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THE ROMANCE OF THE FIDDLE

EVAN DER STRATTEN

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Meaucoulx

THE ROMANCE OF THE FIDDLE

JOHN BANISTER, THE YOUNGER.

From the mezzotint by J. Smith.

THE ROMANCE OF THE FIDDLE

The Origin of the Modern Virtuoso and the Adventures of his Ancestors

BY

E. VAN DER STRAETEN

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"THE HISTORY OF VIOLONCELLO LITERATURE"
"VIOLONCELLO TECHNICS, VIOTTIANA"
ETC. ETC.

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PREFACE

In the course of studies connected with the history of the violin family it occurred to me that the manner in which the art of violin playing was originally acquired has never been satisfactorily explained in the existing works on the history of the violin. An attempt at elucidating this matter led to a series of articles entitled "How our Ancestors Studied the Fiddle," which appeared in a periodical called *Strings* (London, 1895–6, Haynes). Becoming more and more engrossed in the subject, I began to inquire more closely into the conditions under which the violin made its début in the musical world, trying to elucidate where and by whom it was played, and the position it occupied among the musical instruments of the days when it was in its infancy. I tried to conjure up vivid pictures of musical meetings in the family circle or public places from the Jacobean times down to the beginning of last century. This necessitated a closer acquaintance with the manners and customs of the times, and even with the personality of individual people who played a prominent part in the history of that instrument.

There is a great fascination in reviving the past, and obtaining a graphic picture of the manner in which our forefathers worked and toiled to obtain a mastery of what in our time has become the king of instruments. There lies an

indescribable charm also in seeing how they met together to enjoy the fruits of their study, and how they gloried in every fresh achievement. How Thomas Baltzar was looked upon as almost uncanny when "he ran his fingers up the finger-board almost to the bridge," as Anthony Wood tells us in his humorous way, and how Thomas Britton, as Ned Ward relates, induced even the famous Duchess of Queensberry to climb up a tumbledown staircase on the outside of his coal shop to listen to the performances of a number of excellent artists and amateurs in a little room not much bigger than a "*canary pipe*," [1] which was built over his small coal store.

Besides these, so many more touches of romance from real life are running through the history of the development of violin technic that I confidently hope the reader will find the title of this little book fully justified, and that he may derive therefrom as much profitable enjoyment as the writer did in compiling it. This latter and long task could never have been achieved without the friendly assistance of Mr. J. E. Matthew and Mr. Edward Heron-Allen and the authorities of the British Museum, who so generously placed their unique libraries at my disposal, adding thereto from the rich store of their intimate knowledge of the subject, and permitting the reproduction of rare portraits, etc. Hearty thanks are due also to Messrs. Arthur Hill, George Hart, A. Hughes-Hughes, John S. Shedlock, and Miss Kathleen Schlesinger for their loan of books, prints, and personal advice and information.

E. VAN DER STRAETEN.

LONDON, *May* 1911.

[1] Canary wine cask.

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THE ROMANCE OF THE FIDDLE

INTRODUCTION

THE violin has become the most popular musical instrument of our day, with the exception, perhaps, of the pianoforte. Since the objections of propriety and æsthetical reasons have been overcome, which debarred the fair sex from the study of the King of bow instruments, its votaries may be counted by thousands, and the teachers of our day, such as Sevzick, Thompson, Ysaye, Sauret, and others, may justly be described as virtuosi, not only in the art of violin playing, but also in the art of teaching. The advance in the technic of the violin has been so rapid that it is difficult to realise that it is one of the youngest musical instruments. The Flute, the Harp, the Guitar, or the Horn, in various modifications, date back about 3500 years, to the times of ancient Egypt, while the precursors of the violin—the Guitar Fiddle and the Crwth—make their first appearance only during the Middle Ages, and the violin family is not more than 350 years old. What makes its progress even more surprising is the fact that the old Italian school of violin playing, which predominated down

to the middle of the eighteenth century, proceeded still on entirely different lines from those followed by the various modern schools.

The modern technic, although it owes a great deal to the older school, was led into different channels by Viotti, Baillot, Paganini, Spohr, and others towards the end of the eighteenth century, and thence it proceeded in rapid strides to the achievements of Ernst, Wieniawski, Joachim, and many other brilliant virtuosi of our times.

The latter period is familiar to all votaries and friends of the violin, but that interesting period of gradual development, which led up to it, is almost entirely unknown to most amateurs, and even to many musicians. Nothing can give us a more graphic representation of that process than the instructions given at various times for the study of the instrument, which have been preserved here and there, and which throw many diverting sidelights upon the manners and customs of the periods to which they belong.

The violin itself is the outcome of a gradual process of evolution, in which many of the mediæval instruments participated. The kithara of the Greeks, the guitar fiddle of the troubadours, the Keltic crwth, the viol, all had their share in it, and the characteristics of the present model are undoubtedly the achievement not of one but of many masters of the end of the fifteenth and early sixteenth centuries. It is even unknown to whom belongs the honour of having produced

the first instrument which answers all the requirements of the modern violin.[1]

The credit for this achievement was for some time accorded to Gaspard Duiffoprugcar, and several important collections contain violins with his label bearing various dates before 1500. Nearly all proved to be the work of the famous Villaume (1798–1875) of Paris. One genuine violin by Duiffoprugcar, however, appears to have been in the possession of the father of August Wilhelmij. The latter related to the author that the instrument was found in an attic of his parental home in Geisenheim on the Rhine, an ancient mansion formerly belonging to the Prince Elector of Mayence. According to Wilhelmij the instrument bore a date after 1500 and was in a neglected condition, but showed the distinct outline and model of a violin. It had not been cut in any way and could not, therefore, have been a viol at any time. When repaired it had a very sweet tone of considerable carrying power. Unfortunately we do not know where it is at present.

The dates of Duiffoprugcar's life have been finally settled by Henry Coutagne, who proved that he was born 1514, at Freisingen, near Munich, and settled about 1552 in Lyons, where he died in 1570 or 1571. It is quite probable, therefore, that he may have made violins, but there is no proof that he was the first.

[1] George Hart in his excellent book, *The Violin and Its Music*, appears inclined to think that the Double Bass showed the characteristics of the violin family *before* the violin made its appearance.

On the other hand, it is certain that Gasparo da Salo, of Brescia, made violins during the latter part of the sixteenth century, and several fine specimens of his workmanship are still extant.

Adreas Amati, who was born at Cremona about 1520, and died after 1611, is also mentioned as one of the first, if not the first, maker of violins, but his surviving instruments are rather small (about three-quarter size).

Several authorities assert that they are of a pattern which preceded that of the actual violin.

The late Count Valdrighi states that he has seen records of Italian Monasteries which mention violins as forming part of the instruments in their orchestra during the first decades of the sixteenth century. The statement is no doubt correct, but the word "violino" designated originally a small viol, being a diminutive from "viola" = the Viol. This is clearly shown on the title page of the only chap book known to have dealt with the subject.

The title is "La Violina con la sua risposta e altri canzoni musicali bellissime. Aggiuntavi la Barzelletta de Fusi per Scarpe rotte. Nuovamente posta in luce per Giulio Grotto." ("The Violin with its responses, and other most beautiful humorous songs. Added to these is the comic song of the red shoes. Newly brought to light by Giulio Grotto.")

It was printed by Baldini in Brescia and Ferrara, and consists of eight small and unnumbered octavo pages. The title page, which is undated, shows the figure of a man playing

LA

VIOLINA

Con la sua risposta,

ET ALTRE CANZONI

Musicali bellissime:

Aggiuntaui la Barzelletta de' Fusi per Starpe rotte.

Nuouamente posta in luce per Giulio Grotto.

In Brescia, & ristampata in Ferrara per il Baldini.

Con licenza de' Superiori.

To face p. 4.

the instrument described as "la violina." The time of its publication is about 1550, and it has served as a proof that the *violin*, as we know it, was then in existence. Our illustration is taken from an original copy kindly lent by Mr. Edward Heron-Allen. The booklet contains a panegyric of "La Violina," but tells us nothing about the instrument itself. It is evident from the illustration that it is a *viol* and not a *violin* in the modern sense. The body is of great width, the middle bouts and soundholes are of distinct viol shape, and the head is a rhomboid block into which the pegs are set perpendicularly. This is a mediæval shape of viol head which had been generally superseded by the peg box more than a hundred years before the appearance of that book. The number of the strings, moreover, though not clearly visible, is evidently five or six, the usual number of the viol strings, whereas the violin never had more than four strings from its first appearance. The name, too, "La Violina," has to our knowledge never been applied to the violin (although in the German language it has the feminine gender, "Die Violine"). The Italians called it from the first "il Violino."

At the beginning of the sixteenth century the lute was the predominating instrument, being the most suitable for accompanying the voice as well as for rendering melodies together with an accompaniment of simple chords. Purely instrumental music had not yet come into existence, and the lutenist had to resort to vocal compositions for his repertoire. The viol at that time had reached a state of perfection which

attracted the more serious attention of musicians. The best of these being lutenists, they adapted the arrangement of the strings and tuning of the lute to the viol in the manner described in the instruction books by Thomas Robinson and Thomas Mace, although these are already of later date. Viol players still drew upon the motet, the madrigal, and folk songs for their music, and the published music often served the double purpose of being either played on instruments or sung. The choice of the instrument was left to the players, who might use either lutes, viols, recorders (a kind of flute), cornettos (wood wind instruments), or any other instrument they chose.

During the latter part of the sixteenth, and even down to the middle of the seventeenth, century we meet with numerous compositions in all countries, which were to be either *executed by voices or played on sundry instruments* according to the requirements of the moment. For instance, John Ward's "The First Set of English Madrigals to 3, 4, 5, and 6 Parts, Apt Both for Viols and Voices," appeared in London in 1613. Also Th. Simpson, an Englishman who settled in Hamburg, "Tafel Consort. Allerhand lustige Lieder vor vier Instrumenten und Generalbass. Hamburg, 1621 (4to)." (Table Consort. All sorts of merry songs for four instruments and Continno.) Even as early as 1539 there appeared in Venice a collection of "Canzone" by A. Gardane, "buone a Cantare et Sonare" (good to sing and play), and the famous Giovanni Gabrieli wrote madrigals for six voices or instruments and

"Sacræ Symphoniæ" in six to sixteen parts for voices or instruments.

