for the violoncello. Lincke's playing appears to have been remarkable for its humour, and he is said to have been particularly successful in expressing Beethoven's characteristic style, which no doubt accounts in a measure for the master's fondness for him. His compositions consist of concertos, variations, capriccios, etc., but only his first three works have been published, one of which *The Troubadour, variations for the violoncello with guitar accompaniment*, was published by Mecchetti, Vienna.

Lintant, C., a virtuoso on the violin and guitar, was born in Grenoble, France, in 1758, and died in his native city, March 17, 1830. He was a contemporary of the French guitarist, Doisy, and both enjoyed a widespread reputation in Paris and throughout

France as guitarists. As a child Lintant displayed extraordinary musical ability and he received thorough instruction in the theory of music and on the violin from a professor of Grenoble. Such was his progress that after two years' instruction, his teacher advised his parents to send the lad to Paris to complete his musical education. He visited Paris, being placed under Bertheaume for the violin, and he also commenced the study of the guitar under Benoit Pollet, a musician of considerable ability and renown. While in Paris Lintant lived with his brother-in-law, a musician named Sageret, and he received the benefit of his practical experience as musical director of various Parisian theatres.

After the departure of the Italian troupe from the Theatre Feydeau, Sageret took over the direction and placed his brother-in-law, Lintant, in the orchestra as principal violin, under the conductorship of Lahoussaye and Blasius. He did not remain in this position for much over twelve months owing to the bankruptcy of Sageret, and then he was occupied as a teacher of the violin and guitar in Paris. In 1810, having obtained a competency, he returned to Grenoble and was the lessee of several theatres. Lintant was not a prolific composer, but his works were highly appreciated in his native land. Op. 1, *Three quartets for two violins, alto and violoncello*, published by Gaveaux, Paris; Op. 4, *Three quartets for two violins, alto and violoncello*, Carli, Paris; Op. 7, *Three duets for two violins*, Braid, Paris; *Three duos for two guitars*, Nadermann, Paris; *Three grand sonatas for violin and guitar*, Porro, Paris; *Progressive sonatas for guitar and alto*, Frey, Paris; *Little method for the guitar*, Lemoine, Paris; *Collections of songs with guitar accompaniment*, Janet, Paris, and many other pieces for guitar solo, violin solo, and a *Theoretical treatise on accompaniment*, Gaveaux, Paris.

Litzius, C. Under this name have appeared many compositions for the guitar, the author being unknown. There are many bagatelles, etc., for guitar alone, a serenade for guitar, flute and alto, and numerous songs with guitar accompaniment, most of which were published by Schott, Mayence. The same musician is also the author of a *Practical method of general-bass*, and a *Practical singing method*, both of which were issued by the publishers of his instrumental works.

Lorenz, Friedrich August, born in Chemnitz, Saxony, February, 1796, was a renowned instrumental virtuoso, excelling particularly on the violin, guitar and bassoon. His first professional employment was as a violinist in the churches of Prague, and at a later period he was chamber musician to the King of Saxony and a member of the Royal Court Band of Dresden. He has written compositions for many instruments, as he was a virtuoso on the violin, guitar, bassoon and harp. Among his published works we find *Variations for bassoon and guitar* on the march *D'Aline*, from the ballet of

the same name, composed by the guitarist Blum. These variations were published by Haslinger, Vienna.

Lully, Jean Baptiste, born near Florence, Italy, in 1633, and died in Paris, March 22, 1687, was the illegitimate son of Lorenzo di Lulli and Caterina del Serta. Dubourg says, "The inclination towards music which he showed while yet a child induced a worthy monk, from no other consideration than the hope of his some time becoming eminent in art, to undertake his tuition on the guitar, an instrument which in the sequel he was always fond of singing to." Grove also writes: "An old Franciscan monk gave the gifted, but mischievous child some elementary instruction and taught him the guitar and the rudiments of music." The Chevalier de Guise, a French gentleman who had travelled in Italy, brought Lully to France as a present to his sister, in 1646, when the boy was thirteen years of age; according to Dr. Burney—or, in the more qualified language of another writer—to serve as a page to Mdlle. de Montpensier, a niece of Louis XIV, who had commissioned the Chevalier to find her some pretty little Italian boy for this purpose; it was customary for ladies of rank to maintain in their service an Italian boy, a singer with guitar or mandolin accompaniment. In this instance, if such were the lady's instructions, the countenance of the youth did not fulfil the requirements; but his vivacity and ready wit, in addition to his skill on the guitar, determined the Chevalier to engage him. On his arrival and presentation, the lady was so dissatisfied with his looks that she changed her intentions, and instead of page, he was made an under-scellion! Neither the disappointment he experienced, nor the employment to which he was placed, affected the spirits of young Lully. In his leisure he still devoted himself to the guitar, and a court official chancing one day to hear him, informed the princess of his extraordinary musical ability, and through his kindly intervention Lully was placed under a teacher for instruction on the violin. Mademoiselle having discovered that he had composed the air of a satirical song at her expense, promptly dismissed him; but his name was now sufficient to procure him a place in the King's Band, and his promotion was very rapid, for soon he was chosen to compose the music for the court ballets. Lully was the author of numerous operas and obtained success as a sacred composer, and as Surintendant de la Musique and Secretary to Louis XIV, he was in high favour at court and being extremely avaricious, used his opportunities to amass a large fortune. In his early career he composed much music with the guitar, but it remained in manuscript.

MAGNIEN, Victor, born at Epinal, Vosges, November, 19, 1804, and died at Lille, June, 1885, was one of the most successful directors of the Imperial Conservatory of Music, Lille, France. By a strange coincidence he was baptized on November 22, St. Cécilia's day—a favourable omen for his future. Magnien was a violinist,

guitarist, and composer of considerable repute in France, having studied the guitar under Ferdinand Carulli and the violin under Rudolphe Kreutzer, both most able representatives of their respective instruments. Previous to 1815 his father was an administrator of the province of Haute Marne, and at this period Magnien received his first musical instruction, but when he was ten years of age the allied armies invaded France, and his father, with other public officials, was dismissed. In 1817 he was sent to Paris to further his musical education under Kreutzer and Carulli, and his progress was most rapid and thorough, for after two years he was acknowledged the foremost amateur guitarist in Paris. In 1820 his family removed to Colmar, where his musical talents were soon recognized and called in requisition. His parents did not intend his musical study to lead to a profession, for when he was sixteen years of age he was employed as clerk in the municipal offices; but a sudden reverse in the fortunes of the family changed his career. Magnien the elder, at this juncture espoused the cause of a Colonel Caron, and because of his political associations with this officer he was dismissed by the authorities. The family was placed in straitened circumstances, and young Magnien, who had studied music as a pastime, now resorted to teaching his art to assist the family.

Although young and inexperienced he applied himself with diligence in teaching his two instruments, the violin and guitar, and the practical sympathy and encouragement bestowed on him by members of the most distinguished families of Colmar, proved of great assistance to him at the opening of his new career. He rose in the estimation of musical people of the district, and was offered a lucrative position in Mülhausen as professor of music, which he accepted, and settled in this town. Magnien, now desirous of obtaining a deeper knowledge of his art, visited Paris for three months annually and continued his musical education. He again took up the violin and guitar, the former instrument under Baillot and Lafont, the guitar under Carulli, and placed himself under Fétis for composition. Magnien now wrote his first musical compositions, duos for violin and guitar, which were published, as were many of his later compositions, by Richault, Paris, and between the years 1827-1831 this publisher had issued more than thirty of his works.

During the revolution of 1830, upon the advice of his teachers, he made several journeys through Germany as a virtuoso. These tours enlarged his education, and he also derived much benefit by hearing and studying the works of the great masters. Upon his return he visited Paris, and some time later was conductor of the Philharmonic Society of Beauvais, director of singing in the elementary schools, and a member of the examining committee of elementary instruction. Magnien married while in Beauvais, and was esteemed both as man and artist during his sixteen years' residence in this town. The success which he obtained as a musician in Beauvais attracted the attention of the musical authorities of Lille, and in 1846 he was

appointed director of the Imperial Conservatoire of Music in this town, this being a branch of the Conservatoire of Paris, and during Magnien's term of management the institution flourished to a remarkable degree. He excelled as a virtuoso and teacher of the violin and guitar, and is the author of concertos for the violin with orchestral accompaniment, duos for violin and guitar, duos and nocturnes for two guitars, rondos, fantasias, variations, etc., for guitar solo, and studies for violin and guitar, in addition to masses, organ and pianoforte pieces, many of the latter being published in England. Op. 1 and Op. 2, *Duos concertante for violin and guitar*; Op. 4, *Three books of duos for violin and guitar*; Op. 23, *Twelve favourite galops for guitar solo*; Op. 35, *Two duos for two guitars*, and many others of a similar nature issued in Paris. Richault alone has published more than fifty of his compositions. Magnien was also the author of several theoretical treatises on music, one of which, *Theorie Musicale*, published in 1837, was popular in its day.

Mahler, Gustav, a modern composer and conductor who was born July 7, 1860, at Kalischt, Bohemia. He was educated at the Gymnasium of Iglau, Bohemia, and also in the Vienna University, and from 1877 was a pupil in the Conservatoire of Music of this city. From the year 1880 he officiated as conductor in various Austrian theatres, and three years later was appointed second capellmeister in Cassel and in 1885 he succeeded Seidl as capellmeister in Prague. His life was spent conducting in various cities on the continent, and in 1892 he visited England as director of German opera at Covent Garden Theatre. From London he travelled to America where for a period he officiated in a like capacity; but his health failing him he returned to Europe where he died shortly after his arrival. Mahler is the author of instrumental compositions, and in his *Seventh symphony* for grand orchestra he scores for three mandolins and three guitars. The first performance in England of this work took place in London, January, 1913, under Sir H. Wood, when no higher regard for Mahler's instrumentation was manifested than by substituting banjos for the guitars!

Malibran, Maria Felicita, was born March 24, 1808, in Paris, where her father, Manuel Garcia, had arrived only two months previous, and died September 23, 1836, in Manchester. She was one of the most distinguished singers the world has ever seen, a thorough musician and a guitarist. When three years old she travelled to Italy with her parents, and at the age of five played a child's part in Pær's *Agnese*, in Naples. So precocious was she, that, after a few nights of this opera, she actually began to sing the part of Agnese in the duet of the second act, a piece of audacity which was applauded by the audience. Two years later she studied singing with Panseron, in Naples, the piano under Herold, and the guitar under her father. In 1816 Garcia took her with his family to Paris, and in the autumn of the following year to London, where

she spent two and a half years, and in that time had picked up a tolerable knowledge of English—she could already speak Spanish, Italian, and French fluently, and not long after she learned German with the same facility. When she was fifteen years of age her father directed her musical education, and, in spite of the fear which his violent temper inspired, the individuality and originality of her genius soon displayed itself. Fetis states that it was through the sudden indisposition of Mdme. Pasta that the first public appearance of Maria Garcia was unexpectedly made. Her début took place June 7, 1825, when she was immediately engaged for the remainder of the season, and the enthusiasm of the public knew no bounds.

In the midst of this popularity Garcia gave her in marriage, in spite of her repugnance, to M. Malibran, an elderly and seemingly wealthy French merchant, and this unhappy marriage celebrated March 25, 1826, was dissolved within a year by Malibran's bankruptcy, and in September of 1827 she went to France. Upon her return to England she had no rival, and she continued to sing each season with increased éclat, both in Paris and London. On March 26, 1836, she married the violinist De Beriot, and the following September was engaged to sing at the Manchester Festival, and it was here that her short and brilliant career came to an end. On Sunday, September 11, 1836, with her husband she made a rapid journey from Paris, and on the following evening sang no less than fourteen times. On the Tuesday, though weak and ill she insisted on singing both morning and evening, but on Wednesday, the 14th, her state was more critical, still she managed to render *Sing ye to the Lord*, with thrilling effect, the last sacred music in which she ever took part. She was received with immense enthusiasm, the last movement of a duet with Cardaori Allan was encored, and Malibran actually accomplished the task of repeating it—it was her last effort, for while the concert room rang with applause, she was fainting in the arms of friends. She was removed immediately to her hotel where she expired a few days later. Malibran composed and published many songs with guitar accompaniment, and used this instrument to accompany herself in many of her public appearances. She was a good guitarist, a pupil of her father, and also of Pelzer, in London, and the latter came into possession of her favourite guitar, which in 1913 was in the collection of his daughter. Malibran's principal songs with guitar accompaniment are, *The resignation*, a romance, published by Challier & Co., Berlin, and *The last thoughts of* —, six romances with piano or guitar, published by D'Almaine, London. Schott of Mayence publish the latter collection also, in which there are ten romances with guitar or piano accompaniment, and also another entitled *L'Ecossais*, with the same accompanying instruments.

Mara, Gertrude Elisabeth, born Cassel, February 23, 1749, died

Revel, January 20, 1833, at the advanced age of eighty-four, soon after receiving from Göthe a poem for her birthday, was one of the foremost singers of the last century, and also an able performer on the guitar. Her mother died soon after the birth of this child and her father, a poor musician named Schmeling, is said to have secured his little daughter in an armchair while he attended to his affairs. From this cause, it appears, she fell into a rickety state from which it was long ere she recovered, if, indeed, she ever did entirely. Schmeling contrived to increase his income by repairing musical instruments, and the child seized every opportunity of practising on such instruments as she could obtain. Struck with her genius he gave her lessons on the guitar, and she was soon able to take part in violin and guitar duets with him; but even now in her fifth year, the poor child could not stand without support, and her father would carry her where they were to perform. By chance they visited the Frankfort fair, and here the child's performance excited great wonder, and several kindly musical amateurs attended to her health and assisted her with a better education.

When nine years of age she appeared with her father in Vienna, and their concerts attracted the attention of the English Ambassador who advised Schmeling to take the child to England, and provided him with letters of introduction. They duly arrived in this country and the *Musical Magazine* of 1835 says: "She was brought by her father to London when quite a child where she played the guitar—when ten years of age she played before the King." It was in England that Schmeling was advised to allow her to study singing, so for a time she was placed with Paradisi, under whom she made rapid progress. She continued under Hillier in his music school at Leipzig, remaining for five years, and at the end of this period proved herself the first great singer that Germany had produced. Mara travelled through Europe, appeared at all the royal courts, and saved immense sums which were spent by her worthless lovers, and then in old age she was forced to teach her art again.

Marschner, Heinrich, born August 16, 1796, at Zittau, in Saxony, died Hanover, December 14, 1861, is known as a dramatic composer of the romantic school, ranking next to Weber. Like him, in early life he played the guitar, for when a young man he was a skilful guitarist; and like Weber, too, he was a most successful vocalist when singing to his own guitar accompaniment. The guitar was his principal instrument and during the years 1808-1814 he composed and published several works for it. He began to compose for the guitar, to write songs with guitar accompaniment and even orchestral music, with no further help than a few hints from various musicians with whom he was on terms of friendship. Marschner possessed a beautiful soprano voice, and his singing, accompanied by his guitar, was the means of bringing him favourably before musicians of repute. As he grew up he obtained more systematic

instruction in the theory of music from Schicht, of Leipzig, where in 1816 he had gone to study law, and his singing and guitar playing made him many friends, among whom was Rochlitz, for by his advice Marschner decided to adopt music as a profession. He entered the service, in 1817, of Count Thaddäus von Amadée, a Hungarian, and with him travelled to Vienna where he made the acquaintance of Beethoven who advised him to continue the study of composition.

EXTRACT FROM

Twelve Bagatelles for Guitar Solo, Op. 4.

H. MARSCHNER.

Andantino.

p *f* *p* *mf* *cresc* *p* *decresc* *pp*

No 2
Allegretto con moto.

f *fz* *f* *p* *fz* *f* *p*

D. C.

In Pressburg he composed two operas one of which, *Henry IV*, Weber produced at Dresden, and through its success Marschner was appointed, in 1824, Weber's assistant-conductor of the German opera in Dresden. Weber had endeavoured to obtain this post for his friend Gänsbacher, also a guitarist, but he soon recovered from his disappointment and a friendship sprang up between the two which was greatly beneficial to Marschner. He was not a pupil of Weber although they were most intimately connected, and the strong similarity between their dispositions, the harmonious way in which they worked together, and the cordial affection they displayed for each other are interesting facts. When Weber died, in 1826, Marschner resigned, and after travelling, settled in 1827 as capellmeister of the Leipzig Theatre, for it was here that he composed and produced his most famous opera *Der Vampyr*, the success of which was instantaneous. It was staged at the Lyceum Theatre, London, in 1829, the sixtieth performance taking place the same year. Marschner then wrote other operas, the most popular being *Des Falkner's Braut*, dedicated to King William IV of England, and in 1831 he was appointed Court Capellmeister at Hanover, where two years later he produced his masterpiece *Hans Heiling*, its success being universal, and it maintains its popularity to the present day throughout Germany. He is the author of numerous other operas, many songs for one or more voices, choruses for male voices, and songs with guitar; his favourite subjects were ghosts and demons and he delineated these uncanny spirits with amazing power. He uses the guitar in his orchestral scores, while his earlier compositions are mainly for this instrument. Op. 4, *Twelve bagatelles for guitar solo*; Op. 5, *Twelve songs with guitar accompaniment*; *Der Freibeuter*, and *Mailed*, poems by Göthe, songs with guitar accompaniments, published by Schott, Mayence; and several other songs with guitar accompaniment, without opus numbers, published by Breitkopf and Härtel, Leipzig. An extract from Marschner's Op. 4, *Twelve bagatelles for guitar solo* is reproduced.

Mascheroni, Angelo, born at Bergamo, Italy, about 1860, died in 1905, a song writer of renown who has written obbligatos for the mandolin to several of his vocal compositions, and is the author of solos and duos for mandolins with piano accompaniment. He studied music at the Conservatoire of his native city under the guidance of Alessandro Nini, with such success that at the age of nineteen he became conductor of an operatic company, which made the tour of Italy, France and Spain, and later Mascheroni spent some years in Greece and Russia and then visited all the cities of importance in North and South America. Five years of his life were spent in Paris, perfecting himself in the vocal art at the Paris Conservatoire, and a few years later he made a name in England and America. Mascheroni was gifted with a rare natural vein of melody, permeated as it were with the best traditions of the Italian

school, and he enjoyed the inestimable advantage of having thrived in the musical atmosphere of the great artistic centres of Europe and America. In all his compositions there is, beneath the beautiful melodic structure, a foundation of sound musicianship upon which the lighter graces and charms of lyric art flourish. Mascheroni struck out the golden mean between the German and Italian schools and his compositions combine the solidity and scholarly attainments of the German, with the grace, beauty and charm of the Italian schools.

When Mascheroni arrived in London, unknown, he experienced great difficulty in obtaining a few guineas for his song *For all eternity*; but this copyright when sold by public auction a few years later realized as many thousand guineas—the record price paid for a musical copyright. Other of his successful vocal compositions are: *Woodland serenade*, with mandolin obbligato, published in 1892, and *Ave Maria*, composed at Madame Patti's Welsh castle. Mascheroni was the author of several arrangements and original compositions for mandolin and piano, the principal being: *On the banks of the Rhine*; *Tarantella*, written in 1894, published by Augener, London; *Fantasia on Faust* (Gounod), and others of a like nature. Mascheroni had a son who studied the guitar and mandolin under his father, and appeared as a guitar soloist in London in 1902.

Matiegka, W., an Austrian musician who lived in Vienna at the commencement of the nineteenth century, and there published his compositions. He was an organist of some repute and a teacher of the guitar in this city, and Artaria published about a dozen of his works for the guitar, and on Op. 1, *Grand sonata for guitar solo*, Matiegka styles himself a professor of the guitar. He also wrote a *Second grand sonata for guitar solo*, which was published by the same firm, who also issued Op. 20, four books, each containing six progressive pieces for guitar solo.

Mattera, Belisario, an Italian musician and eminent mandolin virtuoso who is recorded as the first mandolinist to give instruction on his instrument to the Royal family of Italy. For a period of from ten to fifteen years in the nineteenth century the nobility and aristocracy of the country followed the example of their Sovereign, and the mandolin enjoyed great favour amongst the wealthy classes.

Mayseder, Joseph, a renowned violin virtuoso and composer, born in Vienna, October 26, 1789, and died there November 21, 1863, was associated for many years with several renowned guitarists in their public appearances; he devoted a period to the study of the guitar and has written compositions which include this instrument. Mayseder was the son of a poor painter, and commenced the study of the violin when eight years of age, first under Sucher and later under Wranitzky, and when he had completed his studies and while still a youth, Schuppanzigh, of Beethoven fame,

took a great interest in the lad and entrusted him with the second violin in his famous quartet. The Viennese school of violinists, called into being by Schuppanzigh and influenced by Spohr, which so greatly encouraged the brilliant virtuoso style, found in Mayseder an excellent exponent. Hanslick states that when Mayseder was eleven years of age he gave his first concert in the famous Augarten of Vienna, July 24, 1800, and achieved most brilliant success. He rapidly made his way with the court, nobility, and musicians generally, and in 1811 the municipality awarded him the large Salvator Gold Medal, and later in 1817, presented him with the freedom of the city. In 1812 Spohr declared him to be the foremost violinist in Vienna, and although Mayseder was barely twenty years of age, he was frequently invited in social circles to try his artistic strength against Spohr.

In the year 1815 he became associated with the pianist Hummel and the guitarist Giuliani, and together they appeared very frequently in Vienna. The members of this party were without exception, clever guitar players, and when Hummel departed from Vienna he was succeeded as pianist by Moscheles, who was also a guitarist. For these concerts Mayseder composed in conjunction with Giuliani and Moscheles the music to a romance by Blangini, entitled, *Der abschied der Troubadours* (The departure of the troubadours) which was published by Diabelli & Co., Vienna, for voices (German and Italian words) with accompaniments for guitar, piano and violin. During this time Mayseder evinced a great interest in the guitar and commenced the study of the instrument, for Giuliani and Mayseder were friends and they performed the duos concertante written by Giuliani for violin and guitar. In 1816 Mayseder entered the Royal Opera orchestra, rising to solo violinist in 1820, and fifteen years later he was appointed chamber virtuoso to the Emperor, and in this capacity he played both at the Opera and in the Cathedral of St. Stephen. When the composer and guitarist Blum visited Vienna in 1817, Mayseder was violinist in the orchestra during the production of Blum's *Das Rosen Hutchen* and the ballet *Aline*. The latter work was a tremendous success for it was arranged, transcribed, and adapted for every instrument and in various combinations, and among these arrangements we find one by Mayseder, Op. 3, *Violin solo with accompaniment of guitar*, a series of seven difficult variations and coda, on the march from this ballet, published by Artaria & Co., Vienna.

Although Mayseder did not travel as a virtuoso he was an important master of the violin whose style was widely copied and admired by many young violinists, and Paganini, who heard him in Vienna, immediately recognized his brilliant technique and refined style. He appeared in the concert rooms of Vienna with all possible success and, in fact, soon became a popular hero; but he ceased to perform in public after 1837 and did not play out of his native land; even on his visit to Paris in 1820 he could only be

prevailed upon to play before a select circle of artists, including Kreutzer, Cherubini and Viotti. Mayseder was a member of the famous quartet party which met at Baron Zmeskall's house—where Beethoven was often present—and afterwards in that of Prince Constantine Czartoryski from 1843-1856. In 1862 the Emperor bestowed on Mayseder the Order of Franz Joseph, and his numerous pupils spread his name far and wide. Hanslick said of him: "The beauty and purity of his tone, the sureness and elegance of his performance were fit to form a standard; one could but wish there were more warmth and energy of expression." Weber, too, has recorded his impressions of Mayseder's playing when he said: "A fine player, but he leaves one cold." The influence which the guitar virtuoso Giuliani exerted over Mayseder and other celebrated musicians of Vienna was considerable. Giuliani was a man of education and a remarkable genius on his particular instrument, who was welcomed in the highest artistic and social circles of Vienna, and by his playing he placed the guitar in a most enviable position as a musical instrument, in the estimation of musicians of Vienna and the public generally. Mayseder and Giuliani were frequently performing together in public, and this fact, combined with the popular demand for the instrument and its music, induced Mayseder to devote time to the study of the guitar.

Mayseder's published compositions, which number sixty-three, include in addition to variations, etc., for violin and guitar, several concertos, sonatas and quartets, and with the sole exception of a *Grand mass*, his compositions are chamber music of a style similar to his playing. He died universally respected, November 21, 1863. Of his original compositions for violin and guitar we name, Op. 1, *Variations for violin and guitar*, (*Schöne Minka*); Op. 3, *Variations for violin and guitar*, previously mentioned, and published by Artaria, Vienna; Op. 4, *Variations on a Greek theme for violin and guitar*, Haslinger, Vienna; Op. 15, *Variations in D on 'Partant pour la syrie,' for violin and guitar*, Artaria, Vienna, and Richault, Paris; Op. 17, *Fourth polonaise for violin and guitar*, Haslinger. The following three compositions were published respectively for violin and orchestra, violin and quartet, and violin and guitar, by their author. Op. 24, *Variations*, Carli, Paris; Op. 43, *Concert variations in D*, and Op. 45, *Brilliant variations in E on an original theme*, both published by Cranz, Hamburg. Giuliani transcribed for flute and guitar the first and second of Mayseder's polonaises, Op. 10 and Op. 11, which were originally composed for two violins, alto and 'cello, these arrangements being issued by Richault, Paris.

Meissonnier, Antoine and Joseph, were two French brothers who obtained fame as guitarists and composers at the commencement of the last century, and both established separate music publishing businesses which prospered. The elder brother, Antoine, was born



JOSEPH MAYSEDER.

in Marseilles, December 8, 1783, and it was the intention of his parents that he should succeed them in their business, so he was trained and educated for a commercial life. When he was sixteen years of age, business affairs took him to Naples, and it was this journey that decided his career as a musician, for in Naples he had the good fortune to hear the guitar played by skilful performers, after which he studied the instrument under a teacher there named Vinterlandi. His progress was rapid and he continued his education by studying harmony and composition under the same teacher, remaining in Naples for several years, and when proficient relinquished his business to commence as teacher of the guitar. While residing in Naples he wrote a comic opera entitled, *La Donna Corretta*, which was performed in that city and later in Paris, and after winning fame as a guitarist in Naples he returned to his native land. For a period he lived with his parents in Marseilles, but was eventually attracted to Paris, where he journeyed with his younger brother, and both appeared as guitarists. In this city Antoine was recognized as a virtuoso on the guitar, he enjoyed the patronage of the wealthy, and was on terms of intimacy with the most illustrious musicians who lived in, or visited Paris. He was an ardent admirer and close friend of Carcassi, who has dedicated to him in felicitous terms *Three rondos for guitar solo*, Op. 2, published by Schott, London.

In 1814 Antoine Meissonnier established a musical instrument and music-publishing business in Paris, which he continued for about twenty years, and in addition to publishing numerous compositions of other celebrated guitarists who visited Paris, he issued many of his own works. He obtained great popularity in Paris by his songs and romances with guitar accompaniment, and as a song writer he was very prolific, innumerable volumes of these songs with guitar accompaniment were issued in octavo form with illustrated titles, published by himself and other editors of Paris, also *Grand sonata and rondo for guitar solo*, dedicated to M. Leipic, Colonel-Major of the Imperial Guards, originally published by Leduc, Paris, but in 1820 issued by the author; *Three grand trios for guitar, violin and alto*, and various fantasias and variations, etc., for the same combination of instruments; *Simplified method for the guitar or lyre*, published by Sieber, Paris, which did not receive more than average favour. The lyre or lyre-guitar was simply a modification of the ordinary guitar, constructed after the design of the ancient lyre; its stringing and tuning being the same as the guitar, and during Meissonnier's time this innovation enjoyed a short-lived popularity. As music publisher, Meissonnier produced the choicest compositions for the guitar, and among his publications for this instrument are *Three duos for violin and guitar* by the distinguished violinist Rolla, the teacher of Paganini.

Joseph Meissonnier, the brother of Antoine, is generally known

as Meissonnier Le Jeune, or younger. He, too, was born in Marseilles, seven years later than his brother, in 1790, and the success which greeted his brother's musical training, after his return from Naples, induced Joseph to study the same instrument. All his instruction he received from his brother while living in Marseilles, and they visited Paris together, where both were engaged as guitarists and teachers. In 1814 his brother commenced business as a music publisher, and ten years later we find Joseph again following his brother's example by purchasing the ancient music-publishing business of Corbaux, Paris. Being a guitarist and teacher of the instrument, he consequently published many works for the guitar, and of his compositions the most popular were: *Three duos for violin and guitar*; *Three rondos for guitar solo*, published by Hanry, Paris; Op. 2 and 4, *Collections of melodies for guitar*, Petit, Paris; *Two methods for the guitar*, and numerous collections of operatic melodies, variations and dances for guitar solo, published respectively by Hanry; Petit; and Dufant & Dubois. Joseph Meissonnier had a son who succeeded him as music publisher, and who, after having amassed a considerable fortune in the business, sold the copyrights and retired in 1855 as a consequence of failing health.

Merchi, Giacomo. There were two Italians of this name, father and son, who won renown as performers on the mandolin and guitar. The son, Giacomo, was born in Naples in 1730, and with his father came to Paris in 1753 and both appeared in public from that date, playing duos on the calascione, a species of mandolin with a long neck and much used at that time by the Neapolitans. The elder Merchi was for some time a professor of this instrument and the mandolin and guitar in Paris, and was living as late as 1789, teaching his instruments in that city; but after that date nothing reliable concerning his career is known. Each year Merchi published collections of airs, preludes, and short pieces for guitar solo, and also songs with guitar accompaniment, for twenty-six of these volumes had appeared up to the year 1788. He visited England and taught the guitar and mandolin for a period, and published in this country works for the guitar, consisting of fantasias, divertissements and variations, and also numerous French, Italian, and English songs with guitar accompaniment. Op. 21, *Twelve divertissements for two guitars, or violin and guitar*, was dedicated to his pupil, Lady Ossory, and published by Welcker, London. He has composed in all about sixty works for the mandolin and guitar, but the only pieces now known are Op. 7, *The scholar's guide for the guitar, or Preludes as pleasing as useful, with airs and variations*; Op. 9, *Trio for two mandolins and violoncello*, and Op. 23, *Minuets and allemandes with variations*. Merchi is the author also of a *Treatise on the harmony of music executed on the guitar, containing clear*

instructions and illustrative examples on the pincer, the doitger, the arpeggio, the batterie, the acct., the chute, the tirade, the martellement, the trill, the glissando, etc. This volume, in 8vo, was published in Paris in 1777.

Merk, Joseph, was born in Vienna, January 18, 1795—some authorities give the date as March 15—and died in Vienna, June 16, 1852, at the age of fifty-seven. Merk, one of the greatest violoncellists of any period, was particularly celebrated as a bravura player and he was a talented performer on the guitar, the greater part of his professional career being spent in playing with fellow guitarists. Grove states that: "his first musical studies were directed to singing, the guitar, and especially to the violin, which last instrument he was obliged to abandon (according to Fétis) in consequence of an accident to his arm. He then took to the violoncello and under the tuition of an excellent master named Schindlöcker speedily acquired great facility on the instrument." Merk studied the guitar also with Philipp Schindlöcker, and attained considerable ability under him on this instrument, and in 1815 was associated with the guitar virtuoso Giuliani, and Mayseder, and Hummel. With Giuliani he appeared in public upon various occasions and he frequently played the guitar at their serenades and convivial gatherings, for Merk was a good vocalist; his first musical studies had been devoted to singing, and now his guitar and voice stood him in good stead. In 1816, the year following the royal serenades with Giuliani and Hummel, Merk was appointed first violoncellist in the opera at Vienna, for up to this date he had been occupied with desultory engagements as guitarist and 'cellist. In 1823 he was appointed a professor at the newly founded Conservatoire and remained as such until 1848, and in 1831 he was playing in the Court Opera orchestra by the side of Lincke, the guitarist and 'cellist. When Mendelssohn visited Vienna in 1830 he spent considerable time in the company of Merk and the two became lasting friends. In 1834 Merk was appointed chamber virtuoso to the Emperor, and he made several successful concert tours visiting Prague, Dresden, Leipzig and Hamburg. His compositions for the violoncello are numerous, he will be remembered by violoncellists for his *Twenty exercises*, Op. 11, and other studies. There appeared in the catalogues of music publishers of Vienna and Prague small pieces for the guitar under his name, but these are now unobtainable.

Merrick, Arnold, an English organist and guitarist, born at the latter end of the eighteenth century, and died in 1845 at Cirencester, Gloucestershire. In 1826 he was organist of the parish church of this town, and was then teaching the organ and guitar, his most celebrated pupil being the renowned English organist, John Bishop. To Merrick is due the honour of being the first translator of Sor's guitar method from the original Spanish text. This English edition was published in 1827 by Robert Cocks, London,

and Merrick also translated from Spanish the earlier guitar method of Frederick Moretti, a Spanish guitarist of repute, the author of numerous spirited songs with guitar accompaniment and theoretical musical treatises. Speaking of this guitarist, Sor says: "At that time I had not heard of Frederick Moretti, I heard one of his accompaniments performed by a friend of his, and it gave me a high idea of his merit as a composer. I considered him as a flambeau which was to serve to illuminate the wandering steps of guitarists." Merrick was the author of a treatise on harmony, figured bass and composition, issued in two volumes by Robert Cocks, London, and he also translated into English many other standard musical treatises including those of Albrechtsberger.

Mertz, Johann Kaspar, a renowned guitar virtuoso and composer, born in Pressburg, Hungary, August 17, 1806, and died in Vienna, October 14, 1856, was the son of very poor parents, and during childhood received some elementary instruction on the guitar and the flute; the former instrument, however, soon monopolized all his spare moments and became his favourite. By the time he was twelve years of age he had commenced giving instruction on the guitar and flute, a necessity caused by the indigence of his parents, and in this uneventful manner he passed his young life, engaged in teaching and studying the guitar until the year 1840, when he was fired with an ambition to enlarge his sphere of operations. At this date and when thirty-four years of age he removed to Vienna and established himself as a teacher of the guitar in this city, and during the same year he had obtained renown for he appeared as guitar soloist at a concert given in the Court Theatre on November 29 under the patronage of the Empress Carolina Augusta. His success was instantaneous, his performances being applauded to the echo, and for his brilliant achievements Mertz was appointed court guitarist to the Empress, after which he made an extended concert tour. He travelled through Moravia and Poland and appeared at Cracow and Warsaw, and from Poland he visited Russia, for in the Russian fortress of Modlin he played before the Court under the patronage of the Grand Duke Urusoff. From Russia he travelled to Stettin, where he gave several concerts with his usual success and then passed on to Breslau, performing in the Royal Theatre there, and also in the Royal Theatre of Berlin.

In 1842 he was giving concerts in the Board of Trade building at Dresden and it was in this city that he met for the first time the young lady destined to become his wife, Miss Josephine Plantin, a pianist, also on a professional tour who had just arrived in Dresden from Carlsbad and Teplitz, and the two were to appear at the same concert. Miss Plantin had heard of Mertz as a magician on the guitar, and was anxious to hear him, and stated that she was rapturously enchanted by his performances, as was the whole audience. This accidental meeting upon the concert stage led to a

friendship which resulted in their undertaking a concert tour together in the company of Mertz's sister, and during a journey by stage coach from Dresden to Chemnitz they became engaged. Their arrival in Chemnitz proved disappointing, the city was practically deserted, so under the circumstances they deemed it inadvisable to announce a concert, and continued their journey to Altenburg and Leipzig. Upon their arrival in the latter city they advertised a concert in the Gewandhaus, but two days later Mertz was prostrated by illness and they were obliged to postpone the concert for a fortnight. They gave a second concert in the Booksellers' Hall on November 13, 1842, when Mertz played three of his own compositions, a fantasia on *Montecchi*, *Les adieux*, and *The carnival of Venice*. The second of these, a duo concertante for guitar and piano introduces passages in harmonics, and in this he was accompanied by his fiancée, whose solos were Beethoven's *Sonata in C minor*, and a *Dramatic scena* by Kalkbrenner, and she also accompanied the vocalist, Herr Breitung. This concert proved a great financial success and then they again visited Dresden and Prague. They were married in this city December 14, 1842, where they remained a few months, but in February 1843 took up a permanent residence in Vienna as teachers and performers. Fortune smiled upon them and they were busily engaged in imparting instruction on their instruments to members of the royal family and the élite of society. A celebrated pupil of Mertz at this time, and one who obtained European fame in the musical world, was the guitar virtuoso, Johann Dubez, and another who would have become equally renowned had she been placed in less affluent circumstances was the Duchess Ledochowska. This lady, a pupil of Mertz on the mandolin, by her rare musical ability, brought her playing to a most artistic and brilliant perfection, and she was regarded as a virtuoso on this instrument, and published several original compositions for two mandolins, guitar and piano.

In addition to being a virtuoso on the guitar, Mertz was also a talented performer on the flute, violoncello, mandolin and zither, and he has composed music for all these instruments. On March 15, the month following their arrival in Vienna, Mertz and his wife appeared at a concert in the Musicians' Hall, given by the Musical Society, under the immediate patronage and presence of the Empress Carolina Augusta and a fashionable and critical audience. They continued their residence in Vienna till the year 1846, busily engaged in teaching and concert appearances, when Mertz's health again failed him through overwork. He had suffered for some considerable time from a severe attack of neuralgia and visited a physician who prescribed strychnine. Both Mertz and his wife were unacquainted with the nature of this drug, a circumstance which very nearly brought fatal consequences, for the prescription was dispensed by an apothecary to Mertz's wife, who imagined he had given her a smaller quantity than prescribed, and so gave

the whole amount in one dose to her husband. Immediately Mertz showed symptoms of poisoning, and while another physician was being called, his wife lost no time in administering an emetic. His life, though for some time in a critical condition, was providentially saved—but only after a most severe and painful illness—and for eighteen months he was a confirmed invalid, requiring skilful medical treatment and patient nursing. During his convalescence they removed to the country in the suburbs of Vienna, where his wife's mother resided with them to give every attention to the invalid, for during this period his wife was still continuing her professional duties in Vienna; but by the spring of 1848, Mertz had regained his accustomed health and was able to resume his professional engagements.