After the decline of the vocal madrigal the "Fantazia" or "Fancye" came into practice. It may be looked upon as the first real instrumental music, and consisted in the playing of a *cantus-firmus* of some well-known church tune accompanied by one or more other instruments, playing "divisions" (variations), and a bass. One of the favourite subjects thus treated was the "*In nomine*" from the Liturgy of the Roman Catholic Church, which was so popular that the Fancies on that subject were simply called "In nomines." An English writer on the music of his time remarked that "Fancy" was the one thing which was conspicuous by its absence in these compositions. Roger North in his *Memoirs* tells us that the Italians brought the "Fantazia" into use and that they contained "air and variety enough, and afterwards these (fantasias) were imitated by the English, who, working more elaborately, improved upon their pattern, which gave occasion to an observation that 'in vocal the Italians, and in instrumental musick,' the English, excelled." They had, however, that merit that they led gradually to the development of proper instrumental figures, and instrumental form, although the only instruments which derived the first benefit therefrom were the viols, for which these Fancies were written.

As a description of the lengthy and gradual process of the evolution of instrumental music lies beyond the radius of this book, we refer those readers who are desirous of obtaining

more information on the subject to the works of Wasielewski: *Die Instrumentalmusik im XVIth und XVIIth Jahrhundert*, and Dr. Alfred Einstein: *Zur Deutschen Literatur für Viola da Gamba im 16 und 17 Jahrhundert.* Unfortunately we know of no English work giving as clear and concise an account of that phase of musical history.

CHAPTER I

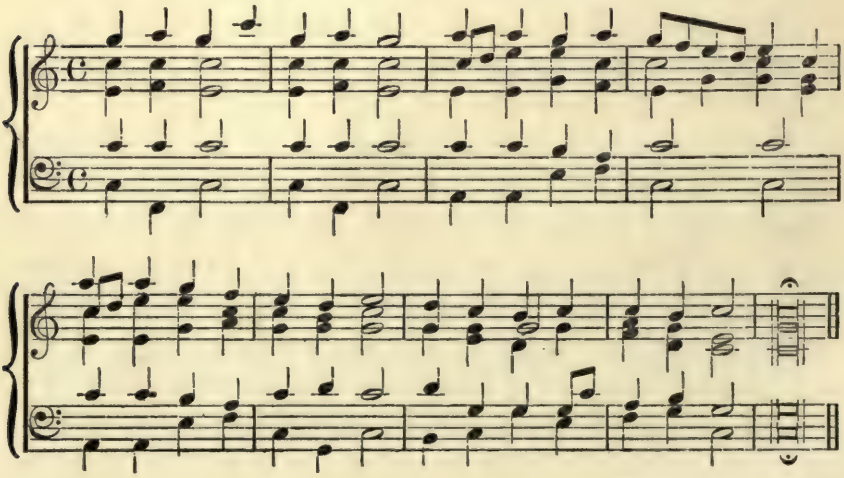
At the beginning of the seventeenth century the violin was still in an experimental state, from which it was, however, destined to emerge very soon. About twenty-five years after the first appearance of the violin we meet with the first violinist whose name has been handed down by history. His name was Baltazarini, and he was a native of Piedmont, who, in 1577, was sent to the Court of France by Marshal Brissac. Catherine of Medici held her sway at that time over France in the name of her son, Charles IX. Baltazarini was appointed master of the royal private band, and became a great favourite at Court, where he was known as Balthasar de Beaujoyeux. He was the inventor of the Ballet (or rather the "Masque"), which soon became a favourite entertainment at the French Court.

On the occasion of the marriage of the Duc de Joyeux with the sister of the King, he arranged a grand masque which was performed with great pomp at the Palais du Louvre in Paris, in the presence of the King (Henri III.) and a numerous assembly, on 15th October 1581. A full description with the music and fine engravings of the various groups, as well as a general view, were published in book form soon after. One of the illustrations, giving a general view of the spectacle

in the great hall of the Palais du Louvre, is shown in Fig. 2. This now very rare book bears the following title: "*Balet Comique de la Royne*, Faict aux Nopces de Monsieur le Duc de Joyeux et Madamoyselle de Vaudemont sa soeur. Par Baltasar de Beaujoyeulx, valet de chambre du Roy et de la Royne sa mère. A Paris par Adrian le Roy, Robert Ballard et Mamert Pattisson, Imprimeurs du Roy, 1582, avec Privilege."

The music for this masque was composed by Lambert de Beaulieu and Salmon, two members of the King's band. The interest of this work in connection with the development of violin playing centres in one little piece of its music, which on the whole is very dry and stilted. The little air, which has retained its popularity to this very day, is called "La Clochette," and it was played when "Circe" emerged from

LE SON DE LA CLOCHETTE



THE GREAT HALL OF THE LOUVRE.

From the "Balet Comique de la Royne."

To face p. 10.

the wood to the sound of the bell. This air was written for twenty violins, viz. treble, alto, tenor, and bass violins, corresponding to the "Kit," or a violin of small proportions, the ordinary violin, viola, bass (violoncello), and (one) double bass. The "Kit" in those days was still used in conjunction with the other members of the violin. Claudio Monteverde in his "Orfeo" (1607) employs two "Violini piccoli alla Francese" (small French violins) which accompanied the part of Hope and were identical either with these violins of a small pattern or with the Kit, a three-stringed miniature violin which in later times became the exclusive property of the dancing-master. The air, which enjoys a new lease of popularity as "Air de Louis XIII.," by Ghys, is here given in its original form. For the convenience of the reader, the five parts have been written in two staves. The original contains neither indications of time, nor rhythm, nor bar lines, which have been added here.

It is evidently in the character of a gavotte, commencing on the first beat instead of the third. To rectify this the final C major chord was preceded by another C major chord of one minim which destroys entirely the effect of the final cadence.

The twenty violins under Baltazarini was the first band of "Violons du roi," which was afterwards increased to twenty-four, and which attained great fame, as we shall see later on.

About this time the violin had also made its entry into the Church, for, according to Michel de Montaigne, the Mass in the great church of Verona was accompanied by the organ and violins as early as 1580.

Giovanni Gabrieli (1557–1613) and Claudio Monteverde (1568–1643) were the first composers who recognised the capabilities and importance of the violin, for which especially the latter wrote passages which were almost a century in advance of his time. In one or two instances he goes up to the sixth position, while his successors never wrote beyond the neck position with an occasional , and that was the limit of the compass of the violin down to the beginning of the eighteenth century, except in Germany, where Walther, Biber, and Baltzar employed already higher positions during the latter part of the seventeenth century. The violin did not at that time show any signs of an individual technic. It simply shared with all the rest of the instruments of its time in the gradual development of instrumental forms.

The first impetus of writing for one instrument was given by Adrian Willaert (1480–1562) and Cyprian de Rore (1516–1565), his pupil, who composed together a book of Fantasias and Ricercare in three parts, for voices or instruments (Venice, 1549). These pieces were written so that they might be played on the organ as well as on the virginal or harpsichord.

Frescobaldi (1587–1654) and Claudio Merulo (1532–1604) followed up their achievements by a bolder and freer figuration, such as may be found particularly in Merulo's Organ Toccatos, published in 1598 and 1604.

Gio. Maria Artusi of Bologna published at Venice a

work in two parts entitled, *Della Imperfettioni Della Moderna Musica*, which appeared in 1601–1603. It contains the description of a grand concert given by the nuns of a convent at Ferrara, in 1598, on the occasion of a double wedding between Philip III., King of Spain, with Margaret, Queen of Austria, and the Archduke Albert with the Infanta Isabella, the King's sister.

He describes the instruments used in the concert, and the cornetto (an ancient wood wind instrument with a bright but harsh tone) appears to have taken his particular fancy, although, as he says, it had already been supplanted in the public favour by the hautboy. The trumpet, viol, double harp, lute, flute, and harpsichord all come in for detailed description of their properties, while the violin is only mentioned as forming part of the instruments that were employed on that occasion.

About this time the *sonata* made its first appearance. It was then, as the name indicates, *suonare*—to play on an instrument—an instrumental composition generally of one movement only. These Sonatas were composed for a number of string and wood wind or brass instruments, and served generally as an introduction to vocal pieces, as did also the Symphonia. Other movements were soon added, and the Sonata appeared as an independent form of instrumental music. The number of movements of the Sonata was not fixed in those early times, and varied just as much as that of the Canzona. A Canzona by Gabrieli has as many as

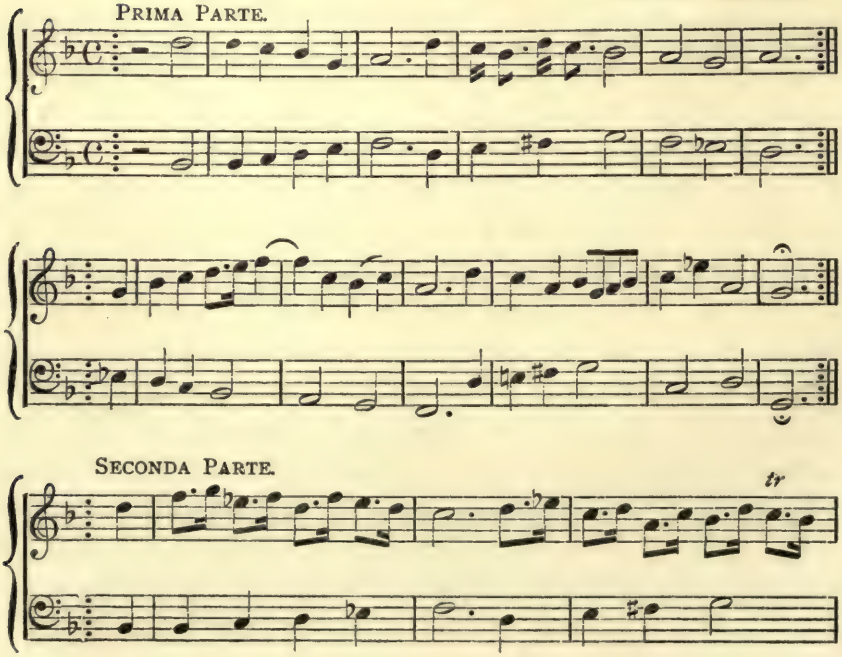
twelve movements, and Massimiliano Neri wrote a "Sonata" of nine movements in 1651.

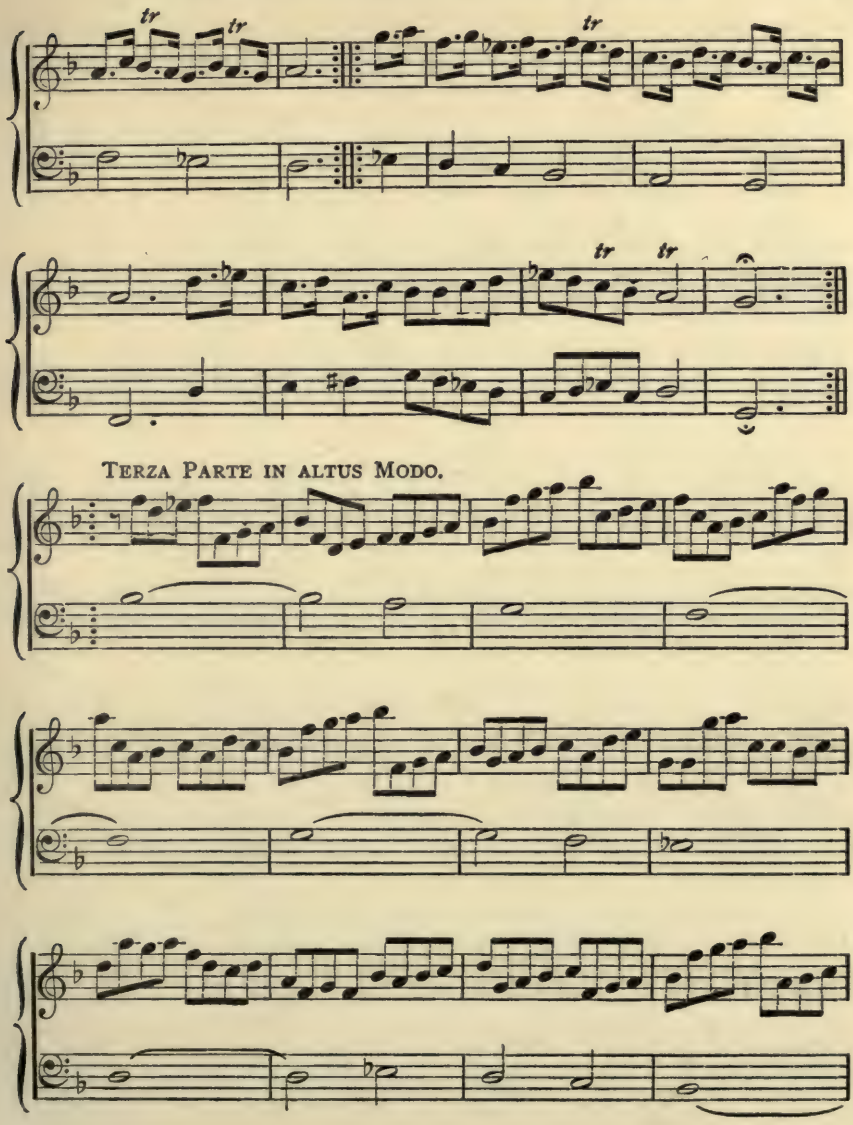
So far we have not come across any composition for a *Solo* Violin with or without an accompaniment. Perhaps the first piece of this description appeared in Biagio Marini's Op. III., a book of Airs, Madrigals, and Courants in 1, 2, and 3 parts, published in Venice in 1620. It is a "Romanesca" for a Solo Violin and Bass *ad lib.* (see illustration) dedicated to Signor Gian Battista Magni, "a most promising young violinist."

ROMANESCA

For Violin Solo with Bass ad lib.

BIAGIO MARINI

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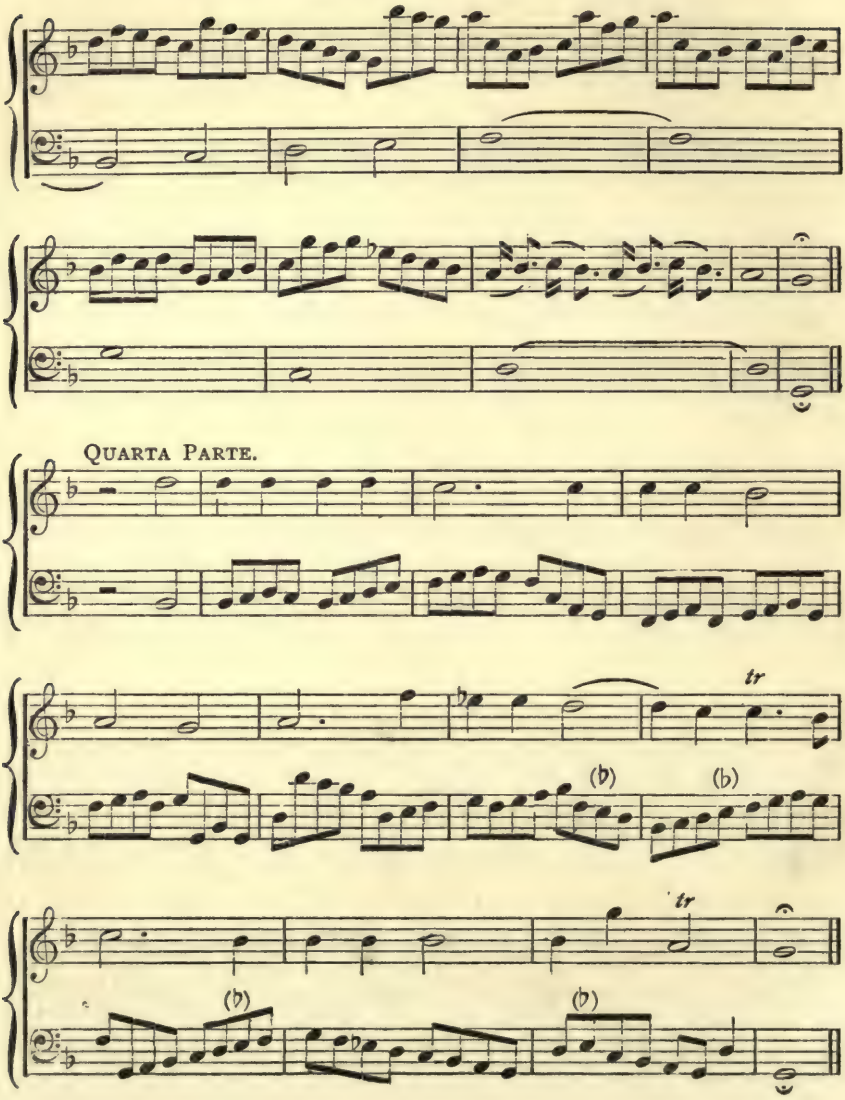
Terza Parte in altus Modo.