On the sixth of February of this year, they gave a concert in the Salon Schweighofer, this being the first appearance of the guitarist since his serious and protracted illness, and the public appreciation of the artist was made manifest by the enthusiasm and excitement displayed at this concert. Herr Sernetz says that the crush to obtain admission was so great that several persons nearly lost their lives and that the hall was packed to its utmost capacity, many hundreds being unable to gain admission, and at this concert one of the pupils of Mrs. Mertz obtained marked success. The unsettled state of the country just after this concert—insurrection in Austria and revolution in Hungary, during the spring of 1848—was detrimental to all art, particularly musical, and Mertz and his wife suddenly found themselves bereft of pupils and engagements. Mrs. Mertz says that they vanished in a moment as by a wind, and this quiet time they spent composing, for it was on March 13, as they sat together in a most melancholy, desponding mood, that Mertz wrote the set of waltzes, the original manuscript of which is in the library of the I.L.G. of Munich. The affairs in Vienna became more critical every day, business was at a standstill, and to avoid being pressed into the military service, Mertz with his wife arranged to leave the city secretly. They desired to go through Vienna to Baden, but the railway lines were torn up, and in great fear and haste they took what luggage they could immediately lay their hands on and hurried to the north station, where they were compelled to wait for four hours as no train ran until ten o'clock that night, and although they had ample time to return home for more of their possessions, they feared to do so. They arrived at Brunn and essayed to give a concert, but the turbulent state of the town made it quite impossible, and after a month's time, when the conditions in Vienna had become somewhat more settled, they returned home with empty pockets. Straitened in circumstances, having lost all their pupils, and more in desperation than hope, they worked unceasingly to regain their former position.

By 1851 matters had resumed their accustomed prosperity and during this year they gave many concerts, three being of special

importance: that in the concert hall of the Musical Society, in the palace of the Grand Duke Esterhazy, and in the Salon Schweighofer. They also appeared at others in Pressburg, where their performance of the guitar and piano duet, *Elisire d'amore*, excited universal admiration. From this time until 1855 fortune smiled upon them and in July of that year they were commanded to appear before the Empress Carolina Augusta, King Ludwig I of Bavaria and the Grand Duke of Hesse Darmstadt in the royal palace of Salzburg. Mertz played a fantasia for guitar solo in harmonics, the *Carnival of Venice*, *The pirates*, and a fantasia from *Lucia di Lammermoor* as duets for guitar and piano, and these being as usual, his own compositions or arrangements. King Ludwig was most interested throughout the whole performance, and at the conclusion took the guitar from Mertz, turned it over, thoroughly examined it inside and out, and then remarked that he could scarcely believe the music he had heard with so much pleasure, could have been produced from such a simple instrument with but ten strings. (Mertz used a bass guitar, an ordinary guitar with four extra accompaniment strings). They also gave a recital in the mansion of President Ritter von Scharschmidt before a very distinguished and select audience, and then played at another concert of the Musical Society and afterwards travelled to Reichenhall. This was destined to be the last concert tour of Mertz, it was a veritable artistic triumph, but a circumstance arose which laid the foundations of his last serious illness. At the frontier town of Reichenhall a dispute arose concerning his instruments and strings, for the customs' officers charged him with carrying on an illicit trade in these goods, although he informed them that the two guitars were used for duets, and stated that his method of playing necessitated a good supply of gut strings. (Mertz's style of playing, his rapid reiteration of the same note and frequent tremolo, shortened the life of the strings, and he consequently provided for this). The officer intimated that he would like to hear him play and prove his assertion, and while Mertz was preparing to do so a terrific storm burst, so to avoid further argument he paid all charges, packed up his guitars and luggage, but not before he was deluged with rain, for so sudden and severe was the storm that part of his luggage was washed away and he himself did not entirely recover from the effects.

Leaving Reichenhall they travelled to Gemunden and there gave a very successful concert and also played at a banquet given by the Duchess Julien. From Gemunden they journeyed by coach to Hall, and now misfortune seemed to follow them, for as soon as the journey commenced one of the horses lost a shoe, another fell lame, while the third was in very poor condition, so under the circumstances the passengers walked up the hills, which were not few, and as it was very warm Mertz took off his overcoat and placed it on his arm. In the breast pocket of this coat he carried his pocket-book and purse, and when they reached the termination

of their journey, great was his consternation to find that he had lost all. In Hall they gave one concert which quite made good their financial losses and from this town they returned home to Vienna, but the following winter proved a great trial to Mertz; his health, which was never robust, changed considerably and he became very weak, and in July of the following year, 1856, in order to recuperate, spent several weeks at Graein on the Danube, but derived no lasting benefit from the change. There was a slight temporary improvement in his health and he was induced to give one concert in this town, but during his performance it was plainly evident that the health of the guitarist was completely shattered, for it was with great pain that he completed his solos. It was his desire to return home by water so they took steamer from Graein, but when near Tulu, the vessel ran aground and the passengers had no alternative but to remain on board all night, for it was found impossible to float the boat. The night was very chilly and during the following day they were transferred to an open cattle boat, and this proved the final stroke which completely shattered his frail constitution, for he contracted a dangerous chill and it was with the greatest difficulty that he arrived home. A physician was called immediately, who ordered him to bed; he did not rise again but lingered for just under a month, until released by death October 14, 1856. No portrait of this artist was ever made, and one of his last compositions, written several weeks previous to his death, was the *Concerto for guitar solo*, Op. 65.

In 1856, a Russian nobleman, M. Makaroff, residing in Brussels, offered two prizes for the best compositions written for the guitar, this offer being made to stimulate writers and players of the instrument. One of the last undertakings of Mertz was to submit the manuscript of his concerto in this competition. Thirty-one competitors submitted sixty-four different compositions to the judges, who were musicians of European repute, Leonard the violinist; Servais and Demunck, violoncellists; Blaes, clarionetist; Kufferath, composer, and Bender, clarionetist and conductor of the State Military Band—all professors in the Brussels Conservatoire of Music. This jury, under the presidency of M. Makaroff, adjudicated upon the sixty-four compositions on December 10, 1856, and the first prize of £40 was awarded to J. K. Mertz of Vienna for his contributions: *Fantasie Hongroise*, *Fantasie original* and *Le gondolier*. Mertz did not hear this good news for he passed away a short time previous to the publication of the result, and these three compositions, Op. 65, were afterwards published by Haslinger, Vienna. The second prize was awarded to the guitarist, Napoleon Coste of Paris, who submitted four compositions, Op. 27, 28, 29 and 30. As a performer and writer for the guitar, Mertz is ranked amongst the foremost and most illustrious; his original compositions, transcriptions, and operatic arrangements are gems of beauty. He was a musician of exceptional attainments, a guitarist of the first

order, and a poetic and sublime writer for his instrument. With very few exceptions his compositions are innovations, the shades of emotion and style blend perfectly, and like a magician, he seemed possessed of the power to transfigure whatever he touched into some weird crystal of which no duplicate is possible, no imitation desirable. He was a great inventor, not only as regards the technical treatment of the guitar, but also as regards his compositions for the instrument, and whatever Mertz wrote was well deserving of being written, for it appeared in a new and beautiful guise. In his compositions he leans to the poetic and romantic rather than the heroic and austere; but be his make-up ever so exotic, he invariably makes amends by the exquisite refinement of his diction—a vulgar melody or a commonplace harmony seems to have been impossible to his very nature.

An American guitarist, wrote some years since: "In remembering our artists of from one-half to a century ago, is it not as Shakespeare's Mark Antony remarked over the remains of all that was mortal of the great Cæsar. 'The evil that men do lives after them, the good is often interred with their bones.' For it is true that the grand and sublime compositions of J. K. Mertz, Sor, Ferranti, and others have lived to be monuments to their names, and if the public was as appreciative of the guitar as the violin and piano, monuments would bedeck many cities—erected to perpetuate the names of our famous composers for the guitar. While wandering through the streets of old, historic Vienna, and seeing monuments that had been raised to Mozart, Beethoven and other grand old masters, I wondered if it were possible that such a city could have forgotten Mertz, who performed for their princes and nobility, and who dedicated many of his compositions and arrangements to their names. Could it be possible that the composer of hundreds of beautiful themes—though it be only for the guitar, that were neglected and laid on the shelf, covered with the dust of time—were himself forgotten; but yet it was so, and even they who had published his music could only give an approximate guess as to the date of his death. His works live, however, in those who study the instrument to which he devoted his talents, and with all performers who study the guitar, though it be in far distant America, across the water, J. K. Mertz's memory will never die."

Mertz was a prolific composer, although the majority of his works consist of transcriptions and arrangements of classical compositions for guitar solo, guitar duo, or guitar and piano, which were issued without opus numbers, and he was the author of a *Theoretical and practical school* for the guitar, published by Haslinger, Vienna. This method, which is very brief, consists of only twenty-nine pages of printed matter, the first ten treat of the theory of music while the last six are devoted to fifteen short studies. It cannot be regarded in the same light as the more complete and detailed methods of Carulli and Sor, yet, like the compositions of Mertz, this

method displays great originality, for from the very commencement of the practical part he insists upon the alternate fingering of the right hand—a practice which must be obtained with great facility and delicacy by any guitarist desirous of rendering satisfactorily the compositions of Mertz. This method of alternate fingering and repetition of the same note was carried to a most marvellous perfection by the artist himself, and his solo playing resembled the *sostenuto* of the mandolin accompanied by a guitar.

Mertz's first composition, an original Hungarian dance, dedicated to Anton von Josipovich, Duke of Turopolja, was published by Haslinger, Vienna, who also issued the five succeeding original compositions—melodies, polonaises and nocturnes for solo guitar. Op. 4, *Three nocturnes*, is dedicated to Madame Aloyse Streibig, wife of the music publisher of Pressburg, and Op. 6, *The carnival of Venice*, variations for guitar solo, was a favourite with its author. Under the title of *Opera revue*, Op. 8, Mertz wrote thirty-three classic transcriptions for guitar solo of favourite operas, these arrangements being vastly superior to anything of the kind ever published, either previously or at a later date, and were also issued by Haslinger. *Six waltzes*, Op. 9, dedicated to Josephine Haslinger, the widow of the publisher, and Op. 13, *Barden-Klänge*, thirteen original tone pictures, purest gems of melody, were dedicated to his friend Charles Haslinger, son of the publisher, and who, at his father's death, succeeded to the business. Op. 14 and 15, *Two fantasias for guitar solo*, Hoffman of Prague; Op. 16, 17, 21, 22, 24, 27, 28, 29, 30, 31, 34, 35, 62, 63, 85, 86, 87, 88 and 100, operatic arrangements for guitar published under the title of *The guitarist's portfolio*, by Aibl, Leipzig, and Op. 33 and 50, also issued by the same publisher, as was Op. 52, *Songs with guitar accompaniment*. Mertz wrote several duos for guitar and *terz* guitar, and guitar and piano, of which Op. 51, 89, 40, 41 and 60 are the principal, although these and others were published simultaneously by Aibl, Leipzig, and Ricordi, Milan. Op. 32, *Trio for guitar, violin or flute and viola*, and three compositions for *zither* and violin, Aibl; Op. 64, *Two volumes of Alpine songs for zither*, and Op. 65, *Three pieces for guitar solo*, previously mentioned, Haslinger, Vienna. Mertz also wrote innumerable transcriptions of the dances of Strauss, and the songs of Schubert, etc., for guitar solo. Among his unpublished manuscripts are *Original waltz for guitar and piano*; *Fantasias for the guitar on 'Montecchi,'* and *'Norma'*; *Original fantasia in D minor*; a *Mazurka*; *Les Adieux*, a duo concertante for guitar and piano with flageolet accompaniment; *Themes from 'Il Pirata,' 'Elixir d'amore,' 'Lucia di Lammermoor,'* and a *Romance*.

He was ably assisted, both in his concert appearances and composition, by his wife, a musician, who published several pieces for piano solo. Glöggel of Vienna issued a tarantella of her composition and Haslinger published Op. 5, *Two mazurkas for piano*, dedicated to the Baroness Julie de Schulzig. She survived her husband

many years, living to an advanced age, and during her later years was reduced to a lonely and destitute condition. After the death of her husband in 1856, she endeavoured to continue her teaching but was forced through infirmity and age to relinquish her profession. She died in Vienna, August 5, 1903, at the age of eighty-four. In 1901 she loaned for exhibition several of her husband's manuscripts, and at the third anniversary of the League of Guitarists held November 3 of that year in Augsburg, under the presidency of Otto Hammerer, the society endeavoured to raise by subscription a sufficient sum to purchase from the widow his remaining manuscripts; but it was not until some time later that they acquired possession, and they are now preserved in the society's library, Munich.

Methfessel, Albert Gottlieb, born October 6, 1785 at Stadtilm Thuringia, died March 23, 1869, at Heckenbeck, near Gandersheim. He and his elder brother Frederick were favourite song composers, and both have written many vocal works with accompaniments for the guitar. In 1820, Albert Gottlieb was chamber musician in Rudolstadt, and two years later was engaged in Hamburg as musical director. In 1832 he was appointed court capellmeister at Brunswick, where he remained till the year 1842, after which date nothing much was heard of him. He wrote in addition to vocal solos, part songs for male voices many of which, as for instance, *Krieger's Abschied*, *Rheinweinlied* and *Deutscher Ehrenpreis*, are still sung by German choral societies. He also published piano sonatas, etc., and is the author of an oratorio, *Das befreite Jerusalem*, and an opera, *The Prince of Basra*. His elder brother Frederick, born at Stadtilm, August 27, 1771, and died there May 1807, was destined by his parents for the church, and studied music in his leisure—the guitar, piano, violin and singing. In 1796 he entered the University of Leipzig as a student of theology, but still continued his study of music, and ultimately accepted a position as preceptor in Alsbach, then Ratzebourg in Mecklenbourg, Coburg, and other towns. His passion for music eventually predominated, and as he could obtain no satisfaction apart from this art, he returned to his native town and established himself as a teacher of music and a vocal composer. During the last year of his life he was engaged in the composition of an opera, *Faust*, but he was already suffering from the disease which terminated fatally, for his death occurred before the completion of the opera. He published many collections of songs with guitar accompaniments, some of which with those of his brother were issued by Breitkopf & Härtel, Leipzig, and Schott, Mayence. Op. 7, *Song for voice with guitar*, and *Twelve songs for voice with guitar or piano*, Simrock, Bonn.

Miceli, Giorgio, born in Reggio, Calabria, Italy, October 21, 1836, and was living in his native land in 1876. His family were in comfortable circumstances, and when seven years of age he

commenced the study of music under his uncle who taught him the mandolin. Through taking part in the revolution of 1847 his father was condemned to the galleys, and the child was taken to Naples, and here he became a pupil, first of Gallo and afterwards of Lillo. When he was sixteen years of age in 1852, his operetta *Zoe*, was produced with success in the Theatre Nuovo. Forty consecutive performances of this operetta were given, and the year following he produced another with the same success. The authorities of Naples prohibited the performance of one of his stage plays after seven representations, and Miceli was forced to devote himself to teaching. During 1864-65 he entered several musical competitions of Naples and Florence, and a trio and quartet of his composition obtained high honours. In 1870 Miceli was commissioned to write a *Grand serenade for mandolin band* for the fêtes of the Maritime Exhibition of Naples, and this work was well received, being reproduced in the theatres the following year, and he was knighted in 1875. He was the author of songs with mandolin and guitar accompaniment, compositions for mandolins and guitars, and other instrumental music. His son Giuseppe studied the mandolin and composition under his father, and he has also published many compositions for this instrument. Venturini of Florence issued several, the principal of which was *Danza Zingaresca*, for mandolin with piano accompaniment.

Miksch, a German musician, who was born about 1770, in Georgenthal, Bohemia, and died at Dresden in 1813. He was a younger brother of Johann Aloys Miksch, who, commencing towards the close of 1819, was for some years chorus-master under Weber in the Court Opera, Dresden. With his brother he studied in Italy, Johann being considered a first rate teacher of singing, and the younger brother a virtuoso on the waldhorn and guitar. He was a member of the Court Orchestra in Dresden under Weber, and remained in this position until his death. Riemann states that Miksch the younger was the creator of the modern style of guitar playing.

Mirecki, Francois, born at Cracow in 1794, was a Polish dramatic and instrumental composer, principally for piano and guitar. He was the son of musical parents and received musical instruction at a very early age, for when but six years old, in 1800, he made his first public appearance on the piano, playing a concerto of Haydn. In 1814 he was in Vienna, where he took up the study of the guitar, and in this city he became associated with the guitar virtuoso Giuliani, Hummel, Moscheles and Beethoven. In 1817 he visited Paris, where he wrote and published many of his compositions, and among his works—which consist principally of piano pieces, Italian songs, instrumental quartets, and an opera, *Notte negli Appennini*, in two acts with Polish libretto, published by Ricordi, Milan—are divertissements for guitar and piano.

Mirecki, is regarded one of the national song writers of Poland, and a collection of vocal duets and trios, composed in 1720 by Clari with a basso continuo, he arranged with a modern accompaniment for the piano, and also an edition with the guitar. In these, Mirecki's novel treatment of fugue, and his masterly arrangement prove him a sound musician. They were published by Carli, Paris in 1823, and other of his compositions for guitar and grand operas remain in manuscript.

Molino, Don Francois V., an Italian guitarist, violinist and composer, was born in Florence in 1775 and died in Paris in 1847. He acquired the Spanish prefix to his name while living in Spain and several of his published compositions bear this title. He was taught the violin and guitar when a youth in Florence and made such extraordinary progress that he was enabled to devote himself entirely to the art of music through the influence of friends. After completing his studies under Pugnani in Turin and winning local applause for his performances, he travelled as violinist and guitarist at the beginning of the nineteenth century and continued a roving career for a period. He wandered through Italy and Germany and in 1820 was in Paris, where he remained for a time as a violin and guitar virtuoso and teacher. In that city his playing was accorded great praise and he received much success and patronage, for he was a remarkable and brilliant performer upon both instruments; he enjoyed popularity as a teacher, and his compositions for the violin and guitar were sought for by the Parisian publishers. This unromantic life did not satisfy the roving nature of Molino, for after several months' residence in Paris he journeyed to Spain as a virtuoso. In Madrid he appeared before the Court and was received with such marked favour that in a very short time he was serving as an officer in the Spanish army. For some years he was engaged with military duties; but, owing to a change in the government he was forced to quit Spain. At a subsequent date he made a visit to London where he was engaged for a season teaching the guitar to the most fashionable members of society, and after publishing several of his compositions he again returned to Paris. Molino was welcomed in the first rank of society in whatever country he travelled, and he also enjoyed the patronage of royalty, one of his appointments being court musician to the King of Sardinia. He was the author of numerous compositions for stringed instruments, published principally during 1800-1820, and also of a *New and complete method for the guitar*, which was published in the Italian and French languages by Gambarà, of Paris. This method rapidly passed several editions and was so successful that a translation of the same work in the German and French languages was issued by Breitkopf & Härtel, of Leipzig, which also ran through several issues although it did not receive the amount of success accorded the original edition. It was a

comprehensive volume of about seventy pages, published in first-class style and contained numerous diagrams of the guitar, introductory chapters on the elements of music and concluded with original preludes, sonatas and rondos for the guitar with violin accompaniment.

While in London, Molino wrote several collections of Spanish serenades with guitar and piano, these being described at the time of publication, "Collections of the most beautiful airs characteristic of the national melodies of Spain." The first volume of thirty-one pages, folio, contained a list of subscribers, while the second volume dedicated to Lady Antrobus was issued by subscription by Clementi & Co., London. Molino's principal work was his Op. 56, a *Grand concerto for guitar* with full orchestral accompaniment of violins, clarionets, oboes, horns, altos and basses, and this interesting composition was published by Lemoine, Paris. *Nocturnes for violin and guitar with flute obbligato*, Op. 37 and 38; Op. 4 and 45, *Trios for violin or flute, viola and guitar*, were published by Breitkopf & Härtel, and the first of which is dedicated to Count Durazzo; Op. 36, 44 and 46, *Duos for guitar and piano*, all published by Lemoine, Paris, and André, Offenbach; Op. 1, 6, 11, 13, 15, 21, 28 and 43, *Solos for guitar*; Op. 2, 3, 7, 10, 22 and 29, *Sonatas for violin and guitar*, published respectively by André, Offenbach; Breitkopf & Härtel, Leipzig, and also in Paris, under the title of *The Modern Lyre*; Op. 5, 12, 18, 31, 35 and 41, *Studies for the guitar*, the last number being dedicated to the guitarist, Meissonnier, and published by private subscription; Op. 9, *Twelve waltzes for guitar*, on the title page of which, Molino announces himself as professor of the violin in the chapel at the court of the King of Sardinia. Molino issued numerous similar compositions of lesser pretensions, the chief of which were allegrettos, contre danse, romances, waltzes and rondos, etc., many of these being published by George & Manby, London; but as a composer he is now quite unheard of.

Molitor, J., a guitarist who was born in Liege, Belgium, but took up his residence in Vienna, early in life. He was living in this city as a teacher of the guitar and virtuoso during the years 1800-1820, and he published in Vienna numerous duos for violin and guitar, trios for violin, flute and guitar, and guitar solos. André of Offenbach, published his Op. 7, *Grand sonata for guitar solo*; *Funeral march for guitar solo*, was issued by Richault, Paris, and the same firm published also Op. 6, *Trio for violin, flute and guitar*.

Montesardo, Giacomo, an Italian guitarist, who was born in Florence, and flourished during the seventeenth century. He is the author of a method for the guitar, published under the title of *New method for learning to play dances, etc., on the Spanish guitar*.

Moscheles, Ignaz, the foremost pianist after Hummel and

before Chopin, was born in Prague, May 30, 1794. To the musical world he is known only as a piano virtuoso and composer; but he was also a guitarist and composer for this instrument, which in the sequel he greatly admired. For a considerable period of his life he was an intimate friend of several of the most renowned guitar virtuosos, and frequently appeared with them in their concerts. Moscheles' love for the guitar was undoubtedly inherited from his father, an amateur guitarist whose chief delight after business hours was to amuse himself and his friends by playing the guitar and singing to the accompaniment of this instrument. Ignaz Moscheles received his first musical instruction, which consisted of the rudiments of music and the elements of guitar playing, from his father, and in his biography, published in 1872, he says: "My father, a cloth merchant by trade, found leisure with all his business to keep up his music, which he loved devotedly. He played the guitar and sang well." Young Moscheles' precocious aptitude for music aroused the interest of Dyonis Weber, the director of the Prague Conservatoire, and he was admitted as a student of the piano, remaining until just after his fourteenth year, when the death of his father compelled him to rely on his own resources for a living. He quitted his native city for Vienna, obtained pupils for the piano and guitar, and devoted his leisure to the study of composition, first under Albrechtsberger and later under Salieri. In 1815 he commenced his career as a piano virtuoso, and during the following ten years, with but little intermission, led the life of a travelling virtuoso. Soon after his residence in Vienna he obtained renown as a pianist and became intimately associated with the guitar virtuoso Giuliani. At this time Giuliani was the popular favourite of the Viennese musical world, and his public association with the pianist Moscheles, considerably increased the reputation of both artists, for they played duos for piano and guitar at numerous fashionable concerts, their *cheval de bataille* being Moscheles' *Grand duo concertante for guitar and piano*, Op. 20, and also other of Giuliani's celebrated duos for the same instruments. In 1816 Moscheles visited Germany, and on October 6 appeared as soloist at the famous Gewandhaus concerts in Leipzig, and it is interesting to note that the programme upon this occasion included a cavatina for guitar solo.

During this visit to Leipzig, Moscheles made the acquaintance of Mendelssohn and the guitarist Blum, and a lasting friendship terminated only by death, existed between these artists. Moscheles returned to Vienna and associated himself with a party of instrumentalists—a combination of recognized masters of their respective instruments. This party originally consisted of Giuliani guitarist, Hummel pianist, Mayseder violinist, and Merk 'cellist; but when Hummel undertook a concert tour in 1818 he was succeeded by Moscheles as pianist, and this organization of artists of such high repute was in constant demand, appearing at all the

royal functions and musical soirées. All these musicians were competent performers on the guitar; Hummel, who had preceded Moscheles, was no exception, and among their engagements is one worthy of record—a series of six concerts or serenades given by Prince Francois Pallfy in the Royal Botanical Gardens of Schonbrun. For this occasion Hummel composed Op. 71, a vocal solo with chorus and accompaniments for violin, 'cello, guitar and piano, entitled, *La sentinelle*. He had previously written a series of grand serenades for these engagements which had been performed with immense success. Moscheles now played with the party in the celebrated Augarten and at the Dukarten concerts; but the year 1821 saw the dissolution of this excellent band of musicians, and for their last public performances Moscheles composed a romance for voices, with German and Italian words and accompaniments for piano, guitar and violin. This work aptly entitled, *Der abschied der Troubadours* (The departure of the troubadours,) was published by Diabelli & Co., Vienna. Giuliani visited Italy, his native land, and Moscheles travelled to Holland, for early the following year in 1822, he played in Paris, subsequently in London, and in 1824, was residing in Berlin, when he gave pianoforte lessons to Felix Mendelssohn, then a youth of fifteen.

In January, 1825, Moscheles visited London in the company of the guitarist Schulz and his sons, Leonard and Edouard. Leonard and his father were guitarists; the brother played the physharmonica, and at a later date became celebrated as a pianist. Moscheles had performed in Vienna with these guitarists, and it was through his recommendation that the three artists appeared at a Philharmonic concert in London, in 1828, and on January 9, 1825, they were commanded to appear at the Royal Palace, where they performed Moscheles' *Grand duo concertante*, Op. 20, originally composed for guitar and piano, but for this occasion arranged by the author for guitars, physharmonica and piano. After his marriage, in 1826, Moscheles left Hamburg and chose London as his permanent residence, and from this date he took part as pianist in all the important concerts given by guitarists; his name was frequently associated with the youthful artists Regondi and Pelzer, and when Giuliani arrived in England he received practical assistance from his former associate, Moscheles.

In 1846, when Mendelssohn founded the Conservatoire of Music in Leipzig, he invited his friend and teacher, Moscheles, to fill the position of first professor of the piano. Moscheles commenced his new duties the same year and the prosperity of this famous institution was in a large measure due to his indefatigable zeal. He spent the summer of 1860 in Paris, and while there an interesting conversation with Rossini is recorded in Moscheles' biography. This conversation which was on general musical matters, led to the growing tendency of the public to esteem noise and power in place of refinement and delicacy. He said to Moscheles, respecting many players, "They

not only thump the piano, but the arm chair, and even the floor." Rossini then talked of the qualities of different instruments and said that the guitarist Sor, and the mandolin player Vimercati, proved the possibility of obtaining great artistic results with slender means. "I (Moscheles) happened to have heard both these artists and could quite endorse his views. Rossini told me that, arriving late one evening at a small Italian town, he had already retired to rest when the mandolinist Vimercati, the resident capellmeister, sent him an invitation to be present at a performance of one of his operas. In those days he was not yet as hard-hearted as he is now, when he persistently refuses to be present at a performance of his works; Rossini not only went to the theatre, but played the double-bass as a substitute for the right man who was not forthcoming." Moscheles died in Leipzig, March 10, 1870, and his *Characteristic studies* for the piano occupy a place in the classical literature of the instrument, which no subsequent development can supersede. He numbered among his intimate friends many celebrated guitarists, and the interest he displayed in the instrument and its players was considerable. Among his published compositions for the guitar we have the *Grand duo concertante for guitar and piano*, Op. 20, published by Artaria, Vienna; *The departure of the troubadours*, a romance for voices with guitar, violin, piano and 'cello, published by Diabelli & Co., Vienna, and Moscheles made an arrangement for harp and piano of Hummel's *Duo for guitar and piano*, Op. 53.

Mounsey, Elizabeth, born in London, October, 1819, and was living there in 1880. There were two sisters of this name, both of whom made a name in the musical world, and were associated with Mendelssohn during his visits to London. The younger sister Elizabeth, developed considerable musical ability at a very early age and became celebrated as organist and guitarist, for she was appointed organist of St. Peter's, Cornhill, London in 1834, when only fourteen years of age, retaining that position till 1880. The organ of this church, a fine instrument by Hill, was one of those on which Mendelssohn frequently played during his visits to London. Miss Mounsey studied the guitar as a child and appeared as a public performer on this instrument in London during the years 1833 and 1834. During these years she devoted much time to the study of the higher technique of the guitar, and her appearances as soloist elicited the warmest praise, and in 1842 she was elected a member of the Philharmonic Society. During his sixth visit to England, Mendelssohn conducted the Birmingham Festival, and when he returned to London, September 30, 1839, he gave an organ recital in conjunction with Miss Mounsey, at St. Peter's, and after the service wrote a few bars of music as a souvenir to this lady and the manuscript now ornaments the vestry of this church. Miss Mounsey was a contemporary of the guitar virtuoso, Regondi, and upon his advice she devoted herself

to the study of the English concertina, for which instrument she has written and published by Wheatstone several compositions. Grove states that she has published many works for the guitar, organ and piano ; if such be the case they are seldom seen.

Mozart, Wolfgang Amadeus, born in Salzburg, January 27, 1756, died in Vienna, December 5, 1791, an immortal genius, who has composed for the mandolin. His father Leopold—an excellent violinist, who held an important musical position in Salzburg—was the author of a celebrated method for the violin, which, published in several languages, passed many editions. For a considerable period this was the only method for the violin, and it gives ample evidence that the author was a man of culture far above the average. He immediately discerned the immense musical gifts of his two children, Wolfgang and Maria Anna, and devoted himself unreservedly to their musical education. Such rapid strides did the children make that he travelled with them as infant prodigies, and they performed before most of the European sovereigns at a very tender age. During 1770, they appeared in Italy, and for the next three years practically lived in this country. They travelled as far south as Naples, and it was doubtless the periods of residence in this country that made him so familiar with the mandolin. When he was twenty-one years of age, Mozart, accompanied by his mother, passed through Germany on his way to Paris, and his mother, who had been in indifferent health while in this city, became seriously ill and died in her son's arms, July 3, 1778, so the following September with a heavy heart he left Paris for Salzburg, his home. Mourning the loss of his mother, disappointed in his first love affair, and with all his cherished hopes frustrated he arrived in Salzburg, and during the years 1779-80, wrote much, and among his varied and numerous compositions of this date is the song with mandolin accompaniment, *Come, dearest mandolin, come!* This was composed in 1780 and the poetry, viewed in the light of the sad circumstances of this period, convey a deeper and more intense meaning. It is not known when the song with mandolin accompaniment entitled, *Contentment*, was composed, presumably at a little later date when he was living in Prague, for the year following the writing of *Come, dearest mandolin, come!* he removed to Vienna, where his destiny was accomplished. After the success of his opera *Figaro*, in this city, he received an invitation from Prague, and the commission to write an opera, so in September, 1787, Mozart with his wife arrived there and took lodgings in the Kohlmarkt, the music publishing quarter. During their abode in Prague, the opera conductor Kucharz, who was a mandolin virtuoso, became an intimate friend of the Mozarts and the association of these two musicians is of interest to those who study the mandolin and its literature. Mozart's favourite resort was the vineyard of Duschek at Koschirz in the suburbs of the city,

and to this day are shown his room and the stone table at which he was accustomed to sit working at his score, often in the midst of skittle playing and conversation. The villa is now named

“Come, dearest mandolin, come.”

SONG WITH MANDOLIN ACCOMPANIMENT

COMPOSED BY MOZART IN 1780.

“Come, dearest mandolin, come,
Thou shalt my only solace be,
Thy silver strings my soul will thrill
With joy and love and ecstasy.”

1 Komm, lie - be Zi - ther, komm, du
2 Sag' ihr an mei - ner Statt, ich

Freun - dia stil - ler Lie - be, du sollst auch mei - ne Freun - dia sein.
darf's ihr noch nicht sa - gen, wie ihr so ganz mein Herz ge - hört.

Komm, dir ver - trau' ich die ge -
Sag' ihr an mei - ner Statt, ich

heim - steu mei - ner Trie - be nur dir ver - trau' ich mei - ne
darf's ihr noch nicht kla - gen, wie sich für sie mein Herz ver -

Pein, nur dir ver - trau' ich mei - ne Pein.
zehrt, wie sich für sie mein Herz ver - zehrt.

[Zither, or Cither, mentioned in the text of the song, is the old German poetical name for mandolin, the strings of which were tuned in pairs and vibrated by a plectrum. It bears no resemblance whatever to the modern Zither.]

"Bertramka," and on a slight eminence in the grounds, a bust of Mozart by Seidan has been placed, which was solemnly unveiled June 3, 1876 by the owner of the property, and at the same time a hitherto unpublished letter of Mozart, dated from Prague, October 15, 1787 was printed.

Mozart was most anxious concerning the success of his new opera, although, as he assured his friend Kucharz, he had spared neither pains nor labour in order to produce something really good for Prague. On the evening before the representation, the overture was still wanting and he worked at it far into the night, while his wife

"Contentment."

SONG WITH MANDOLIN ACCOMPANIMENT

COMPOSED BY MOZART.

POETRY BY JOH. MARTIN MILLER.



kept him supplied with punch and told him fairy stories to keep him awake! Sleep, however, overcame him and he was compelled to rest for a few hours; but at seven in the morning it was completed, the copyist received the score and it was played at sight in the evening, and the first performance of *Don Giovanni* took place October 29th, 1787. Upon the appearance of Mozart in the orchestra he was greeted with enthusiastic applause and a triple flourish of trumpets; the opera itself was received from beginning to end with rapturous marks of approval. Perhaps the most sublime of all operas, this has one manifest superiority; all the moods and

“Deh vieni alla finestra.”

(Come to the window, dearest).

SERENADE WITH MANDOLIN ACCOMPANIMENT FROM
“DON GIOVANNI.”

OPERA COMPOSED BY MOZART IN 1787.

Allegretto.

The musical score is written for Mandolin and Voice. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto'. The score is divided into two systems. The first system shows the Mandolin part on a single staff and the Voice part on a single staff. The second system shows the Mandolin part on a single staff and the Voice part on a single staff. The score concludes with a double bar line and the word 'FINE'.

MANDOLIN

VOICE

GIOVANNI.

7th FINE

situations are essentially musical, for there is scarcely a feeling known to humanity which is not expressed in some of the situations or characters. In the score of this opera, Mozart writes for the mandolin the accompaniment to the famous serenade *Deh vieni* (Come to the window, dearest), a passionate love song, which, sung by Don Giovanni, breathes the very soul of tenderness in music, with its obbligato of delicate, staccato arpeggios for the mandolin, accompanied by the pianissimo, pizzicato notes of the strings of the orchestra. At the first performance of this opera in Prague, Mozart conducted, while the opera conductor Kucharz played this mandolin part under the great master's direction. Berlioz, in his treatise on instrumentation, deplors the fact that the mandolin is not used more frequently in the orchestra, and says that "even at the Opera (the last place in the world where such liberties should be taken) they venture to play the mandolin part of *Don Giovanni* pizzicato on the violins or on guitars. The quality of these instruments has not the keen delicacy of that for which they are substituted, and Mozart quite well knew what he was about in choosing the mandolin for accompanying the amorous lay of his hero." Grove writes, "The pizzicato of the violins is of a different colour of tone and offers but a poor substitute." Mozart had previously written the canzonets with mandolin accompaniment; he was thoroughly aware of the charming arpeggios and staccato effects wherein the instrument excels, and this is manifested in all he has written for the mandolin, for they bear the same style and character. It is worthy of notice too, that his pupil Hummel also wrote for this instrument.

It has been asserted that the accompaniment to *Deh Vieni*, was written for the Spanish mandolin, and that this was the instrument Mozart had in view when writing his score, for the plot of the opera is laid in Spain, and the characters are Spanish. It is doubtful whether Mozart understood the Spanish mandolin, or bandurria, most probably the instrument actually written for was the Milanese type; but the inclusion of the mandolin in the score of this, the chef d'œuvre of operas, and by such an immortal genius—if it were the only such instance on record—is a sufficient justification for its adoption as an integral part of the orchestra. Mozart died of malignant typhoid fever in Vienna, December 5, 1791, at the premature age of thirty-five, and was buried the following day in a pauper's grave outside the city.

Munier, Carlo, born in Naples, the home of the mandolin, July 15, 1859, and died in Florence, February 10, 1911. Munier stands at the head of all composers, performers, and writers for the mandolin of any period, an inspired artist in every department of musical art, a colossus who towers above the mightiest, and whose genius is justly recognised wherever the instrument is played or known. It would seem as if fate had predestined him the musical genius who was to uplift the mandolin and had decreed and

prepared his advent for several previous generations. Munier inherited his profound love of the mandolin from his ancestors who were engaged in its construction and improvement for more than a century, and figuratively speaking, he was born with a mandolin in his hands. He was grand nephew of the celebrated Pasquale Vinaccia of Naples, the perfecter of the modern Italian mandolin. The name of Vinaccia is emblazoned amongst the most exalted of the world's stringed instrument makers, and it was the inventive genius of this member of the family—born July 20, 1806 in Naples, and died there in 1882—that gave the instrument its steel strings and consequent machine head, who extended the compass of its fingerboard and enlarged and improved the tonal capabilities and qualities of the instrument. Previous to this date, the mandolin was of smaller dimensions, its sound hole was circular, similar to that of the guitar, the bridge was a short narrow strip of ivory, and the body was rather smaller, being composed of from fifteen to twenty narrow fluted ribs. Its strings were of gut, similar to those of the violin; they were tuned in pairs by ebony, or ivory pegs, and the compass of the instrument was very limited, the fingerboard possessing usually twelve frets. The instruments of this period were decorated elaborately, their necks being veneered with tortoiseshell inlaid with strips of ivory, and a triangular design in tortoiseshell and pearl was inlaid on the table between the bridge and tailpins. The mandolin of to-day is the legacy of Pasquale Vinaccia, whose portrait is reproduced, and Munier was grand-nephew of this instrument maker and nephew of the celebrated present day mandolin makers, the brothers Gennaro and Achille Vinaccia who are honoured by the royal appointment of mandolin makers to the Court of Italy.

If heredity is to be considered, there is no surprise then that Munier devoted his entire life to the uplifting and advancement of the mandolin—it was an innate love for the instrument that led and shaped his whole career. His immediate relatives were practical and theoretical artists on the instrument, and everything in his childhood's environments appertained to the mandolin—its manufacture, its performers, its study, and when with these circumstances we combine the rare musical genius of the man, it is easily understood how he became in time universally recognised as the greatest musical authority on the instrument. Young Munier commenced serious study of the mandolin in Naples, under Carmine de Laurentiis, a reputed mandolinist and guitarist, and the author of a method for the mandolin, which is founded upon an excellent system, and contains progressive studies most admirable in their conception. (see Laurentiis) Carlo Munier made wonderful progress under Laurentiis, and after a time commenced the study of the guitar also, under the same master, who laid the foundation of a correct system of mechanism, and it was left to Munier's genius to strike out original paths in his

advancement. At the age of fifteen he studied the piano under Galiero and Cesi, both of whom enjoyed enviable reputations in Naples, and with D'Arienzo, Munier studied harmony and counterpoint.

He was nineteen years of age when he quitted the Conservatoire of S'Pietro d'Maiella, having succeeded in obtaining the first prize for composition, and the second for harmony, and at this time he appeared in many concerts in Naples, and published his first compositions, arrangements of *Traviata* and *Puritani* for quartets of two mandolins, mandola and piano. These were the first compositions published for this combination of instruments, the second of which was dedicated to Her Majesty The Queen of Italy. In 1881 when he was twenty-two years of age, Munier removed to Florence, and he lived here the greater part of his life, being actively engaged as a composer and professor of the mandolin and guitar in the most select musical institutions of Florence. Munier organised in 1890 the first plectrum quartet, with Luigi Bianchi and Guido Bizzari first and second mandolins, Riccardo Matini, mandola, and himself director and lute, and this quartet, each member a thorough musician and artist on his respective instrument, gave many performances throughout Italy, being received with great enthusiasm, and they did much to popularise this combination of instruments. In 1892 they obtained the first prize in the International Music Contests of Genoa, when Munier himself was awarded the gold medal as mandolinist and composer. From the year 1890 until his death, Munier was engaged with his quartet in concert work, and he has left several compositions of sterling merit written for this combination. He was a member of the Royal Circolo Mandolinisti Regina Margherita in Florence, under the direction of the esteemed and venerable mandolinist, Bertucci, and for a period Munier officiated as conductor of this royal mandolin society.

On June 30, 1902, at a concert given by the royal band, Munier's quartet rendered several of his own compositions before a select musical audience, when they were accorded an ovation. He was ever striving for the advancement of the mandolin, and on October 6, 1909, performed by royal command in the historic castle of Sommariva-Perno. Munier's solos were his *Prelude in D major* and his *First mazurka de concert*, and immediately upon the conclusion of the performance, His Majesty Victor Emmanuel III rose to greet him, shook him by the hand most cordially, warmly congratulated him upon his marvellous execution, and dilated on beautiful effects of which the mandolin was capable. Munier as a virtuoso on the mandolin appeared frequently in his native land, but he did not perform to any extent in other lands. He contributed literary articles to the music journals, and was honoured upon many occasions by being appointed an adjudicator in musical contests, both in Italy and other European countries. He was held in the

Carlo Munier

CARLO MUNIER.



PASQUALE VINACCIA.

highest esteem by musicians of Florence, and upon his suggestion the Mandolin Band of Cremona gave a concert in the Royal Conservatoire of Music of Florence to demonstrate the possibilities of their instruments. This concert took place in 1910 before a large concourse of the leading musicians of the city and proved an artistic success. In the spring of 1911, Munier made a visit to Antwerp, and on his homeward journey spent a few days in Marseilles in the company of his friend—the mandolinist Fantauzzi. Two months previous they had been officiating in the Mandolin Contest of Cremona, and now they recalled with gratification the advancement made in the instrument and its music, Munier spoke of his plans for the future, of organising an imposing concert and recital in Florence; but man proposes and God disposes, for in a very few weeks he was suddenly called to the sphere from whence none return. He died after a short illness in Florence, February 10, 1911, at the age of fifty-two years, and the following notice appeared in the music journals:—

“It is with the profoundest regret that we record the death of the greatest mandolin artist and composer of our times, the renowned Carlo Munier. The whole mandolin world will miss him greatly. It can ill afford to lose its most sincere, devoted and illustrious champion. Cut off in the prime of life, in the midst of his noble and successful work, we silently mourn our loss. Conscientiously and persistently had he devoted himself to the serious and classic side of the welfare of the mandolin, and as a true artist, trickery in playing or composition was to him abomination, as an enemy to the advancement of the mandolin. He is gone—it is a staggering, severe, and sad blow to all sincere students of the instrument—but his work will live. His many compositions, known and admired by mandolinists throughout the wide world—studies, solos, duos, trios, quartets and compositions for mandolin band—form a colossal monument that cannot perish; they will delight future generations and bear testimony to his mighty genius and noble inspirations. As I write, I see before me his last letters, full of hope for the future concerning the success of the mandolin—his life’s ambition, nay, his very life itself. Two of his latest overtures for mandolin band, I see also, works that emanate from serious musicians only. He leaves a widow, Armida, and two daughters Elivira and Louise, with the whole world of mandolin players to mourn their loss.”

His admirers from all parts of the world subscribed through the medium of a Milanese music journal, and a bronze shield suitably inscribed was erected to his memory. Munier, who was a man of superior education and attainments, and a versatile linguist, wrote concerning his early study of the instrument: “At the beginning I confess I did not think the mandolin capable of such advancement, and I excluded from my repertoire a number of pieces that I believed impossible of execution; but I thought, studied and worked, then wrote my method, my studies, solos, duos, caprices, trios,

quartets, etc., and I became so proficient that I could then execute what I had previously considered impossible. They became clear, easy of execution, and in fact trifling as compared with other difficulties." Munier was a prolific composer—he had published considerably over three hundred and fifty works previous to his death—many remain unpublished. With few exceptions, such as a trio for mandolin, violoncello and piano, and several songs, his compositions are for the mandolin or guitar. His quartets written in the orthodox style of four movements, for two mandolins, mandola and lute, were the first of the kind published, and they are Op. 76, 123 and 203. Op. 76, the first of these quartets was performed by the plectrum quartet "Fiorentino," of which Munier was the leader, in the Sala Philharmonica, Florence, and published in 1903 by Forlivesi & Co.; but the most classic of his quartets is that in *G*, the *Quasi adagio* and *Minuetto* are inspirations, while its fugue is most ingeniously worked out; *Lo Scioglidita*, four volumes of progressive studies and a volume of twenty studies are among the most advanced exercises written for the instrument, and of the same degree of excellence are the duos for two mandolins of which there are several volumes published by Carisch & Jänichen, Milan, and Maurri, Florence. Munier wrote also for the guitar, and all his compositions denote the cultivated musician and abound with graceful melody characteristic of the Italian school. In his *Love song*, Op. 275, dedicated to Samuel Adelstein, San Francisco, Munier opened new possibilities and effects for the mandolin as an unaccompanied solo instrument. He was the author of a *Method for the mandolin*, Op. 197 in two volumes and numerous studies, exercises, and duos for two mandolins, which deserve to be more widely adopted.

Mussini, Noël, or Niccolo, born Bergamo, Italy, 1765, died Florence, 1837, was a virtuoso on the guitar and violin, also a composer and dramatic singer of ability. He visited London in 1792 where he appeared with success as a vocalist to his own guitar accompaniment, and also as a guitar soloist. Ten years later he was appearing as guitar virtuoso in Cassel and at a later period was living in Berlin, in which city he was court capellmeister, music director, and chamber musician to the dowager queen. In 1802 his daughter Giuliana, married in Berlin the celebrated musician Sarti, who died the same year.

NAUMANN, Johann Gottlieb, a well-known composer in his day, was born April 17, 1741, at Blasewitz, near Dresden, and died October 23, 1801, in Dresden. He was the son of a peasant, and studied music alone, until he met a Swedish musician named Weestroem who took the youth on a professional tour through Italy, where he became a pupil of Tartini. He spent about five years in this country and lived for periods in Padua, Naples, and Venice, and upon his return to Dresden was appointed capellmeister by the

elector. Naumann studied the guitar in Naples and brought back several Italian guitars to Dresden. At this date the instrument had but the first five strings, for the sixth was added at Naumann's suggestion. The Duchess Amelia of Weimar was an enthusiastic admirer of the guitar and commissioned the violin maker, Jacob Augustus Otto, to make copies of her Italian guitars. Otto states in his *Treatise on the structure and preservation of the violin, etc.*: "The late Duchess Amelia of Weimar having introduced the guitar into Weimar in 1788, I was immediately obliged to make copies of this instrument for several of the nobility; and these soon becoming known in Leipzig, Dresden and Berlin, so great a demand arose for them, that, for the space of sixteen years I had more orders than I could execute. I must here take the opportunity to observe that originally the guitar had only five strings. The late Herr Naumann, capellmeister at Dresden, ordered the first guitar with the sixth or low E string, which I at once made for him. Since that time the instrument has always been made with six strings; for which improvement its admirers have to thank Herr Naumann. During the last ten years a great number of instrument makers, as well as joiners, have commenced making guitars; so that, since that time I have entirely relinquished the business, and now turn over any orders which I receive to my sons at Jena and Halle, who are much occupied in that way. The use of covered strings for the 'D' and 'G' is a small improvement of my own. In the guitar, as brought from Naples, a large violin third string was used for the 'D' and only the 'A' was covered." Naumann was a prolific composer of church music, some of which is still in use, and for a time Hummel studied under him. In 1797 capellmeister Naumann of Dresden ordered a guitar from the instrument maker Otto (see Korner).

Nava, Antonio Maria, born Milan in 1775, and died there in 1828, was a guitarist and vocalist who resided in his native city, but made a concert tour through Europe, remaining in London for several months as a teacher of the guitar and singing. Nava was a popular and highly esteemed teacher of the guitar in Milan who appeared as a guitar virtuoso in the cities of northern Italy during the years 1800-1812, and at that time also made a visit to Paris and London, and in both these cities published several compositions for his instrument. He was the author of a method for the guitar published in 1812 by Ricordi, Milan, which was one of the most popular instruction books for the instrument issued in Italy, it passed several editions, the latest revised and augmented by Ponzio, who describes himself "Maestro di Chitarra al R. Circolo Mandolinisti Margherita, Firenze," (Guitarist in the Royal Mandolin Band of Queen Margherita, Florence) and this edition also proved successful. The following are the principal of Nava's published compositions: Op. 25, 41, 44, 51, 53 and 71, variations or sonatines for guitar solo; Op. 52, *Duo for two guitars*; Op. 54, *Variations for guitar and*

violin, both published by Breitkopf and Härtel, Leipzig; Op. 67, *Trio for flute, violin and guitar*, and many other pieces for guitar solo, trios for flute violin and guitar; duos for two guitars without opus numbers, and several volumes of songs with guitar accompaniment, all of which were published by Ricordi, Milan. While in London he wrote several divertissements for guitar and flute which were published by Francis. His son Gaetano, born in Milan, May 16, 1802, died there March 31, 1875, received his first musical education from his father and then entered the Milan Conservatoire. He became renowned as a teacher of the vocal art and in 1837 was appointed a professor in the conservatoire, where he taught the English vocalist Charles Santley.

Neuhouser, or Neuhauser, Leopold, born at Innsbruck in the Tyrol, was living at the beginning of the nineteenth century in Vienna as a teacher of the guitar and mandolin, and was recognised as a virtuoso of the first rank. His varied compositions were principally instrumental works. Op. 2, *Six variations for guitar and violin, or clarinet*, and *Six waltzes for two guitars*, published by Simrock, Bonn; *Six variations for guitar and violin, or clarinet*, published in 1801; *Twelve variations for violin and bass*, published in Vienna 1799, and several collections of German songs with guitar accompaniment. Neuhouser left many unpublished manuscripts for the mandolin and guitar, and also four instrumental nocturnes. No. 1 for *Violin, two altos and violoncello*; No. 2 for *Mandolin, violin, alto, two horns and violoncello*; No. 3 for *Two violins, two oboes, two horns, alto and bass*, and No. 4 *Quartet for two violins, alto and bass*.

Neuland, W., a German musician who lived during the first half of the nineteenth century, an excellent guitarist, pianist and organist and composer for all these instruments. He came to London about the year 1832, where he was highly esteemed as a teacher of the guitar, and after remaining some time in England, returned to his native land, and then visited Paris; here he also taught the guitar and published many compositions for this instrument, with much church music and piano solos. From Paris he made another tour through Germany, and then returned to London, where he was living as late as 1840. His early compositions were published in England, while his later works appeared in Germany and France. *The Giulianiad*, for April, 1833, a musical journal devoted to the guitar and published in London, gives a very eulogistic account of the compositions of Neuland. It draws particular attention to the first eight bars of Op. 5, *Fantasia for guitar solo*, stating: "It is true he (Neuland) has not been long in this country, but his genius is already acknowledged on every hand." Neuland was a contemporary of Regondi and Pelzer, but the majority of his compositions for the guitar are now out of print, and scarce. Op. 5, *Fantasia for guitar solo*, Johanning, London. Op. 6, *Six*

divertissements for two guitars, Chappell, London; Op. 7, *Introduction and variations*, dedicated to his friend Ferdinand Pelzer, published by Duff, London; Op. 16, *Introduction and variations for guitar solo*, composed for, and dedicated to Giulio Regondi, Schloss, Cologne; Op. 26, *Variations for two guitars, or guitar and piano*, issued simultaneously by Chappell, London; Simrock, Bonn; and Richault, Paris; Op. 29, *Souvenir Germanique for piano and guitar*; *Two volumes of divertissements for guitar solo*, and *Eight duos for guitar and piano*, Simrock, Bonn; *Waltz for piano and guitar*, Petit, Paris; *Five favourite duos for guitar and piano*, Chappell, and numerous other guitar compositions which appeared in England, France and Germany. Two grand masses, Op. 30 and 40 for four voices and chorus with organ and full orchestral accompaniment, with much vocal church music, also piano solos and duos were published by Leduc, Paris; Simrock, Bonn; and Schott, Mayence.

Neuling, a German musician and mandolinist who lived in Vienna about the commencement of the nineteenth century. There appeared under his name a *Sonata for mandolin and piano in G*, which was published by Haslinger, Vienna, and Whistling also mentions compositions of this musician.

Niedzielski, Joseph, a Polish musician who lived during the commencement of the nineteenth century, and died in Warsaw in 1852. He was a talented guitarist and violinist, who for some years was engaged as first violinist in the National Opera, Warsaw. He was esteemed as a teacher of his instruments, and is the author of a method for the guitar which is of little renown.

Nüske, J. A., a German musician and guitarist who visited England during the early part of the nineteenth century and established himself as a teacher of the guitar. He published many short, simple pieces, which enjoyed an amount of popularity, several of these appeared in *The Giulianiad* during the year 1833. Nüske was the author of an *Easy method for the guitar*, which contained twenty-seven airs arranged for guitar solo and was published by Cocks, London, and the following are among his principal works: *Three waltzes for guitar*, published in 1827 by Vernon, London; *Fantasia for guitar*, Chappell, London; *Fantasia for guitar*, Boosey, London; *Venetian waltz*, George and Manby, London; *Three favourite melodies for guitar and piano*, and *Twelve operatic arrangements for guitar and piano*, Simrock, Bonn; *Seventy-five operatic arrangements for guitar and piano*, Cocks, London, and numerous songs with guitar accompaniment issued by various London publishers.

○BERLEITNER, Andrew, a mandolin and guitar virtuoso, who was born at Angern, Lower Austria, September 17, 1786. His parents were of some position, his father being administrator of

the lordship of Angern, and when a child he received instruction from a private tutor in singing and violin, as part of his education. In 1804, when eighteen years of age, his parents who were desirous that he should enter the medical profession, placed him in a school of Vienna for the specific study of surgery. Previous to this date Oberleitner had displayed no musical ability; he was an amateur violinist, but not musical. In Vienna, however, he became acquainted with several fellow students who devoted their leisure to the mandolin and guitar, and whose serenades were the delight and good-fellowship of society, and Oberleitner was captivated by these instruments, for he had not been resident in Vienna many weeks ere he became a student of the mandolin and guitar. To such an extent did the fascination of these instruments influence him that he seriously neglected his medical studies, and after two years' musical application acquired a most remarkable degree of proficiency, and won a reputation in Vienna as virtuoso on the mandolin and guitar. He also studied harmony and composition during the same period, and has published about forty compositions for the guitar and many others for the mandolin. These pieces were issued by various publishers in Vienna, and there remain many of his unpublished manuscripts, consisting of trios, quartets, variations, etc., for both instruments. In 1815 Oberleitner was appointed inspector of silver in the royal palace, after which his public performances ceased, for the duties of this new position were so multifarious that he also neglected writing music; but he continued the practical side of his art by private performances among friends. The following of Oberleitner's compositions were published by Artaria, Vienna: Op. 1, *Twelve Austrian waltzes for guitar*; Op. 4, *Twelve allemandes of Vienna for guitar*; Op. 5, *Twelve waltzes of Salzburg*; Op. 11, *Six studies for two guitars*; Op. 17, *Styrian dances*; Op. 27, *Variations for guitar solo*, and others without opus numbers.

PADOVETZ, Johann, an Austrian guitarist who lived in Vienna and Prague during the commencement of the nineteenth century, and there published compositions for the guitar. Very little is known concerning his career, but his fifth work *Introduction and variations for guitar solo* is dedicated to the composer Ignaz Kalliwoda, and was published by Diabelli, Vienna. Op. 17, *Fantasia for guitar solo*; Op. 18, *First polonaise for two guitars*, and Op. 21, *Fantasia on 'Robert the devil' for guitar solo*, were published by Richault, Paris.

Paganini, Nicolo, was born in Genoa, Italy, October 27, 1782—although several authorities give the date erroneously as 1784—and died in Nice, May 27, 1840. Who has not heard of Paganini? Tongues and pens have vied with each other in celebrating his wonderful powers and recording his extraordinary genius. The excitement produced throughout Europe by his marvellous manipulation of the violin remains unparalleled in musical history; but

although there exists a whole realm of literature on this artist, his mastery over the guitar and his great fondness for this instrument have received but meagre and scanty recognition. The following brief notice gives due prominence to his associations with the mandolin and guitar, his ability and skill upon these instruments, and shows the powerful influence the practical knowledge of these two instruments exerted over his violin playing, forming that individuality and peculiarity of style which placed him far in advance of all other violin virtuosi. Paganini's parents were of very humble origin; but not quite so low as has been pretended in some suppositions that have been associated with the history of their marvellous son. His father Antonio, it has been recorded, was at one time a mercantile clerk, who eventually owned a small store in close proximity to the harbour, and although uneducated, was an amateur musician much devoted to the art. He was a skilful performer upon the mandolin and exceedingly fond of this instrument, giving all his leisure to the practice and study of it, and he imparted this knowledge to his little son. Being musical, he naturally desired his son to possess the same gift, and consequently perceived the first early indications in the infant. Riemann says he began to instruct him upon the mandolin at a very tender age, for he states: "When he (Antonio) perceived his son's musical talent, he at first instructed him personally in the art of playing the mandolin and then handed him over to more skilful teachers." It is important to notice that Paganini's early life was associated with the mandolin, for it was upon this instrument he received his first musical instruction; it was the only musical instrument in the home, and he was quite a child when he had obtained a practical knowledge of it.

According to some writers the musical discipline adopted by his parent appears to have begun in close sequence, and the days of hard and lengthened study for young Paganini were made to commence by a shameful perversion before he could plainly speak. Antonio Paganini has been described as a man of extraordinarily avaricious character, inhuman and brutal, possessing but one redeeming feature in his whole life—a love of music—and as soon as the son was able to hold a mandolin, he placed one in his hands and compelled him to practise it morning till night. He speedily outstripped his parent's musical knowledge, for when but five years of age, he is recorded as having exclaimed after hearing his father's unsuccessful attempts to perform a difficult passage: "Father you are not playing in time." A few months later he was placed under Servetto to receive lessons on the violin, and for six months he also studied this instrument under Costa; one of the conditions imposed by Costa in accepting him a pupil being that he should perform a new concerto each week in church. Costa, the foremost violinist in Genoa, was maestro di capella of the Cathedral, and under his tuition young Paganini made rapid progress, for when he was but

eight years of age he performed three times each week in the churches and also at various private musicales, and at this age, too, he composed his first violin sonata, which unfortunately is not extant. About the year 1795 his father took him to Parma, with the intention of placing him under Alessandro Rolla, a famous violin virtuoso and skilful guitarist. For several months Paganini received lessons from Rolla, and it is difficult to explain why in later years he was unwilling to acknowledge the fact. Rolla was an able guitarist who has published several instrumental compositions in combination with the guitar, and he frequently accompanied his pupil Paganini on this instrument, a circumstance which would bring it prominently and favourably before him and be a strong recommendation for its study. It is quite probable that he received instruction on the guitar from Rolla in addition to the violin, for in a similar manner Paganini, at a later period when teacher, accompanied his pupil Sivori on the guitar, and even composed duos for violin and guitar for this purpose.

When fifteen years of age, Paganini attended the musical festival of Lucca, in November, 1798, under the protection of an elder brother, for up to this time he appears to have been wholly under the control of his father, who was exceedingly harsh, and young Paganini's first experience of liberty resulted in his fleeing from home. Although only fifteen years of age, he led a wild, dissipated life, in which gambling played a prominent part; but the year 1801 saw a remarkable change in his mode of life. Hitherto he had toured through Italy, and was flattered to intoxication by his rapid successes and the unbounded enthusiasm which greeted his many public performances. Strange to relate, notwithstanding his successful career as a violinist, he now put aside entirely the violin, which had been the means of bringing him such fame, and for the space of more than three years devoted himself entirely to the study of the guitar. During this period he was living at the chateau of a lady of rank, and the guitar was her favourite instrument. Paganini gave himself up to the practice of the guitar as eagerly, and with the same amount of concentration, as he had previously done on the violin, and his mastery of this instrument was as thorough and rapid as that of the violin, his performances at this period, from 1801 to 1804, being as celebrated as those of the guitar virtuoso Regondi.

Schilling says of him: "The celebrated Nicolo Paganini is such a great master on the guitar that even Lipinski (a famous Polish violin virtuoso, who had ventured to seek a public contest with Paganini at Placentia, in 1818) could barely decide whether he were greater on the violin or guitar." Dubourg, in his notice of Paganini, says, respecting this period of his life: "To those early days belongs also the fact of Paganini's transient (!) passion for the guitar, or rather for a certain fair Tuscan lady, who incited him to the study of that feebler instrument of which she was herself a votary. Applying his



NICOLO PAGANINI.

acute powers to the extension of its resources, he soon made the guitar an object of astonishment to his fair friend; nor did he resume in earnest that peculiar symbol of his greatness, the violin, till after a lapse of nearly three years." Riemann in his account of the artist says: "He played the guitar as an amateur, but with the skill of a virtuoso." That Paganini's admiration and delight in the guitar was of no transient passion, as Dubourg states, is proved in many respects, and also by the fact of his complete devotion to its sole study during those years mentioned. It certainly cannot, by any stretch of the imagination, be regarded as a passing fancy for an artist of Paganini's attainments and genius to devote three whole years in the prime of his successful career to another instrument.

He was intimate and had performed in public with the leading guitar virtuosi, and the guitar exercised an influence and fascination over his musical nature, as it has done in numerous other instances. During his whole career, Paganini employed it as his accompanying instrument with his pupils and musical friends; and the majority of his compositions published during his lifetime, as also many of his unpublished works, include a part for the guitar. His first compositions for the instrument were written between 1801 and 1804; his last in 1835, and it follows therefore, that this artist turned his attention seriously and lastingly to the guitar. This was the instrument he fondled and caressed during those long periods of illness, when his strength was not sufficient for him to resort to the more exacting position required by the violin, and during the last year of his existence, when his malady had developed—when there was no hope of recovery and he was confined to his couch—it was the guitar which throbbed forth its plaintive harmonies under his reclining and lingering touch. In such a weakly condition, it was the only musical instrument that he could muster sufficient strength to vibrate with musical effect. It is a significant fact, too, that all his compositions, with but one exception—those that are authentic and published during his life time—contained parts for the guitar, this only exception being Op. 1, *Twenty-four caprices, or studies for violin alone*. When an intimate friend enquired of Paganini his reason for devoting so much attention to the guitar, his reply was, "I love it for its harmony, it is my constant companion in all my travels." Ferdinand Carulli, the guitar virtuoso, a contemporary of Paganini in Paris, says in his famous guitar method, "The fact may not be generally known that Paganini was a fine performer on the guitar and that he composed most of his airs on this instrument, arranging and amplifying them on the violin afterwards according to his fancy."

In the year 1805, Paganini again set out on his travels and accepted an engagement at Lucca, where he remained till 1808, and the following years of his life were a complete series of brilliant triumphs, which it is not necessary to enumerate. A well-

known author and violinist, Dr. Phipson, has written: "Paganini had a natural gift for music, nearly as great as Shakespeare for blank verse; he inherited it from his father, and perhaps from his mother. After it had been duly cultivated, it enabled him to astonish his contemporaries by his performances on the violin and guitar. When we remember that his father was a player on the mandolin, the latter accomplishment is less surprising. It was no doubt the twanging (?) of his father's mandolin which originated the love of pizzicato passages so pronounced in his son's violin music and led to his proficiency as a guitar player." There is no doubt, but that Paganini's practical knowledge of the mandolin and guitar contributed in a large degree to the formation of that individuality of style for which his performances were so remarkable. "Most assuredly," said one Berlin musical critic, "Paganini is a prodigy, and all that the most celebrated violinists have executed heretofore is mere child's play, compared with the inconceivable difficulties which he created in order to be the first to surmount them." The same writer declared that Paganini executed an air quite *sostenuto* on one string, while at the same time a continued tremolo upon the next string was perfectly perceptible, as well as a lively pizzicato in guitar style upon the fourth string, thus producing upon one instrument a combination of violin, mandolin and guitar. M. Guhr, an able violinist and an intimate friend of Paganini, endeavoured to ascertain the chief differences of Paganini's playing over that of other celebrated violinists, and attempted to gain his information by interrogation; but finding this method of no avail, he adopted a silent study or analysis of the means employed by the master. As one of the chief points of difference he enumerates in his volume on the subject, the following: "in his art of putting the violin into double employ, so as to make it combine with its own usual office the simultaneous effects of a mandolin, harp, or guitar, whereby you seem to hear two different performers.

Mr. Gardiner, of Leicester, attended one of Paganini's concerts in London, and the following extract from his account is of interest: "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 and violinists 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 Lablache sang *Largo al factotum*, with much applause and was encored. A breathless silence then ensued, and every eye was watching the action of this extraordinary violinist; and as he glided from the side scenes to the front of the stage, an involuntary cheering burst from every part of the house, many rising from their seats to view the 'spectre' during the thunder of this unprecedented cheering, 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, dreamy 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 the stars. A scream of astonishment and delight burst from the audience at the novelty of this effect. Immediately an execution followed that was equally indescribable, in which were intermingled tones more than human, which seemed 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 violin, those of the voice, with the pizzicato of the guitar, forming a compound of exquisite beauty." Staccato runs, performed with the bow and concluded with a guitar note were quite original with Paganini, and it must certainly be admitted from the foregoing extracts that his knowledge of the mandolin and guitar formed no unimportant part in his style of execution.

Paganini was a very intimate friend of the guitar virtuoso, Legnani, and they toured together and performed upon numerous occasions. In the summer of 1834, after an absence of six years spent in travelling, Paganini revisited his native land, and, looking forward wistfully to a peaceful rest of retirement, he invested a portion of his accumulated wealth in the purchase of an agreeable country residence in the environs of Parma, called the Villa Gajona. Here he intended preparing his remaining compositions for publication, and invited his friend, Legnani, to take up his abode in the Villa Gajona. Legnani remained with Paganini for several months; they spent the time rehearsing Paganini's compositions, and in October, 1836 they appeared together at a concert in Parma where Paganini was violinist, while Legnani accompanied him on the guitar and also performed guitar solos. The following month they were busily engaged in making active preparations for an intended concert tour to London, and the two virtuosi played together at numerous concerts throughout northern Italy. In Turin the following year, on June 9, 1837, Paganini gave a concert with the assistance of Legnani as guitar soloist, the proceeds being devoted to the poor of the city. The two artists were at this time journeying to Paris on their way to London, for in the French capital Paganini was to fulfil an engagement in connection with the opening of the Paganini Casino. This building, which was situated in the Rue Mont Blanc was supposed to be a club for art and literature. It was an imposing structure amid extensive pleasure grounds, provided with numerous indoor and open air attractions, with free public admission; but when the authorities refused to grant a licence for the building as a gaming house, the speculation proved an immediate failure. Paganini had unfortunately given his signature to, and had embarked in this doubtful enterprise and upon its failure he suffered consider-

Early in the year 1839, the directors of the Casino instituted legal proceedings against Paganini for breach of contract; and seeking relief from worries and illness he went to Marseilles and stayed for a few months in the house of a friend, where although almost a

EXTRACT FROM
Variations Bravura for Violin and Guitar.

COMPOSED BY NICOLO PAGANINI.

GUITAR.

Tema.

Quasi Presto.

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It begins with the 'Tema' section, marked 'Quasi Presto'. The 'Tema' section is followed by three variations: 'Var. 3.', 'Var. 6.', and 'Var. 11.'. Each variation is marked with a letter 'A' at the beginning of its section. The 'Tema' section ends with a double bar line and a repeat sign. The variations are marked with 'A' and 'B' at the beginning of their respective sections. The score concludes with a 'Fine.' marking.

The Guitar plays alone from A to B after each variation.

dying man he found comfort in his violin and particularly his guitar. In the following October he tried a change of atmosphere, journeying by sea to his native land and for a month or two resided in Genoa, the city of his birth, and on the approach of winter removed to Nice, but this proved his last journey for his malady developed very rapidly; he entirely lost his voice, was troubled with an incessant cough, and died May 27, 1840, in Nice, at the age of fifty-six. As Paganini had not received the last Sacrament of the Church, the Bishop of Nice refused his burial in consecrated ground, and it was not until May 1845, just five years later, that his embalmed remains were laid to rest in the cemetery of the Villa Gajona, by an order obtained by his son and friends from the government. Paganini was associated for some years with Legnani; he had also heard with great pleasure the guitar virtuoso Zani de Ferranti in Paris, (see Ferranti) and Fetis in his biography of Paganini, speaks of him playing the guitar in the suburbs of Florence when his performance in the open air attracted and enraptured an audience of passers by. While in Paris, Paganini frequently visited J. B. Vuillaume the violin maker, and on one occasion took a fancy to a guitar made by Grobert of Mirecourt (1794-1869), and upon Paganini's request Vuillaume generously placed this guitar at his disposal during his second visit to Paris. At Vuillaume's suggestion Paganini wrote his autograph in a large hand in ink on its unvarnished table, near the left side of the bridge, and when he finally quitted Paris, the guitar was returned to Vuillaume, who presented it to Berlioz; for Vuillaume was well acquainted with his ability on the guitar and his reverence for the great violinist. Berlioz also placed his autograph on the table opposite to that of the other immortal name, and to-day this historical instrument is preserved in the museum of the National Conservatoire of Music, Paris, being presented by Berlioz who was curator of this museum for a period. An illustration of this guitar appears on page 39. Another relic of Paganini is a plaster cast of his hand; the long, tapering fingers plainly denoting his acute sensitiveness and artistic temperament, and the museum of the Opera, Paris, also contains a few minor relics of the master.

The following are titles of Paganini's compositions with the guitar: Op. 2, *Six sonatas for violin and guitar*; Op. 3, *Six sonatas for violin and guitar*; Op. 4, *Three grand quartets for violin, viola, violoncello and guitar*; Op. 5, *Three grand quartets for violin, viola, violoncello and guitar*; *Bravura variations on an original theme for violin and guitar*, and *Nine quartets for violin, viola, violoncello and guitar*. There remain in manuscript, *Sixty variations in all keys on the air 'Barucaba' for violin and guitar*. 'Barucaba' was a popular melody in Genoa. The theme is very short and the variations are studies of various kinds of difficulties. They are in three series and were written by Paganini in Genoa, February 1835, being among his latest works; he dedicated

them to his friend and lawyer Geremi. There are title pages in his handwriting of compositions for the guitar in combination with other instruments, but the contents of these are unfortunately missing, and also the title pages, or parts only, of several duos and lesser works for violin and guitar which have also disappeared. Of twenty-four pieces enumerated as forming the whole of his original manuscripts preserved by his son, nine only were discovered to be in a complete state.

While Paganini was living in retirement, devoting himself to the study of the guitar, he composed and published Op. 2 and Op. 3, the twelve sonatas for violin and guitar, in two sets of six each, and they were issued by Ricordi of Milan and Richault, Paris. The *Six sonatas*, Op. 2 are dedicated to Signor Dellepiane, and these and his other sonatas consist each of two movements, the guitar being written for in arpeggios and chords which are not difficult. The series, Op. 3, dedicated "Alla ragazza Eleonora" (to the lass Eleonora)—whom it is now impossible to identify—are written in the same style as the previous set; but in No. 5 the melody is divided alternately between the guitar and violin, while the guitar parts of the other sonatas are written in the usual arpeggios and chords. Op. 5, *Three quartets for violin, viola, violoncello and guitar* is inscribed "Composti e dedicati alle amatrici" (composed and dedicated to amateurs); and the first quartet of this series introduces a beautiful canon for the violin, viola and violoncello, the guitar being called in requisition in the trio when it is allotted full sostenuto chords, after which three variations follow and the melody is taken alternately by each instrument. The guitar of the second quartet is given full chords throughout, while No. 3 has a more varied character of rapid arpeggios, at times the melody, and finally an accompaniment of full chords and arpeggios. The *Variazioni di Bravura* for violin and guitar, an extract from which is reproduced, was published by Ricordi in 1835, and is founded upon the theme of his Op. 1; the variations are somewhat similar and the guitar part is simple.

Nine quartets for violin, viola, guitar and violoncello were among the manuscripts preserved by the son of the composer, but the first three of these are probably lost; the Nos. 10 to 15 inclusive, were at one time in the possession of Alfred Burnett, Esq., London. Five of these quartets were dedicated by Paganini to his friend the lawyer, Luigi Guglielmo Geremi, while No. 14 was composed expressly for him. The first of these was written by Paganini in the summer of 1829, and Nos. 11 to 13 while he was in Palermo. The manuscripts were purchased from the widow, Madame Geremi, and in November 1910, six movements from these quartets were published for the first time, arranged for the violin and piano by Tolhurst, and issued by Ascherberg, London. Quartet No. 11 requires the use of the capo d'astro for the guitar, for the violin is written in B major, while the guitar is in A. No. 13 in the key

of F contains a minuet, where the guitar has a second melody to that of the violin, and later on in the larghetto, the guitar is given arpeggios of eight notes to the quaver beat. In No. 14 the capo d'astro is again called into requisition, and the guitar is used for accompaniment only. The quartet No. 15 is unique, and differs from the others in the respect that the melody of the trio is given to the guitar, while the violin, viola and violoncello support it by a pizzicato accompaniment. The most celebrated of Paganini's pupils was Camillo Sivori, and he was in fact his only direct pupil. (see Sivori).

Paisiello, Giovanni, born May 9, 1741, at Taranto, died June 5, 1815, in Naples, an eminent composer of the Italian school in its pre Rossinian period, was the son of a veterinary surgeon of Taranto. Being a native of that part of Italy which is regarded as the home of the mandolin, it is only natural he was familiar with the instrument and used it in his orchestral scores. When he was five years of age he entered the Jesuit school of Taranto, where he attracted notice by his beautiful soprano voice. The rudiments of music were taught him by a priest and he showed such talent that his father, who had intended him for the legal profession, abandoned this idea and sent him to Naples to study music under Durante. During his five years studentship he was engaged principally with church music, but at the end of this time he indulged in the composition of a dramatic intermezzo, which, being performed in the theatre of the Conservatoire revealed his particular talent. This composition met with such success that Paisiello was invited to Bologna to write two comic operas, and this inaugurated a lengthy series of successes in all the principal Italian towns. Paisiello then took up his abode in Naples, but in 1776, on the invitation of the Empress Catherine of Russia, who offered him a munificent salary, he removed to St. Petersburg. It was in St. Petersburg in 1780 that he wrote one of the best, if not the principal of his operas, *The barber of Seville*, for after he returned from Russia it was produced in Rome, and at first very coldly received; but further representations made such a fine hold on the affections of the Roman public that at a later date, when Rossini wrote a new *Barber of Seville*, it was regarded as almost sacrilege, nor would the audience at first give it a hearing. In Paisiello's opera the mandolin takes a prominent part in the accompaniment of a delicious serenade in the first act. The mandolin part is reproduced, and the cavatina, sung by Count Almaviva under the window of Rosina, has full accompaniment for mandolin, two violins, viola, contra-bass, clarionet and horn. Rossini too, in his *Barber of Seville*, employs the guitar in combination with other instruments.

After remaining eight years in St. Petersburg, Paisiello returned to Naples, where he was appointed capellmeister to Ferdinand IV of Naples, and during the next thirteen years produced many

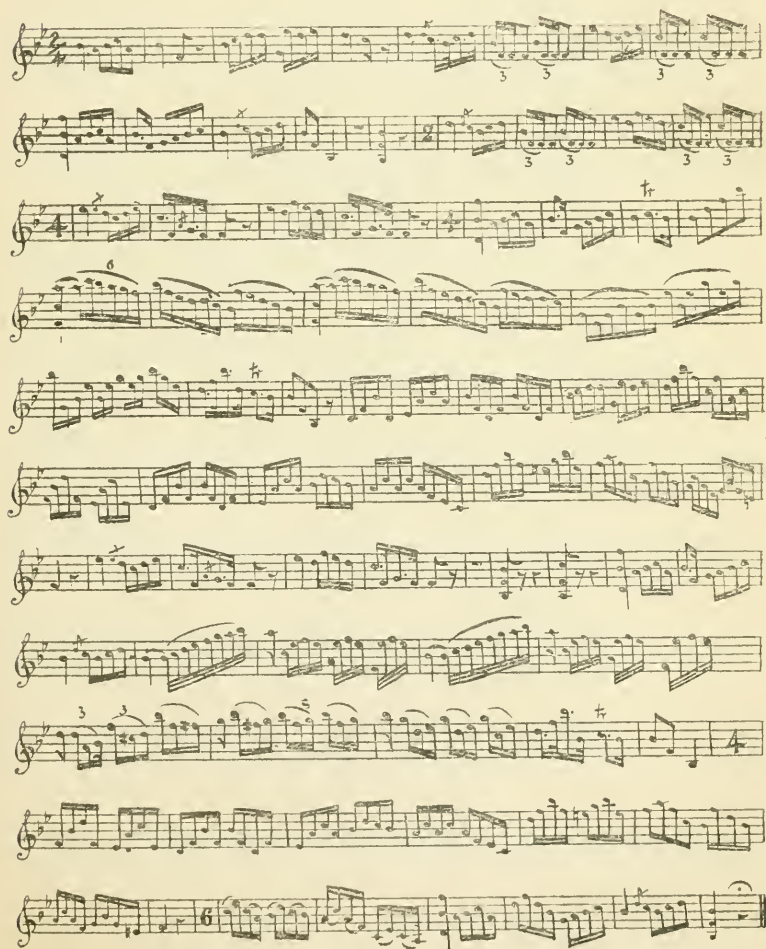
operas which became widely known, chief of these was *La Molinara*. One air from this opera *Nel cor piu*, long known in England as *Hope told a flattering tale*, is destined to remain familiar, owing to the variations written on it by Beethoven. In Naples, Paisiello gave instruction in harmony and composition to his compatriot, Della Maria, a mandolin virtuoso and violoncellist

Mandolin with Orchestra from "The Barber of Seville."

COMPOSED BY PAISIELLO IN 1780.

MANDOLIN.

Lento Amoro.



playing under Paisiello's direction. Della Maria at a later period made a name in Paris as an operatic composer, and master and pupil continued an intimate friendship throughout life. Paisiello was summoned to Paris later, where Bonaparte treated him with a magnificence rivalling that of Catherine of Russia; but after two or three years he returned to Naples, where he suffered severe reverses of fortune by the unsettled state of the government. Anxiety undermined his health in 1815; he experienced another blow in the loss of his wife, and Paisiello did not long survive her, for he died June 5 of the same year.