QUARTA PARTE.
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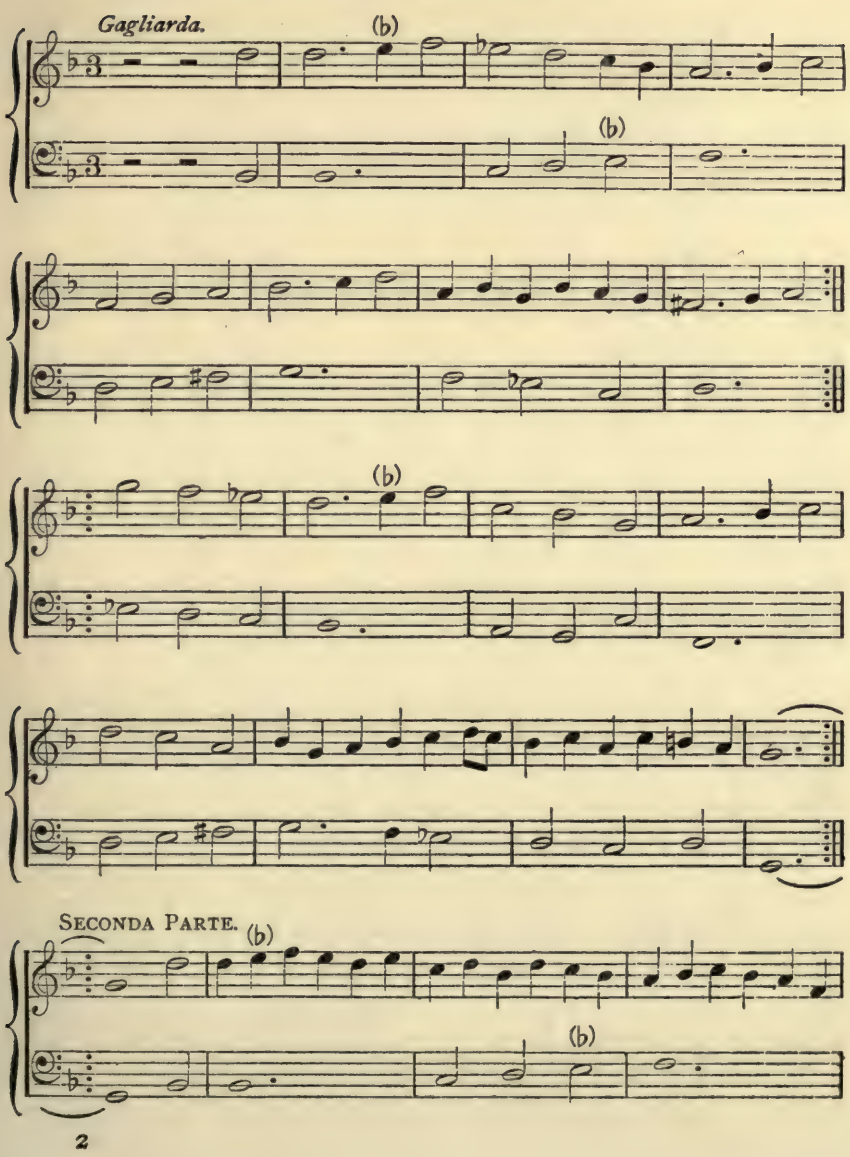
Gagliarda.
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SECONDA PARTE.
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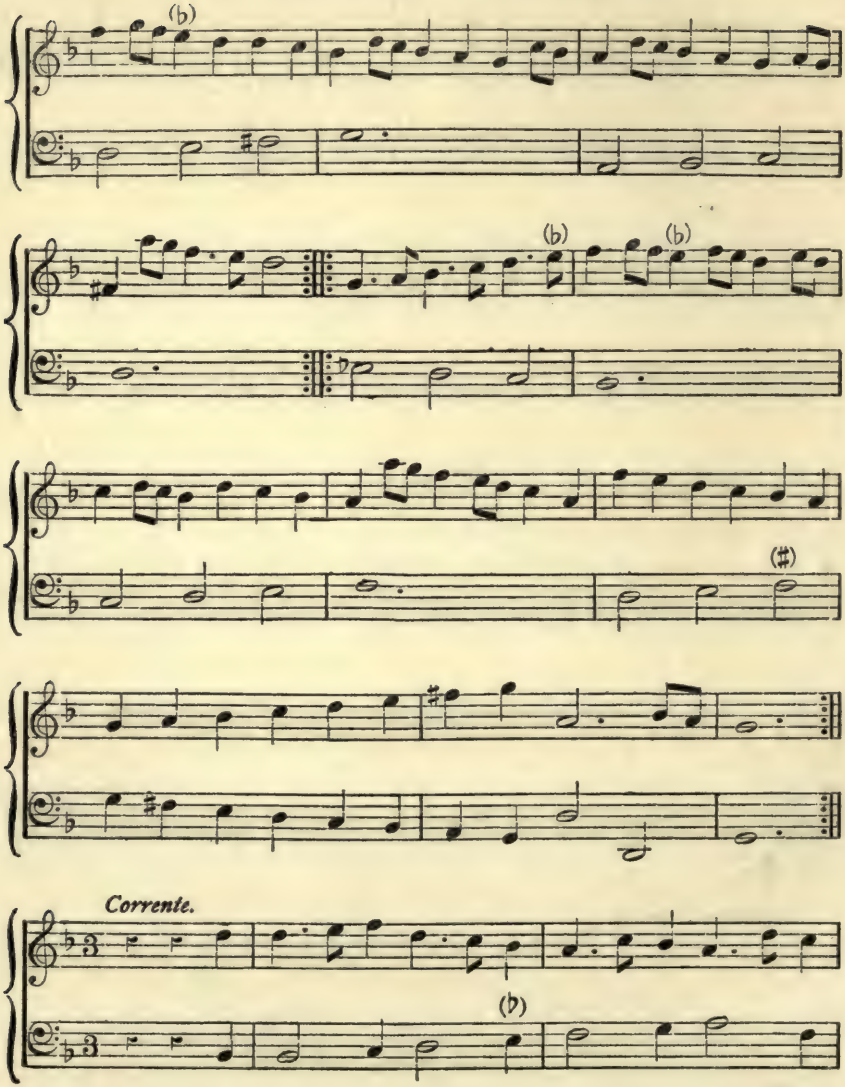
2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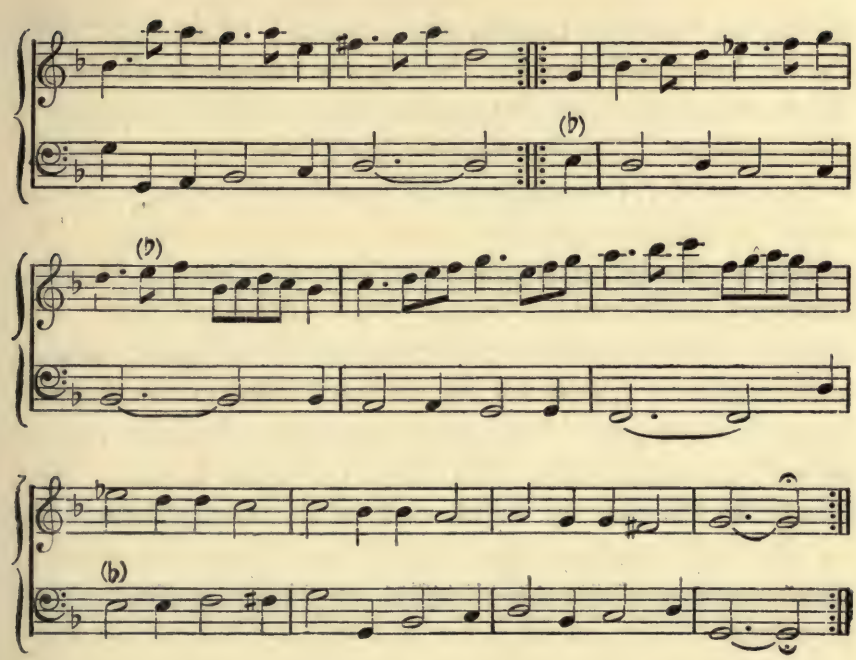
Corrente.
(♭)



This work was published by Bartholomeo Magni, probably the father of Battista. The piece, which is here reproduced in its entirety, consists of four "parts" of unequal length and construction. The first and second have at least the same bass, and consist each of two repeated episodes. The third part "in altro modo" shows no internal or external connection with the first and second, while the fourth brings at least a quaver movement in the bass resembling the treble of the third part. The piece is particularly remarkable as showing the first known application of the trill, and an embellishment

known as "in the Lombardian manner" which appears in Part I., bar 4, and Part III., bar 19, and consists in shortening the harmony note and lengthening the auxiliary note by the same amount. The Romanesca is followed by a Gagliarda in two parts (of two sections each) and a Corente. Another work by Marini, "Scherzi e canzonette," for one and two violins, dedicated to Ferdinando Gonzaga, Duke of Mantua, appeared at Parma in 1622. The publisher's name was "Anteo Viotti." Was this an ancestor of the great violinist of that name? It does not appear improbable, as the distance between Parma and Fontanetto da Po, the birthplace of the latter, is not much more than about 150 miles by road. If it should be the case, it would connect the first phases in the art of violin playing with one of the highest culminating points in one and the same family, covering a period of two centuries.

A Toccata for Violin and Theorbo by Quagliati, which appeared in Rome in 1623, is only noteworthy as one of the earliest violin solos. Technically it was distinctly inferior to Marini's pieces.

Lombardy appears to have been the nursery of the King of stringed instruments in its infancy. Carlo Farina, who was born at Mantua during the latter part of the sixteenth century, appears to have been one of the foremost virtuosi of his time on the violin. The technical development of his instrument was uppermost in his mind, and the way in which he set to work to attain his object was very amusing. Like

other early virtuosi he did not try to widen the scope of musical figuration for the violin on the basis of either æsthetical or theoretical (contrapuntal) requirements, but merely by trying to find new "effects" which nobody else had tried before. Whether these *effects* were in the nature of the instrument or entirely alien to it gave him but small concern. The chief question was, "Were they curious, and would they astonish the public?"

The result of his endeavours was that curiously grotesque and amusing composition which he describes as "Capriccio Stravagante" (extravagant capriccio). It forms part of a book of airs and dances "followed by an amusing *quodlibet* of all manner of curious conceits, the like of which have never appeared in print before" (meaning the capriccio), and was published at Dresden in 1627, where he lived at the time as "Violinist to the Court of Saxony."

In compass it does not go beyond D''' (first D on the E string), and rarely uses any but the two upper strings. The oldest violinists have all avoided the use of the G string, which, being farthest from the right hand, presented greater difficulties. We shall observe the same in the very early Sonatas, but the obstacle was overcome soon after, as we find the G string freely used by Vitali, Baltzar, and others.

In his extravagant "capriccio" Farina was the father of the virtuosi who strove to excel in tricks and outward show. The piece, which on the whole has no particular merit, consists chiefly in imitation of the fifes and drums,

mewing of cats, barking of dogs, the cock's crow, the cackling of hens, the soldiers' fifes, etc. etc.

With childish delight and pride he explains in an appendix how these *marvellous effects* may be obtained. The following may serve as a specimen: "As regards the cat's mew it is produced by pulling the finger, which takes the written note, slowly downwards; wherever the semiquavers (*semifusæ*) occur one must work up and down with the bow in a furious way, sometimes in front and sometimes behind the bridge, just as the cats, after they have been scratching and biting each other, take to their heels and run away."

However ridiculous these things appear they led to the discovery of several instrumental effects like the "sul ponticello," "col legno," and others. (Moreover, Farina here and there brings into his formless Capriccio snatches of real melody, which are completely absent from better pieces by the old counterpuntists.) How much these childish tricks must have been admired by the public is evident from the fact that hundreds have followed Farina's example. Geminiani, in speaking of these artifices in his tutor which appeared in 1740, relegates them to the domain of conjurers and mountebanks, and he tells those who hope to find instruction therein in his book that they will find themselves deceived. Still, people continued to delight in these tricks, and even the great and serious Rameau brings in his "Pièces en Concert" a piece called "La Poule" in which the cackling of the hen is imitated by stringed instruments. Let it be added that in

this case the cackling hen has supplied Rameau merely with a subject, which, wrought into musical shape, he has treated with consummate mastery of harmony and form as well as with fine artistic humour.

A retrograde step from this was Paganini's production of a sort of "Capriccio Stravagante," in which he introduced variations on the Air, "St. Patrick's Day," or "God Save the King," as the occasion might require. That was charlatanry pure and simple, while Farina had at least the excuse that he wanted to find out the hitherto unknown capabilities of the instrument. He happened to get on to the wrong track, but still he had the merit, not only of finding the above-mentioned effects, but also of inventing fresh passages suited to the nature of the instrument, and of using *for the first time double stopping*, which is explained as a new effect in the appendix.

The works of Marini, Quagliati, and Farina are the first germs of our present violin literature. Primitive as they are, they point already to the two roads which, after running in different directions, came together again to make the finest works for the violin possible. The one led to the development of instrumental form, the other to the emotional and figural development.