Payer, Hieronimous, born February 13, 1787, at Meidling, near Vienna, and died at Wieburg, near Vienna, September, 1845, was a renowned musician of many and varied talents, an instrumental composer, and also a distinguished writer of church and dramatic music. He received his only musical instruction from his father, studying the piano and guitar, and was regarded an infant prodigy upon these instruments. During his teens he was appointed organist of the church of his native town, and in 1816 removed to Vienna as a teacher of the piano and guitar. Payer was also a skilful performer on the mandolin, but he devoted his attention principally to the piano and guitar, which were the popular and favourite instruments of all classes of society. His residence in Vienna as a teacher of these instruments, occurred at a very opportune time, for in a very brief space he obtained celebrity both as a performer and composer, and was appointed capellmeister of the Theatre An-der-Wien. In 1818 he resigned his directorship of the Royal Theatre in order to tour as a virtuoso, and in his travels passed through Germany and Holland, giving concerts in all the cities of importance, where he published many of his compositions with success. He eventually reached Amsterdam, and for a period he resided in this city as a virtuoso, teacher, and composer. In the year 1825 he removed to Paris, where he lived for some years in the esteem and admiration of the musical public; but in 1832 his restless nature led him again to Vienna where he arrived in reduced circumstances. Ill-fortune seems now to have dogged his footsteps, his prosperity and fame were on the wane, and six years later affairs assumed a more serious aspect, for he was seized by a stroke of paralysis which completely cut off his means of subsistence and he lingered in the most abject and distressing condition the remainder of his life.

Payer was a most prolific writer and his works embrace every variety of musical composition, including operas, concertos, quintets, quartets, masses, and serenades concertant for mandolin and guitar, and flute and guitar. He wrote and published about one hundred and sixty solos for piano alone, easy and moderately difficult educational works, such as variations, rondos, etc., and these enjoyed great popularity in Vienna, being still in demand in

his native land for teaching purposes. Payer was held in high esteem by the musicians of his day and he contributed—among the greatest masters of the art—to the volume of variations for piano published under the title of *Vaterländische Künstlerverein* (Society of Artists of the Fatherland), a name which has become famous through Beethoven's connection with it and his Op. 120. The guitar was a favourite instrument of Payer, and during his residence in Vienna, when some of the greatest virtuosi of the instrument were in the height of their fame, he made a name on the instrument, and had he devoted himself solely to the guitar there is ample evidence that he would have stood unrivalled as a guitar virtuoso and composer. He wrote many compositions for the guitar and mandolin, but owing to his wandering life, they were scattered throughout the continent and are now difficult to obtain. The best known of his compositions for the guitar are two quintets which include this instrument: Op. 18, *Serenade and potpourri for piano, violin, flute, 'cello and guitar*, and Op. 70, for *Piano, violin, flute, 'cello and guitar*, both published by Mecchetti of Vienna, as were also *Eight waltzes for violin or flute and guitar*. In 1831 the fame of his compositions had reached England, for during that year Wessel & Co., London, issued several editions of his works, which are remarkable for their scholarly construction, brilliancy, and melodiousness.

Pelzer, Ferdinand, born at Treves, in 1801, and died in London, was a German guitarist who settled in England, where he was esteemed as a musician and popular as a teacher of his instrument. He was the son of a schoolmaster and in his youth studied music and the guitar. During the French invasion, General Le Graun was billeted at his father's house, and this soldier's daughter Pelzer married at an early age. In 1821 he was residing in Mühlheim, where his daughter Catherina Josepha, afterwards Mdm. Sydney Pratten, was born. Pelzer toured through Germany and France as a guitarist, and at a later date when his daughter was about seven years of age she also appeared in various continental cities as a prodigy on the guitar, playing solos and duos on the terz-guitar with her father. About the year 1829 Pelzer was induced to visit London by a Captain Phillips; they became his guests, and he interested himself in Pelzer by obtaining pupils for him, among whom were the daughters of the Duchess of Sutherland. Pelzer appeared as guitarist very frequently in London, and performed duos for guitar and piano with Moscheles in the Willis' Rooms. He made several trips to the continent, visiting his native land and then returned to London, for on May 15, 1833, he was performing with the flautist Dressler in the Opera concert room, when he was accorded a hearty reception. He was a contemporary in London of Giuliani and Schulz, and the youthful Regondi was performing duos with his daughter Catherina at fashionable musicales in the city.

He has published many short simple pieces and arrangements for the guitar, and also written guitar accompaniments to numerous songs which enjoyed popularity in their day, but are at present unknown. He is the author of two methods for the guitar, the first entitled: "*Instructions for the Spanish guitar*, written and dedicated to my friends Captain G. H. Phillips and John Hodgson, Esq.," published by Chappell, London. This contained very little original matter and the studies are extracted from the works of Sor, Carulli, Giuliani and Aguado. Pelzer's second method, published by subscription, was entitled: "*Instructions for the guitar tuned in E major, to which are also added twelve psalm and hymn tunes and the Gregorian tunes*, respectfully dedicated to Mrs. George H. Harvey of Exeter." This volume contained a list of subscribers, among whom were Lady John Somerset, and the guitarists Regondi, Sagrini, Miss Mounsey and Don Ciebra, the latter a Spanish virtuoso whose reputation at this time was pre-eminent in England. Pelzer's compositions, mainly trivial light dances and arrangements, were issued by various London publishers, chiefly Johanning, Metzler, Ewer, and Chappell.

Pettoletti, Pierre, an Italian guitarist of the nineteenth century who travelled through Europe, principally in France, Germany and Russia, and published numerous pieces for his instrument in the various cities he visited. He is known by these compositions: Op. 1, *Six waltzes for guitar*, Simrock, Bonn; *Operatic transcriptions for guitar solo*, Cranz, Hamburg; Op. 15, *Russian national anthem for guitar solo*; Op. 26, *Cavatina with variations for guitar solo*; Op. 28, *Fantasia for guitar and piano*, and Op. 32, *Fantasia on a Russian melody for guitar*, all published by Schott, Mayence. There was also a Joachim Pettoletti, the author of *Six instructive waltzes for guitar solo*, published by Simrock, Bonn, and a C. G. Pettoletti who issued through Breitkopf & Härtel, Leipzig, several duos for two violins and *Concert variations for guitar and violin*.

Petzmayr, Johann, born in Vienna in 1803, and living in Munich in 1870, was a musician by nature, the son of an innkeeper who obtained celebrity as a zither and guitar virtuoso and composer for these instruments. When eighteen years of age he became the possessor of a common zither and taught himself to play it, as he did also the guitar, and by his performances attracted numerous customers from far and near to his father's house. Petzmayer devoted himself principally to the zither, and it was not long before his fame spread far and wide, for he and his instrument became the fashion in Vienna. It was due to his efforts that the zither, despite its simplicity, came into public favour, for he played his native landler—country dance music—in most of the principal continental theatres and concert halls, always with the greatest success. Petzmayer was a born musician, who, without education



FERDINAND PELZER.

and by the mere force of native genius, produced the greatest effects from the simplest materials. In his hands the zither was invested with a charm to which few could be insensible, and it possessed that kind of attractiveness which was truly characteristic. In 1833 he made a successful tour through Germany and was commanded to perform before the Emperor of Austria upon several occasions, and four years later he was appointed kammervirtuos to the Duke Maximilian of Bavaria; but in later life he adopted the bowed zither (streich zither) in place of the ordinary model which he had popularized. About 1840 he became associated in Munich with Darr, the guitar virtuoso, and through his influence, Darr commenced the study of the zither, and these two artistes remained the sincerest of friends throughout life. Petzmayer was the author of various solos for the zither and the guitar, and also compositions for these instruments in combination; they are light dance pieces, which appeared principally in Vienna and Munich.

Picchianti, Luigi, an Italian guitar virtuoso, musical critic and author, was born in Florence, August 20, 1786, and died there, October 19, 1864. Although contrary to the wishes of his parents, he neglected his business pursuits in order to study the guitar; but his persuasions and perseverance at length overcame this opposition, for a few years later he decided to adopt music as his profession and entered the Academy of Fine Arts in Florence as a student in harmony and counterpoint under Disma Ugolini. Previous to his entry as a student he had made a name as a performer on the guitar, and he still continued the study of this instrument, for during the years 1821-1825 he appeared with success in Germany, France and England, after which he returned to his native land. When he had been resident some years in Florence, Picchianti became editor of a musical journal of that city, the *Gazetta Musicale*, and his contributions to this periodical were characteristic of a learned and thorough musician. It has been stated that if Picchianti had devoted his talents entirely to composition, his fame in the musical world would have been far greater; but he is recognised as one of the most scholarly musicians interested in the guitar. His talents were acknowledged in Florence, for he was appointed a professor of counterpoint in the musical academy of his early youth. Picchianti was intimate with the celebrated guitar virtuosi of his period, to whom he dedicated several of his compositions. In 1834, Ricordi of Florence, published a number of his theoretical treatises on music, and their success was such that second editions were issued the following year. He was the author of a *Method for the guitar*, numerous sonatas, studies, caprices and airs with variations for guitar solo, etc., and in addition, wrote various church and orchestral items and quartets and trios for strings and wind. Ricordi of Milan, published a *Fantasia for guitar and violin*, and Cipriani of Florence, issued

numerous pieces for guitar, chief of which were a *March for two guitars*, grand sonatas, caprices, etc. Many of Picchianti's guitar compositions were published out of his native land—in Vienna, Bologna and Leipzig. He was a voluminous song writer, for Cipriani alone issued more than fifty songs with accompaniment for guitar, and Breitkopf & Härtel published a trio of his composition for flute, clarinet and bassoon.

Pleyel, Ignaz Joseph, born June 1, 1757, at Ruppersthal, in Lower Austria, and died in Paris, November 14, 1831, was a most fertile instrumental composer. He was the twenty-fourth child of the village schoolmaster and his musical talent displayed itself at a very early age. He studied the violin, piano and guitar, the two latter instruments under Wanhall in Vienna, and he attracted the notice of Count Erdödy who placed him under Haydn, in 1774, to continue his musical education. Pleyel remained with Haydn for several years and then travelled to Italy; but in 1783 was appointed capellmeister of Strassburg Cathedral where he remained for eight years, when he accepted an invitation to London to conduct concerts during a season. He conducted his first concert in this city on February 13, 1792, when Haydn was present, and later he returned to France, living in Paris as a music seller. He was the first to publish the complete collection of Haydn's quartets, and in 1807 he added to his music publishing business the manufacture of musical instruments, principally pianos and guitars; and the instruments constructed under his personal supervision obtained celebrity, being amongst the most renowned for tone and excellence of workmanship. A very interesting guitar made in his workshops was that played by Garat the celebrated French vocalist. This instrument, a lyre-guitar, was constructed by Pleyel in 1809 and presented to Garat by a wealthy amateur who was a keen admirer of his singing to guitar accompaniment, and it is preserved in the museum of the National Conservatoire of Music, Paris. Pleyel was an intimate friend of his old master, Haydn, and he was considered his dearest and most efficient pupil. He was emphatically an instrumental composer and his early compositions were very highly spoken of by Mozart. While in Italy he wrote an opera which was performed in Naples; but he is known by his instrumental compositions, for he is the author of twenty-nine symphonies, many concertos, quintets, quartets, and numerous small pieces for violin with the guitar. The most widely known of these guitar compositions are: *Six sonatines for guitar and violin*, published by Breitkopf & Härtel, Leipzig; *Minuets and rondos for violin and guitar*, published by Beauce, Paris; and *Six songs with guitar accompaniment*, published in Brunswick.

Pollet. A family of French musicians of this name flourished during the latter part of the eighteenth and the first part of the nineteenth centuries. They were all skilful guitarists and harpists

and did much to popularize these instruments, and also the cittern, or flat-backed mandolin, throughout their native land. The first musician of this name to obtain renown was Charles Francois Alexandre, usually designated Pollet aine (the elder), who was born in 1748, at Bethune, Artois, North France. He studied the guitar and cittern, (flat-backed mandolin), in his native town, and also at a later period in Italy, and in 1771, when twenty-three years of age, he had made a name and was induced to visit Paris. In this city he won a brilliant reputation as a virtuoso on both instruments and was exceedingly popular and fashionable as a music teacher, and during the first five years of his residence here, he published eighteen compositions for his instruments, consisting of sonatas, variations, etc. He is the author of a method for the guitar which was published in 1786 by Leduc, Paris. Pollet also wrote many other compositions—some of which were issued periodically in albums—up to the time of the fateful revolution of 1793, when he retired to Evreux, and was living there as late as 1811.

Jean Joseph Benoit Pollet was a younger brother of the above who was born at Bethune in 1753. He studied the same instruments as his brother, and also the mandolin under Wenzel Krumpholz, the mandolin virtuoso and intimate friend of Beethoven. He was associated with his brother Charles in Paris, and assisted him as teacher and performer; by the advice of Krumpholz, the harpist, brother of the mandolinist, he commenced the study of the harp also, and became a distinguished virtuoso and composer for this instrument. Pollet is credited with being the first harpist to introduce harmonics on the instrument—those mysterious ethereal tones. He died in Paris, 1818. Jean Pollet was a more prolific composer than his brother, and his published works embrace three concertos for the harp and orchestra, three nocturnes for harp, guitar and flute, four rondos for violin and guitar, two nocturnes for flute and guitar, numerous sonatas and variations for cittern, duos for harp and piano, a method for the harp, and various solos for the same instrument.

L. M. Pollet, a son of Jean Joseph, was born in Paris in 1783. He was taught the guitar and harp by his father and obtained celebrity as a performer and also as a music publisher. He died in 1830, and left behind a method and a volume of studies for the guitar, airs with variations for guitar solo published by himself, waltzes for guitar solo and rondos for guitar and violin, published by Richault, Paris. Joseph Pollet, the son of the guitarist of this name, was a thorough musician and the author of several theoretical treatises on music; in 1863 he was organist of the Cathedral of Notre Dame.

Präger, Heinrich Aloys, born in Amsterdam, December 23, 1783, and died in Magdeburg, August 7, 1854, was a virtuoso on the violin and guitar and for many years conductor of an itinerant musical

company. At a later date he was engaged as conductor in the theatres of Leipzig, Magdeburg, Hanover and Cologne. Präger's principal instrument was the guitar, and he has written numerous pieces for it in addition to several operas, instrumental quintets, capriccios, etc. The following are among his published compositions for the guitar: Op. 11, *Exercises for the guitar*; Op. 21, *Andante and theme with variations, for guitar with flute and violin*; Op. 26, *Theme with variations for violin and guitar*, all published by Breitkopf & Härtel, Leipzig; Op. 48, *Two volumes of studies for the guitar*, Hofmeister, Leipzig, and Op. 29, *Collection of songs with guitar accompaniment*, Breitkopf & Härtel. His son Ferdinand was a talented musician, a pianist and guitarist who resided in London in 1834, where he was esteemed as a teacher, and in conjunction with the guitarist Leonard Schulz he wrote *Three duos caracteristiques for guitar and piano*, published by Mori, Lavenue & Co., London.

Pratten, Mdm. Sidney, nee Catherina Josepha Pelzer, was born at Mühlheim, on the Rhine, Germany, in 1821, and died October 10, 1895, in London. She was the daughter of Ferdinand Pelzer (see Pelzer) and received instruction in the theory of music and guitar playing at a very early age from her father, afterwards studying harmony for a short period under Dr. Carnaby in London. When seven years of age she was before the public creating a sensation as guitarist in concerts with Grisi, and she also appeared with her father in various continental cities. About the year 1829 her parents came to London and the youthful guitarist made her first appearance before an English audience in the King's Theatre, afterwards called Her Majesty's. She also played at concerts with Mdm. Grisi, and with Regondi—an infant prodigy on the guitar of about the same age—when they performed duos for two guitars, Miss Pelzer playing *terz-guitar*. The two diminutive players were lost on an ordinary stage and to be seen by the whole audience they were frequently seated upon a table or on the grand piano. The *Musical Magazine* for March, 1835, says: "On Tuesday last a morning concert took place at the Hanover Square Rooms, the first of the three announced by Miss Pelzer, the daughter of the guitarist, which was numerously and fashionably attended. Miss Pelzer herself contributed in a high degree to the gratification of the audience and was cordially and deservedly applauded for her performance. Kiallmark presided at the piano." In 1836, when fifteen years of age, she gave another series of three recitals in the Hanover Square Rooms, commencing February 24, and was assisted by the most eminent musicians in London. These concerts brought her fame as a performer and two years later she established herself in Exeter as a teacher of the guitar and taught the most fashionable members of society, for it was in Exeter that Lady John Somerset took a great fancy to the young guitarist and persuaded her to reside in London.



MISS CATHERINA JOSEPHA PELZER, (Aged 9 years).
(MDM. SIDNEY PRATTEN)

She was provided with apartments in her London residence, introduced to the nobility as an instructress, and was soon firmly established as a busy teacher.

On September 24, 1854, she married Robert Sidney Pratten, the flautist; but their married life was of short duration for he died February 10, 1868. Prostrated by this severe blow she relinquished her profession for a time, but on May 17, 1871, gave a recital, performing Giuliani's *Third concerto* to the pianoforte accompaniment of a niece of Giuliani, the composer. In 1873 she gave a recital and was assisted by members of Gounod's choir; her last public appearance being as late as November, 1893, when she performed in Steinway Hall, London. Mdm. Pratten was devoted to the guitar, she knew the capabilities of the instrument and also its defects, and to her it possessed the power of expressing feelings which no other medium could. She was the author of a number of easy, light pieces for the guitar, nothing of a deep nature, which she herself published, and wrote three methods for the instrument. The first, in two parts, published by Boosey & Co., London, was an exhaustive treatise; but it proved too complicated for amateurs, and she issued her volume *The guitar simplified*, which was the most popular of her methods for it had passed through twelve editions at the time of her death. The third method was entitled *Instructions for the guitar tuned in E major*, and she arranged guitar accompaniments to numerous songs, all now forgotten. Her death occurred after a brief illness, October 10, 1895, and she was interred on the 18th, in Brompton cemetery, and a suitable memorial was erected to her memory by pupils and friends. A sketch of her life by F. M. Harrison was published in 1899 by Barnes & Mullins, Bournemouth.

Pugnani, Gaetano, born in Turin in 1727, and died there in 1805, was recognised as a violin virtuoso, one of the most celebrated and brilliant of the Piedmontese school; he was equally talented on the guitar, for he studied this instrument in his youth in addition to the violin, and, like Paganini, all his early compositions were written with guitar accompaniment. During his life-time the guitar was as popular and as highly esteemed as the violin, and the great violinists taught the guitar also, for many celebrated guitar virtuosi received their instruction on this instrument from musicians known to posterity as violinists only. At a very early age Pugnani commenced his musical education, his first teacher being Somis, a pupil of Corelli, and he afterwards studied under Tartini and thus combined in his playing the prominent qualities of style and technique of both these great masters. He was appointed first violin to the King of Sardinia in 1752, but two years later commenced to travel. He had achieved much success as a solo player at the Court of Sardinia and his reputation spread to the continent, when he made a protracted visit to Paris, performing several times at the Concerts Spirituels where he received great applause. Pugnani afterwards travelled to

other parts of Europe and then visited London, where for a time he was leader of the Opera orchestra. In London he composed an opera and published much orchestral music, symphonies, quintets and quartets.

In 1770 he was again in his native city where he founded a school of music for violinists and guitarists, as Corelli had previously done in Rome, and Tartini in Padua, and from this practical academy issued the first performers of the latter part of the eighteenth century, chief among whom were Viotti and Bruni on the violin, and Molino and Sola on the guitar. Molino studied under Pugnani during the latter part of this master's career, and became court musician—as his teacher had been some years previous—to the King of Sardinia. Pugnani's style of execution is recorded as being broad and noble, and it has been remarked that all his pupils proved excellent leaders. His strong and acute mind was possessed with the great object to which every leader ought to attend; he promptly and powerfully seized all the grand points, the character, the style, and taste of the composition, and impressed it upon the feelings of the performers, both vocal and instrumental. Pugnani, in addition to the display of brilliant and powerful abilities as a performer, gave in his compositions evidence of a free and elegant imagination. Despite his exceeding plainness of countenance, his nose being of extraordinary dimensions, he invariably believed himself to be a *persona grata* among ladies; he always dressed well, was exceedingly vain, wore an enormous buttonhole in his light blue silk coat, a gigantic coiffure and a quantity of ornaments of every description. And yet this foolish, vain and eccentric person possessed real wit, quite remarkable social talent, and unbounded good nature, candour and generosity, so that acquaintances in distress regarded him their best friend and protector.

In Italy he was esteemed the foremost violinist of his time, and both in Paris and London he created furore by means of his beautiful tone and graceful and easy bowing. Many amusing anecdotes are narrated of this artist. Upon one occasion Pugnani, with his odd and comical appearance, introduced himself to an Italian nobleman. "Who are you?" asked the latter, before he had time to recognise that Pugnani, the violinist, stood before him. "I am Cæsar with my violin in my hand," replied the artist quite proudly. He was a prolific composer and wrote much for the guitar, and his published works appeared principally in Turin and Paris. His early compositions were all written with guitar accompaniment, but they are now rarely to be met with, the majority being out of print. Op. 2 and Op. 3, *Twelve sonatas for violin and guitar*, are the only compositions of Pugnani for the guitar now published, these being issued by Richault, Paris.

RADZIWIŁ, Anton Heinrich, Prince of, "Statthalter" of Posen, born June 13, 1775 at Wilna, and died April 8, 1833 in Berlin,

was recognised as an ardent admirer of good music, a fine player on the guitar and violoncello, and a composer of no mean order. He married in 1796 the Princess Luise, sister of that distinguished musical amateur, Prince Louis Ferdinand of Prussia. Radziwil was a great admirer of Beethoven, and was invited by him to subscribe to the publication of his *Mass in D*, the prince having journeyed to Prince Galitzin's purposely to hear this work. Radziwil was one of the seven who subscribed their names in answer to that appeal, and to him Beethoven dedicated his *Overture in C*, Op. 115, which was published in 1825 by Steiner of Vienna. Further relations between Beethoven and the prince there must have been; but nothing can be found. He was best known by his music to Goethe's *Faust*, which was published in score and arrangement by Trautwein, Berlin, in November 1835. It contains twenty-five numbers and occupies five hundred and eighty-nine pages and portions were performed with success for several years in Berlin, Leipzig, Prague, and other cities. Radziwil was an eminent performer on the guitar and violoncello, and he has published several songs with guitar accompaniment, and four with accompaniments of guitar and violoncello, these being issued by Breitkopf & Härtel, Leipzig.

Regondi, Giulio, born at Lyons in 1822—some authorities state in 1824—and died in London, May 6, 1872. Among guitar virtuosì, Regondi stands pre-eminent, and as a musician and composer he occupies a no less exalted position. Of his parentage and early years very little is known. His father was an Italian, his mother a German, the father for some time a teacher in the Gymnasium of Milan. Some writers assert that the man who assumed the name of father was of no relation whatever, but seized the opportunity of making money by a precocious child, and there is no doubt that the harsh treatment of this man during the early days of Regondi's career, undermined his health, and caused his painful illness and premature death. The child was an infant phenomenon on the guitar, and as such was forced in his musical studies and sacrificed by his supposed father, who took him as a guitar prodigy to every court of Europe, with the exception of Madrid, before he was nine years of age. In June, 1831, they arrived in England, and after a provincial tour settled in London, where the boy performed at numerous concerts, creating quite a sensation in the musical world. The following extracts relative to his first appearance in this country, written by the editor of the *Harmonicon*, the most influential music journal in England, were published in 1831 in the June and July numbers of that periodical.

In reading these notices it is very important that the musical events of the time should be taken into consideration—a period during which no greater sensation in the musical world has ever occurred, when the whole of Europe and the cities of Paris, Vienna,

and London in particular were convulsed with wild excitement over the marvellous performances on the violin of Paganini. Strange to relate, Paganini and Regondi—the Paganini of the guitar—both left Paris and arrived in England during May, 1831, and both gave their first concerts in the following June. Previous to playing in Paris, Paganini had visited Vienna, where he had witnessed scenes of unequalled triumph, and had been the object of unparalleled sensations. Regondi was but a child of eight years, and he, too, had been winning the highest applause of the musical critics on the continent, and his fame as a guitarist had reached London sometime previous to his arrival in that city, and notwithstanding the unbounded enthusiasm and popularity which greeted Paganini, little Regondi's performances on his guitar attracted crowded and enthusiastic audiences, for his artistic achievements and results were in no degree less marvellous or successful than those of his immortal compeer. "Another prodigy! An infant Paganini on the guitar! An evening paper states that a musical phenomenon has just arrived in London—a first rate guitar player, although only eight years of age. His name is Jules Regondi. *The Figaro*, *The Journal des Débats*, *The Journal de Paris*, and *Galignani's Messenger*, speak of him with rapture. They say that in addition to the mechanical precision, which generally is not to be acquired on the guitar under twenty years' practice, he evinces taste and feeling rarely witnessed in a performer on that instrument. Mercy on us! twenty years in learning to play on the guitar! For Heaven's sake let the instrument be hereafter put into the hands of none except those of Struldbregs, the immortal inhabitants of Luggnagg, who must needs have a vast deal of spare time at command. The French journals, too, speak of Jules Regondi with rapture; and, doubtless, we shall soon be elevated to the "third heaven," as saith Mr. Gardiner, by this miraculous child, who, in spite of his tender years, has discovered the means of applying high pressure to music and reduced the labour of twenty years to the space of about four. For we cannot suppose that he commenced his operations till well on his legs: unless, indeed he began while yet unborn—a thing not impossible to those who believe the story of the Holy Babe who sang a hymn to His mother's great surprise before His entrance into the world."

The editor evidently did not recognise genius or natural ability as one of the most important factors in obtaining proficiency in the musical art; but he attended one of Regondi's fashionable concerts previous to the next issue of his journal and it is gratifying to read his second account of the young musician. "Among the musical wonders of the day is Giulio Regondi, the child whose performances on the Spanish guitar are not only calculated to surprise, but please connoisseurs. This most interesting prodigy, for such he may be termed, who has only reached his eighth year, was born at Lyons; his mother being a native of Germany, but his father an Italian.

To say that he plays with accuracy and neatness is only doing him scanty justice; to correctness in both time and tune he adds a power of expression and a depth of feeling which would be admired in an adult, in him they show a precocity at once amazing and alarming; for how commonly are such geniuses either cut off by the preternatural action of the mind, or mentally exhausted at an age when the intellects of ordinary persons are beginning to arrive at their full strength! The personal appearance of the almost infant Giulio at once excites a strong feeling in his favour. A well-proportioned, remarkably fair child, with an animated countenance, whose long flaxen locks curl gracefully over his neck and shoulders, and whose every attitude and action seem elegant by nature, not art, immediately interests the beholder; but when he touches the string and draws forth from it tones that for beauty have hardly ever been exceeded; when his eye shows what his heart feels, it is then that our admiration is at the highest, and we confess the power of the youthful genius. This child is the most pleasing musical prodigy that our time has produced." Giulia Pelzer, afterwards Mdm. Pratten, was appearing at the same time as a prodigy on the guitar, and she and the youthful Regondi performed guitar duos in public. In July, 1836, Regondi was the guitarist at concerts with Moscheles, Mdm. De Beriot, and Lablache—the most brilliant artistes of the day—and the press were eulogistic in their praise of the guitarist, for the following is a report of a concert where he played the guitar in the company of Moscheles, Sir George Smart and Sir M. Costa: "Giulio Regondi, too, performed to the delight and astonishment of all present; so much did this interesting child please, that he was a second time placed on the pianoforte, and again elicited the applause of the whole room."

In 1841, when nineteen years of age, Regondi made his first important concert tour with Herr Joseph Lidel, the violoncellist, and they appeared in all the important cities of Germany and Austria. Regondi's extraordinary guitar playing evoked enthusiastic praises from the correspondents of the *A. M. Zeitung* in Prague and Vienna, for the very artistic and individual character of his performance and the sweetness of his cantabile. He appeared very frequently in Prague and Vienna, and under his hands the guitar quite filled the largest concert halls. In 1846 he undertook a second, and his last continental tour with Mdme. Dulcken, the celebrated pianist and teacher of Queen Victoria, and upon his return to England toured the British Isles with Konrad Adam Stehling, also a guitarist of exceptional ability, and they appeared as guitar duetists in various towns. It was at this juncture that Regondi turned his attention to the English concertina, which had been invented by Wheatstone in 1829, but left to the genius of Regondi to make known and popular. His companion, Stehling, devoted himself to the viola, being principal viola in the

Philharmonic and Crystal Palace concerts up to the time of his death, February 19, 1902. The charm of Stehling's guitar playing was said by critics to be indescribable, his execution was extraordinary and his taste and phrasing incomparable, and Sor's *Method for the guitar*, the German edition published by Simrock, Bonn, was "dedicated to my friend Stehling." Stehling possessed a comprehensive and unique collection of guitar music which was disposed of by auction after his decease.

The following is an extract from a Viennese music journal of 1841, relative to his appearance in Austria. Regondi, then nineteen years of age was touring with the violoncellist Lidel, and this journal remarked among other eulogies that he took Vienna by surprise by his beautiful and marvellous playing, that he was by the grace of God, a great genius: "His name is Giulio Regondi, and he belongs to that classic land where Stradivarius and Amati lived—a land where a genius is no great variety; but an artist on the guitar, as Regondi is, is very seldom found. As a virtuoso he is more conspicuous in his mastership of the guitar than was Giuliani, Legnani, Giugliemo, and others heard during the season. Regondi's mastership of the guitar is nearly incomprehensible and his playing is full of poetry and sweetness. It is the soul of melody, and he plays the guitar in its purity without any musical tricks. He is an artist whom all musical performers might copy, and even singers and actors, for his art is a natural one. Regondi is the very Paganini of the guitar, under his hand the guitar becomes quite another instrument than we have hitherto known it. He imitates by turn the violin, harp, mandolin, and even the piano so naturally, that you must look at him to convince yourself of the illusion, as you can hear the forte of the piano, the sweet pianissimo of the harp all combined in its six simple strings. He played in his four concerts, arrangements of *Don Juan*, *Les Huguenots*—after Thalberg's arrangement for the piano—and the overture to *Semiramide*. All these were played with their full harmony as one might hear on the piano, but with inimitable tenderness."

Richard Hoffman in his *Recollections* says: "While in London, I stayed with Giulio Regondi, a friend of my family, and at that time a prominent figure in musical society. He played the guitar in a most remarkable manner, as well as the concertina, a small reed instrument invented by Wheatstone of telegraph fame. A most lovely quality of tone was produced by the mixture of different metals composing the reeds, and Regondi's genius developed all its possibilities. A criticism from one of the Manchester papers of that time describing his playing when he appeared there as a youth, gives a good idea of his unique style, which for the time being held his audience spell-bound, and I copy it verbatim from my father's scrap-book: 'Giulio Regondi quite took the audience by surprise. That an instrument hitherto regarded as a mere toy—the invention, however, of a philosophical mind—should be capable of giving full



*Believe me
Faithfully yours
Giulio Regondi*

expression to a brilliant violin concerto of De Beriot's, was more than even musicians who had not heard this talented youth would admit. The close of every movement was greeted with a round of applause in which many members of the orchestra joined. The performer has much of the 'fanatico per la musica' in his appearance, and manifestly enthusiastic love for his art; he hangs over and hugs his little box of harmony as if it were a casket of jewels, or an only and dearly loved child. His trills and shakes seem to vibrate through the frame, and occasionally he rises on tip-toe, or flings up his instrument as he jerks out its highest notes, looking the while like one rapt and unconscious of all outward objects, in the absorbing enjoyment of the sweet sounds that flow from his magical instrument."

"He played the most difficult music which he adapted to the powers or limitations of the little concertina. Among other things, a concerto of Spohr, which astonished everyone. My father knew him first, when, as a child in Manchester, he was travelling about with the man who called himself his father, but whose subsequent conduct belied any such claim. When the boy had made a large sum of money by his concerts, and seemed able to maintain himself by his talents, the so-called father deserted him, taking with him all the proceeds of the child's labours, and leaving poor Giulio to shift for himself. My father befriended him at this time, and his gentle winning disposition endeared him to all my family. Later in his life when a young man in London, he often took charge of me, and twice we went to Paris together where we enjoyed some of the choicest musical treats. I heard with him all the great singers and musicians of the day, Tamburini, Lablache, Grisi, Mario, Alboni, Persiani, and most of these before I was sixteen years old. Regondi's playing of the guitar always seemed to me his most remarkable achievement; he had added to the instrument two or three covered strings without frets which he used at will, and the wonderful expression he could impart to his melodies I have never heard excelled by any voice. I have heard him play Thalberg's *Huguenots* and the *Don Juan*, Op. 14, making the guitar respond to the most difficult variations with perfect ease."

Mrs. Hemans made him the subject of a poem entitled, *To Giulio Regondi—the boy guitarist*; but her beneficent desires expressed for his welfare in the poem were not realized: "His history was sad and full of mystery, which doubtless added further attraction to his talents, and many were the stories whispered as to his birth and parentage. He was much sought after in London, and a great favourite with the nobility of whom many were his pupils and devoted friends. He was the constant guest of two old ladies of the Bourbon aristocracy living in London, who treated him 'en prince' and always rose when he entered their salon. He never revealed to anyone his connection with these people, but I have always thought he belonged to them 'de race.' We were in constant

correspondence until the time of his death which occurred in the early seventies. His lovely spirit passed away after many months of suffering from that most cruel of all diseases—cancer. I remember that a certain hope of reprieve from the dread sentence of death was instilled by his physicians and friends, by telling him that, if only he could obtain some of the American condurango plant, which at that time was supposed to be a cure for this malady—he might at least be relieved. I sent him a quantity of the preparation, but it failed to help him, and so he died, alone, in London lodgings, but not uncared for, nor yet ‘unwept, unhonoured, or unsung.’ His fame was too closely allied to his personality to endure after him, save in the hearts of those that knew him best ; but while he lived he showed himself a true and noble artist, full of the finest and most exalted love of music, a man whom to know was in itself a privilege not to be over estimated.”

Regondi taught the concertina largely, and his name was to be seen on important concert programmes both in London and the provinces. He was an intimate friend of the violinist Molique who wrote for him, Op. 46, *Concerto in G for the concertina*, which Regondi played with his usual success, April 24, 1864, at the concerts of the Musical Society, London. Molique also wrote a *Sonata*, Op. 57, and twelve other compositions for Regondi ; and after hearing his wonderful playing, Sir Alexander Macfarren, Sir Julius Benedict, Sterndale Bennett, and Wallace—leading names amongst native musicians—all composed works for this instrument. Neuland, a contemporary organist and guitarist of repute, composed and dedicated to his friend, Op. 16, *Introduction and variations for guitar solo*. Regondi was a most attractive personality, of rather delicate and slight build, and a versatile linguist. His hands were rather small—the strings of an ordinary guitar were too wide on the finger-board, so previous to playing an instrument he adjusted the strings nearer to each other, particularly the first to the second. A guitar, made by Staufer, Vienna, and bearing in place of the label Regondi’s autograph, is in the possession of that enthusiastic guitarist, Colonel J. Temple, London. Regondi presented this guitar to a pupil and placed a note in the instrument to that effect. No one, since the time of Giuliani, created such an interest in the guitar as Regondi, and with him the last of the really great guitarists departed ; but through him and his playing the instrument received an impetus, for his influence remains to the present. His portrait was published upon several occasions, the copy here reproduced was issued in 1852 by Wheatstone, London, from a daguerreotype by Laroche ; while another was published by Diabelli, Vienna, and a sketch of his life by L. Megarski, appeared in 1841 in the *Vienna Theatrical Journal*.

Regondi was not a voluminous composer for the guitar—his published works for this instrument are exceeding few. He was primarily a concertist, a virtuoso, and his compositions require virtuosi

to interpret them, and for this reason they were never popular. They alone, however, will always entitle him to a foremost place as a refined and cultivated musician, notwithstanding the exceptional powers of execution demanded by them. He wrote two concertos for the concertina, several methods, studies, etc., and more than two hundred original compositions and transcriptions for concertina solo, concertina with voice and with other instruments, and the exceeding graceful piece entitled, *Les oiseaux*, Op. 12, was unquestionably a public favourite; these concertina works were published by Ashdown, London, Wheatstone, London, and in Dublin. Regondi wrote a few songs: *Absence*, dedicated to M^{me}. Schuster, published in 1854; *Tell me my heart why so desponding*; *As slowly part the shades of night*, both published in 1855 and *L'avis* in 1860, Wessell, London. The following are his published compositions for the guitar: *Reverie nocturne*, Op. 19; *Fête villageoise*, Op. 20; *First air varie*, Op. 21; *Second air varie*, Op. 22; *Introduction and Caprice*, Op. 23; issued by André, Offenbach, while the International League of Guitarists, Germany, published his *Etude No. 1*, for guitar alone. Mr. Ernest Shand, a talented guitarist and composer, known to the musical public as a comedian, possessed the following original manuscript guitar compositions and arrangements by Regondi: *Overture to 'Oberon'*; Stephen Heller's *Wanderstunden*; an arrangement for guitar solo of Crouch's song *Kathleen Mavourneen*, and an original composition dedicated to a lady pupil.

Rode, Jacques Pierre Joseph, was born at Bordeaux, February 26, 1774, and died in his native town, November 25, 1830. When eight years of age he commenced the study of the violin with the elder Fauvel, who was a well-known violinist in Bordeaux, and remained under him for six years. In 1788 he was sent to Paris where he enjoyed the distinction of being a pupil of Viotti for two years, after which he made his first public appearance in the Theatre Monsieur, playing Viotti's *Thirteenth concerto* with immense success. Although but sixteen years of age, he was appointed leader of the second violins in the excellent orchestra of the unfortunate Theatre Feydeau, and was frequently heard as soloist. In 1794, Rode began a series of concert tours, visiting Holland and the north of Germany. His success in Berlin and Hamburg was decided, and from the latter city he took passage to his native town; but the vessel was driven to England by adverse winds and he visited London. He appeared once only in public, at a concert for charity, without creating much impression, and returned to Paris where he was appointed principal professor of the violin at the newly founded Conservatoire.

In 1799 he travelled in Spain to try his fortune on a concert tour, and in Madrid he met Boccherini, who is said to have written orchestral parts to his early works. It was in Spain that he gave

attention to the guitar which enjoyed favour at the court. Boccherini himself was a guitarist, and Rode followed his example, for from this period he wrote many of his lighter compositions with guitar accompaniments. Upon his return to Paris, in 1800, Rode was solo violinist in the private band of Napoleon Bonaparte, and during this period he drew the admiration of all Paris, and achieved his greatest success. Notwithstanding, in 1803, he went with Boieldieu to St. Petersburg, passing through north Germany on his way, for Spohr heard him when in Brunswick and was greatly impressed, so much so, that he aimed solely to imitate his style and manner. In St. Petersburg his playing aroused the greatest enthusiasm, and he was at once attached to the private service of the Emperor with a munificent salary. The five years of laborious service in Russia are declared to have exercised a deleterious influence over his playing, and from this time a decided decline of his powers set in. This was noticed upon his return to Paris in 1808, for his warmest friends could not but feel that he had lost his certainty of execution and vigour of style. Between the years 1811-1814 he travelled a good deal in Switzerland, Germany and Austria, and in Vienna he met Beethoven, who finished the great *Sonata in G*, Op. 96, expressly for him. It was played by Rode, and Archduke Rudolph, the latter Beethoven's pupil, at a private concert, but so far as the violin part was concerned it was not to the composer's satisfaction.

While in Vienna, Rode wrote and published several pieces for the violin with guitar accompaniment. In 1814 he was in Berlin, where he married and remained for some time, and from Berlin he returned to Bordeaux, for in the vicinity he owned a country house. In 1828 he once again resumed a public career, but his appearance in Paris was a decided fiasco; he took his failure so much to heart that his health gave way and he died after a lingering illness two years later. Rode wrote much music for the violin—concertos, caprices, quartets, and a *Polonaise for violin or flute and guitar*, was published by Hoffmann, Prague; other original compositions and several arrangements with the guitar were issued in 1820 by Simrock, Bonn; Haslinger, Vienna; and Janet, Paris.

Rolla, Alessandro, born April 6, 1757, at Pavia, Italy, died in Milan, September 15, 1841, eighty-four years of age. He was a violinist, guitarist and composer, who first studied the piano, but soon turned to the guitar, and later the violin, learning the latter instruments from Conti and Renzi. For some years he was leader of the orchestra in Parma, and it was here in 1795 that Paganini was his pupil for several months. In 1802 he was appointed conductor of the opera at La Scala, Milan, and in this position he won a widespread reputation, and was also a professor at the Milan Conservatoire for many years. Rolla had a strong predilection for the viola, and wrote concertos for this instrument, which he

performed in public. His compositions consist of numerous violin duets, a few trios, quartets and quintets for stringed instruments which include the guitar, and also concertos for the violin and the viola. *Three duos for violin and guitar* were published by Janet, Paris; *Three duettini for guitar and violin*, Hug, Zurich; *Three duos for violin and guitar*, A. Meissonnier, Paris, and *Five romances for voice with guitar accompaniment*, Cons, Milan. Ricordi of Milan, publish among his posthumous works, *Four waltzes for flute, violin and guitar*. Rolla's compositions, although now entirely forgotten, enjoyed considerable favour in their day.

Romberg, Bernhard, born November 11, 1767, at Dinklage, and died in Hamburg, August 13, 1841. He came of a long musical stock, his father Anton was a bassoon player who died in 1812. When only fourteen years of age, Bernhard attracted considerable attention in Paris during a visit there with his father. From 1790 to 1793 he was violoncellist in the band of the Elector of Cologne, in Bonn, at the same time as Ries and the two Beethovens. During the French invasion he made a concert tour through Italy, Spain, and Portugal, and was well received, especially in Madrid, where he played duos for violoncello and violin with Ferdinand VII. His cousin Andreas travelled with him, and on their return through Vienna they gave a concert at which Beethoven played. He returned to Hamburg where he married; but from 1801-1803 he was a professor in the Paris Conservatoire, and after that date was engaged in the Royal Orchestra of Berlin. In 1806 the French were advancing again into Germany, so Romberg travelled through the south of Russia and remained the following year; but when government was more settled he returned to Berlin and was court capellmeister until 1817, when he retired from public and resided in Hamburg for the remainder of his life. Romberg was the earliest composer for the violoncello who retains his importance and popularity up to the present time. He struck out fresh paths in the technic of the instrument and combined truly poetic feeling with thorough musicianship. His celebrated concertos may be said to contain implicitly a complete theory of 'cello playing, and there are few passages known to modern players, the type of which may not be found in these works. His *Grand fantasia*, Op. 70, was at one time held in high esteem, but is now somewhat antiquated, and so are the majority of his lesser solos, although they contain excellent material for study. His compositions for the violoncello are perhaps the best studies for musical phrasing in the cantabile style that have ever been written for this instrument. Romberg was the author of several operas which were produced with varying success in Paris and Berlin, and while in Vienna he wrote and published Op. 46, *Duo for violoncello and guitar*, a divertimento on Austrian airs, which enjoyed some popularity. It

was published by Haslinger, Vienna, and Romberg also wrote songs with guitar which were published by Schott, Mayence.

Romero, Luis T., was born in Madrid, Spain, in 1853, and died in South Boston, America, November 19, 1893. He studied the guitar during youth in his native land, but in his teens his parents emigrated to the southern states of America, and in this country he continued the study of the instrument under a fellow countryman, Miguel S. Arrevalo. It was in San Francisco that Romero became acquainted with Arrevalo, and in this city he received instruction from him. Romero resided for a period at San Jose, and some time later removed to Boston where he remained till his death. In this city he taught the guitar and appeared as guitar soloist; but his health was not robust and he was seized by that dreaded monster, pulmonary tuberculosis, which eventually terminated in his prime, a successful and artistic career. His disease became so acute that he entered the Carney Hospital in South Boston, on October 12, 1893, and died in that institution on the nineteenth of the following month. It is said that Paderewski had no opinion of the musical powers of the guitar until he heard Romero play, and after that event the great pianist was enthusiastic in his praise of the instrument. Romero's compositions were published in the towns in which he lived, and the majority of his works are arrangements and transcriptions for guitar solo, the principal publishers being Jean White, Walter Jacobs, Boston; and Broder & Schlam, San Francisco, California.

Roser von Reiter, Franz de Paula, an Austrian operatic composer who was born at Naarn, Upper Austria, 1779, and died in 1830. He spent his life in Vienna and Pesth, in which cities he wrote nearly a hundred operas, operettas, pantomimes, etc., in addition to instrumental compositions, principally for strings and flute with guitar, but his publications ceased to appear in 1828. Op. 14, *Theme* (by Hummel) *with six variations for guitar and flute*, was published by Breitkopf & Härtel, Leipzig.

Rossini, Gioachino Antonio, born February 29, 1792, at Pesaro, Italy, died November 13, 1868, at Passy, Paris, was one of the brightest musical luminaries of the nineteenth century. The position of his parents was of the humblest, his father being town trumpeter and inspector of slaughter-houses, his mother a baker's daughter. For a period young Rossini was left in charge of a butcher of Bologna, where he received crude musical lessons from Prinetti, while his parents were touring with a theatrical company. When thirteen years of age he was playing the horn by his father's side in the theatre orchestra, but in 1807 he entered the Liceo of Bologna and studied under Mattei. At the end of the first year his cantata was awarded the prize, being publicly performed the same year, and from this date Rossini commenced dramatic composition, writing



LUIS T. ROMERO.

about sixty operas, many oratorios, cantatas and instrumental music. He had been employed in Naples, and shortly before Christmas, 1815, left this city for Rome, where he was under contract to bring out two operas.

The first of these was coldly received, while the second *Almaviva* or (*The barber of Seville*), which made its first appearance at the Theatre Argentina, February 5, 1816, was immediately condemned. The cause of this was the predilection for Paisiello's opera of this name, for there was a determined opposition of partisans, whose intent was to wreck the work. Rossini, with the best of desires, before adopting the subject, had enquired of Paisiello whether by so doing he would cause him annoyance, thinking that this course would satisfy Paisiello's friends and admirers; but this was not to be for from the very commencement of the performance the audience manifested its hostility, and matters were intensified by an untoward incident. In the first act, Rossini writes an accompaniment for the guitar to Almaviva's cavatina, *Ecco ridente il cielo*, which he sings under the window of Rosina, and for the first performance, Garcia played the rôle of Almaviva. Garcia, a good guitarist, was to play his own accompaniment on the stage, although the guitar is written for in the orchestral score and is usually played by a member of the orchestra. A very unfortunate circumstance arose which put the audience in a more hilarious mood, for when he was about to commence the cavatina his guitar had not been tuned! At the critical moment he realized his awkward position; the performance was stopped for him to tune his guitar which greatly added to the amusement of the spectators, who began to whistle and shout, and in the midst of the turmoil Garcia broke a string. This proved the climax, for the whole house, now convulsed with laughter at the peculiar situation, manifested no consideration for young Rossini, who, according to the custom was conducting at the piano. The introduction to the cavatina was again played, when there hurriedly arrived on the stage, Figaro (Zamboni) with another guitar! Wild derision and laughter took possession of the audience and the designs of Rossini's opponents materialized. Rossini, in despair, mounted the balcony in vain, for during the tumult not a single note of this ravishing serenade was heard. Paisiello had accompanied the serenade of his opera with the mandolin (see Paisiello), and Rossini's innovations were foreign and distasteful to the Romans. Though hissed on the first night, *Almaviva* was listened to with patience on the second, and advanced in favour until it became one of the most popular comic operas ever composed, and ended by being known as *The barber of Seville*.

The introduction to the cavatina, *Ecco ridente il cielo* is borrowed from the opening of the first chorus in *Aureliano*. The cavatina is in key C, two-four time, accompanied by solo clarinet, the violins pizzicato, while the guitar ripples arpeggios in sextuplets

and swells towards the close with full chords. It was in the delicious andante of this cavatina that Rossini first employed the modulation to the minor third below, which afterwards became so common in Italian music. During the next eight years, Rossini wrote no less than twenty operas, and in several of these he makes use of the guitar. He had heard Paganini play the guitar in Paris, and was enraptured by his performance; he evinced a partiality for the guitar and mandolin, and a conversation with Moscheles relative to these instruments is recorded (page 212). He died in Passy, France, November 13, 1868, and was honoured by an imposing funeral.

Rudersdorff, Joseph, born at Amsterdam, in 1779, and died in Königsberg, Germany, in 1866. He was a violinist and guitarist who displayed his great musical genius at a very tender age. His first instrument was the violin, and he obtained such marked proficiency upon it, that when eight years of age he appeared as soloist in his native town playing a concerto of Pleyel. He then commenced the study of the guitar, and his mastery over this instrument was equal to that of the violin. At the commencement of the nineteenth century he migrated to Ireland and lived in Dublin for more than twenty years, where he was esteemed as a thorough musician. In 1822 he was engaged professionally in Ivanowsky, in the Ukraine, Russia, and from thence he removed to Hamburg. Rudersdorff was orchestral conductor in Berlin during 1831, and in this city he published several of his compositions, for he was author of fantasias, polonaises, etc., for violin and guitar, piano compositions and songs with guitar accompaniment, several of the latter being published by Schott, Mayence. His daughter, Hermine, born in 1822, was a celebrated singer who possessed a massive soprano voice. She appeared for several seasons at the Royal Italian Opera, London, and also on the continent and in the United States with great success.

Rugeon Beauclair, Antoine Louis, a French musician and guitarist living in Paris during the commencement of the nineteenth century, who was employed in the postal service of the city during the years 1808-1829, the latter year being the date of his death. Although not professionally engaged in music he was a talented amateur of some repute, and published a few compositions for his instrument, the principal of which were Op. 2, *Three grand duos for two guitars*, published by Momigny, Paris; Op. 3, *Three trios concertante for two guitars and violin*, Naderman, Paris; Op. 4, and Op. 8, *Sonatas for guitar solo*, Leduc and Lemoine, Paris; Op. 7, *Three grand duos for guitar and violin*, Beauce, Paris; *Twelve waltzes for guitar solo*, Costallat, Paris, and a number of themes with variations and other smaller compositions without opus numbers, all of which appeared in Paris.

SAGRINI, Luigi, an Italian guitarist, born about the year 1811, who was living in London as a professor of the guitar and virtuoso in 1840. He was an infant prodigy on the guitar, and as such appeared with brilliant success at the most important courts of Europe, and for many years he travelled as a guitar virtuoso, residing in Paris for a period and afterwards in London. From 1824 to 1828 he was concertising in France, and he took part with the guitarist Coste in duos for two guitars, their favourite being Giuliani's *Variations concertantes*, Op. 130. *The Harmonicon*, an English music journal, for May, 1824 stated: "The young Sagrini, thirteen years old, a professor of the guitar, gave a concert on March 15, 1824, in the hall of Mons Pfiesser, Paris. The extraordinary and precose talent of this young artist has been attended by the most brilliant success. At the court of Turin he astonished and charmed the most distinguished connoisseurs and the same effect was produced at Paris." Sagrini was highly esteemed in London, he was a friend of the organist and guitarist Neuland; they appeared in public together in duos for two guitars and piano and guitar, both in London and Paris, and Sagrini wrote a number of works for the guitar which were published principally in these two cities. He was the author of *A guide to the guitar; A set of preludes, exercises, etc.*, both of which were published by Addison, London; Op. 4, *Variations for guitar solo*, Lemoine, Paris; Op. 5, *Five divertimentos for guitar tuned in E major*; Op. 11, 12 and 13, *Guitar solos*, Schott, Mayence (Op. 13 was also issued by Johanning, London, under the title of *Two books of favourite airs*); Op. 15, *Recreation for guitar solo*; Op. 16 and 17, *Duos for two guitars*, Johanning, London; Op. 27, *Fantasia on 'O cara memoria,'* dedicated to the Marquis of Bristol, Richault, Paris. In addition he wrote numerous smaller pieces, published by Bochs and Holloway, London and arranged guitar accompaniments to numerous songs which deserve praise, for they are of special merit, and although rather more difficult than the ordinary accompaniment, display the beauties of the guitar as an accompanying instrument.

Salieri, Antonio, born August 19, 1750, at Legnago, near Verona, and died in Vienna, May 7, 1825, was a very highly esteemed composer, of whom the mighty Beethoven was proud to style himself "Salieri's pupil." He was a son of wealthy parents and learned music from his brother, a pupil of Tartini, and after the death of his parents he removed to Venice, where he made the acquaintance of Gassmann, composer and late capellmeister to the Emperor. Gassmann became interested in the lad, gave him further instruction, took him to Vienna and introduced him to the Emperor Joseph, and at sixteen years of age he was appointed director of opera in Vienna, remaining in this position twenty-four years, till 1790, when he resigned. Such was his progress that at

twenty-four years of age he was court composer, and in 1778 received the additional appointment of court capellmeister. In that year he visited Italy, five of his operas being produced in Venice, Milan and Rome, and these spread his fame throughout the continent for he was commissioned to write an opera for Paris, which he personally superintended April, 1784. Two years later he made another visit to Paris, where his opera *Les Horaces* had failed; but his good fortune was amply retrieved by the most

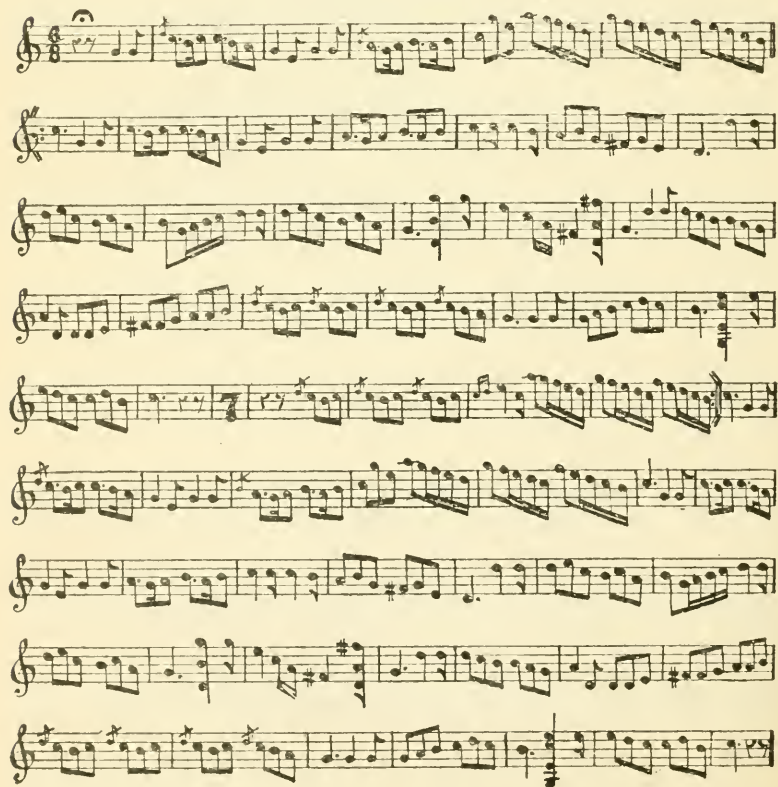
Bin geboren im Romischen Lande

(I was born in the Roman country).

ROMANCE FROM THE OPERA "AXUR, RE D'ORMUS,"

COMPOSED WITH MANDOLIN ACCOMPANIMENT BY SALIERI
IN 1787.

MANDOLIN.



brilliant success of *Axur Re d'Ormus*, or *Tarare*, as it was originally named. This grand opera in five acts, produced in Paris, June 8, 1787 and the following year in Vienna, has remained his most important work. The fourth act contains that beautiful romance for tenor entitled, *I was born in the Roman country*, which is accompanied by the mandolin, flute and strings, the latter instruments, with the exception of the viola being played pizzicato, and an extract from the mandolin part of this unique orchestration is reproduced. Salieri wrote many operas which he conducted in various continental cities; but owing to the change of taste in dramatic music, he devoted his later years chiefly to church composition, choruses, and instrumental music. He enjoyed the most honoured position among contemporary musicians, and in 1816, when he celebrated his fiftieth anniversary of the commencement of his career in Vienna, he was publicly fêted, decorated by the Emperor, and compositions by each of his pupils, including Schubert, were performed. Salieri lost his only son in 1805, and his wife two years later, and in 1824, after fifty years' service at court, he retired on full salary, but died shortly after.

Salomon, M., born Besancon, Doubs, France, in 1786, and died there February 19, 1831, was a guitar soloist, a professor of the guitar and composer for his instrument, who is known as the inventor and patentee of two musical instruments which he named harp-lyre or harpolyre. This instrument was made after the model of a large guitar and fitted with three necks, the middle one with a fretted fingerboard and strung as the ordinary guitar, while the two side necks carried extra accompanying strings of which there were twenty-one in all. This somewhat resembled the theorbo-lute and it was patented in 1827 by Salomon. By his manner of stringing and tuning, some novel and powerful effects were obtainable; but as a musical instrument it met with no success and two years later, in 1829, he improved this model and obtained a patent for another guitar which was evidently made after the pattern of the lyre-guitar of Le Dhuy, a maker who flourished in Coucy-le-Chateau about the year 1806. Salomon also invented a unique tuning apparatus with steel rods which were set in vibration by a toothed wheel; but this received no more success than the harpolyre. Two of these patent instruments are preserved in the museum of the National Conservatoire of Music, Paris. Salomon composed and published much music for the guitar, solos, duos, etc., of ordinary merit, and he also published a method for his harp-lyre which is now exceedingly rare.

Salvayre, Gervais Bernard, born at Toulouse, France, June 24, 1847, and was living in 1913. He began his musical education in the cathedral and afterwards studied in the conservatoire of his native city, previous to entering the Paris Conservatoire. In the latter institution he studied the organ with Benoist and composition and fugue under Thomas and Bazin. After repeated attempts he

gained the Prix de Rome in 1872 and during his residence in Italy worked hard. He studied the mandolin for a period under Bertucci in Rome, obtained great proficiency upon the instrument and became much attached to it. His first publications, some Italian songs, were issued by Ricordi, Milan, and many of his compositions date from this time, notably his opera *Le Bravo* and *The last Judgment*. When he returned to Paris in 1877, Salvayre was appointed chorus master of the Opera Populaire, and he wrote several works for the stage. His ballet *Fandango* produced at the opera November 26, 1877, was a decided success. Among his other works are *Richard III*, opera produced at St. Petersburg, *Symphonic overture*, *Stabat mater* and other church music, and operas produced in Paris as late as 1913. Salvayre subsequently remodelled *The last Judgment* and it was produced in France as *The Resurrection*, and his opera *Le Bravo* was transformed from an opera comique into a spectacular drama, whereupon it enjoyed an immense success partly owing to the singing of the prima donna Heilbron and the tenor Bouhy. Salvayre writes for the guitar in this opera and the work has been performed at several important theatres in other lands. He was decorated with the Legion d'honneur, July 1880, and is the author of several light compositions for the mandolin and piano which appeared in Paris, the principal, *Mattinata*, being published by Lemoine.

Scheidler, Ch. George, a German guitarist of the early nineteenth century. He was living in Vienna in 1820 and published there many compositions for the guitar. Op. 1-2, *Sonatas for guitar; Romance for guitar; Five pieces for guitar* and two *Duos for guitar and violin* were published by Schott, Mayence.

Schenk Decker, F., a guitar virtuoso who was born in Vienna, in 1825, and died in St. Petersburg, October 19, 1899 at the age of seventy-four. He was the son of Friedrich Schenk, a guitar maker, who was for a period foreman in the workshop of the celebrated guitar maker Staufer, Vienna, and he commenced business as a guitar maker on his own account about 1849. Decker-Schenk was taught the guitar by his father and studied singing, and at an early age appeared as guitarist before Duke Max of Bavaria and other royal courts. He joined an operatic company as vocalist, and with his wife, also a musician, they toured through Russia. For some years Schenk was engaged as theatre director, but after the death of his first wife he gave up the theatrical profession, and from 1861 resided in St. Petersburg as a virtuoso and teacher of the guitar and mandolin, and here he married a Russian woman. He was esteemed as a teacher and trained many pupils, chief of whom was the Russian guitarist Lebedeff. Schenk was a versatile composer, the author of several well-known Russian operettas which enjoy popularity at the present day, particularly *Frena*, and *The soldier and the girl*; and under his name are published in Russia, a

Method for the guitar, also music for one, two and four guitars, and compositions for mandolin and piano. Schenk played and wrote for the Russian guitar of seven strings; he was an artist beloved by all who knew him, and in 1899 his many pupils erected to his memory a monument in the cemetery of St. Petersburg.

Schindlocker, Philipp, born October 25, 1753, at Mons Hainault, Belgium, and died April 16, 1827, in Vienna, as "Kaiserlicher Kammervirtuose." Schindlocker was a violoncellist and guitarist of renown who came as a child with his parents to Vienna and studied the guitar and violoncello under Himmelbauer in this city. When he had completed his studies on both instruments he was employed for some years as a music teacher; but in 1795 he was appointed solo violoncellist in the Royal Opera and at St. Stephens. Three years later he was touring, and finally settled in St. Etienne, France, being engaged in the cathedral, but he eventually returned to Vienna, and in 1806 was appointed violoncellist to the Emperor. Schindlocker has written much music which remains in manuscript, principally concertos for violoncello with orchestra and guitar music. The only published composition of this musician is a *Serenade for violoncello and guitar*, which was issued by Diabelli, Vienna. He taught both the guitar and violoncello to Joseph Merk, who attained to greater celebrity in the musical word, and who for some years was associated with Giuliani, Mayseder, and Moscheles in concert performances in Vienna, and Merk was likewise appointed Kammervirtuos to the Emperor in 1834.

Schlick, Johann Conrad, born in Munster, Westphalia, in 1759, and died in Gotha 1825, was a virtuoso on the violoncello and mandolin. He married a musician of greater renown, Regina Strinasacchi, who was born in 1764 at Ostiglia, near Mantua, Italy. She was a violin virtuoso and also an excellent guitarist, studying these instruments in her youth, first in Venice and later in Paris. From 1780 to 1783 she was touring through Italy, and won universal admiration, both by her playing, her attractive manners, and good looks. In 1784 she went to Vienna, and on March 29 and April 24 of that year she gave two concerts in the National Court Theatre. Strinasacchi was a friend of Mozart in Vienna, and requested him to compose something for her second concert, which he promised to do, and immediately wrote the violin part of the *Sonata in B flat*, but the piano accompaniment he delayed for another occasion. The day of the concert approached, and notwithstanding the importunity of Strinasacchi, he still postponed writing the accompaniment, and at the concert played from a few rough notes dotted on the piano staves of the manuscript. The Emperor Joseph, from his box above, noticing the blank sheets of music paper on his desk, sent for Mozart, who was obliged to confess the true state of the case. The original manuscript was in the possession of Mr. F. G. Kurtz of Liverpool in 1899, for Mozart

filled in the complete accompaniment at a later date, in an ink of slightly different shade from that used upon the first occasion, so the bare state of the paper at the first performance is easily discerned at the present time. Before his marriage, Schlick was violoncellist in the Bishop's Chapel of Munster, his native town, and after concert tours with his wife, when they performed duos for violin and violoncello and mandolin and guitar, they resided in Gotha, and Schlick was for some years violoncellist in the orchestra of the ducal chapel of this city. His wife died in Gotha in 1823 and he survived her two years. Schlick has written much music for the violoncello in the shape of concertos and solos, and in quartets with other instruments. He is the author also of sonatas for the mandolin, two books of pieces for the guitar, published by Breitkopf & Härtel, Leipzig; and Schilling and Fétis give a list of his compositions, many of which remain in manuscript, one of these a *Sonata for mandolin and piano* is preserved in the Vienna Museum.

Schnabel, Joseph Ignaz, born May 24, 1767, at Naumburg, Silesia, and died June 16, 1831, at Breslau, was a violinist, guitarist, organist, and composer of church and instrumental music, a large portion of which has never been printed. He was the son of a cantor, and received early instruction on the violin and guitar from his father, and when eight years of age had made remarkable progress on both these instruments, and also the piano. His parents placed him in the Catholic Gymnasium of Breslau when he was twelve years of age to study theology, but through the intercession of his maternal uncle he was able to return home and continue his musical education. Schnabel organised an amateur violin and guitar band of peasant lads of his own age, but his musical studies were interrupted for a time by deafness. Fortunately, he recovered his hearing later in life, and in 1797 went to Breslau, where he was organist of St. Claire, and first violinist in the "Vincentinerstift." A few years later he was teaching the violin and guitar in this city, and was first violinist and deputy conductor of the Royal Theatre orchestra, and towards the close of 1804, was appointed cathedral organist. Schnabel resigned his position in the theatre when Weber arrived, probably at vexation for not being promoted capellmeister himself, or as a musician of thirty-seven years' experience, declining to serve under a lad of eighteen. When Weber took up his appointment in Breslau, he had to contend from the first, on account of his youth, with the prejudices of the managing committee and with strong opposition from the chief musical circles of the town. The leader of this opposition was Joseph Schnabel, and the two continued on unfriendly terms, for some rudeness of which Weber was guilty towards Schnabel—who was an educated and highly respected man and musician—did not raise Weber in the estimation of the better

part of the public. Schnabel, after quitting the theatre, became in 1806 conductor of the Richter winter concerts, and in 1811 he was summoned to Berlin by Zelter to investigate the methods and system of the Singakademie, with the object of establishing similar institutions in Breslau and the rest of Silesia, this being the intention of the Prussian Government. In 1812 he was musical director of the University and director of the Royal Institute for church music. Schnabel was the author of various published compositions, masses, offertories, hymns, songs, military marches and guitar music; but a large proportion remains in manuscript. The most renowned of his published works which include the guitar, was a *Quintet for guitar, two violins, alto and 'cello*.

Schneider, Charles Adam, a German guitarist who resided in Munich, and published a *Method for the guitar*. He was the author also of many songs with accompaniments of guitar or piano, also a method and music for the cornet. Schneider's *Method for the guitar* and his songs were published principally by Falter, Munich; while Schott, Mayence, published Op. 2, *Twelve instructive pieces for the guitar*, and duos for this instrument.

Schubert, Franz Peter, was born January 31, 1797, in Vienna, and died in that city, November 19, 1828, at the age of thirty-one. Over the door of the house in which he was born, a gray marble tablet has been placed with the simple words: "Franz Schubert's birth-place," while on the left of the inscription is a lyre crowned with a star, and on the right a laurel wreath, encircling "31 January, 1797," the date of his birth. Schubert, the most wonderful, and greatest of all song writers, and Carl Weber, his near rival in this respect, were both guitarists, and the majority of their songs were written with guitar accompaniments. By a strange coincidence, both possessed light baritone voices, and it is stated of both that they sang their own songs to guitar accompaniment, without affectation, creating intense pleasure in the circles of their musical friends, for both recognised the extreme importance of a suitable accompaniment to the words. The guitar was Schubert's constant companion during his early career, before he possessed a piano, and all his vocal compositions were conceived and sketched out on this instrument.

His father Franz, in 1784, became assistant to his brother in a school in the Leopoldstadt, and when about nineteen years of age married, their first child Ignaz being born in 1784. There were numerous other children, several of whom died in infancy, and in 1797, Franz was born. He received a methodical and thorough education from his father, which included a solid grounding in the rudiments of music; he was taught the violin and guitar, and his brother Ignaz gave him lessons on the piano, and when his family had exhausted their musical knowledge, he was placed under the parish choirmaster Holzer, whom he soon outstripped. Before he

was eleven years of age, Schubert was first soprano and solo violin in Lichtenthal Church, and in October, 1808, when eleven years and eight months he competed for admission in the Imperial School where the choristers of the Court Chapel received their education. Schubert was successful, and his homely gray suit was now exchanged for the gold laced uniform of the Imperial choir. In the school orchestra he played first violin; his performance soon attracted the attention of Spaun, the leader, who was nine years his senior, and he took a fancy to the new pupil and remained his firm supporter through life. Schubert continued to play the guitar, and used it to accompany his boyish songs, for at this early period he had already set several poems to music, his greatest difficulty was in obtaining sufficient music paper to write them on.

In 1813, when sixteen years of age, amongst other compositions, he wrote for his father's birthday, September 27, a *Cantata in two movements for three male voices with guitar accompaniment*. The words and music were both his own composition, and the manuscript is in the possession of Dr. Schneider. This cantata contains only one terzett for two tenors and a bass, and is inscribed: "In honour of the father's name day festival, the words with guitar obbligato accompaniment, composed by F. Schubert, on September 27, 1813." The terzett, a simple tuneful melody, commences with an andante in A major, twelve-eight time, and concludes with a lively allegretto in six-eight. He had already composed many songs with the guitar, and at this period made the acquaintance of the poet-guitarist Korner. Korner also sang his own songs to guitar accompaniment, and he happened to be in Vienna at the time Schubert was offered special inducements to remain a further term in the Imperial School, and he influenced him in his decision not to continue, but to devote himself entirely to art. So at seventeen years of age Schubert returned to his father's house, and after a few months' study at the Normal School, qualified as a schoolmaster, and for three years was occupied in the uncongenial task of teaching the lowest classes; but he spent his leisure in the society and companionship of musical associates, and after a while he was able through the kindness of a friend, to live more after his own inclinations. For some time Schubert's father had been dissatisfied with his half-hearted teaching, and when Franz von Schober, a young man of good birth and some means, offered to allow him to share his lodgings and to keep house together, the father consented. Schober was four months his junior, and had become acquainted with some of Schubert's songs while visiting Spaun, at Linz. How Schubert managed to exist during the year 1816 is not known; he commenced to give a few lessons, but soon discontinued. His wants were few, but how they were supplied remains a mystery, as there was no sale for his compositions; it appears the household expenses must have been met entirely by Schober. During this part of his career, and particularly when

living with Schober, all his songs were written with the guitar, for in his poverty and humble lodging he could not call a piano his own, or even obtain the use of one. His guitar had grown very dear to him, for by its assistance he had obtained favour in the musical circles of his friends, and when this instrument was not in use, it was always to be seen hanging over his bed.

On May 13 of this year (1816), he set to music with guitar accompaniment, his friend Schober's poem, *Fruhlingslied*, Op. 16, and about the same time set to guitar, *Naturgenuss*, two poems by Matthisson. These he disposed of for a few pence—the price of a frugal meal—and they were published with their original guitar accompaniment by Cappi & Diabelli, Vienna. During those months of 1816, when keeping house with Schober, he lived rent free; but the return of Schober's brother upset this arrangement, and from that time Schubert must have been indebted to Spaun, or some other friend in better circumstances for his lodging, existence, and visits to the theatre, for he earned nothing by teaching during 1817. In March of this year he set to music among numerous other works, *Philoktet*, three poems of his friend Mayrhofer, which he arranged for four male voices with guitar accompaniment, and these were disposed of at the usual price and published by Cappi & Diabelli. Through Schober he made the acquaintance of the poets Grillparzer, Mayrhofer, and Bauernfeld, also of the artist painters Schwin and Rugelweiser. These poets and artists were accustomed to meet in the house of the four sisters Frohlich, where musical evenings were spent, for in the home of these talented sisters, the most celebrated musicians and authors of Vienna were everyday visitors. Next to the poet Grillparzer, Schubert was their most intimate friend, and here in the circle of his musical adherents, he took his guitar and sang his songs to his own accompaniment, receiving the criticisms and opinions relative to his latest productions and putting the final touches to them.

The majority of Schubert's accompaniments were conceived on the guitar, and only afterwards did he set them for the piano, and many of his early songs were originally published in the first instance with guitar; but all his accompaniments show clearly and undisputably the influence and character of this instrument, they are in truth guitar accompaniments. Schubert's first publisher Diabelli, was himself a guitar player, and Kreissle von Hellborn in his *Biography of Schubert* says: "The guitar was greatly in request in Schubert's time as a solo instrument and as an accompaniment also. He wrote several part songs with guitar accompaniment, the vocal quartet, Op. 11 has an accompaniment for guitar and piano. His *terzett*, *Zum Namestag des baters*, composed in 1813, has a guitar accompaniment which is in manuscript." In 1821, Schubert set to music with guitar accompaniment, Goethe's poem *Suleika*, Op. 31, he had previously set this song as Op. 14, and it was published by Pennauer, Vienna, and Diabelli published an *Original dance for*

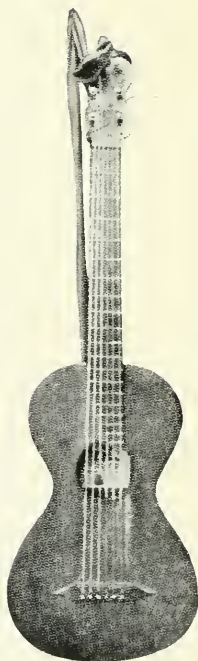
flute and guitar. Illustrations of two of Schubert's guitars are reproduced, one of these instruments is preserved in the museum of the Viennese Schubert Society, while the other is in the possession of Major Hans Umlauff. They are the usual Viennese guitars of the period, and the first was included in the Schubert Centenary Exhibition in Vienna.

Schubert was a frequent visitor to the workshop of the guitar maker Staufer, Vienna, and when the latter in 1823 invented the arpeggione, Schubert adopted the new instrument. It has been called the guitar violoncello or chitarra col arco (guitar played with a bow), and as its name implies, it partook of the construction of the guitar and violoncello, its shape being that of the guitar, while in size it was as large as a small violoncello. Its six strings were tuned the same as the guitar, the fingerboard was also fretted, but the upper part—that portion which is attached to the table of the guitar, was in the arpeggione slightly raised, and it was played in the position and manner of a violoncello; its tone resembled that of the viol d'amour and it received a certain amount of favour. Schubert was enthusiastic in his praise of it, and being a guitarist he readily mastered it and composed a *Sonata in A minor* with piano accompaniment. This was written in November, 1824 and dedicated to Vincent Schuster, a skilful performer, but it was not published till some years later by Gotthardt, Vienna. Schubert's activity as a song writer extends over a period of seventeen years and no musician has ever worked with less external stimulus and encouragement. It was not until 1819 that one of his songs was publicly performed, and it was not until 1821 that any were printed with the piano. Through his brief career of stress and poverty he was treated with unpardonable neglect, and only a half-hearted and tardy recognition was given toward its close. He died of typhoid fever, November 19, 1828, and was interred on the following Friday, near the resting place of Beethoven, this being a last request to his brother Ferdinand. His friend the poet Grillparzer wrote of him, "Fate has buried here a rich possession, but yet greater promise."

Schulz, Leonard, born in Vienna, 1814, and died in London, April 27, 1860, after a long and painful illness. His father, Andre, was a Hungarian guitarist who settled in Vienna at the commencement of the nineteenth century and there taught and composed for his instrument, and several of his compositions were published by Artaria and also Traeg, Vienna. Leonard, and his elder brother Edward, received their musical training from their father, both being taught the guitar. At a later date Edward (born February 18, 1812, died September 15, 1876) also studied the piano and as a child had the privilege of playing to Beethoven in Vienna. The father and his two sons appeared frequently in Vienna as a trio of guitarists, and in 1826 they came to London and made their first appearance



Franz Schubert's guitar, in the
Schubert Museum, Vienna.



Franz Schubert's guitar, in the
possession of Major Hans Umlauff.

April 24, 1826, at a concert in Kirkman's Rooms when Edward played the physharmonica and the father and Leonard, guitars, and after this concert they performed before King George IV, played at other important functions in the city and then returned to Vienna. Their appearances in Vienna also attracted much attention, for the following extract appeared in an English music journal concerning their concertising in Vienna in 1827. "Among the most interesting concerts, we would particularise that of the two youths Schulz and their father, who sometime since paid a visit to London and were honoured by the notice of your sovereign. The younger son Leonard performed with his father a brilliant rondo for two guitars, the effect of which was delightful. But the greatest treat of the evening was *Der Abschied* (The departure of the troubadours) a delightful fantasia for the aeol-harmonica (a new instrument discovered by Mr. Reinlein of this city (Vienna) and two guitars. This composition is the joint production of of Giuliani and Moscheles."

The following year, 1828, they were engaged to play at the concerts of the London Philharmonic Society when they made a second visit to England, for on April 28 at these concerts the father and his sons performed a trio for two guitars and aeol-harmonica or seraphine; this was doubtless the same composition mentioned as being so successful in Vienna. From this date they remained in London, engaged in teaching and concert appearances, for Leonard Schulz was very popular as a guitar teacher and composer, but he led a dissolute life. Schulz gave lessons to Götz in Styria, who also obtained renown as a virtuoso. Leonard Schulz was guitar soloist at the Hanover Square Rooms on May 17, 1833, when he played with success his Op. 10, a *Fantasia for the guitar tuned in E major*, dedicated to Hart Sitwell, Esq. During the years 1833-1840 he made several visits to Paris and obtained great praise for his excellent playing, and while there Meissonnier published several of his compositions for the guitar.

Schulz was a voluminous writer, the author of innumerable studies, exercises, arrangements and transcriptions for the guitar and guitar and piano. The principal of his compositions are: Op. 9, *Variations for guitar solo*; Op. 11, 12, 13 and 14, *Rondos for guitar solo*, and Op. 15, *Modulations*, published by Johanning, London; Op. 21 to 32, various songs arranged as guitar solos and issued by the same firm; Op. 20 and 33, two series of twelve arrangements for guitar tuned in E major, published by Meissonnier, Paris. In conjunction with Ferdinand Praeger, son of the guitarist of that name, Schulz wrote *Three duos caracteristiques for guitar and piano*, published by Mori, Lavenue & Co., London, and with Clinton the flautist he arranged *Eighteen melodies for the guitar and piano*, Wessell & Co., London, who stated: "This collection has long been wanted; it forms the only work of its kind and is calculated to display the powers of advanced guitarists with considerable effect. The name of Schulz is a guarantee for the excellence of the arrangement."