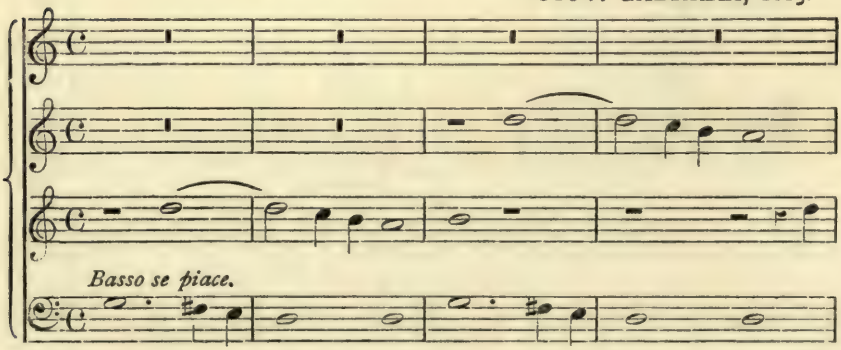
The development of form in particular was tied up with that of the Sonata, the appearance of which towards the latter part of the sixteenth century has already been mentioned. During that time the Sonata had no distinct form of its own. It was simply a piece of instrumental music. The

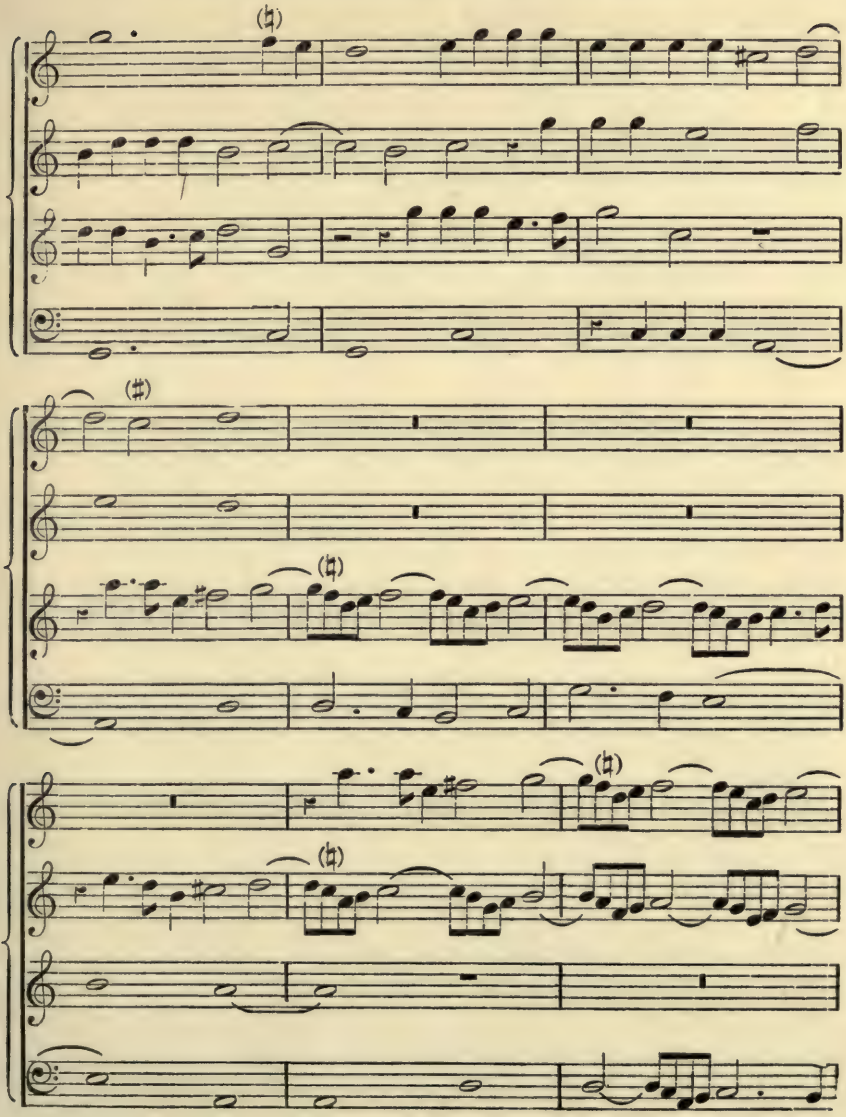
Sonata, Ricercare, Toccata, Canzona, Fantasia, and Capriccio were practically all the same, and the choice of the one or other of these names appears quite arbitrary. The Royal Library in Berlin contains a Sonata by Giov. Gabrieli composed in 1615. It consists of one movement for three violins with bass *ad lib.*, and shows a greater freedom and variety in its figural treatment if compared with the contemporary Sonatas by the Olivetan monk, Adriano Banchieri, of which Mr. John S. Shedlock gives one in short score in his excellent book on the Pianoforte Sonata. Dr. Burney speaks in his History of Music about Sonatas by Francesco Turini, organist of the cathedral at Brescia, which were published under the following title: *Madrigali à una, due, tre voci, con alcune sonate à due è a tre, Venezia* 1624. The latter were for two violins and chittarone (Bass lute). Dr. Burney tells us that they were "the earliest Sonatas or Trios for two Violins and

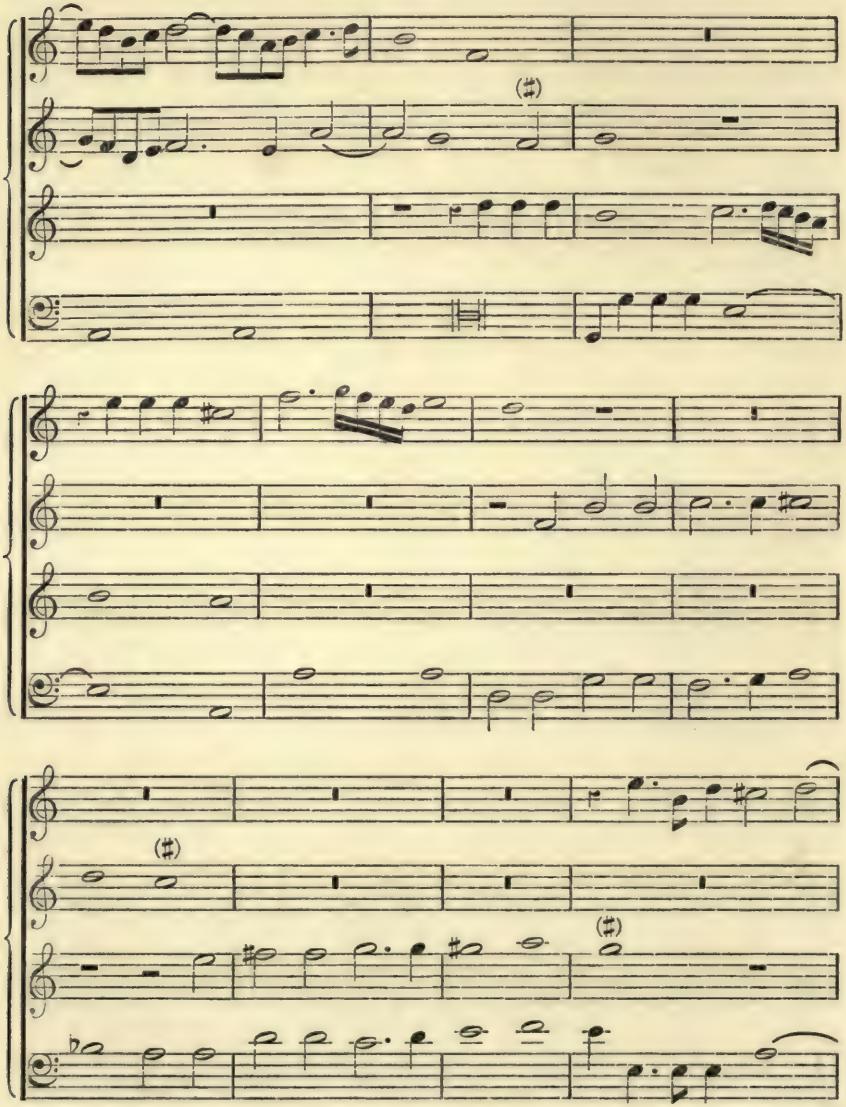
SONATA CON TRE VIOLINI

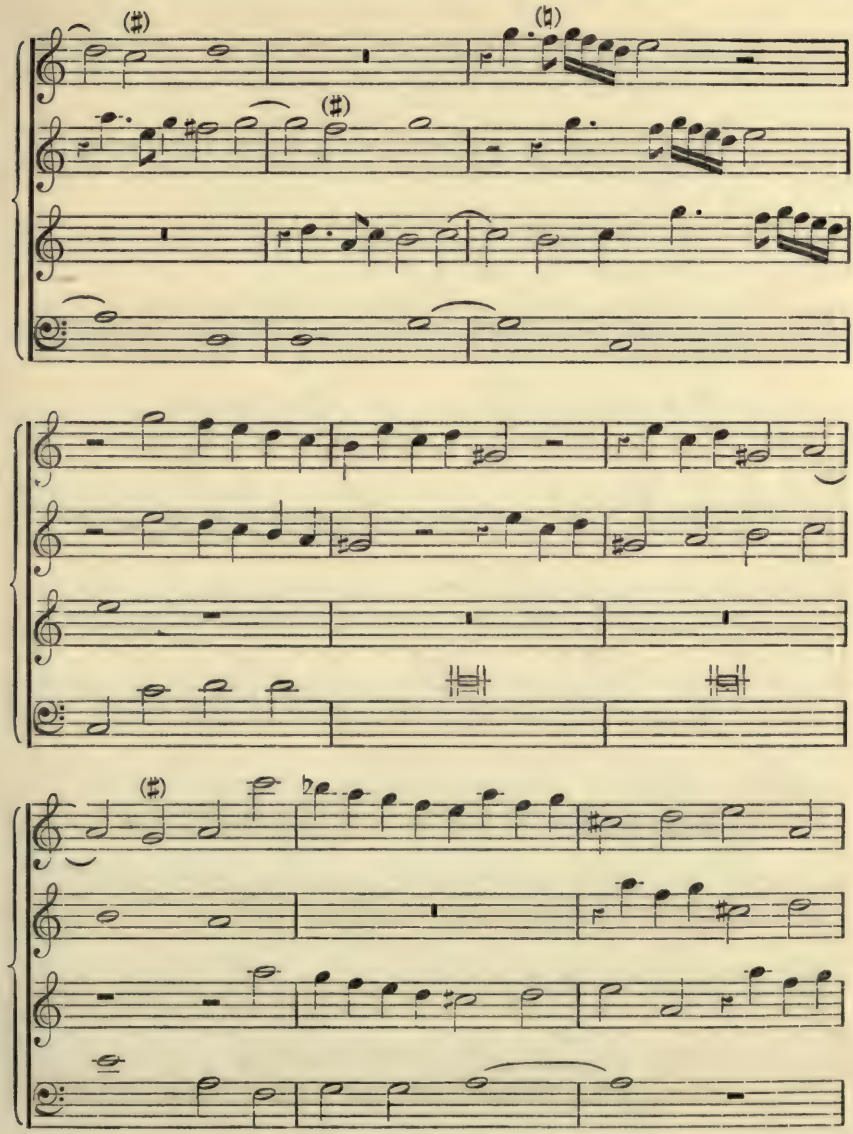
(*Roy. Library at Berlin*)