His Op. 48, a *Grand fantasia for guitar solo*, was composed expressly for and dedicated to Mrs. Felix Horetzky, wife of the guitar virtuoso; Op. 101, *Divertisement for guitar solo*, was issued in 1845 by Johanning, London, while his last compositions were published after his death by Madam Pratten.

Schulz was described by a contemporary guitarist as "that wayward genius Leonard Schulz." He was undoubtedly a genius of the first rank, but his disreputable life brought him to a premature death; he lingered for some time in the direst poverty, depending upon fellow guitarists for the bare necessities of life and died in London, April 27, 1860, and these friends erected a monument to the memory of his genius in Brompton cemetery. His brother Edward turned his attention to the piano, he was a man of integrity and highly esteemed, and for many years was the most fashionable teacher of London society and to whom his distinguished manners endeared him. As a teacher he amassed a fortune, £1,000 of which he bequeathed to the Royal Society of Musicians in London. Their father Andre published a few compositions both in Vienna and London; but they did not meet with the same popularity as those of his sons. Op. 2 and 3, *Variations*, and Op. 4, *Waltzes for flute, violin and guitar*, Artaria, Vienna; Op. 6, *Twelve studies for the guitar*, dedicated to Baron Gaspard d' Albertas, Diabelli, Vienna; and he wrote while in England variations for guitar and many songs with guitar accompaniment, one of which, *The lady and her harp*, was dedicated to the Princess Esterhazy.

Schumann, Frederic, an early German guitarist who lived during the middle of the eighteenth century in London. He is the author of "*A second set of lessons for one or two guitars*," composed by Frederic Schumann, Op. II." This work consists of twenty-one pieces, sonatas, etc., and by the title it appears that the author had already composed a previous set. They were published by John Johnson the violin maker and music seller in Cheapside, London, about 1770.

Sczapanowski, Stanislaus, born in the Palatine of Cracow, Poland, in 1814, and was living as late as 1852, was a Polish guitarist and violoncellist of extraordinary ability. During childhood he was taught the violin by his parents, and at the age of six performed in public as a prodigy. In 1820 his family migrated to Scotland, making their abode in Edinburgh, and while in this city they became acquainted with Horetzky, the Polish guitarist, who was exceedingly popular as a teacher and soloist, and by his advice Sczapanowski studied the guitar. He received instruction from Horetzky until he was nineteen years of age and made such remarkable progress that he recommended the continuation of his studies under Sor in Paris, the greatest living virtuoso and teacher. Towards the end of 1833, Sczapanowski visited Paris, and studied for some considerable time under this celebrated artist, and gained a

thorough knowledge of the theory and higher technicalities of guitar playing.

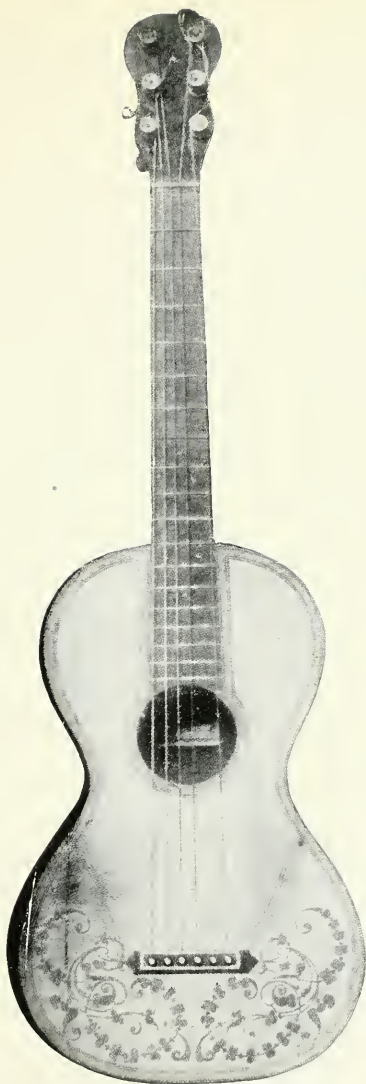
In 1839, after the death of Sor, Sczepanowski returned to Edinburgh, where the young artist made a successful debut. Horetzky had departed from Scotland on a continental tour, and Sczepanowski, young and vigorous, with the impetus received by tuition under one of the greatest guitarists known, quickly won the favour and patronage of the musical world of Edinburgh and proved himself a worthy successor to his former teacher. He lived the next few years in Edinburgh, making occasional tours to the more important cities of Scotland and then visited London for a few months, but in 1843 commenced a European tour which terminated in his native land. He played the guitar in concerts with the violinist Lipinski, in Dresden, and such was his success in Berlin that he was fêted by musicians there, and in Posen he gave no less than fifteen recitals, and also appeared many times in Cracow. He remained in this city for some time and then undertook a protracted tour through Europe, after which he visited Paris, and by his playing won the admiration and esteem of Chopin, Kalkbrenner, and Liszt. The French musical press said of him : " Et de nos jours c'est M. Sczepanowski qui tient le sceptre de cest instrument." In 1847 he paid another visit to London, remaining as a teacher till 1848, and during his residence was commanded to perform before the sovereign and members of the royal family, and he was also honoured by being solo guitarist at concerts given in the mansion of the Duchess of Sutherland. Several of his compositions were written at this time and published by Cocks, London, and the musical press were unanimous in praise of his ability as a virtuoso, for the *Musical World*, *The Times*, and *Morning Post* extolled his genius lavishly.

At the close of 1848 he was called from London to Warsaw, where he was the recipient of honors worthy of his fame. He was engaged to give three recitals in St. Petersburg in the Theatre Michel, where his playing excited the jealousy of certain Russian guitarists, and after his departure from St. Petersburg he appeared at Wilna where he caused a sensation by the rendition of his own compositions. Indefatigable in his concert travels, he now entered on a protracted tour through eastern Europe, visiting Bucharest, Varna, Constantinople, and Smyrna, and gained a reputation in this part of the continent equal to that previously obtained in the north and west. After this tour he was once again attracted to London where he married an English lady and became a naturalized British subject, and henceforth was engaged as a teacher of the guitar and violoncello; Sczepanowski was a consummate master of the latter instrument and frequently played it in his concerts. The *Illustrated London News* for April, 1850 said : " M. Sczepanowski, the clever guitarist gave a matinee at the Beethoven Rooms, assisted by Mde. Macfarren, Misses Cole,

and other eminent artistes from Milan and St. Petersburg. Mde. Macfarren was pianist and Mr. W. Macfarren, conductor." Sczepanowski's compositions resemble those of his teacher, Horetzky, although they did not attain the same popularity. His fame as a virtuoso was widespread in Germany, for his portrait and a brief account of his life was published in the *Illustrirte Zeitung* in 1852, and the same journal also contained one of his compositions entitled, *A tear*, originally written for 'cello and piano; but transcribed by the author as a piano solo. His most popular compositions for the guitar were: *Fantasia on English airs*; *Introduction and variations on a theme of Ferd. Sor*, arranged by Sczepanowski for the left hand only; *La jota Aragonesa*; *Les difficultes de la guitare*, comprising an andante, mazurka and valse fantastique for guitar solo; *Souvenir of Warsaw*; *Military potpourri*; *Duo comic on the carnival of Venice*; *Four mazurkas*, and also *Variations on a Polish air*, the latter compositions being published by R. Cocks, London.

Sellner, Joseph, born March 13, 1787, at Landau, Bavaria, and died in Vienna, May 17, 1843, was an excellent guitarist and distinguished oboist. His parents migrated to Austria when Sellner was a child and he studied the guitar and oboe, and when of age joined the band of an Austrian cavalry regiment as oboe player and passed through the campaign of 1805. After the termination of his military service he was for some years conductor of a private wind band in Hungary, and later was employed as principal oboist in the orchestra of the Pesth Theatre. He was in this occupation in 1811 when Weber conducted the opera, for Sellner played under his baton. During this time Sellner was studying composition under Tomaczek in this city and when he removed to Vienna in 1817 he entered the orchestra of the Court opera, becoming in 1822 a member of the Royal Court orchestra. He was appointed professor of the oboe and conductor of the pupil's concerts in the Vienna Conservatoire of Music in 1821 and remained there till 1838. Sellner was the author of an excellent method for the oboe which was published in both French and German languages and remains to the present one of the best methods for this instrument. He published some instrumental and orchestral compositions, an *Introduction and polonaise brilliant for clarionet and orchestra*, many solos for guitar and duos for oboe and guitar.

Shelley's guitar. The illustration reproduced is that of a guitar, which has become celebrated in consequence of its associations. It was presented by the poet Shelley to a lady friend, and is now exhibited in the Bodleian Museum of Oxford. Although the life of the poet at the ancient seat of learning was brief, it is evident that he left a lasting impression in the University, not from his disgrace and expulsion, but by his extraordinary though perhaps oftentimes misapplied genius. The sublimity of his writings appeals



GUITAR PRESENTED BY SHELLEY TO
MRS. JANE WILLIAMS.

to all artistic minds, and in spite of his philosophy and heterodox ideas, his poems are permeated with noble sentiment. Shelley's Oxford honours, however, came very late, and now there is no relic of the poet too poor for the University to do it reverence. In the mausoleum of University College—the society that expelled him—there is a most realistic representation, wrought in chaste marble of his drowned form, as it appeared when delivered up by the waves near Via Reggio, on the Italian coast. In the Bodleian, too, are treasured an incomparable collection of his manuscripts, also his watch and the copy of Byron's poems that he carried with him during his fatal trip. In another case are other interesting mementos, including a miniature of Shelley with a lock of his hair, but of paramount interest to guitarists is the guitar. This instrument was presented by the poet to Jane Williams, wife of Capt. Ellerker Williams, who perished at sea with Shelley in a pleasure boat during a sudden squall off the coast of Leghorn.

In January 1822, while living in Pisa, Shelley wrote to his friend Horace Smith, in Paris, begging him to purchase a harp and some music, not too expensive, for Shelley to present to a friend. He urged haste, and an immediate advance from Smith's accustomed kindness "lest the grace of my compliment should be lost." For reasons best known to himself, Shelley executed his own commission in Italy, and chose a guitar, and the music ordered was presumably, and with what gain to literature? supplanted by that priceless song *With a guitar*. It has been stated that Shelley was a guitar player; whether that be correct or not he was in the land of the guitar, and it is certain that he had been captivated and enamoured by its dulcet tones or he could not have expressed such appropriate sentiments in this poem, and also his ariette, entitled *To a lady singing to her accompaniment on the guitar*. In the poem *With a guitar*, Shelley has expressed such sentiments as only one intimate with the guitar could, and he has displayed his love for the instrument, which had the power to speak in the language he knew so well. When Shelley presented the guitar and the manuscript, he was living in Pisa, where the renowned guitar virtuoso and poet Zani de Ferranti was playing with extraordinary success, and it is more than probable that Shelley had been enchanted by his magic spell. It is no wonder that such a mind for romance, as possessed by Shelley, should have been captivated by the delicate strains of the guitar; his residence in Italy was the means of bringing the instrument prominently before him, and we can imagine the inspired bard revelling in the romantic sounds of the guitar in that sunny clime where he spent his short and sadly erratic life.

The instrument was carefully preserved by the Williams' family, and was sought after by a devoted student of Shelley—Mr. Edward Augustus Silsbee, of Salem, Mass. The owner, Mr. Wheeler Williams would only consent to part with the guitar conditionally,

upon its being presented to some public institution. Dr. Garnett, of the British Museum suggested the Bodleian Museum, Oxford, and Mr. Silsbee, having generously purchased the interesting relic, presented it accordingly. The guitar is of Italian origin, having been made by Ferdinando Bottari of Pisa in 1816, and it bears the original label. The table or sound-board is made in the orthodox Italian style of unvarnished pine, the lower portion being overlaid with rosewood decoration. Eleven rows of red, black, yellow, and green purfling are inlaid round the table, along the finger-board and round the sound-hole, and a broad black purfling is inlaid round the edges of the instrument. The bridge is oblong in shape, and is bordered with narrow edges of ivory, it has eighteen frets in all, patent pegs, and with the guitar is its original case, painted in imitation of fancy woods. The inscription placed near the instrument reads as follows: "The guitar, given by Shelley to Mrs. Jane Williams and forming the subject of one of his poems. Presented to the Bodleian on June 21, 1898, by Edward Augustus Silsbee, of Salem, Mass., an ardent admirer of Shelley's genius." There is exhibited also, an illuminated copy of the poem *With a guitar*, the cover being tastefully embellished with a coloured sketch of the guitar. The poem is here appended:

WITH A GUITAR.

The artist who this idol wrought,
 To echo all harmonious thought,
 Felled a tree, while on the steep
 The winds were in their winter sleep,
 Rocked in that repose divine,
 On the wind-swept Apennine;
 And dreaming some of autumn past,
 And some of Spring approaching fast,
 And some of April buds and showers,
 And some of songs in July bowers,
 And all of love; and so this tree—
 O, that such our death may be!
 Died in sleep, and felt no pain,
 To live in happier form again;
 From which, beneath Heaven's fairest star
 The artist wrought that loved guitar,
 And taught it justly to reply
 To all who question skilfully,
 In language gentle as its own,
 Whispering in enamoured tone
 Sweet oracles of woods and dells,
 And summer winds in sylvan cells;
 For it had learnt all harmonies
 Of the plains and of the skies,
 Of the forests and the mountains,
 Of the many voiced fountains;
 The clearest echoes of the hills,
 The softest notes of falling rills,
 The melodies of birds and bees

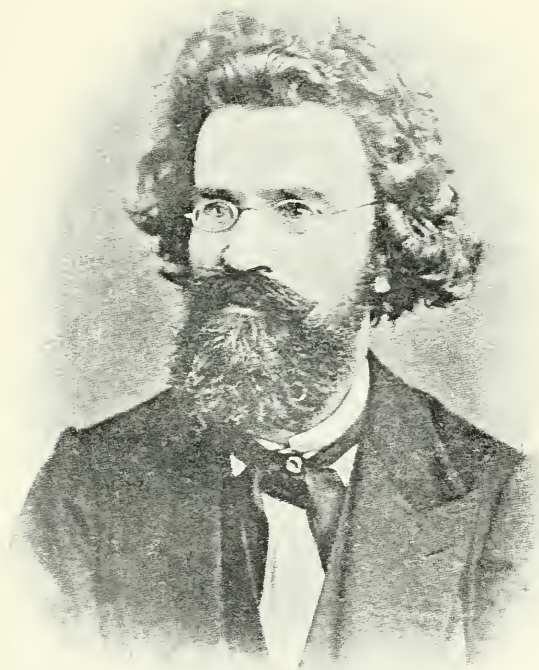
The murmuring of summer seas,
And pattering rain and breathing dew
And airs of evening; and it knew
That seldom-heard mysterious sound
Which, driven in its diurnal round
As it floats through boundless day,
Our world enkindles on its way—
All this it knows, but will not tell
To those who cannot question well
The spirit that inhabits it.
It talks according to the wit
Of its companions; and no more
Is heard than has been felt before,
By those who tempt it to betray
Those secrets of an elder day;
But sweetly as it answers, will
Flatter hands of perfect skill,
It keeps its highest, holiest tone
For our beloved friend alone.

Sivori, Ernesto Camillo, born June 7, 1817, at Genoa—the day after his mother had heard Paganini for the first time—died in Genoa, February 18, 1894, was a great violinist; all authorities agree in giving him the premier place among modern Italian violinists since the days of his illustrious teacher, Paganini. Sivori commenced the violin when he was five years of age under Restano, a violinist and guitarist of Genoa, and the lad also studied the guitar a year or two later. He continued under Costa until 1823, and when Paganini heard the boy he was so struck by his remarkable talent that he gave him lessons, taught him all that it was possible to teach, and composed a set of *Six sonatas* and a *Concertino for violin, viola, guitar and 'cello* for him. These compositions they performed with the assistance of friends, Paganini and Sivori taking the guitar alternately, and this was sufficient to launch the lad into Paganini's style. In 1827 he visited Paris and then London, but returned shortly after to Genoa where he studied harmony seriously under Serra for several years. Sivori spent a wandering life, travelling from the age of ten until his death. He performed in all the European cities of importance and then journeyed to America in the company of the guitar virtuoso Zani de Ferranti, about 1846, where they toured together for a year and then Ferranti returned to Brussels. Sivori extended his tour through Mexico to South America and in 1850 returned to Genoa; shortly after he lost nearly all his savings, which he had made in the new world, by an imprudent speculation, and through this misfortune he was compelled to again travel. In 1892, during the first Italian-American Exhibition of Genoa, the municipal authorities organised an extensive musical contest for mandolin bands and solo mandolinists and guitarists. Sivori was appointed president of the juries and during these contests he manifested intense interest and expressed his great delight in these instruments.

Sodi, Carlo, or, as it is sometimes written, Sody, was a mandolin virtuoso of the early school, who was born in Rome in 1715, and

died in Paris after a lingering illness, September, 1788. Sodi was a mandolinist and operatic composer who lived in Paris from 1749. His younger brother, Pietro, had already established himself as a harpist in this city, and at a later date, in 1743, was engaged as harpist in the orchestra of the Comédie Italienne. At the invitation of his brother, Carlo also visited Paris, and the two brothers appeared together as mandolinist and harpist at numerous important concerts. Carlo Sodi, by his public appearances, won an enviable reputation as a mandolin virtuoso and professor of his instrument. In 1749 he, too, was engaged in the orchestra of the Comédie Italienne, where he remained until 1765 when he lost the sight of both eyes, and although pensioned, was plunged in distress when old age was creeping on. His fortune, once so brilliant, now suddenly declined, and he lingered—until death released him when seventy-three years of age—with an illness, the result of penury and privation. Sodi was the author of numerous operas and operettas, several of which enjoyed a brilliant but short-lived popularity. From 1753-1760 many of his works were produced at the Comédie Italienne, Paris. His principal compositions were: *Bajocco and Serpilla*, a parody, published in Paris in 1753; *Le Charlatan*, a comic opera; *Les Troqueurs*, a comedy; and *Cocagne*, a divertissement, which was published in 1760.

Sokolowski, Markus Danilowitsch, a Polish guitarist who was born in 1818, at Shitomir, Volhynia, Russia, and died in Moscow, December 25, 1883. In early childhood he manifested a profound love of music which his parents endeavoured to stifle, considering it a waste of time; nevertheless he obtained some skill on the violin and violoncello, but it was not until he heard the guitar played by a Polish artist that his passion for music fully asserted itself. He studied the guitar in earnest, for this instrument exercised a powerful influence over him, and receiving praise for his playing in his native town, he gave recitals in Vilna and Kiev, after which he performed in St. Petersburg and Moscow. By his recitals in Moscow in 1847, he surprised Russian musicians and established a wide reputation. The *Moscow Stadtblatt*, March 1, 1847, said: "His recital was not proclaimed with the many voiced trumpet of Fama, and a concert given on an instrument of the times of the harpsichord, the lute and the cither, was a daring undertaking. Notwithstanding, the concert hall Rimski Korsakow was not large enough to accommodate all who desired admission. The recital of Sokolowski was one of the most remarkable given in Moscow. Do not speak of the guitar again as a feeble instrument! Every instrument is poor and feeble until placed in the hands of an artist. The guitar playing of Sokolowski is so easy and natural . . . now the tones fall as delicate as pearls, now they sparkle like diamonds, now sweetly ripple like silver bells. . . . It was more than delight to listen, and the audience refused to be satisfied until the artist



MARKUS DANIŁOWITSCH SOKOŁOWSKI.

repeated part of his programme."

At this concert the young virtuoso Nicolas Rubinstein, then ten years of age was pianist, and the two artists afterwards toured together giving many concerts in Russia. Sokolowski appeared with success in Moscow, St. Petersburg, and Warsaw during 1864-68, and then visited Paris, Vienna, and other important continental cities, and in London, met and formed a friendship with Regondi. His genius was recognised by the most eminent musicians, whose names were associated on his programmes, and he performed before the principal European Royal Courts, and appeared many times before the Empress Eugenie, also the Princess Mathilde, Duke Robrinski, and other nobility. Sokolowski was a true patriot, who manifested a deep interest in his unhappy nation's welfare, for the troubles of 1860-70 in Poland were a great trial to him; but his chief ambition was to see the guitar adopted in the Moscow Conservatoire, of which institution his friend and associate Nicolas Rubinstein was director. For a considerable period he pleaded for its introduction, thinking that it would cause the regeneration of his beloved instrument, and he took sadly to heart the refusal of Rubinstein, for he could never mention the subject without great emotion. His last public appearance took place in the Chapel Royal, Moscow, in 1877, for after this date he suffered from rheumatism so severely, that playing was made impossible. Sokolowski spent his last years in the family of a Moscow friend and died in that city, being interred at Vilna by the side of the Polish poet Kondratowitsch. A plain monument, surmounted by a bronze bust of the artist was erected with the inscription "Markus Sokolowski, celebrated European guitarist, died December 25, 1883, aged sixty-five years." He was the author of many transcriptions and original Polish and Russian melodies for the guitar—the favourite being a fantasia, *Polski*—which were published in his native land, and a brief notice of his career and his portrait appeared in a Russian journal from which it is here reproduced.

Sola, Charles Michel Alexis, born in Turin, Italy, June 6, 1786, and living in London as late as 1829, was an Italian guitar and flute virtuoso and composer. He learned music as a child, studying the violin in his native city under Pugnani and the guitar and flute under Pipino and Vondano, and for the space of a year was flautist in the Theatre Royal, Turin. He served four years in the band of the 73rd Regiment of French Infantry and tiring of a military life settled in 1809 in Geneva. Sola was twenty-three years of age, an excellent guitarist and flautist, and deciding to adopt music as his profession he studied most diligently the next few years, receiving instruction in harmony and composition in Geneva from a fellow countryman, Dominique Bideau, who had been violoncellist for some time in the Comédie Italienne, Paris. Sola commenced composition for in

Geneva he published several works; among these there was an opera *Le tribunal*, which, produced in this city in 1816, was the means of making himself known in the musical world. About the end of 1810 he visited Paris where he published other compositions and was esteemed as a performer and teacher of the guitar and flute. With his brother Alfredo, a vocalist of repute, he toured through Italy as far south as Naples; but in 1817 he came to London and for a period of about twelve years taught his instruments, principally the guitar, and numbered among his pupils members of the royal family. Sola was the author of a method for the guitar, published by Chappell, London, under the title of *Sola's instructions for the Spanish guitar*, and in this city he published innumerable guitar solos, duos for guitar and piano, songs with guitar accompaniment and concertos for the flute. His numerous songs, both original and arrangements, display great taste and excellence in their guitar accompaniments which are remarkably effective. *Twelve Spanish songs with guitar; Gems of harmony; Sixteen duos for guitar and piano*, and more than twenty Italian songs were all published by Cocks, London; *Twentieth set of English songs with guitar*, Willis, London, and innumerable similar works were issued by various London publishers.

Sor, Ferdinand, was born at Barcelona, February 17, 1780, some authorities give the date as February 14, 1778, and in Madrid, but the former is probably correct, for he received his education when a child in Barcelona. He died July 8, 1839, in Paris. Sor was one of the most renowned guitarists and composers for the guitar during the latter part of the eighteenth and the beginning of the nineteenth centuries. His musical talent showed itself very early, for at the age of five he composed little airs which he played upon his father's violin and guitar. The artists who heard and saw this child-musician recognized a genius, who, with the necessary training would develop into one of the greatest musicians of the age. The parents therefore decided to gratify the child's remarkable and intense passion, and he was found a teacher for instruction upon the violin and 'cello. So marked was his progress that he was shortly after placed in a monastery of his native town to receive a thorough general education, including lessons in harmony and composition. Young Sor at this time discarded the violin and 'cello, owing to his fascination for the guitar, which he studied assiduously. His determination in investigating every difficulty often led him into trouble with the monks, but he was admitted to be most thorough in his studies and they found in their youthful pupil much which they themselves could learn. When at the age of sixteen he left the monastery, his teachers had every reason to be proud of him, for he astonished musicians by his proficiency in guitar playing and profound knowledge of harmony and counterpoint. He joined an itinerant Italian opera company in Barcelona, which afforded him an opportunity of becoming practically

acquainted with the art of song and instrumentation, and the young artist now essayed to write opera. Having accidentally discovered in the library of the theatre of Barcelona the score of an opera by Cipalli (*Telemacco*) he adapted the words to new music and this was performed with success when he was but seventeen years of age, in Barcelona, and also at a later period in London. Having established a reputation as an artist of ability he visited Madrid, where he found a powerful friend in the Duchess of Alba, who commissioned him to write among other works the music of an opera bouffé, but he abandoned this unfinished, on account of the death of the Duchess shortly afterwards. The Duke of Medina was also much interested in the young artist, and through his suggestion Sor wrote several oratorios, which were followed by numerous symphonies, quartets for stringed instruments, church music, and many Spanish songs.

At this time Spain stood on the verge of a revolution; the return of Napoleon, followed by the fall of the Directory in France and the establishment of the Consulate, commenced a new epoch for Spain. The treaty of San Ildefonso in October, 1800, was followed by war with Portugal, and Sor, with many other artists of the time, joined the Spanish army, and he served for some time as captain. He remained in the army until compelled to take refuge in France with the adherents of King Joseph Bonaparte, and in the French capital he associated with Cherubini, Mehul and Berton, who, charmed by his genius, prevailed upon him to again devote himself to art, so after a short sojourn in Paris, Sor came in 1809 to England. Prior to his appearance in this country the Spanish guitar was scarcely known, although it had been in general use on the continent for years. The precursor of the guitar in England was the cither, an instrument not so large as the guitar, somewhat pear shaped, with flat back and sides, strung with wire and played with a plectrum after the manner of the mandolin. The modern Portuguese guitarra, or as it is commonly named, flat-backed mandolin, is constructed on the model of the ancient English cither, but is strung and tuned differently. The cither had ten wire strings, the lowest two tuned singly, while the others were in pairs. Strung thus, it produced six open notes: C, E, G, C, E, G, the lowest being the same as that produced at the third fret of the fifth string of the guitar. The technique and tone of this instrument was therefore quite dissimilar from that of the guitar.

Sor was a performer of extraordinary skill on the guitar, and his playing created a furore in London; the élite of society greeted the new instrument with unbounded enthusiasm, its music presented a new phase in tonal art, such as had not been heard before, and its study afforded a pleasant relief to the tedium of fashionable life, while its outline—the outline of beauty—added further grace to feminine posture. Sor settled in London and was fully occupied in teaching and writing music for the guitar, and it was owing to his

remarkable success that numerous other continental professors of the guitar visited this country. While living in London he composed several works for the theatres and though he spent the most prosperous and successful part of his career in England, it appears his compositions were not of much pecuniary assistance; but it is to this Spanish refugee that England owes its introduction to this charming instrument. Sor's mastership of the guitar must indeed have been truly great, for he is the only guitarist who has performed at the London Philharmonic Concerts. He appeared as soloist at the Society's Concerts in the season of 1817, at the Argyle Rooms, playing one of his own compositions, a concertante for the guitar, and he electrified his audience by the wonderful command he possessed over his instrument. George Hogarth, in his *Memoir of the Philharmonic Society*, says: "He astonished the audience by his unrivalled execution."

While Sor was popularizing the guitar in England, Giuliani was engaged in the same work in Russia, and the latter subsequently coming to England there was great rivalry between the two masters. Giuliani had introduced into his concerts the *terz-guitar*, which being tuned higher, was more brilliant than the ordinary guitar, and his duets for piano and *terz-guitar*, for guitar and *terz-guitar*, and concertos for *terz-guitar* with accompaniment of orchestra, excited the greatest enthusiasm, and such was the popularity of one of these concertos that Hummel transcribed it for the piano. A musical journal, devoted to the interests of the guitar was published, being named after Giuliani, *The Giulianiad*; it contained many of his compositions and also those of Sor and other guitarists of renown. Each of the great masters had his partisans, there were Sor clubs and Giuliani clubs; but at length both quitted London, Giuliani travelling to Italy and Sor to Paris and Moscow, where he was to give representations of his ballet *Cendrillon*. The Parisian journals said of him: "Early in December, 1822, he displayed his remarkable talents at the Salle des Menus Plaisirs, for the benefit of M. Guillou, first flute at the Grand Opera, where he charmed all Parisians by an instrument which might from its appearance have been taken for a guitar, but judging by its harmony must have been a complete orchestra, enclosed in a small compass. He ought to be called 'Le Racine de la guitare.'"

While in Russia in 1825 he wrote a funeral march for the obsequies of Alexander I, and composed the music of the ballet *Hercules and Omphale* for the accession of Nicholas, and on leaving Russia in 1828 he visited Paris once more where he essayed in vain to obtain the representation of his dramatic works in the theatres of that city. Ill-health and consequent misfortune overtook him, and pressed by want he returned to London in 1833, remaining but a short time. While there he composed the music of the ballet *Le dormeur Eveille*, and later the fairy opera *La belle*

Arsené. Besides these and many other stage works, Sor had up to this time written innumerable pieces for the guitar, but with little success, for his music was not popular; his compositions were usually in four parts, after the style of Pleyel and Haydn, and they were too difficult for amateurs. He says: "When I arrived in France, publishers said to me: 'Make us some easy tunes.' I was very willing to do so; but I discovered that easy meant incorrect, or at least incomplete. A very celebrated guitarist told me that he had been obliged to give up writing in my manner, because the publishers had openly told him: 'It is one thing to appreciate compositions as a connoisseur, and another as a music-seller, it is necessary to write silly trifles for the public. I like your work, but it would not return me the expense of printing.' What was to be done? An author must live!" Sor appeared in public with the greatest musicians of the time. With the violinist Lafont and the pianist Herz he performed Hummel's trio *The Sentinelle*. *The Harmonicon* of February, 1831, stated: "M. Sor stands at a vast distance from all other guitarists, both as a performer and composer. He is an excellent musician, a man of taste, and his command over an instrument, which in other hands is so limited in its means, is not only astonishing, but what is more important—always pleasing"; and the same journal later said: "Mr. Sor, who so long delighted and surprised the lovers of music in London by his performances on the Spanish guitar is now living in Paris."

He returned to Paris, hoping that a change of climate would restore his health, but he was disappointed, and after languishing in a condition bordering on want and misery, notwithstanding the universal esteem in which he was held, he died July 8, 1839, after a lingering and painful illness. In contemplating Sor as an artist, we are struck by his extraordinary genius and the rapid growth of his powers. At the early age of seventeen he stood before the public as a composer of an opera which had been received with great favour. His symphonies and other instrumental compositions showed a high order of talent and were very popular in Spain, as were also his songs. Sor considered the first requisites of a guitarist to be a graceful position, a quiet and steady hand, the power of making the instrument sing the melody, clearness and neatness of ornaments, and, of course, the necessary technique. Both as man and artist he was retiring and modest, and declared that as a guitarist he possessed no greater means than any other person. He had taken up the guitar believing it merely an instrument of accompaniment, as it was in Spain in the latter part of the eighteenth century; but he very early discovered the full capabilities of the instrument. The study of harmony, counterpoint, and composition for voices and orchestra, had familiarized him with the nature and progression of chords and their inversions, with the manner of placing the air in the bass or in one of the

intermediate parts, of increasing the number of notes of one or two parts while the others continued their slower progressions. All these he demanded from the guitar, and found that it yielded them better than a continual jumble of semi-quavers or demisemiquavers in diatonic and chromatic scales. Sor had no patience with those persons who sought to conceal a lack of talent with the remark, "I play only to accompany." He reasoned that a good accompaniment requires a good bass, chords adapted to it, and movements approaching as much as possible to those of an orchestral score or pianoforte accompaniment. These ideas required a greater mastery of the instrument than the sonatas in vogue at that time, with long violin passages, without harmony or even bass, excepting such as could be produced on the open strings; hence Sor concluded, as already had Giuliani, Carulli and Aguado, under similar circumstances, that there were no masters within his reach capable of properly teaching the instrument. He said: "At that time I had not heard of Frederic Moretti. I heard one of his accompaniments performed by a friend of his, and it gave me a high idea of his merit as a composer. I considered him as the flambeau which was to serve to illuminate the wandering steps of guitarists."

Sor's first experiments were in making accompaniments and he soon found himself in possession of various necessary positions. From his knowledge of harmony, understanding each chord and inversion, its derivation, in what part the fundamental bass was found, what should be the progression of each part for the resolution or transition about to be made, he was prepared to establish a complete system of harmony for the guitar. Nor did he confine his investigations to the theoretical part of guitar music, for he studied to improve the construction of the instrument, its position, fingering, and the best manner of setting the strings in vibration in order to produce the best quality of tone. The guitars of that period were made of thick wood, but Sor required the instruments made for him to have the sounding-board, ribs, and back, made of very light and thin wood, supported by bars inside to withstand the tension of the strings. He devised a new form of bridge which was applied to several guitars made in London and St. Petersburg, and the rules formulated by him for the neck and fingerboard are to-day still used in the construction of the finest instruments. It was his precise nature that actuated his desire to perfect the art of guitar making. He associated with the two most eminent guitar makers of any period, Panormo and Lacote; the former was a maker of renown living in London at the time of Sor's visit, and the theoretical genius of the musician, worked out by the practical hand of this skilful luthier, brought into existence those magnificent instruments which bear his name. Sor also rectified the models of Lacote, the most eminent of French guitar makers, who constructed instruments for him with seven strings—the extra string being added to the bass. Sor approved of this innovation for



F. Sor
3

FERDINAND SOR.

Giuliani and Legnani, the two best guitarists of the Italian school, sometimes advocated an extra bass string. In his early days Sor had acquired perfection of technique and yet always spoke of himself as only an amateur; he possessed great skill, certainty, power, and a remarkably full tone, and his playing was as much of a revelation to great guitarists like Aguado and DeFossa as to amateurs. In fact, after hearing Sor perform some of his own compositions, Aguado studied them, and even asked Sor to criticise his rendition of them. The two artists were intimate friends and Aguado admitted that were he not too far advanced in life to overcome the inflexibility of his fingers and habits, he would adopt Sor's style of fingering and his method of striking the strings.

The date of the publication of Sor's first compositions for the guitar is not known for certainty, but his Op. 1, *Six divertissements* appeared in London in 1819. In reviewing Sor's compositions, we will first consider his method, a most remarkable and philosophical work and the result of many years' observation and reflection. It was originally published in Spain, and the first English translation was made by A. Merrick, printed by Fowler, Cirencester, and published by Cocks, London. Sor prefaces his method with, "I have supposed that he who buys a method means to learn it." Throughout the volume he never lost sight of the true meaning of the word "method" and he remarked that he could never conceive how a method could be made with a greater quantity of examples than of text. The first part is devoted to directions for constructing a guitar to produce the best results, but as these instructions concern chiefly the manufacturer we will omit reference to them, it is sufficient to add that he supplied the foremost guitar makers of the day with valuable suggestions regarding the interior construction of the instrument, and also the design and functions of the bridge. The chapters on "the position of the instrument," "the right hand," "the left hand," and "the manner of setting the strings in vibration" are full and exhaustive, being illustrated by numerous diagrams. His manner of holding the instrument was substantially the same as that of the other virtuosi of the period, but he sometimes used and advised his pupils to use the tripodion as invented by Aguado. This was a small table placed in front of the performer, partly over the left leg and presenting one corner opposite the twelfth fret of the guitar, which was then rested on the corner of this table and on the right thigh. In illustrating the proper position of the right hand, Sor compares the fingers striking the guitar strings to the hammers striking the strings of the piano, and argues that the thumb, first and second fingers, like the hammers, should be placed in front of, and parallel to the plane of the strings of the guitar. He also established as rules of fingering for the right hand, to employ usually only the thumb, first and second fingers, and to use the third finger only when playing a chord in four parts, where the part nearest to the bass leaves an intermediate string.

The Italian guitarists Carulli, Carcassi and Zani de Ferranti, all used the thumb more or less for fingering the sixth string, a practice which Sor severely condemned, on the ground that it contracts the shoulder, shortens the play of the fingers by one-half, and places the wrist in an awkward and painful position. Sor's explanation of the proper manner of setting the strings in vibration is very explicit, and especial stress is placed on the importance of causing the vibrations of the strings to take place in a direction parallel to the plane of the sounding-board, to produce a pure tone. The chapters on "knowledge of the fingerboard," and "fingering on the length of the string," are based on the axiom that "the true knowledge of the scale is the key to all musical knowledge." Sor divides the scale into two halves of four notes each, viz.: C, D, E, F and G, A, B, C, wherein the order of the intervals is the same in each tetrachord. These tetrachords are separated by the interval of a tone and the last interval in each is a semi-tone. In a very ingenious manner he makes a rule for fingering the scale according to the tones and semi-tones involved, and it is obvious when the first note or tonic is determined, it is only necessary to observe the proportions of the intervals to obtain by a single operation what would require twelve different ones were the names and the modifications composing it to occupy the attention. The same principle is applied when fingering the scale on each of the strings, the author deeming it necessary, in order to obtain a perfect knowledge of the fingerboard, to acquire the habit of passing over each string for the whole length, considering the open string under different relations as tonic, dominant, etc. Every note is considered with respect to its place in the key and not therefore as an isolated sound. The same principle is applied in considering thirds and sixths, general formulæ being established for fingering major and minor thirds and sixths on adjoining strings, in every key, according to their occurrence in the scale, without burdening the mind with a consideration of each note by name and whether it be natural, sharp, or flat. After thirds and sixths, Sor says: "I have entered into all these details to prove to the reader the truth of my assertion, that the entire key to the mastery of the guitar (as an instrument of harmony), consists in the knowledge of thirds and sixths. Without this knowledge I believe that I should have succeeded in producing only a poor imitation of the violin, or rather of the mandolin. I say poor, because I should have been destitute of the great advantage of the former of these instruments, that of prolonging, increasing and diminishing the sounds; and of the brilliancy of the latter, which being, as well as the former, tuned an octave above the guitar, gives passages which the guitar can but very imperfectly imitate—at least in my hands."

Sor's instructions applying to the harmonic sounds are quite complete; but though a mathematician, his theory respecting the vibration of a string is erroneous. He deduced from his investi-

gations that the vibrations came solely from that part of a string between the left hand finger and the nut, while as a matter of fact, the whole string vibrates, but in equal sections dependent on the distance from the nut, or bridge, where the vibrations may have been interrupted by the finger of the left hand. The article on harmonics is followed by chapters on "accompaniments" and "fingering with the ring finger" and the "conclusion" gives a resumé of his investigations and general maxims established for guitar playing. This guitar method of Sor is the most remarkable ever published, and, as stated before, contains much more text than music; it was undoubtedly intended to be used with the author's *Twenty-four lessons*, Op. 31. In his method and also in several of his compositions he sometimes advises lowering the bass "E" string to "D." Carefully and conscientiously written, touching upon every point of guitar playing, it will remain a lasting monument to the remarkable talent and genius of one of the greatest guitarists the world has ever known. The compositions of Sor are numerous and varied, and during his periods of residence in London he wrote much for the theatres—ballets, pantomimes, etc., including *The fair of Smyrna*, a comic opera; *Le seigneur genereux* (The generous lord), ballet; *Le Sicilien* or *L'amant peintre*, pantomime in one act, libretto by Anatole Petit; *Gil Blas* and *Cendrillon*. *Le Sicilien* was staged June 11, 1827, it was not favourably received, but was amply compensated for by the brilliant success of *Gil Blas* and *Cendrillon*, both of which were produced at the Royal Opera, London, in 1822. *Cendrillon*, a ballet in three acts, libretto by Albert Decombe, was dedicated to the Marquis of Aylesbury and met with success also in Paris, where representations were given from the following March up to 1830. This was without question Sor's most popular stage work; it is scored for full orchestra of thirty-nine different instruments, and the march from this ballet was a popular favourite, being arranged by its author for guitar solo. Both *Gil Blas* and *Cendrillon* were published in piano score by the Royal Harmonic Institution, London. He also wrote many solos, duos and trios for voices, which were published in sets of three each, between the years 1810-1822, and in addition, piano solos and duos, and he was the author of an exhaustive treatise on singing in the French language, which has not been published; the manuscript was at one time in the possession of Mme. Pratten. Sor's compositions for the guitar are various lessons, studies, divertissements, easy pieces, fantasias, and variations, with sonatas and duos for two guitars. Before publishing his method he issued the following lessons and studies: *Twelve etudes*, Op. 6 and Op. 29; *Twenty-four progressive lessons*, Op. 31; *Twenty-four very easy exercises*, Op. 35; *Twenty-four pieces for lessons*, Op. 44. The *Progressive lessons*, Op. 31, were intended as an introduction to the study of the guitar, but because many amateurs complained of

the greatly increased difficulty from one lesson to the next, the author wrote the *Studies*, Op. 35 and 44. Although well written and carefully fingered, these were really more suitable for students of great natural musical talent, than for those of average ability. The author himself recognized this, and among his last works, wrote *Introduction to the study of guitar*, or *Twenty-four progressive lessons*, Op. 60, a set of exercises admirably adapted for the purpose indicated by the title. In general, his studies and lessons are not only carefully written, but each has a special object in the application of a rule, or in affording exercises on exceptions to general rules for fingering.

The divertissements—which were invariably published in sets—and the fantasias, are mostly on original themes; a few, however, are arrangements of favourite airs, Mozart's *O cara memoria*, Paisiello's *Nel cor più*; *Que ne suis-je la fougère*; *Gentil houssard*, etc. They are all suited to the instrument, although somewhat difficult for those players unaccustomed to Sor's fingering. Of the *Sonatas*, Op. 22 and Op. 25 deserve especial mention, these being full of depth and earnestness with a vein of sadness running throughout. The *Fantasia elegiaque*, Op. 59, a work of particular merit and of great difficulty, dedicated to his friend Frederick Kalkbrenner the celebrated pianist, was written to be played with the guitar held in position by the tripodion. Of this fantasia Sor says: "Without the excellent invention of my friend, Denis Aguado, I would never have dared to impose on the guitar so great a task as that of making it produce the effects required by the nature of this new piece. I would never have imagined that the guitar could produce at the same time the different qualities of tone of the treble, of the bass, and harmonical complement required in a piece of this character, and without great difficulty, being within the scope of the instrument." In the execution of this piece, great clearness, taste, and the power of singing on the instrument is required. Sor's duets for two guitars, while well harmonized, lack the flowing melodies found in those of Carulli, and they are certainly less interesting; but it may be truly said of Sor that in the clearness and directness of his music, the spontaneity of his ideas, and in a certain charm pervading the whole, he was to the guitar what Mendelssohn was to the piano. Sor's music contains no mere bravura writing, but possesses grace, finish and charm. His compositions for the guitar, Op. 1 to Op. 35 inclusive, are all solos for the instrument, with the exception of Op. 13, *Three valse*s and a *galop* for piano duet, and are published by Simrock, Bonn, while Op. 35 to 63 are published by Lemoine, Paris.

Sotos, Andre de, a guitarist who was born in the province of Estremadura, Spain, in 1730, and was teaching his instrument in Madrid during the middle of the eighteenth century. Sotos was the author of a method for the guitar entitled, *Arte para aprender com*

facilidad y sin maestro a temprar y taner rasgado la guitarra (Easy method for learning without a master, for tuning, playing arpeggios and chords with the thumb on the guitar with five strings, and also those with four and six strings, and also the bandurria, and tiple). This volume of sixty-three pages was published in Madrid in 1764.

Soussmann, Henry, born January 23, 1796, in Berlin, died 1848, in St. Petersburg, obtained renown as a flute virtuoso. He was the son of a musician of Berlin who gave him his first lessons in music and instruction on the violin and guitar. He commenced the study of the flute at six years of age, receiving lessons from a teacher of some repute named Schroeck, and a year later the boy was playing flute in a regimental band of infantry. When he was seventeen he served through the campaign of 1813-14 against France, but when peace was declared he received his discharge and toured as a flute virtuoso through Russia. For a lengthy period he was first flautist in the opera, St. Petersburg, and in 1836 was promoted musical director of the Imperial Theatre. Soussmann composed much music for the flute which appeared principally in Russia. Op. 6, *Serenade for flute and guitar*, Breitkopf & Härtel, Leipzig; *Military song* (French and German words) *with guitar accompaniment*, Schott, Mayence, and other similar compositions were published by André, Offenbach.

Spina, Andre, an Italian guitarist and teacher of the guitar who settled in Vienna during the commencement of the nineteenth century and published there many compositions and a method for his instrument. This method entitled, *First elements of the guitar*, with Italian and German text, was issued by Artaria of Vienna, and also by Weinberger of Vienna, who published the following compositions of Spina: *March for two guitars*, from the opera *Cortez*; *Six waltzes for two guitars*; *Rondo brilliant for guitar and violin*; *Twelve exercises for the guitar*; *Variations for guitar solo*, on a theme from *Zelmira*, and other operatic arrangements for violin and guitar, and operatic selections for guitar solo.

Spinelli, Niccola, an Italian operatic composer who was born in Turin 1865, and died in Rome, 1909. He received his musical training in the Conservatoire of Naples and made a name in the musical world in 1890, when he gained the second prize offered by the music publisher Sonzogno, for his one act opera *Labilia*, Mascagni securing the first prize with *Cavalleria Rusticana*. Spinelli's opera at first actually took a higher place, the verdict of the judges being reversed by that of the public; but his most popular and successful work was the three act lyric drama *A basso porto*, the first representation of which was given at Cologne in 1894. The plot of this opera centres round the slums of Naples, and Spinelli introduces mandolins and guitars upon several

occasions in his orchestral score. These instruments accompany the tenor song of the second act, and likewise the finale of the third act, and as a prelude to the third and last act, he has composed a charming *Intermezzo for mandolins and orchestra*, and the whole opera is enhanced by his departure from the customary instrumentation, for the applause which greeted these passages upon the first production of the opera in Europe was extraordinary. The most striking features of this intermezzo are the parts written for the mandolins, and also the melody which is allotted to the violoncellos, for Spinelli makes good use of the mandolins, writing an elaborate cadenza in double stopping and rapid chromatic passages, which evidences a practical acquaintance with the instrument; but apart from these details the piece possesses higher attractions. The first performance of this opera in England was given by the Carl Rosa Co., in March, 1899, at Brighton; and on October 11, 1900, the intermezzo from the opera was performed by the Queen's Hall Orchestra, under Mr. H. Wood, when the solo mandolinists were the Mdlls. Florimond and Césaire Costers. This intermezzo is published for mandolins and orchestra, and mandolin and piano by Ascherberg, London.

Spohr, Louis, born April 25, 1784, at Brunswick, died October 22, 1859 in Cassel, was one of the greatest of violinists and a celebrated composer. He was the son of a young physician and both parents were musical, his father being a flautist and his mother a pianist and vocalist. At five years of age he commenced the study of the violin, and when fourteen, undertook alone his first artistic tour to Hamburg, but he returned home to Brunswick without obtaining a hearing and with his finances exhausted. Struck by the lad's bearing and talent, the Duke of Brunswick gave him a position in his band and later paid the expenses of his musical education. Spohr travelled through Holland and Germany, and being offered the post of leader in the orchestra of the Theatre an-der-Wien, Vienna, he resided there from 1812-15, and afterwards made a tour through Italy. He returned to Germany in 1817, visited Holland, and then was appointed opera conductor at Frankfort. Here, in 1818 his opera *Faust* was first produced, and it was quickly followed by *Zemire and Azor*, or *The magic rose*, an opera in two acts which gained greater popularity than its predecessor. It is written on the well-known fairy tale *Beauty and the beast*, was composed by Spohr in 1819 and produced at Covent Garden Theatre, London, April 5, 1831. In this opera Spohr writes a guitar accompaniment to the tenor aria of Ali, which is scored for guitar, first and second violins, viola, 'cello and bass; the first violins are divided, while the other strings are played pizzicato. Extracts from the guitar part are here reproduced from the original manuscript of the opera in the British Museum, and these extracts are sufficient evidence of Spohr's familiarity and knowledge of the guitar. One song from this opera

Rose softly blooming has remained a favourite up to the present day. In 1820, Spohr made his first visit to London, when he played one of his violin concertos at the Philharmonic Concerts; he repeated his visits to this country frequently to conduct many of his own works. Spohr was a born musician, second only to the most illustrious masters, and as an executant and conductor he takes rank amongst the greatest of all times. His works comprise many operas, oratorios, symphonies and compositions for strings, and also his famous violin school.

Extracts from Ali's song with accompaniment of guitar,

IN THE OPERA

"ZEMIRE AND AZOR,"

COMPOSED BY SPOHR IN 1819.

Moderato.

The musical score is written for voice and guitar/mandolin. It is in 3/4 time and the key of D major (indicated by two sharps). The tempo is marked 'Moderato.' The score is divided into five systems. The first system is labeled 'Ali' and shows the vocal line and guitar accompaniment. The second system continues the vocal line and guitar accompaniment. The third system features a '6' marking, likely indicating a sixteenth note. The fourth system is marked 'Cresc.' (Crescendo). The fifth system is also marked 'Cresc.' and shows the final part of the song.



Stegmayer, Ferdinand, born in Vienna, August 25, 1803, died there May 6, 1863, was the son of the actor and poet of that name, and received his first musical instruction from his father. At a later date he studied the guitar under Triebensee in Vienna and the violin and piano under Riotte and Seyfried, and became famous as a performer on these three instruments. His early years were spent in Vienna as a teacher of the guitar and singing, and when twenty-two years of age he was first chorus master in Vienna, and later at the Konigstadt Theatre, Berlin. In 1829 and 1830 he was capellmeister of Röckel's German Opera Company in Paris, and afterwards in a like capacity at theatres of Leipzig, Bremen, Vienna and Prague. From the years 1853-1854, Stegmayer was professor in the Vienna Conservatoire of Music, teaching male students the dramatic and vocal arts, and during the years 1853-1857 choral singing also. He has published choral music, songs with guitar accompaniment, issued by Schott, Mayence, and duos for horn and guitar.

Steibelt, Daniel, was born in Berlin, where his father was a pianoforte and harpsichord maker. The date of his birth is uncertain, it has been given as 1755 or 1756, but Fetis declares from personal knowledge that he was only about thirty-six years of age in 1801, which would therefore place the date of his birth about ten years later. He died in St. Petersburg, September 20, 1823. Steibelt is now almost forgotten, but during his life was so celebrated a musician that many regarded him the rival of Beethoven. Very little is known of his early career until his musical ability attracted the attention of the Crown Prince of Prussia,

afterwards Frederick William II, who placed him under Kirnberger for lessons on the harpsichord and composition. In 1787 he was appearing as a pianist and his playing evoked the greatest praise, for he was essentially a performer of the new school. His success in Paris was phenomenal; he was regarded as the reigning virtuoso, and in this city he wrote in 1792 his first opera *Romeo and Juliet*. The success of this work completely confirmed Steibelt's position in Paris. His music for the piano, though considered difficult, was exceedingly popular, and he numbered amongst his pupils the most eminent personages of his time, including the future Queen of Holland. In 1796 he came to England by way of Holland and performed in London in May of the following year, and it was here he wrote his most famous piano solo *The storm*; the popularity of this was enormous and far exceeded that of any previous musical publication. During his residence in England, Steibelt wrote for the stage, and also much instrumental music, and having married an English lady who was an expert performer on the tambourine, he introduced this instrument in many of his piano compositions. He led a very unsettled life, touring the whole of Europe, but received the greatest favour in Paris, whither he returned after each tour. For the orchestra and other instruments Steibelt wrote comparatively little, but his piano music and studies were numerous, more than two hundred in all. He was fond of descriptive pieces; but they are now all forgotten with the exception of *The storm*, *Le Berger et son troupeau* and his fifty studies. Steibelt played the guitar and composed several pieces for this instrument in conjunction with other instruments. *Favourite rondos for flute or violin and guitar* in D, were published respectively by Simrock, Bonn; and Hoffmann, Prague, and other rondos for the same combination of instruments were also issued by Berra, Prague; and Haslinger, Vienna. *Three duos for guitar and violin*, Op. 37 were published by Nadermann, Paris, who also, with other Parisian editors, issued several like pieces for the same instruments. Steibelt's compositions for the guitar, like his other works, were very popular in their day, but they are now antiquated.

Stoessel, Nicolas, born May 17, 1793, at Hassfurt, Bavaria, and was living in Ludwigsburg in 1844. He was the son of a poor weaver, a good musician, who taught his son singing when five years of age. The lad also learned to play the piano and organ a few years later, having already obtained some practical knowledge of the flute, violin, and guitar, for with either of these instruments he assisted his father in the village dances. In the autumn of 1806 he was serving in the 13th regiment of infantry, and took part in the campaign in Austria and Prussia. After the cessation of hostilities he returned to his native town, and with the intention of qualifying for a schoolmaster entered the seminary of Wurzburg, where his music master was Fröhlich, who gave him instruction in harmony.

Upon the completion of his studies he was appointed assistant schoolmaster in Neustadt-on-Saale, but his passion for music predominated and he accepted an engagement as bandmaster of the 4th regiment of light cavalry then in garrison at Augsburg. While in this employ Stoessel wrote much music for military band; but in 1826 he was appointed chamber musician to the King of Wurtemberg in Ludwigsburg, and remained there till 1844. He was the author of several operas, military music, and compositions for the guitar. Op. 5, *Third serenade for guitar, violin and alto*, was published by Gombart, Augsburg; Op. 13, *Fourth divertimento for piano, guitar and flute*, Schott, Mayence, who also publish three songs by Stoessel with guitar accompaniment.

Stoll, Franz Paul, a German guitar virtuoso who was born April 26, 1807, at Chateau Schoenbrunn, near Vienna, and was living in Holland as late as 1843. He adopted the guitar when a child, obtaining remarkable skill on the instrument; and although only an amateur, he played with the skill of a virtuoso, and his public performances received such encouragement that he made music his profession. Stoll was a pupil of the guitar virtuoso Ginliani, in Vienna, and received lessons in harmony and composition from Foerster in the same city, after which he toured through Russia, Germany and France. He was engaged as guitar soloist in the Leipzig Gewandhaus Subscription Concerts, December 7, 1835, under the management of Mendelssohn, who had been appointed conductor of these concerts in the spring of that year. Stoll's performance in this celebrated concert hall is recorded in the *A. M. Zeitung* for 1835. From Germany he visited Holland and resided in Amsterdam for a period until 1843. He has published a few compositions for his instrument, Op. 2, 7, 8 and 9, *Variations for guitar solo*, issued by Pennauer, Vienna.

Straube, Rudolph, a German musician who was born in Saxony about 1720. He studied music in the famous St. Thomas' School, Leipzig, under the great John Sebastian Bach, and was afterwards esteemed as a virtuoso on the guitar and harpsichord. Straube settled in London as a performer and teacher of these instruments, and he wrote and published there several duets for guitar and harpsichord and also duets for guitar and violin.

Strauss, Franz, father of the great tone-poet and court conductor, Richard Strauss, was born in 1822 in Tirschenreuth, near Munich, and died in the latter city, June 2, 1905. He received his first musical instruction, on the guitar, from the concert director Walter. When he was six years of age he left home with his music teacher, and he had made such rapid progress on the guitar by the time he was ten years of age that he was engaged as court guitarist to the Duke Max of Bavaria. At a later period he also studied the French horn and became a consummate master on this instrument too. In

1847 he entered the Royal Court Orchestra, where he remained until 1889, and during this period he performed under the batons of Lachner, Bulow and Richard Wagner, who spoke and recommended him highly, and Strauss enjoyed an enviable reputation as a virtuoso upon the French horn and guitar. As composer and conductor of several musical societies he was held in the highest esteem; but his compositions remain in manuscript in the library of King Ludwig II, who recognised his genius and conferred on him the title of Professor, and the Medal of Art. Strauss was a veteran guitar player and the father of a remarkable musician. He was interred in Munich, when an imposing concourse of people attended to do honour to his memory and to show respect for his son.

Strobel, Valentin, a celebrated lute and mandolin player and also a composer for these instruments who was living in Strasburg during the middle of the seventeenth century. He has written songs with accompaniments of two violins and bass, which appeared in Strasburg in 1652. He is also the author of a *Second symphony for three lutes and one mandolin*, and another for four lutes. The latter were printed in 1654.

Sussmayer, Franz Xaver, born in 1766, at Steyer, Upper Austria, died September 17, 1803, in Vienna, was a composer of repute, and the friend and amanuensis of Mozart. In Vienna he received instruction from Salieri and Mozart, and with the latter the closest attachment existed, for in 1791 he accompanied Mozart to Prague to assist in the production of his last opera *Clemenza di Tito*, September 6, and he was at the bedside the evening before Mozart's death, when the latter endeavoured to give him instructions for completing his *Requiem*. The following year Sussmayer's opera *Moses* was staged in Vienna, and from this time he wrote many others. In 1795 he was appointed capellmeister at the Court Theatre where many of his works were staged, and he was also commissioned to write two for Prague. Grove says: "Though wanting in depth and originality, his works are melodious and have a certain popular character peculiar to himself. He might perhaps have risen to a higher flight had he not been overtaken by death after a long illness." There is preserved in the manuscript department of the British Museum, Sussmayer's autograph of a *Quintet in C for violin, guitar, oboe, horn and 'cello*, which is entitled, *Serenata* and comprises an allegro moderato, andante, minuet and rondo. Schott, Mayence, published two of his songs with guitar accompaniment.

Sychra, Andreas Ossipovich, the most celebrated of Russian guitarists, was born at Vilna, in 1772, and died in St. Petersburg, 1861. He made no appearances out of his native land and very little can be obtained concerning his career. Sychra played and wrote for the Russian guitar of seven strings—one extra bass—and

he is recorded as a most wonderful performer; he taught several pupils who obtained fame, the most celebrated being Wyssotzki. Sychra was the author of many compositions for the guitar which are of some difficulty; these were published in his native land and many of his vocal compositions attained to almost national repute. His *Method for the guitar of seven strings*, was issued in Russia where it enjoyed favour, and his portrait appeared in a Russian journal.

TARREGA, Francisco, born November 29, 1854, at Villareal, Spain, died December 15, 1909, in Barcelona, was a remarkable modern Spanish guitarist. Of humble origin and ceaselessly engaged in struggles against adverse circumstances, he gave to the world the example of a genial personality, an ardent temperament, and an extraordinary intelligence, all of which he devoted with fervent spirit to his instrument, with the noble idea of raising it to the highest category of art. He entered the Madrid Conservatoire of Music where he gained the first prize for composition and harmony, and then commenced his artistic career as a professor of his instrument. He made visits to important continental cities where he obtained artistic triumphs by his remarkable playing, particularly in Paris. Tarrega was honorary member of several important art institutions of his native land, and Spain should be proud in having given to the world its greatest modern guitarist. His genius was equalled only by his modesty, for even in the final stage of his studies he submitted his works to the judgment of his intellectual friends, whose approbation was to him the greatest stimulus for increased efforts, and an illustration of one of these musical seances is reproduced. He taught many players of celebrity, chief of whom are the virtuosi Pujol and Llobet, and his portrait appeared in Milan and various cities of his native land. Among the compositions which he transcribed for the guitar are the works of the greatest masters, and also various modern authors. His original compositions include studies, preludes, scherzos, minuets, and concert fantasias, all of great technical and musical value, particularly his well-known *Capriccio Arabe* and *Le reve*. About fifty of these solos for the guitar and several duos for mandolin and piano are published by Rowies, Paris.

Thompson, Thomas Perronet, a British general, born at Hull in 1783 and died in London, September 6, 1869, a member of Queen's College, Cambridge, was the author of several theoretical treatises. One of paramount interest is entitled: *Instructions to my daughter for playing on the enharmonic guitar, being an attempt to effect the execution of correct harmony on principles analogous to those of the ancient enharmonic*. This volume, published in 1829 by Goulding & D'Almaine, London, is a treatise of learning and some importance, considered with reference to music generally, for it applies to the science—is a profound examination of the principles—



FRANCISCO TARREGA.

and the guitar is the instrument chosen to illustrate the author's theories and opinions. The work is so interesting a publication that it is regretted it cannot be quoted more fully. "The following pages," says the author, "had their origin in a desire to abate the untuneableness of the common guitar; which, though an instrument possessed of many agreeable qualities, has the defect of being out of tune to a greater extent than any other that is played by means of either strings or keys. For the other instruments, as the piano, harp and organ, are at all events capable of playing in some keys with something like an approach to harmony. While on the guitar, the errors, instead of being collected into some particular keys, are disseminated as widely as possible among all, in consequence of the octave being divided into twelve equal intervals; which is in fact necessary as long as the frets on the different strings are to form continued straight lines, in order to cause the octaves and the representations of the same sound in different parts of the instrument to be in tune with each other." These instructions contain "a diagram to scale of a guitar as made and sold by Louis Panormo, Musical Instrument Maker, 46 High Street, Bloomsbury. Price in common wood 10 guineas." The first illustration is a delineation of the enharmonic guitar fingerboard, to serve as a model for construction, and there are chapters on harmonics, false strings, etc., and also a detailed description of the guitar. The volume concludes with algebraical and mathematical formulæ and tables, with practical exercises for solo guitar, by Signor Verini. This treatise is alluded to by Eulenstein in his *Method for the guitar*, and a very exhaustive and favourable criticism concerning it appeared in *The Harmonicon*, 1830.

Triebensee, Joseph, born in Vienna during the middle of the eighteenth century and living as late as 1830, was a virtuoso on the oboe and guitar. He received his first lessons on both these instruments from his father and a few years later obtained instruction in harmony and counterpoint from Albrechtsberger. In 1796 he was capellmeister to Prince Leichenstein whom he accompanied on his travels, when not in residence at his Castle of Feldburg. In 1811 he was appointed capellmeister of the Brunn Theatre, and from 1829-30 was serving in a like capacity in Prague. While in Vienna he taught the guitar to Stegmayer, who also became renowned as a musician and was a professor in the Conservatoire of Music, Vienna. Triebensee is the author of a few published compositions, among which are *Six variations for oboe, guitar and piano*.

VAILATI, Giovanni, an Italian mandolinist, who was born in Crema, near Milan, about the year 1813, and died in the poor house there November 25, 1890. He was a blind musician, entirely self-taught, a natural genius on his instrument, who, by his remarkable performances, became known throughout his native land as

“Vailati the blind, the Paganini of the mandolin.” His marvellous and brilliant execution was the surprise of musicians, and he spent the greater part of his life travelling through Europe as a blind virtuoso; but through the treachery of a life-long associate of his travels, the blind musician lost his savings, and in old age, being quite destitute, was forced to seek the shelter of his native poor house, where he passed the remainder of a desolate career. A simple monument has been erected in the cemetery of Crema with the following inscription: “To Giovanni Vailati, the blind professor of music, who honourably upheld the name of his country over all Europe. Crema is grateful.” His portrait appeared in several Italian music journals and is here reproduced.

Verdi, Giuseppe, born at Roncole, Italy, October 9, 1813, died Milan, January 27, 1901, was one of the most popular operatic composers of the nineteenth century. He was the son of an innkeeper in Roncole and passed his childhood among the poor and ignorant labourers of his uninteresting village. His parents combined a little shop with their inn and retailed a few dry goods, and once a week the father walked to the neighbouring town of Busseto, three miles distant, with two empty baskets to make his purchases. These were chiefly made from a Mr. Barezzi, a prosperous and good natured man who was destined to be of invaluable assistance to the young Verdi in his musical career. When Giuseppe was seven years of age, his parents bought a spinet, and upon this instrument their son made his first attempts at producing music. He manifested much interest in the instrument, and displaying ability, was placed under the local organist for instruction, and two years later superseded his teacher as organist. His parents sent him afterwards to a school in Busseto, where Mr. Barezzi received him in his house and manifested a great interest in the lad. This tradesman was first flautist in the cathedral orchestra, and his house was the meeting place of the Philharmonic Society, conducted by Provesi, the cathedral organist. Young Verdi was now employed by Barezzi, became a member of the musical society, and received further instruction from Provesi until he was sixteen years of age, when he left for Milan, the musical centre of Italy. In this city he met with many adverses common to human beings, but eventually emerged triumphant as an operatic composer. After the lapse of a few years, his works were eagerly sought after by publishers and impresarios, and he published in all about thirty operas. One of the latest of these, *Otello*, set by Arrigo Boito on Shakespeare's play, was produced at La Scala, Milan, under the direction of Faccio, February 5, 1887. This opera, his last but one, and perhaps best, is a monument of genius, and Verdi has introduced the voices of mandolins and guitars under felicitous conditions, for in the second act, the orchestra is supplemented by six mandolins and four guitars—a small



GIOVANNI VAILATI.

mandolin band—and these instrumentalists appear on the stage, where they play the prelude and then accompany the vocal item *Dove guardi*, the words of which are admirably suited to the instrumentation. Verdi did more than compose for the mandolin and guitar, he manifested an active interest in the advancement of these instruments and was honorary member of the Mandolin Band of Milan (Circolo Mandolinisti, Milano). The most highly valued treasures of this society are autograph letters from the maestro, congratulating the members on their good work and wishing them long and continued prosperity; the last of these communications being dated Genoa, February 19, 1888.

Verini, P., or as sometimes printed Verani, was an Italian guitarist, vocalist, and composer, who established himself in England during the early years of the nineteenth century, and was living in London as late as 1846. In July, 1836, he appeared in public as a guitar soloist, and his performances and compositions elicited praiseworthy mention from the musical journals of the period. He was the author of a method for the guitar entitled, *First rudiments of the Spanish guitar*, which contained an engraved diagram of the instrument, but this volume, folio size, did not meet with public favour. The following are titles of his most popular compositions published in England: *Fantasia on 'La cachucha' for guitar solo*, published in 1825 by Galloway, London; *Divertimento for guitar solo*, dedicated to Mrs. Perronet Thompson, Chappell, London; *The nosegay*, a divertimento for guitar solo, published in 1834; *Twelve Italian songs for one or two voices with guitar accompaniment*, Chappell, London; *Six Italian songs for one or two voices with guitar*, published in 1827 by Dover & Co., London; *Twelve songs and duets* (Italian, French and English) *with guitar*, and also numerous other vocal items and guitar solos, published in 1846 by Boosey; and Chappell, London. Verini contributed guitar exercises to the treatise, *Instructions to my daughter for playing on the enharmonic guitar, etc.*, by General Thompson, published in 1829 by Goulding & D'Almaine, London.

Vidal, B., a French professor and composer for the guitar who flourished during the eighteenth century, and died in Paris, February, 1800. He commenced to make a name in the musical world about 1778, for he had established a reputation throughout France as a guitarist in the last quarter of the eighteenth century. Vidal has written and published about forty compositions in various styles and degrees of difficulty, and was the author of a method for the guitar, published by Gaveaux, Paris, under the title of *A new method for the guitar, written for the use of amateurs*. Vidal wrote several concertos for the guitar with full orchestra or string quartet accompaniment, and these compositions he performed in public with immense success. The first of these concertos, *No. 1 in D*, with accompaniments for two violins and bass, was

published by Janet, Paris, while others were issued by Imbault, Paris; Op. 6, *Sonatas for guitar and violoncello*; Op. 7, 8, 12 and 25, *Sonatas for guitar and violin*; all being published by Bailleux, Paris. Among Vidal's lesser works were six sonatas, several potpourris, variations, and collections of operatic melodies, all for guitar solo, and these were published by Leduc, and also Gaveaux, Paris. Grove states that B. Vidal was the earliest musician of this name, that he was a talented guitar player and teacher during the last quarter of the eighteenth century, and published sonatas, short pieces, and a method for his instrument.

Vimercati, Pietro, born in Milan, in 1779, and died in Genoa, July 27, 1850, was an eminent mandolin virtuoso, musical director and teacher, who lived in the esteem of the most illustrious musicians of his period. He was the son of a musician who imparted to him the elements of the art at an early age. For two generations his ancestors had been established in Milan as musical instrument makers, principally engaged in the construction of mandolins, guitars and lutes, the most celebrated member of this family being Gaspare Vimercati. Pietro, the mandolinist, did not attract public notice until he was about twenty-eight years of age, for his first appearance as mandolinist outside his native city was made in Florence, December, 1808, when his success was instantaneous. His fame spread through northern Italy, for such brilliant execution on the mandolin was seldom heard, and the flattering reception accorded him, induced Vimercati to make a tour, so for six months he performed in various important Italian cities, after which he returned to Milan where he was engaged as soloist to play during the entr'act in the Theatre Re. His repertoire comprised the important violin concertos of the period and the critics were unanimous in their praise of his artistic effects. In 1829 Vimercati toured in Germany, playing at innumerable concerts, and in Vienna his appearances were veritable triumphs. From Germany he travelled through France on his way to Spain; he was heard again in Paris, this being his second visit, for in 1823 the correspondent of the *Harmonicon* had written a flattering notice under the heading, "M. Vimercati, a remarkable phenomenon on the mandolin." Vimercati remained some months in Spain, but in 1835 he was receiving the applause of musicians in Holland, and the following year that of Berlin and Weimar.

He undertook an extended tour through Russia in 1837, and in 1840 was again in Vienna where he resided for a period, but being desirous of spending his last days in his native land, removed to Genoa, where, although an aged man he still took an active part in the musical affairs of the city. He died there, July 27, 1850, at the age of seventy-one, after having attended a concert only a few days previous. The wife of Vimercati, the prima donna Bianchi, performed the principal rôle in Rossini's operas in Mantua, Berlin

and Weimar, during 1834. Vimercati enjoyed the friendship of Rossini, who had heard him perform upon many occasions, styling him the "Paganini of the mandolin"; perhaps the earliest of innumerable mandolinists who have been compared with the incomparable violinist! Moscheles, too, had been amazed at his virtuosity, and a conversation between Moscheles and Rossini, concerning Vimercati, is recorded (see Moscheles). The music journals said of Vimercati: "He had already astonished Italy and Germany by the rapidity and grace with which he executed violin concertos on his instrument. The French connoisseurs who were led by curiosity to visit him found themselves irresistibly detained by admiration," and "In January, 1831, the well-known virtuoso on the mandolin, Vimercati, gave a concert at the Theatre Argentine which was well attended. This artist is an example of what genius and perseverance may effect upon the least promising of instruments." . . . "Vimercati, the celebrated virtuoso on the mandolin, and his wife, who is an excellent singer, have been performing at the Theatre Re, Milan, between the acts with unbounded applause." Mendel states that his execution and performances were quite inconceivable to those not privileged to hear him. He was the author of several compositions for his instrument which remain in manuscript.

WANCZURA, Joseph, a native of Bohemia, who lived during the middle and latter part of the nineteenth century. He was a professor of the guitar and piano, and a composer for these two instruments who made a name in his native land. When a young man, in 1840, he migrated to Vienna, where he was occupied first in teaching the guitar, and at a later period the piano also. Wanczura has written and published about fifty compositions for guitar solo, and duos for guitar and piano—principally of a light nature—rondos, variations, various dances, and transcriptions and arrangements of other instrumental compositions, the majority of which were issued by Diabelli, Vienna.

Wanhall, John Baptist, or as it is printed on English editions of his works—Vanhall, was of Dutch extraction, born at Neu Nechanicz, Bohemia, May 12, 1739, and died August 26, 1813, in Vienna. He was a contemporary of Haydn and was held in high esteem as an instrumental composer. The son of a peasant, he had for his first music teachers, two country players Erban and Kozak, who taught him the elements of the guitar, violin, and organ. His childhood was spent in various insignificant towns of Bohemia near the place of his birth, and his musical education was consequently of fitful moods; but in one of these towns he met a musician who strongly advised him to persevere with the violin and guitar, and to write for these instruments. This advice, emanating from a skilled performer, carried great influence with young Wanhall, and he thereupon applied himself seriously to the study of these instruments

and the theory of music. His ability soon made itself known, for in 1760 his playing attracted the attention of the Countess Schaffgotsch, who generously undertook to bear the expense of his musical education and sent him to Vienna to continue his studies. He was placed under Dittersdorf, who manifested a great interest in his apt pupil, and Wanhall read all the works he could obtain, played and studied diligently, and composed with great enthusiasm, which was at that time regarded as great extravagance. In Vienna he continued the study of the guitar and published in this city many pieces for the instrument, and he received the patronage of the aristocracy, for a nobleman, Freiheir Riesch, sent him to Italy for a lengthy period to broaden his musical education. Upon his return to Vienna in 1772, he was afflicted with intense mental depression which for some time bordered on insanity; he ultimately recovered, but his life in Vienna was one continual round of incessant hard work, the monotony of which was only relieved by hurried visits to Hungary or Croatia, where he was hospitably received by Count Erdödy. Wanhall was very famous for a time, until brighter musical stars—Haydn and Beethoven—appeared and eclipsed him. He was a very prolific composer, and the list of his works, enumerated by Dlabacz, is enormous. There are no less than a hundred symphonies, a like number of quartets, numerous masses and other church music, much piano music and many compositions for the guitar, of which the following are the most prominent, although the list of these is by no means complete: *Op. 42, Six variations for guitar and violin*, Peters, Leipzig; *Two volumes of dances for guitar and piano*, Cappi, Vienna; *Quartet for guitar, violin (or flute), alto and violoncello (or bassoon)*, Spehr, Brunswick; *Six duos in two books for piano and guitar*; *Theme (alla pastorella) and variations for guitar, piano, violin (or flute)*, and *Six waltzes for guitar, piano, violin (or flute)*, all published by Simrock, Bonn. Several of Wanhall's compositions were published in Cambridge, and it is probable that he visited England, but no trace of any visit can be found.

Wassermann, Heinrich Joseph, born April 3, 1791, at Schwarzbach, near Fulda, died August, 1838, at Richen, near Basle, Switzerland, was a violinist and guitarist who studied under Spohr. After completing his musical education he was employed as violinist at Hechingen, Zurich, and Donaueschingen, respectively, and at a later period was engaged as orchestral conductor in Geneva and Basle. Wassermann was the author of several chamber compositions, comprising quartets and other works which included the guitar, and also orchestral suites, most of which were published in Switzerland.

Weber, Carl Maria von, was born at Eutin, in Holstein, December 18, 1786, and died in London, June 4, 1826. Weber, the founder of German national opera, and probably the most



CARL MARIA VON WEBER.

widely influential German composer of the century, was an ardent admirer of the guitar and was as highly an accomplished performer on this instrument as on the piano. Baron Max. von Weber, writing of his father, said that because of its subdued sympathetic tone, he made the guitar his constant companion. His most beautiful songs were written with guitar accompaniment, and these melodies, at first unknown, sung by him in a not powerful, yet pleasant voice, with inimitable expression, and accompanied on the guitar with the highest degree of skill, were the most complete of anything ever accomplished in this manner. Weber was one of those musicians in whose family music was long a hereditary gift, but the restless nature of his father did not act favourably on the gifted child's education, for he had left Eutin in 1787 and was leading a wandering life as director of a dramatic troupe, consisting mainly of his own grown-up children. They visited all the German cities of importance, and bad as this roving life may appear, young Weber may be said to have grown up behind the scenes, for from infancy his home was in stage-land. In 1797, a new theatrical speculation took the family to Salzburg, where Michael Haydn gave the boy gratuitous instruction in composition. When they removed to Vienna a little later, Weber became acquainted with a young officer, Gansbacher, a musical amateur, an excellent guitarist, and a pupil of Vogler, in Vienna, and this acquaintance soon ripened into a life-long friendship, for Gansbacher, with Weber and other youthful companions, formed a society and sang their songs to guitar accompaniment. When he removed to Breslau, Grove says: "He had also acquired considerable skill on the guitar, on which he would accompany his own mellow voice in songs mostly of a humorous character, with inimitable effect. This talent was often of great use to him in society, and he composed many lieder with guitar accompaniment."

In Breslau, after his resignation at the theatre, he lived by teaching the piano and guitar, and when he visited Mannheim in 1810, he found a friend for life in Gottfried Weber, also a guitarist, who arranged concerts for him. At one of these concerts he played for the first time his piano *Concerto in C*, and among the audience was Princess Stephanie of Baden, whose father, the Crown Prince Ludwig of Bavaria, Weber had met a few months previous at Baden Baden. The prince had been delighted and had walked about with him all night, enraptured, while he sang serenades with his guitar. The princess was also very desirous to hear him in this capacity, so after the concert, he sang her a number of his best songs to his guitar accompaniment, making so great an impression that she promised to procure him the post of capellmeister in Mannheim, or make him an allowance of one thousand guilders from her private purse. All this ended however, in nothing, for a few weeks later Weber received a message from the princess saying that her promise had been made too hastily. For a period

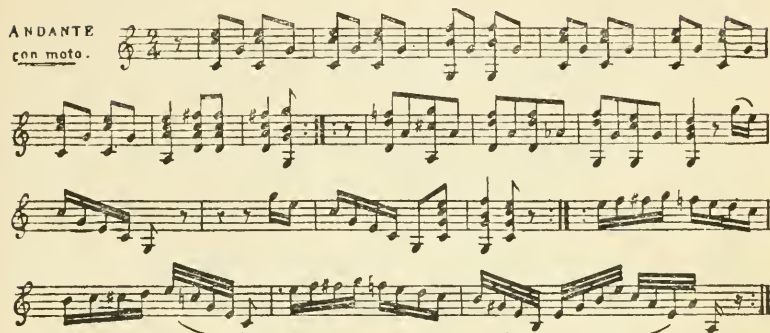
Weber resided in Darmstadt, where he studied under the Abbé Vogler with Meyerbeer, and here, in 1811, Weber composed his one-act comic opera *Abu Hassan*. This was the first of his operas which has retained its position on the stage, and the second aria, sung by Hassan, is accompanied by two guitars—the first performance being given in Munich, June 4, 1811. During this time Weber composed numerous songs with the guitar. For Kotzebue's *Der arme Minnesinger*, he wrote four of these, and in a letter to his friend Gottfried Weber, dated May 16, 1811, he writes: "You will have received my guitar songs and noticed that I have set no accompaniment to the *Mädchen*. How can you possibly think I should have been so silly." This song *Mädchen, ach meide Mannerschmeichelein* is a canon, and the last of the series of *Six songs with guitar*, Op. 13. The autographs of these songs were contained in a volume, which after being for some years in the possession of F. W. Jähns, mysteriously disappeared, but the owner had fortunately copied carefully the contents.