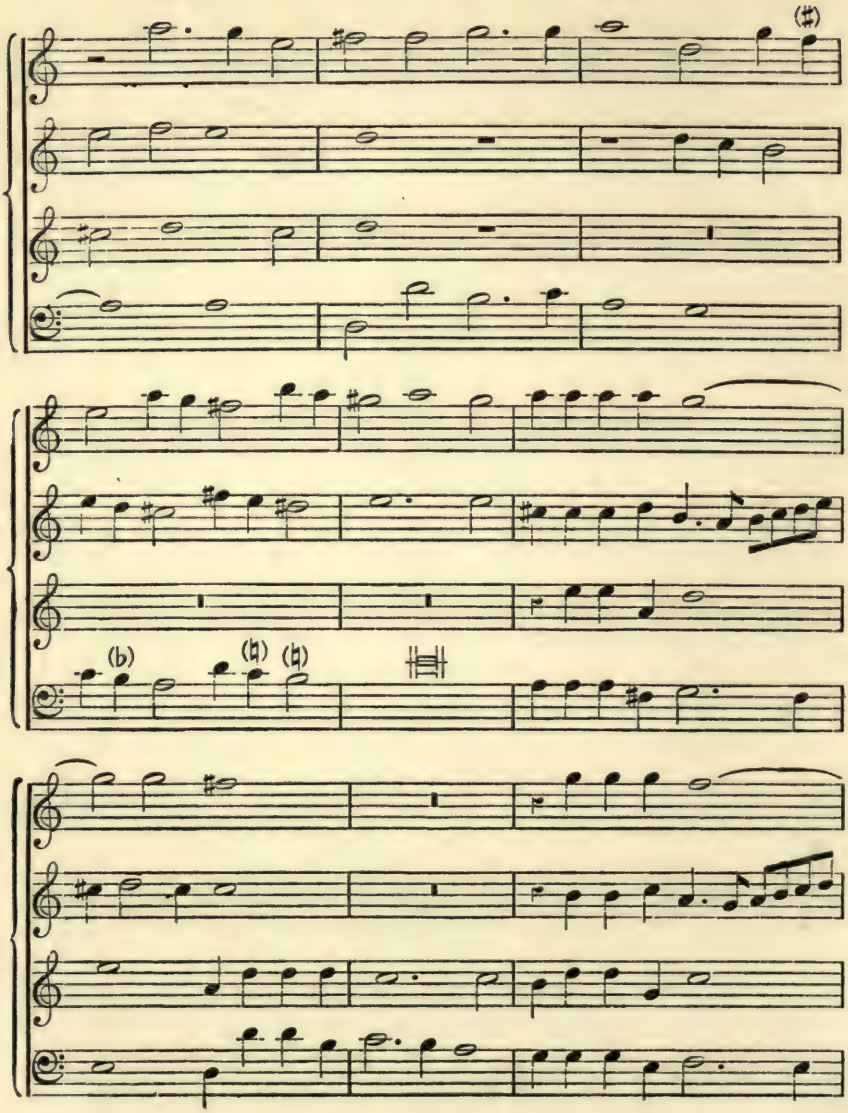
GIOV. GABRIELI, 1615.