Weber visited Berlin in February, 1812, and "as one of the foremost members of the Berlin Singakademie, Lichtenstein had no difficulty in introducing him to cultivated and musical families, where he soon became a favourite by his pleasant manners, his admirable pianoforte playing and extemporizing, his inspiring way of leading concerted music, and above all, his charming songs and his guitar" (Grove). At Carlsbad, too, he took part in the musical evenings at Prince Eugene's, and the principal attraction there was his songs with guitar. But Weber's roving life came to an end in 1813, when he was appointed capellmeister in Prague. He reorganised and conducted the opera in this city till 1816, and on March 8, 1814, he composed while there an *Andante for guitar and piano*. This composition was not published, for only the title page and a portion of the work give evidence of its existence. Weber wrote much for the guitar during his residence in Prague, and among other guitar works, there was published in the city a volume of *Five songs with guitar accompaniment*, Op. 25. During the summer of 1816, on the anniversary of Waterloo, he visited Berlin to conduct his cantata, and when he resigned his post in Prague in September, he spent the remainder of this year in Berlin, busily engaged in composition, and to this period belongs his duo for guitar and piano entitled, *Divertimento assai facile per la chitarra ed il pianoforte composta da Carlo Maria di Weber*, Op. 38. This comprises an andante in C; valse with two trios in A minor; andante with five variations in G, and a polacca in A. Extracts from the guitar parts of the andante, the third variation, and the polacca are reproduced, and the composition was published by Schlesinger, Berlin. The following year, Weber was appointed capellmeister of German opera in Dresden, but his position at the outset was far from enviable; matters improved considerably after a time, and during his years of residence in this city he was

EXTRACTS FROM
Duo for Guitar and Piano, Op. 38,
COMPOSED BY C. VON WEBER, IN 1816.

GUITAR.

ANDANTE
con moto.

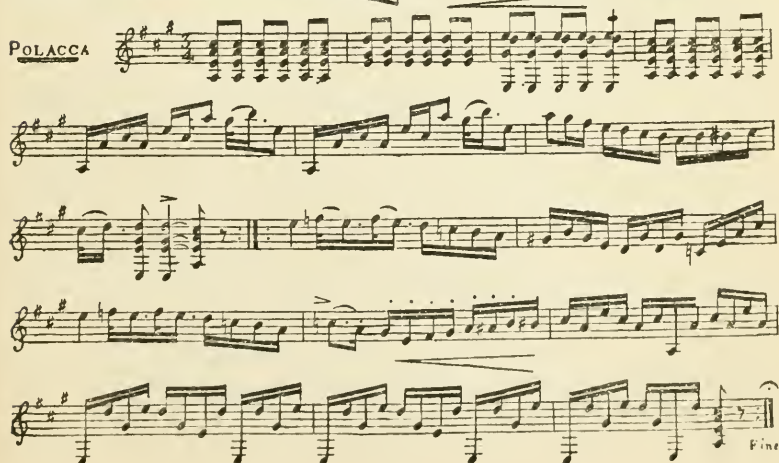


Vivace.

VAR. 3.



POLACCA



accustomed to pass the summer-time at Klein Hosterwitz, a little country place near Pillnitz. The house in which he stayed is still standing and bears an inscription, and in August of 1818, while there he composed certain pieces for the guitar to be played in Max von Klinger's *Die Zwillinge* (The twins), Dr. A. Rublack's version of the tragedy; for Weber's diary of August 15, 1818, says: "Composed the guitar pieces for *Zwillingen*, have sent them and written to Hellwig." Hellwig was director of the Royal Theatre, Dresden, and Weber's guitar compositions were duly performed in the city for the first time on August 18; but the manuscripts cannot now be traced.

In September, 1821, Weber was still living in Dresden, and he composed music to *Donna Diana*, libretto by Moreto, and in this comic opera he introduced a *Duo for two guitars*. This play had been previously set to music and performed in Dresden, October 2, 1817. The first four bars of Weber's guitar duet are reproduced

EXTRACT FROM

Duo for Two Guitars,

COMPOSED BY C. VON WEBER, IN 1821.



from the original manuscript in the Royal Court Theatre Library, Dresden, and it was in Dresden too, January 10, 1821, that he composed the part song and chorus with guitar accompaniment, *Tell me, where is fancy bred?* for three female voices (two soprano and one alto), the autograph of which is in Dresden also. In 1824 he received the commission to write an opera for Covent Garden Theatre, London; he chose *Oberon*, and the sad, and indeed tragic story of his visit to conduct this opera is well known. Sick unto death—he was but thirty-nine—and aware that his days were fully numbered, only the prospect of making provision for his wife and family had induced him to undertake the work and roused him from the languor and depression that possessed him.

On February 5, he conducted in Dresden for the last time and took leave of all the members of the band except Furstenau, the flautist and guitarist, who was to travel with him. He arrived March 5, 1826, and his brief stay in England was strangely intermingled with sunshine and gloom; for a time all went smoothly, and when the opera was produced April 12, the enthusiasm of the audience was intense, and although his life was fast ebbing he took part in concerts until a week previous to his death, but sank under his sufferings, June 4, in the house of his host,

Sir G. Smart. Although the last effort, and that of a dying man, this opera bears no traces of mental exhaustion; it engraves Weber's name among those of immortal fame. Constant in his devotion and love of the guitar, he displays the beauties of his favourite instrument in his final work, by setting it in an unparalleled atmosphere of charm and colour, the centre of a sublime situation, for the guitar is the instrument which accompanies Vision No. 3, Rezia's song to Oberon, *Oh! why art thou sleeping?* The song with its accompaniment is a rare gem; its setting, the impress of genius, for with his profound command of tone colour, Weber introduces the guitar in a remarkably effective manner. An introductory bar for the horns, succeeded by four bars of plaintive diminuendo for clarionets and bassoon, and the guitar breaks forth in its most sonorous key (E major), and when the song with its accompaniment fades, oboes, clarionets, and bassoon, with that mysterious tenderness which only Weber can divulge, continue their final six bars.

Weber was the author of more than ninety songs with guitar accompaniment, and in addition, many compositions for the guitar in combination with other instruments. A complete list of all these compositions cannot be given, but the following are among the most important: Op. 13, *Six songs with guitar*, composed in 1811; Op. 25, *Five songs with guitar*, published in Prague and Leipzig; Op. 29, *Three canzonets with guitar*; Op. 38, *Duo for guitar and piano*, Schlesinger, Berlin; Op. 42, *Six songs with guitar*, Diabelli, Vienna; Op. 71, *Six songs with guitar*; *Schummerlied*, part song for four male voices with guitar, Diabelli, Vienna; *Four songs with guitar* for Kotzebue's *Der Arme Minnesinger*; *Romance with guitar* for Costelli's *Diana von Poitiers*, composed in 1816; *Song with guitar* for Kind's *Der Abend am Waldbrunner*, composed in 1818; the third scene, Act III, Gaston's Rundgesang is accompanied by guitar, two clarionets, two bassoons, two trumpets and two kettle drums; scene five, Act II, Weber writes a *Minuet for flute, viola, and guitar*, and also certain songs with guitar, the manuscripts of all these being in Dresden; *Eighteen songs with original guitar accompaniments* (English and German text), Boosey & Co., London. Weber wrote many pieces d'occasion and incidental compositions which were not published, and it is certain that all his works for, and with the guitar, can never be brought to light; but his guitar is preserved in Berlin. In *The life of Carl von Weber*, by his son Baron Max von Weber (vol. I, p. 145), interesting facts are recorded concerning his songs with the guitar, for speaking of his father and his friend Gottfried Weber, he says: "Most of their songs were composed for the guitar, an instrument so appropriate to these pieces, and one which misuse and tasteless treatment have alone brought out of fashion. A rich treasury of songs of this description has been left to the world by Carl Maria von Weber; and assuredly one day, when that world

has been sufficiently surfeited with its present food for epileptic soul sufferers, and can find once again a taste for the solid, genuine, and true in art, will they again emerge into light from the darkness of their temporary oblivion." He also states (vol. I, p. 189): "Most of the songs composed by Carl and Gottfried Weber were written with guitar accompaniment; but the romantic music which succeeded, degenerated into guitar tinkling, and unrightfully brought discredit on the beautiful instrument, whose nature is so adapted for vocal accompaniment. There are many of the most beautiful song compositions that require just this style of accompaniment, and which not only reject the tone of the piano as antipathic, but when combined with it, entirely lose their character and fineness of feeling."

Weber, Gottfried, doctor of law and philosophy, musical composer, theorist, and guitarist, was born at Freiesheim, near Mannheim, in 1779, and died in Mayence, September 21, 1839. He studied until he was twenty-three years of age, and then practised as a lawyer in Mannheim, where he also held a government appointment. It was in this city that Carl Weber sought a refuge after his banishment from Württemberg in 1810, and although of no relation, he and his aged father, Franz Anton, found a home with Gottfried Weber's parents. This was the commencement of a lasting friendship between Gottfried, then thirty-one, and Carl, eight years his junior. A year previous to their meeting, Gottfried, who was proficient on the guitar, flute, piano, and violoncello, and thoroughly versed in the scientific branches of musical knowledge, had formed from two existing musical societies, "The Museum," a band and chorus of amateurs, who, under his enthusiastic and able direction, and with some professional assistance, did much excellent work. Under Gottfried's management, concerts were organised for Carl Weber, on March 9, and April 2, and they were highly successful. Gottfried Weber's influence obtained a hearing for the young composer in Mannheim and other cities, and the members of the society, fired by the enthusiasm of their conductor, did much towards establishing Carl Weber's fame in Mannheim. They organised a concert in Heidelberg, where Carl Weber made the acquaintance of Gottfried's brother-in-law, Alexander von Dusch, a talented violoncellist, and during this period the guitar played a principal part in the musical affairs of "The Museum," for the two Webers were both accomplished guitarists, and many of their musical items included songs, duets, and choruses with guitars. A detailed and interesting account of the relations, both gay and sad, between these distinguished men—Gottfried and Carl—is given in Max von Weber's life of his father. This volume shows the influence of each on the other, their pleasant wanderings in the company of other young musicians, singing their latest songs to the accompani-

ment of their guitars; their founding of a so-called secret society with high aims of composer-literati, in which Gottfried adopted the pseudonym of "Giusto"; Carl, "Melos"; and Gansbacher, "Triole"; and of their merry meetings in the "Drei Konige," or at Gottfried's house. When circumstances had parted them, constant correspondence showed the strength and tenacity of their mutual sympathy.

Some of Gottfried Weber's best songs were inspired by this intercourse, and they were exquisitely interpreted by his second wife, nee von Dusch, to his guitar accompaniment. Towards the close of 1810, Gottfried Weber, Carl Weber, von Dusch, and Meyerbeer, founded a society which they named "Harmonischer Verein," with the object of furthering the cause of art, particularly the branch of thorough and impartial criticism. The two Webers also considered the publication of a musical periodical, and although the plan did not materialize jointly, Gottfried Weber was the editor of *Cæcilia*—a music journal, published by Schott, Mayence—from its commencement in 1824 till his death in 1839. During the intervals of founding the Mannheim Conservatoire of Music, superintending the court musical services and occasional duty as conductor in Mayence, the genial lawyer-musician laid the basis of his reputation by a profound study of the theory of music, the result of which appeared in a volume published about 1815, in German, French, Danish and English. Weber was appointed principal of the Darmstadt Conservatoire of Music in 1827, and the same year in recognition of his musical services, was decorated with the Grand Cross of the Order of Merit. His compositions include many part songs for male voices, with choruses and guitar accompaniment, which were first performed by himself, Carl Weber, Gansbacher and Meyerbeer, at their meetings and during their walks together. In addition to these songs, generally strophic in form, his works embrace masses and other sacred music, sonatas, and concerted pieces for various instruments, including the guitar. His first composition entitled, *Variations for the guitar with accompaniment of flute, or violoncello*, dedicated to Miss Therese von Edel, Op. 1, an original theme with six variations, was published by Schott, Mayence, and passed several editions. As the title states, it is written for the guitar, which frequently takes the solo. The violoncello and flute parts are not alike, for in the second variation the guitar is given the solo to the pizzicato arpeggio accompaniment of the 'cello, and in the fifth variation it accompanies the guitar with rapid passages. Op. 2, a second set of variations for the same instruments was published by Richault, Paris, and another was also published by Breitkopf & Härtel, Leipzig; Op. 19, *Eight songs with guitar*; Op. 21, *Fourteen songs with guitar* (in four volumes), Peters, Leipzig; Op. 31, *Six part songs with guitar* (in three volumes), Schott; Op. 32 and Op. 34, *Songs with guitar*, Peters, Leipzig;

Op. 36, *Song with guitar*, Schott; Op. 37, *Themes with variations for flute and guitar*, Simrock; Op. 38, *Venetian barcarola for flute and guitar*; Op. 39, *Study on a Norwegian air for flute and guitar*, Simrock; Op. 42, *Tafellieder*, part song and chorus for male voices with guitar, Schott; and more than fifty others, including vocal solos and part songs with choruses for male voices with guitar, issued by the same publishers.

Wyssotzki, Michael Th., one of the most celebrated of Russian guitarists, was born in 1790, and died in Moscow, December 28, 1837. He was a pupil of the great virtuoso Sychra, on the Russian seven-stringed guitar, and he obtained fame as a virtuoso and composer in his native land, nearly equal to that of his teacher. Wyssotzki's compositions which were published principally in his native land added considerably to his reputation; his solo for guitar entitled, *Prayer*, being of universal renown. His portrait is reproduced from a contemporary engraving published in Moscow.

ZUMSTEEG, Johann Rudolf, born January 10, 1760, at Sachsenflur, in the Odenwald, died January 27, 1802, from an apoplectic stroke which seized him after conducting a concert at Stuttgart. He was the son of a valet to Duke Carl of Württemberg, and received his education together with Schiller, at the Carlschule, near Stuttgart. To the latter he was allied by the closest friendship, and he set many of his songs to guitar accompaniment. Zumsteeg was originally intended for a sculptor, and played the guitar and 'cello as an amateur until he was seventeen years of age, when the love of music proving too strong, he adopted the 'cello as his professional instrument. He was appointed violoncellist in the court orchestra at Stuttgart, and on the demise of his teacher, Poli, in 1792, he succeeded him as capellmeister and director of the opera. Zumsteeg is celebrated as the pioneer of the "balladen"—a fully developed story with musical accompaniment—and most of these he set with the guitar. Op. 6, *Ballads with accompaniments of flute and guitar, and 'cello and guitar*, published in Brunswick, and many others published by Simrock, Bonn; and Schott, Mayence. His daughter Emilie was also a song writer, and has published several vocal compositions with guitar accompaniment through Simrock, Bonn.



MICHAEL TH. WYSSOTZKI.

APPENDIX.

Bertucci, Constantino, born March 12, 1841, in Rome, a celebrated modern mandolin virtuoso and composer. His father, a gardener who came of a poor, but honourable family, was a skilled player on the mandolin and modern lute, and commenced to teach his son the mandolin when he was five years of age, and three years later father and son performed mandolin duos. At the age of twelve, Constantino made his debüt as mandolin soloist at the Cafe Nuovo, Rome, then a resort of the most fashionable society. He was a musical amateur, engaged in other regular work; but he continued to practise the mandolin and attained local fame, being named "Al ragazzino di Borgo," and during this period he received further instruction from Finestauri, a Roman, known as "Checco de nonna," who had learned his art from Cesare Galanti, one of the early players and director of the Papal Chapel. Bertucci then commenced to teach, and in his public appearances he was frequently accompanied on the calascione (lute) by Paolo Curti. Bertucci has related the following incident which proved the turning point in his career: "On a certain fête, when playing at a garden party, there was present listening to us, a member of the band of the Papal Dragoons, a clarionetist and concert artist in the theatre. He requested me to play certain excerpts from operas, which I did, and in our conversation, I was compelled to acknowledge that I could not read music, for like most young Italians of that period, I depended upon a good ear and memory. This musician, whose name was Baccani, proved a good friend to me; he became my teacher, and to him I owe much, for by his teaching a new era dawned, and I made great progress."

Bertucci also devoted himself to the guitar, and from 1860 he appeared at numerous concerts, both in his native and other lands. He was commanded to play before the Royal Court, and was also presented by his pupil La Marquise Gavaggi, being the recipient of many royal favours. In his native city, in 1872, he gave instruction on the mandolin to Salvayre, a young French musician, who, as holder of the Prix de Rome, was studying in Italy, and a sincere friendship resulted. In 1878, Bertucci and several of his pupils performed in the Trocadero, Paris, and he was one of the first to render instrumental music for transference by telephone, his mandolin band being thus heard in Versailles. He effected several improvements in the construction of the Roman mandolin, that being the model of his choice. Bertucci's compositions

for the mandolin evince a purity in style and a classic standard which cannot be too highly eulogised. He wrote a *Method for the mandolin*, in three parts; *Eighteen studies for the mandolin*, dedicated to H.R.H. Princess Margherita; numerous fantasias in harmony for mandolin alone; others with pianoforte accompaniment, and compositions for mandolin band, the majority being published by Ricordi, Milan.

Donizetti, Gaetano, born in Bergamo, Italy, November 29, 1797, died in his native town in 1848, an operatic composer of great renown who wrote for the guitar in his orchestral scores. He studied in the Conservatoire of Naples; and his first opera, produced in Vienna in 1818, was speedily followed by others—sixty-five in all. Donizetti possessed considerable literary talent, for he designed and wrote several acts of the most successful of his works. In 1842 he was commissioned to write an opera for the Theatre Italienne, Paris, and in that city he composed *Don Pasquale*, an opera buffa in three acts, which was produced there January 4, 1843, and in London during the following June. The brilliant gaiety of this opera charmed all immediately upon its production, as did also the acting and singing of Grisi, Mario, Tamburini, and Lablache, for whom the four leading parts were composed. For many years *Don Pasquale* was staged as a play of the present day, but for the picturesqueness of the opera it is now customary for the characters to appear in the dress of a century ago. To the most celebrated air in this opera, the tenor love song *Com' è gentil*, known in England as *Oh! summer night*, Donizetti wrote an accompaniment for the guitar. This serenade, in six-eight time, at the commencement of the third and last act, is admirably suited to the guitar, and the celebrated tenor, Mario, for whom it was composed, added to his own reputation and that of the composer by his realistic performances. In the descriptive catalogue of ancient instruments of the Paris Conservatoire, Berlioz, who was for a time curator of the museum, mentions the fact that Donizetti composed for the guitar in *Don Pasquale*, and it may be also said that he used the instrument in several of his lesser known works.

Hummel, J. N., (p. 160) add—Also writes for the guitar in the chief of his operas *Die Eselhaut* or *Die blaue Insel*, which was produced in the Theatre an-der-Wien, Vienna, March 10, 1814, and the manuscript of which is in the British Museum, London. The romance for tenor marked *Adagio and cantabile* in the second act, is accompanied by guitar, two violas, two 'cellos, and double-bass. This is a unique and effective instrumentation, heightened by the pizzicato of the 'cellos and double-bass, against the arco of the violas. In the same museum is the original autograph of "Concerto written by J. N. Hummel for Barthol. Bortolazi, maestro di mandolino, 1799." When Hummel composed this concerto he was twenty-one years of age, and Bortolazzi, five years his senior, was a recognised



CONSTANTINO BERTUCCI.

BY J. N. HUMMEL, IN 1799.

Allo, moderato e grazioso.

This page of musical notation is for a violin and piano arrangement. It features ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/5 time signature. It is marked "Tutti" and "Solo". The second staff continues the melody with a "Tutti" and "Solo" marking. The third staff introduces a new section with a "Tutti" and "Solo" marking. The fourth staff continues the melody with a "Tutti" and "Solo" marking. The fifth staff continues the melody with a "Tutti" and "Solo" marking. The sixth staff continues the melody with a "Tutti" and "Solo" marking. The seventh staff continues the melody with a "Tutti" and "Solo" marking. The eighth staff continues the melody with a "Tutti" and "Solo" marking. The ninth staff continues the melody with a "Tutti" and "Solo" marking. The tenth staff continues the melody with a "Tutti" and "Solo" marking. The page is numbered 13 at the bottom left.

mandolin virtuoso (see page 51). Hummel was living in Vienna at this time, receiving further instruction in counterpoint and composition from Albrechtsberger, Haydn, and Salieri. The former and latter of these masters composed for the mandolin (see pp. 13, 261), and in his treatment of the viola in combination with the other strings, Hummel's instrumentation closely resembles that of his teacher Salieri. This *Concerto for the mandolin*, a classic, lengthy, yet interesting work is scored for mandolino principale, with two violins, viola, 'cello, double-bass, two flutes, and two horns in G. The introductory theme, *Allegro moderato e grazioso*, in G, two-four time, is led off by the orchestra for forty-five bars, after which the mandolin enters, reiterating the same melody to the pizzicato of the strings. An *Andante con variazione* in two-four time follows, with a rapid movement throughout for the mandolin which does not, however, ascend beyond the third position. Variations in G minor proceed, succeeded by a *Rondo* in six-eight time, after which the the mandolin has lengthy and rapid variations on this theme also, and the final bars are taken by the full orchestra. Hummel's portrait is reproduced from a contemporary engraving which was published by Breitkopf & Härtel, Leipzig.



INDEX.

| | PAGE | | PAGE |
|-----------------------------|------|---------------------------|------|
| Abreu, Don A. | 9 ✓ | Boulley, A. P. L. | 53 ✓ |
| Aguado, D. | 9 ✓ | Bracco, C. A. | 55 |
| Aibl, J. | 12 ✓ | Brand, A. | 56 ✓ |
| Aichelburg | 12 ✓ | Brand, F. | 56 |
| Aimon, P. L. F. | 12 ✓ | Brand, J. P. de | 56 |
| Albaneze | 13 ✓ | Branzoli, G. | 57 |
| Albrechtsberger, J. G. | 13 | Brecneo, L. | 58 |
| Alday | 14 | Bremner, R. | 58 |
| Allix | 14 | Brunet, P. | 59 |
| Ambrosche, J. C. | 14 ✓ | Burgmuller, F. | 59 |
| Amelia, Duchess | 15 | Butignot, A. | 59 |
| Amon, J. A. | 15 ✓ | Buttinger, C. C. | 60 |
| Anelli, J. | 16 ✓ | | |
| Araciél, Don D. | 17 ✓ | Calegari, F. | 60 |
| Armanini, P. | 17 | Caliginoso | 60 |
| Arnold, J. G. | 18 ✓ | Call, L. de | 61 |
| Arnold, F. W. | 19 ✓ | Call, T. | 62 |
| Arnold, C. | 20 ✓ | Camerloher, P. von | 62 |
| Arrèvalo, M. | 20 ✓ | Campion, F. | 63 |
| Asioli, B. | 20 ✓ | Carbonchi, A. | 63 |
| | | Carcassi, M. | 63 |
| Baillon, P. J. | 20 ✓ | Carulli, F. | 67 |
| Baillot, P. M. | 20 ✓ | Castellacci, L. | 72 |
| Barco, V. | 21 | Chevesailles | 73 |
| Bathioli, F. | 21 ✓ | Chrysander, W. C. J. | 73 |
| Baumbach, F. A. | 22 ✓ | Cifolelli, G. | 73 |
| Bayer, A. | 22 ✓ | Corbetti, F. | 74 |
| Bayer, E. | 23 ✓ | Cornet, J. | 76 |
| Beethoven, L. van | 25 | Costa, P. M. | 76 |
| Bellenghi, G. | 33 | Coste, N. | 77 |
| Beniezki, S. | 35 ✓ | Craeijvanger, K. A. | 78 |
| Benzon, S. | 35 ✓ | Cristofaro, F. de | 78 |
| Berard, J. B. | 35 ✓ | | |
| Berggreen, A. P. | 36 ✓ | Darr, A. | 81 |
| Berlioz, H. | 36 | Della Maria, D. | 83 |
| Bertioli, A. | 22 ✓ | Denis, P. | 85 |
| Bertucci, C. | 309 | Denza, L. | 85 |
| Bevilaqua, M. | 40 ✓ | Derosiers, N. | 86 |
| Birnbach, H. | 40 ✓ | Derwort, G. H. | 86 |
| Blum, C. L. | 42 ✓ | Diabelli, A. | 86 |
| Bobrowicz, J. N. de | 45 ✓ | Dickhut, C. | 89 |
| Boccherini, L. | 47 ✓ | Doche, J. D. | 90 |
| Boccomini, G. | 49 ✓ | Doisy, C. | 90 |
| Boom, J. van | 50 ✓ | Donizetti, G. | 310 |
| Bornhardt, J. H. C. | 50 ✓ | Dorn, J. | 91 |
| Bortolazzi, B. | 51 ✓ | Dorn, C. J. | 91 |
| Bott, J. J. | 52 ✓ | Dotzauer, J. J. F. | 92 |

| | PAGE | | PAGE |
|---------------------------|------|------------------------|----------|
| Dragonetti, D. ... | 93 | Hucke, G. H. ... | 152 |
| Drouet, L. F. P. ... | 95 | Huerta, Don A. F. ... | 153 |
| Dubez, J. ... | 95 | Hummel, J. N. ... | 155, 310 |
| Edel, G. ... | 96 | Hüntten, F. ... | 160 |
| Ehlers, W. ... | 96 | Hüntten, P. E. ... | 161 |
| Ellis, H. J. ... | 96 | Janon, C. de ... | 161 |
| Ernst, F. A. ... | 98 | Jansa, L. ... | 162 |
| Eulenstein, C. ... | 99 | Joly ... | 162 |
| Fahrbach, J. ... | 101 | Kapeller, J. N. ... | 163 |
| Ferandiere, Don F. ... | 102 | Keller, K. ... | 163 |
| Ferranti, M. A. Z. de ... | 102 | Klage, C. ... | 163 |
| Ferrer, M. Y. ... | 106 | Klier, J. ... | 164 |
| Fiorillo, F. ... | 108 | Klingenbrunner, W. ... | 164 |
| Fischhof, J. ... | 109 | Knize, F. M. ... | 164 |
| Fouchetti ... | 110 | Kohler, H. ... | 165 |
| Fridzeri, A. M. A. ... | 110 | Korner, T. ... | 165 |
| Fürstenau, C. ... | 112 | Kraus ... | 168 |
| Fürstenau, A. B. ... | 113 | Krebs, F. X. ... | 168 |
| Gade, N. W. ... | 114 | Kreutzer, C. ... | 168 |
| Gambara, C. A. ... | 114 | Kreutzer, J. ... | 169 |
| Gansbacher, J. ... | 114 | Krumpholz, W. ... | 169 |
| Garat, P. J. ... | 117 | Kucharz, J. B. ... | 170 |
| Garcia, M. del P. V. ... | 117 | Kuffner, J. ... | 170 |
| Gassner, F. S. ... | 119 | Kuhnel, F. ... | 174 |
| Gatayes, G. P. A. ... | 119 | Kummer, G. ... | 174 |
| Gaude, T. ... | 120 | Kunze, C. H. ... | 175 |
| Geminiani, F. ... | 121 | Labarre, T. ... | 175 |
| Genlis, F. S. ... | 122 | Lang, A. ... | 175 |
| Giardini, F. de ... | 122 | Laurentiis, C. de ... | 175 |
| Gilles, H. N. ... | 123 | Lebedeff, V. P. ... | 176 |
| Giuliani, M. ... | 124 | Ledhuy, A. ... | 176 |
| Glaeser, C. G. ... | 131 | Leduc, A. ... | 177 |
| Gollmick, C. ... | 131 | Legnani, L. ... | 177 |
| Göpfert, C. A. ... | 132 | Leidesdorf, M. J. ... | 179 |
| Götz, A. J. ... | 133 | Leite, A. da S. ... | 179 |
| Gouglet, P. M. ... | 134 | Lemoine, A. M. ... | 180 |
| Gounod, C. ... | 134 | Lenau, N. ... | 181 |
| Graeffe, A. ... | 136 | Leone ... | 182 |
| Graghani, F. ... | 137 | Leroy, A. ... | 182 |
| Granata, G. B. ... | 137 | Lfleche ... | 183 |
| Grétry, A. E. M. ... | 137 | L'Hoyer, A. ... | 183 |
| Gruber, F. ... | 140 | Lickl, A. C. ... | 183 |
| Guichard, F. ... | 141 | Light, E. ... | 184 |
| Handel, G. F. ... | 141 | Lincke, J. ... | 184 |
| Harder, A. ... | 144 | Lintant, C. ... | 185 |
| Haslinger, T. ... | 145 | Litzius, C. ... | 186 |
| Hauptmann, M. ... | 146 | Lorenz, F. A. ... | 186 |
| Hauschka, V. ... | 147 | Lully, J. B. ... | 187 |
| Held, B. ... | 147 | Magnien, V. ... | 187 |
| Held, J. T. ... | 147 | Mahler, G. ... | 189 |
| Henkel, M. ... | 148 | Malibran, M. F. ... | 189 |
| Himmel, F. H. ... | 148 | Mara, G. E. ... | 190 |
| Holland, J. ... | 149 | Marschner, H. ... | 191 |
| Horetzky, F. ... | 150 | Mascheroni, A. ... | 193 |

| | PAGE |
|--------------------------|------|
| Matiegka, W. ... | 194 |
| Mattera, B. ... | 194 |
| Mayseider, J. ... | 194 |
| Meissonnier, A. ... | 196 |
| Meissonnier, J. ... | 197 |
| Merchi, G. ... | 198 |
| Merk, J. ... | 199 |
| Merrick, A. ... | 199 |
| Mertz, J. K. ... | 200 |
| Methfessel, A. G. ... | 207 |
| Miceli, G. ... | 207 |
| Miksch ... | 208 |
| Mirecki, F. ... | 208 |
| Molino, Don F. V. ... | 209 |
| Molitor, J. ... | 210 |
| Montesardo, G. ... | 210 |
| Moscheles, I. ... | 210 |
| Mounsey, E. ... | 213 |
| Mozart, W. A. ... | 214 |
| Munier, C. ... | 218 |
| Mussini, N. ... | 222 |
| Naumann, J. G. ... | 222 |
| Nava, A. M. ... | 223 |
| Neuhouser, L. ... | 224 |
| Neuland, W. ... | 224 |
| Neuling... ... | 225 |
| Niedzielski, J. ... | 225 |
| Nüske, J. A. ... | 225 |
| Oberleitner, A. ... | 225 |
| Padovetz, J. ... | 226 |
| Paganini, N. ... | 226 |
| Paisiello, G. ... | 236 |
| Payer, H. ... | 238 |
| Pelzer, F. ... | 239 |
| Pettoletti, P. ... | 240 |
| Petzmayr, J. ... | 240 |
| Picchianti, L. ... | 241 |
| Pleyel, I. J. ... | 242 |
| Pollet, C. F. A. ... | 242 |
| Pollet, J. J. B. ... | 243 |
| Pollet, L. M. ... | 243 |
| Präger, H. A. ... | 243 |
| Pratten, S. ... | 244 |
| Pugnani, G. ... | 245 |
| Radziwil, A. H. ... | 246 |
| Regondi, G. ... | 247 |
| Rode, J. P. J. ... | 253 |
| Rolla, A. ... | 254 |
| Romberg, B. ... | 255 |
| Romero, L. T. ... | 256 |
| Roser von Reiter, F. ... | 256 |
| Rossini, G. A. ... | 256 |

| | PAGE |
|-----------------------------|------|
| Rudersdorff, J. ... | 258 |
| Rugeon Beauclair, A. L. ... | 258 |
| Sagrini, L. ... | 259 |
| Salieri, A. ... | 259 |
| Salomon, M. ... | 261 |
| Salvayre, G. B. ... | 261 |
| Scheidler, C. G. ... | 262 |
| Schenk Decker, F. ... | 262 |
| Schindlocker, P. ... | 263 |
| Schlick, J. C. ... | 263 |
| Schnabel, J. I. ... | 264 |
| Schneider, C. A. ... | 265 |
| Schubert, F. P. ... | 265 |
| Schulz, L. ... | 268 |
| Schumann, F. ... | 270 |
| Sczepanowski, S. ... | 270 |
| Sellner, J. ... | 272 |
| Shelley, P. B. ... | 272 |
| Sivori, E. C. ... | 275 |
| Sodi, C. ... | 275 |
| Sokolowski, M. D. ... | 276 |
| Sola, C. M. A. ... | 277 |
| Sor, F. ... | 278 |
| Sotos, A. de ... | 286 |
| Soussmann, H. ... | 287 |
| Spina, A. ... | 287 |
| Spinelli, N. ... | 287 |
| Spohr, L. ... | 288 |
| Stegmayer, F. ... | 290 |
| Steibelt, D. ... | 290 |
| Stoessel, N. ... | 291 |
| Stoll, F. P. ... | 292 |
| Straube, R. ... | 292 |
| Strauss, F. ... | 292 |
| Strobel, V. ... | 293 |
| Sussmayer, F. X. ... | 293 |
| Sychra, A. O. ... | 293 |
| Tarrega, F. ... | 294 |
| Thompson, T. P. ... | 294 |
| Triebensee, J. ... | 295 |
| Vailati, G. ... | 295 |
| Verdi, G. ... | 296 |
| Verini, P. ... | 297 |
| Vidal, B. ... | 297 |
| Vimercati, P. ... | 298 |
| Wanczura, J. ... | 299 |
| Wanhall, J. B. ... | 299 |
| Wassermann, H. J. ... | 300 |
| Weber, C. M. von ... | 300 |
| Weber, G. ... | 306 |
| Wyssotzki, M. T. ... | 308 |
| Zumsteeg, J. R. ... | 308 |

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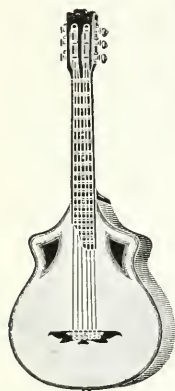
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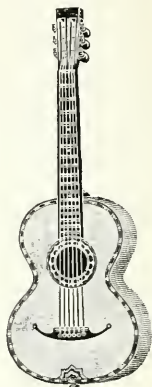
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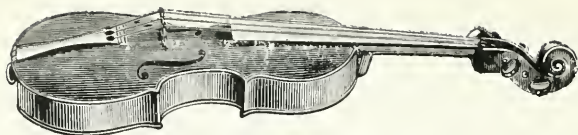
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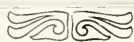
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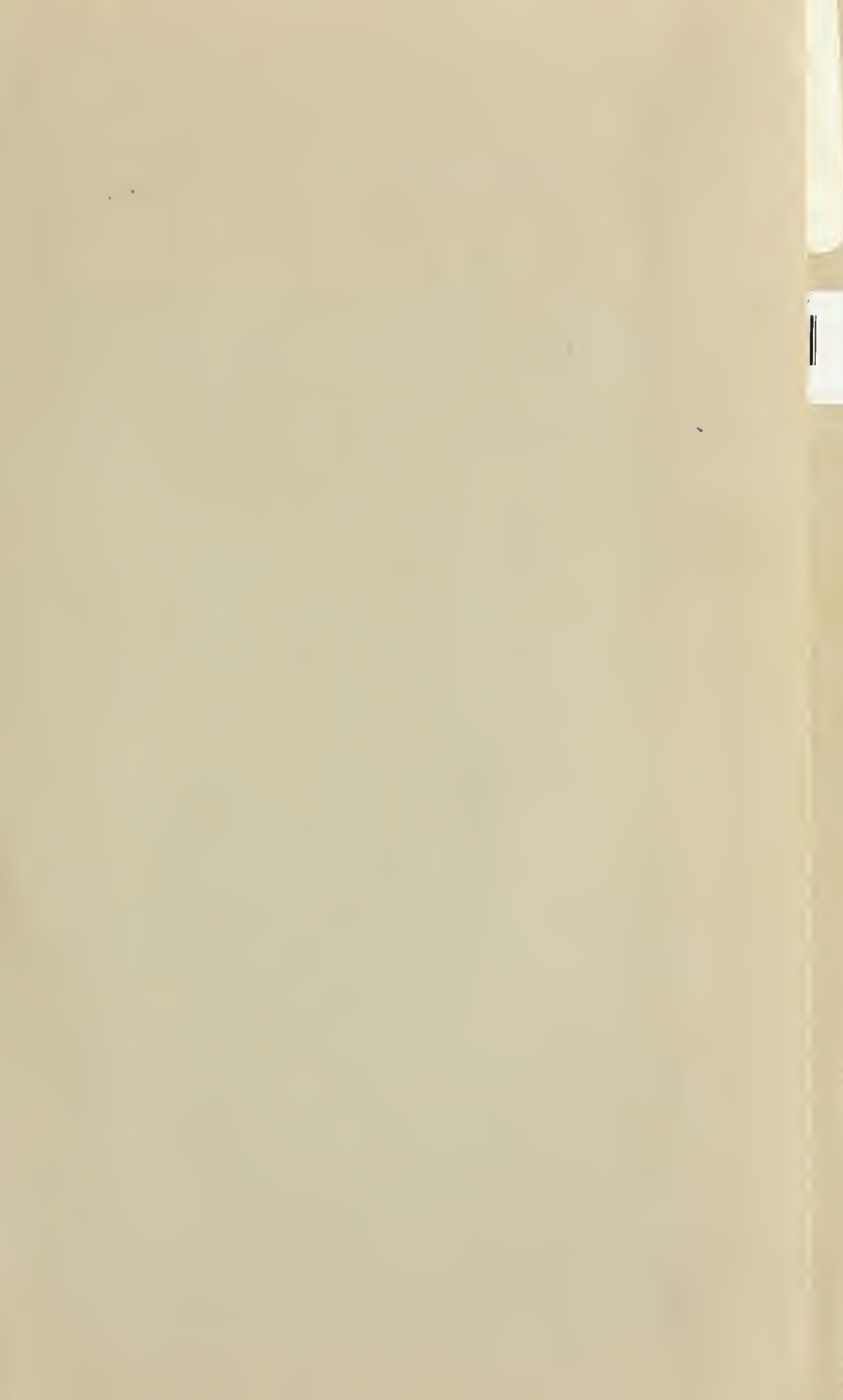
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