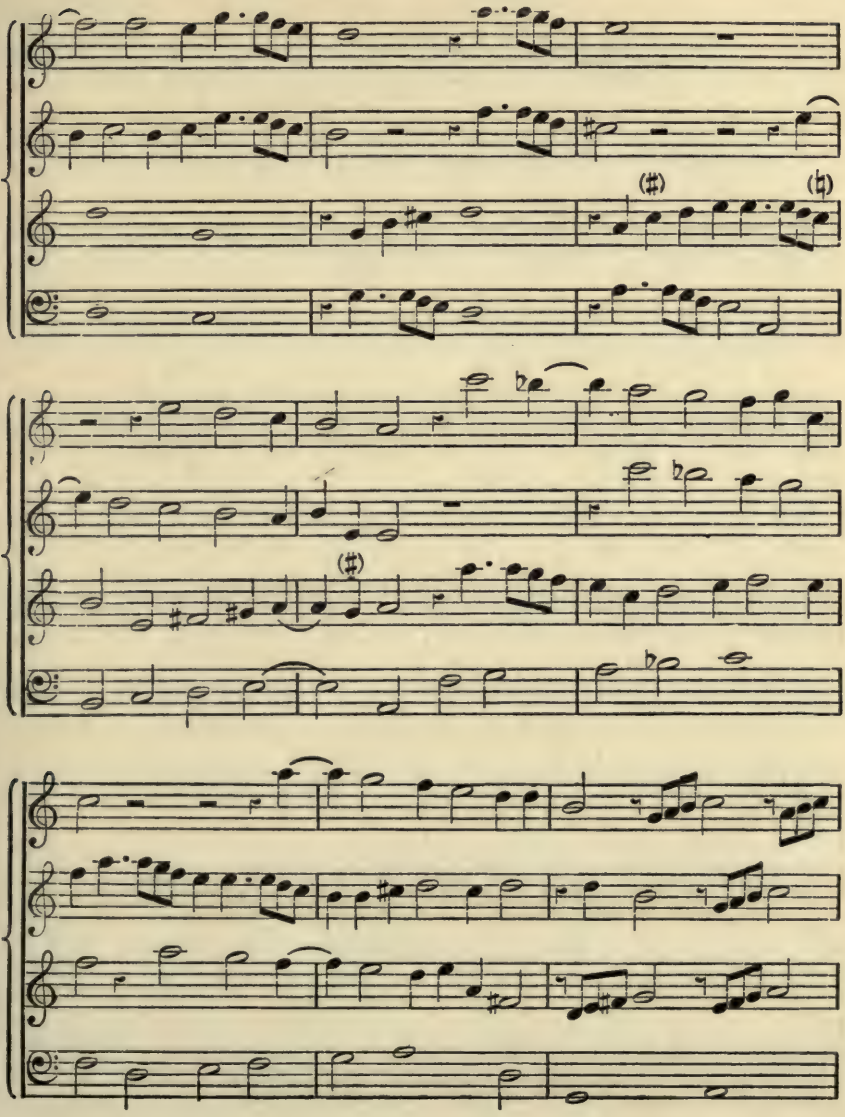


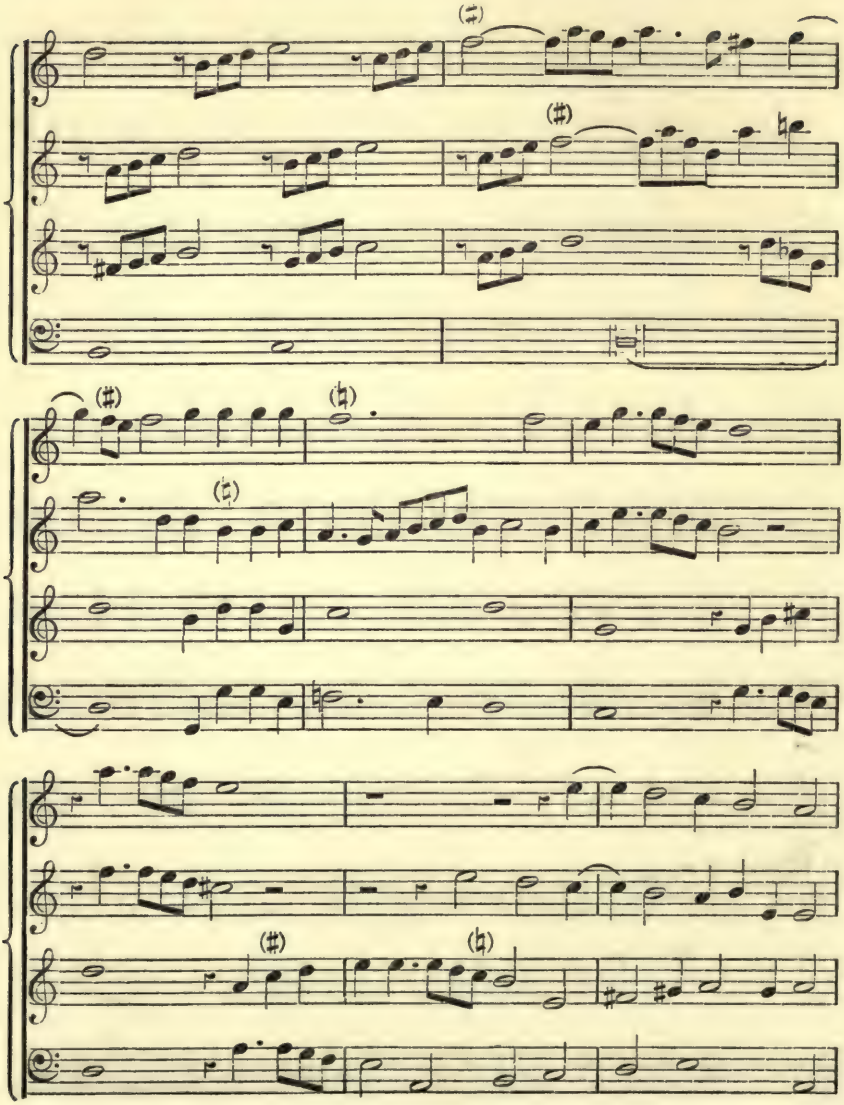


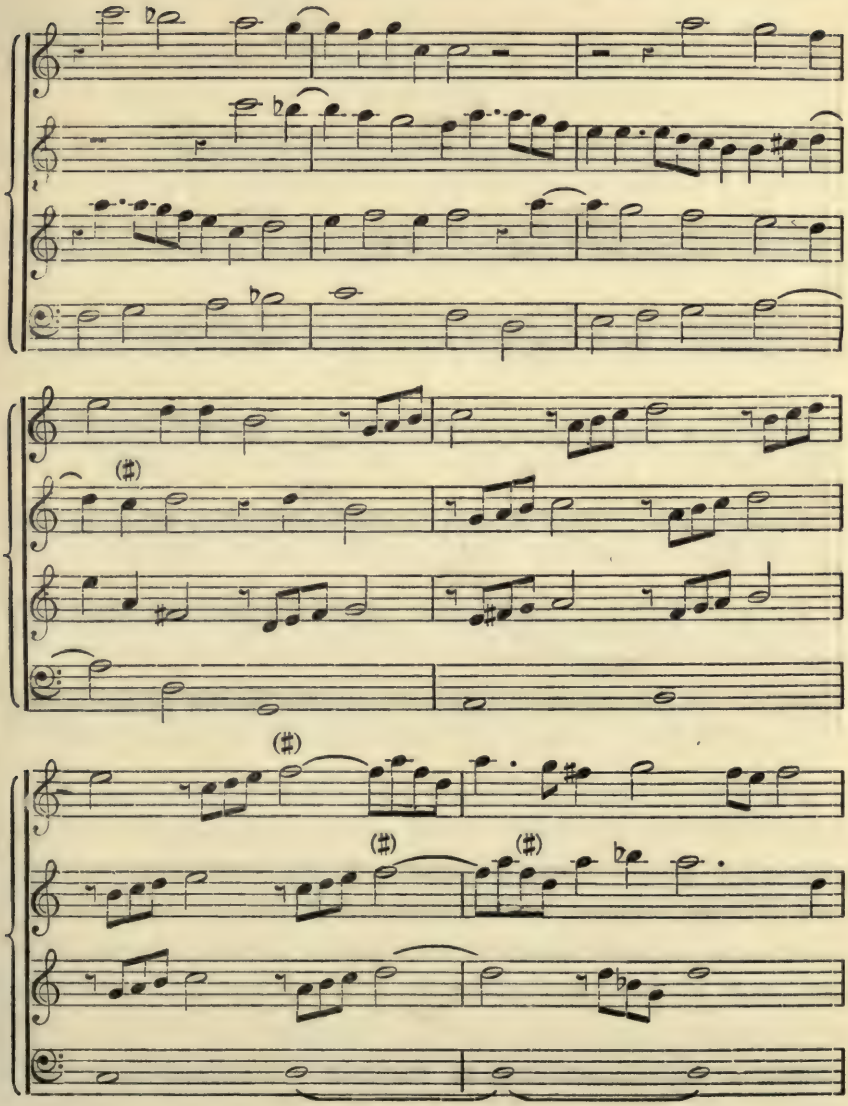


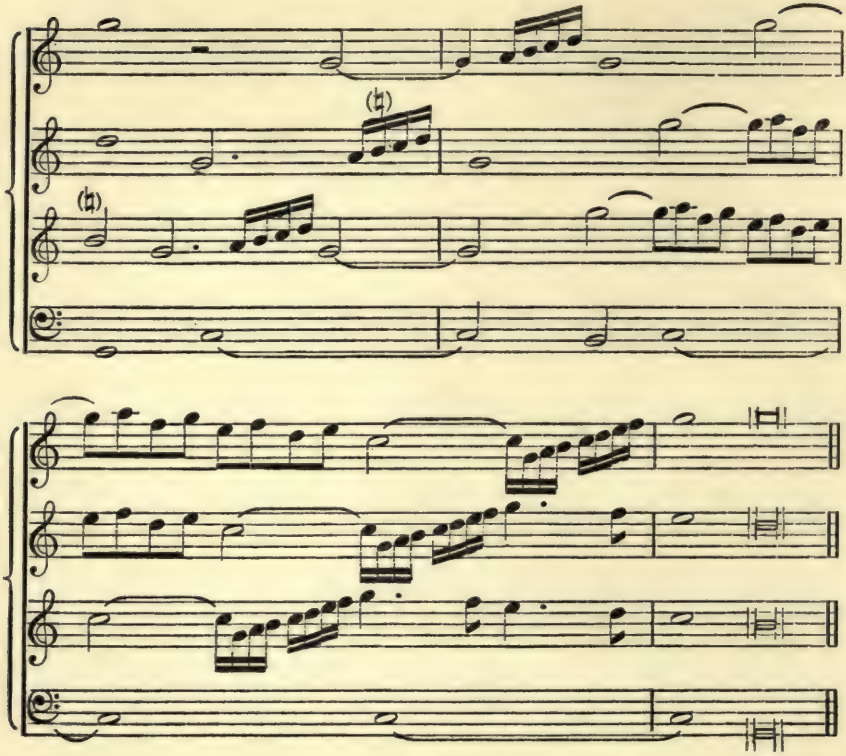












a Bass" he had discovered; and after mentioning the title he goes on to say: "I was instigated by this early date to score one of these sonatas, which consisted of only a single movement in fugue and imitation throughout, in which so little use was made of the power of the bow in varying the expression of the same notes, that each part might have been as well played on one instrument as another. Turini stood, in fact,

on the same level as Banchieri, and both were a long way below the genius of Giovanni Gabrieli. The first to surpass Gabrieli in compositions for the violin was Giovanni Battista Fontana, who hailed from Brescia. He was considered one of the greatest virtuosi of his age, and lived successively in Venice, Rome, and Padua, where he died during the plague in 1630.

Eleven years after his death eighteen Sonatas of his composition were published by Father Gio. Battista Reghino of the church of St. Maria delle Grazie in Venice. Fontana had been appointed as violinist to that church at the beginning of his career.

The first six of these Sonatas are for Violin Solo with a Bass. The rest are for "Violino, Cornetto, Fagotto, Chittarone, Violoncino (Violoncello), or other similar instruments by the already illustrious Signor Gio. Battista Fontana, in excellence of his profession the eighth best." It does not tell us the names of the other *seven.*

These Sonatas show a decided advance in form over Gabrieli's work, and they may be looked upon as the first real Violin Sonatas. They consist of three distinct parts or movements. The periods are elaborated and extended, and the passages begin to show a more violinistic physiognomy, although he still avoids the use of the fourth string. The struggling after form does not permit of any attempt at real melody or poetical expression which, in fact, came as the last crowning-point after the perfection of form and technic. The

point which characterises them as Violin Sonatas as distinct from the Sonatas of his predecessors, who also employed the violin to play the treble part, is that the violin preponderates in every way in Fontana's Sonatas.

About the same time Bartholomeo Mont Albano, born at Bologna, who was director of music at the church of St. Francesco at Palermo, wrote similar compositions for the violin which he called Symphonies. They were constructed on exactly the same lines as Fontana's Sonatas on the basis of imitative counterpoint. Wasielewski, who unearthed this composer and gives some specimens of his work, admits that he was in every way inferior to Fontana. It only tends to show that, like so many other great discoveries, the subject was hovering in the air, and men's minds appeared to be led in that direction as by an unseen hand. The great Gregorio Allegri, famous for his Requiem, published Violin Sonatas of a similar kind.

Marco Uccellini and Tarquinio Merula both wrote Violin Sonatas which showed distinct progress in their passage work. They show bolder progressions in leaps and octaves, and the latter was apparently one of the *first who made use of the G string.* Merula, who wrote two books of Canzonas, etc., published respectively in 1615 and 1640, was born at Cremona, and spent the latter part of his life at Bologna, which took the same position in the history of instrumental music as Venice with regard to vocal art.

It was specially in the church of St. Petronio in that city

that the finest violinists of their time, and in fact some of the finest musicians and composers, were to be found.

Biagio Marini and Massimiliano Neri, both eventually engaged by the art-loving Prince Electors of Cologne and the Palatinate, were the first to make a distinction between the "Sonata di Camera" (a suite of various dance movements) and the "Sonata da Chiesa," which consisted of alternate slow and quick movements of abstract music. The former was the prototype of the modern suite, the latter of the Sonata. Both forms were vigorously cultivated at Bologna, and the "Sonata da Camera" found in Giovanni Battista Vitali a master who combined a powerful fantasy with a clearness and precision of form which raised him far above his contemporaries.

He added several important works to the "Sonata di Camera." The first was a book of Sonatas for two violins with a continuo for the organ, published 1667, and the second a book of Sonatas for two, three, four, and five instruments, published in 1669, followed by at least five more books.

Eight years later, in 1677, Giovanni Battista Bassani published "Balletti, Correnti, Gighe, e Sarabande," for Violin and Violone or Spinet. The composer was not only a famous master on the violin, but also a composer of great merit and director of the music at San Petronio in Bologna. Bassani was destined to become the master of the great Corelli. In his compositions we find the *first traces of thematic workmanship*, and herein he was so much in advance of his time that none of his followers recognised the importance of his initia-

tive by taking up the thread. It disappeared with him as did the advanced technical devices of Monteverde, to be resumed at a much later period.

Bassani left Bologna in 1685 for Ferrara, and in the following year Giuseppe Torelli was appointed "Suonatore di violetta" (viola player) at San Petronio. This artist was the first to write Violin Concertos, which in reality were nothing but Sonatas. In the Concerto Grosso, however, he made the distinction between solo instruments and orchestral instruments (*ripieni*). The free and bold development of his passages is shown still more clearly in his Concertos for one Solo Violin with accompaniment of two Violins, Viola, Violone (bass), or Arcileuto (bass lute), or Organ. They show a distinct leaning towards the virtuoso element, and point him out as the predecessor of Vivaldi and his followers.

He wrote a considerable number of instrumental compositions as well as church music, of which a great quantity remained in manuscript. Much of the latter is preserved in the Royal library at Dresden.

He was one of the first to employ double stopping (after Farina in his "Capriccio Stravagante"), and he made frequent use of Arpeggios.

Torelli's greatest importance centred in his influence on the development of the Sonata.

Giovanni Battista Vitali, a very prominent composer of his time (born 1644 at Cremona), had already introduced single

movements of abstract music in his Chamber Sonatas of which the first work appeared at Bologna. On the title page he describes himself as "Sonatore di Violino da Brazzio in San Petronio di Bologna."

Torelli went further than Vitali in remodelling the Chamber Sonata still more closely upon the lines of the Church Sonata, and his example was followed more and more by other composers until the dance movements which formerly monopolised the Chamber Sonata were entirely eliminated during the first decades of the eighteenth century. The Minuet in its altered form was at a later period reinstated by Haydn and Mozart. Bologna was now the principal nursery of violin playing. Among its numerous masters of that period we find the names of Borri, Belisi, Buoni, Bernardi, Laurenti, and Tommaso Antonio Vitali.

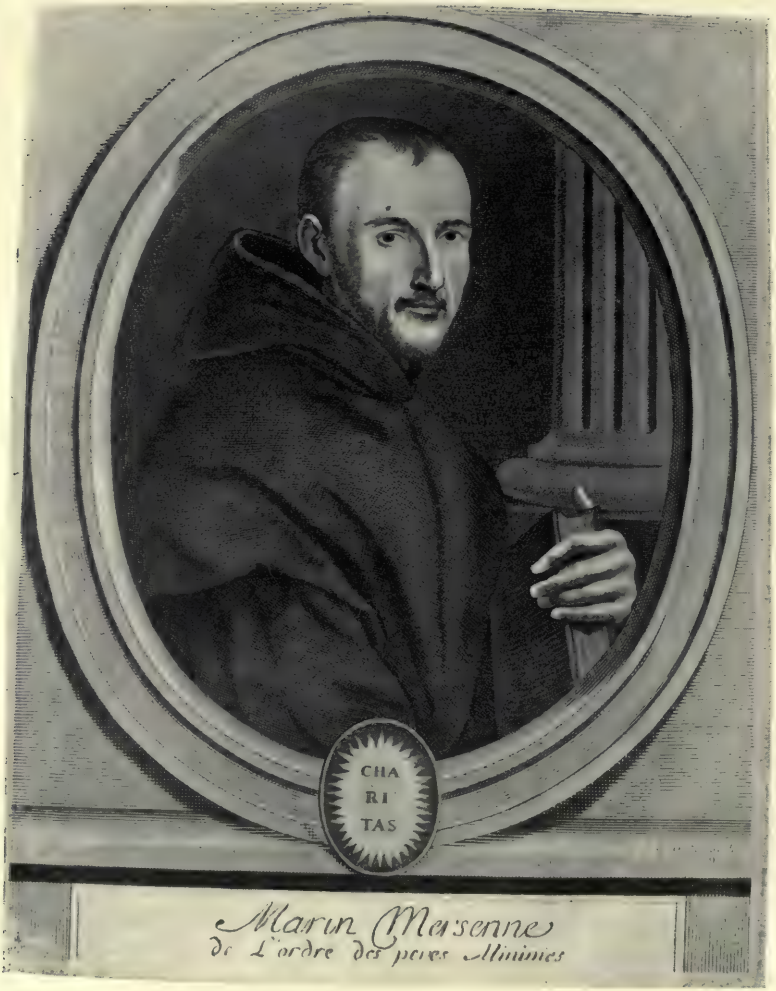
The latter, probably a relative of Giov. Batt. Vitali, was born towards the middle of the seventeenth century in Bologna. He published twelve "Sonate de chiesa a tre col Organo, op. 1, Modena 1693." These Sonatas testify to his great ability as an executant as well as composer. A still more important and truly remarkable work is his "Ciacconna" for Solo Violin and Bass, which appeared in a modernised edition in Ferdinand David's *Hohe Schule des Violinspiels* (Breitkopf and Härtel).

There were also in other towns of Italy violinists of merit and renown who produced compositions for their instrument which were all gradually preparing the advent of the great

masters who mark the first great epoch in the history of violin playing. The foremost among their number, Antonio Veracini, uncle and master of the famous Francesco Maria Veracini, was born at Florence towards the middle of the seventeenth century.

His compositions for the Violin show a decided advance over his predecessors and even over his contemporaries.

In his ten Sonatas, op. 3, he has clearly established the outline of the Chamber Sonata. The dance movements are entirely excluded, and they consist usually of two quick movements which are each preceded by a slow movement of free invention. Their thematic material is of an advanced melodic character, refined and elevated in style, the passage work is new and more brilliant, and they will even in our days prove interesting and grateful.


CHA
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Marin Mersenne
de L'ordre des peres Minimes

CHAPTER II

So far we have not met with any work which was intended to serve as an instruction book. Those who wished to play the violin had to seek the personal advice and instruction of an executant, and the necessary material for study was found in popular tunes, dance tunes, and solos (Canzone, Ricercari, Sonatas, etc.).

This system obtained with some modifications even down to the end of the eighteenth century; at least for those who did not intend to enter seriously into the study of a musical instrument. Solos and Sonatas were often designated as "Lessons" (Ital. Lezioni) on the title page, as, for instance, on the Sonatas by Attilio Ariosti for the Viole d'amour and Domenico Scarlatti's Sonatas for the Harpsichord.

The first work which gives particulars and instructions with regard to the technic of the violin, as well as all the other musical instruments which were in use at that period, is the *Harmonie Universelle* by Marin Mersenne (see portrait), a monk of the order of Minims.

Mersenne was a man of great learning, who formed almost the centre of the scientific and literary world of his time. His love for music extended not only to the playing of sundry

instruments, but also to scientific research into their character and capabilities by the aid of his extensive knowledge of mathematics and natural science.

Descartes the philosopher, Huygens the great Antwerp surgeon, the elder Pascal, scientist and philosopher, Roberval the mathematician, Peiresc the great scientist, and many others kept closely in touch with Mersenne, who, through his vast circle of friends and acquaintances, helped to spread the knowledge of their discoveries and investigations, and thus "performed the functions of a clearing house of scientific information," as Mr. J. E. Matthew says in his interesting *Literature of Music.* Mersenne's numerous and compendious works are written in an easy conversational, though somewhat loquacious, manner. They show a vast amount of general knowledge and a mind which is more brilliant than profound, and wanting in critical judgment.

He appears rather credulous, and sometimes accepts for absolute facts the greatest absurdities, so long as they come from a source which he regards as authoritative. Mr. Matthew, in the above-mentioned book, says of him as of his contemporary, Athanasius Kircher—whom we shall meet later on—that "their foible was omniscience," yet, while admitting Mersenne's faults, it cannot be denied that his patient plodding led him through the maze of musical science until he found himself at the head of all his contemporaries, and the information which he gives us about the music of his day is exhaustive as well as interesting. In early youth he com-

menced his work, *Quæstiones Celeberrimæ in Genesim*, a commentary on important questions in the book of "Genesis," which was published by Sebastian Cramoisy in 1623. After discussing in fifteen hundred odd pages a number of theological and mystical subjects, including the apparition of Angels in Mirrors and calculations for the curves and lines which these mirrors should have, the mysteries of the horoscope, etc., he comes to "Jubal, the father of song, the cither, and the organ." Then his enthusiasm for music gets the better of him and he launches out on the music of the ancients and scarcely returns to his commentary, which is brought to a hurried end to make room for his musical studies.

These resulted in the publication of several voluminous works, the first being a *Traité de l'Harmonie Universelle*, which appeared in 1627 under the pseudonym of Francois de Sermes, and was to form the first of sixteen books on the science of music. It was followed by the *Questions Harmoniques* (Paris 1634, 8vo) and *Les Preludes de l'Harmonie Universelle* (Paris 1634, 8vo). The latter, which has nothing to do with our original subject, is a most amusing work. It gives the horoscope of a perfect musician, then another of a *very* perfect musician calculated for the latitude of Paris, followed by a third horoscope.

He tells us that the horoscope of the perfect musician predicts a short life, and a violent end, which would not befall the *very* perfect musician. In "Question II." Proposition I., he proves that "There is no reliance (certitude) in the fore-

going horoscopes, and that nothing can be predicted about the perfection of a musician by the constitution of the skies"; that if "a certain constellation were found on the top of the horoscope the subject for whom it was cast would never die, and that anybody would die if the midnight part called 'Immu cœli' were found in the same place."

But "the perfect musician knows these errors of Astrology, and can oppose (*combattre*) them if it pleases him."

In the following year Mersenne succeeded in accomplishing his projected work on the science of music, which commenced with the *Traité* as the first of sixteen volumes which were then planned out.

He had meanwhile modified his original plans, and the work appeared as *Harmonicorum Libri XII* (Paris 1635, fol.). In the ninth book or *Liber primus de Instrumentis Harmonicis*, as he calls it, he gives a description and illustration of the Viols and instruments of the Violin family with a short description of the manner in which they are played and a Fantasia in five parts by "Henricus junior."

The woodcuts as well as the musical illustrations are by Pierre Ballard, son of Robert Ballard, the publisher of the *Balet comique de la Royne*—mentioned before—who obtained the monopoly for music printing in France which remained in his family for over one hundred and fifty years. Some of the identical blocks were used in Kircher's Musurgia, as we shall see anon. The *Harmonicorum Libri XII* was followed in the following year by a much enlarged French

HARMONIE VNIVERSELLE,

CONTENANT LA THEORIE ET LA PRATIQVE DE LA MVSIQVE,

Où il est traité de la Nature des Sons, & des Mouuemens, des Consonances, des Dissonances, des Genres, des Modes, de la Composition, de la Voix, des Chants, & de toutes sortes d'Instrumens Harmoniques.

Par F. MARIN MERSENNE de l'Ordre des Minimes.

A PARIS,
Chez SEBASTIEN CRAMOISY, Imprimeur ordinaire du Roy, ruë S. Iacques, aux Cicognes.

M. DC. XXXVI.

Auec Priuilege du Roy, & Approbation des Docteurs.

edition, which was to form the *first part* of the great work which he had in contemplation, entitled *L'Harmonie Universelle.*

It was printed by Sebastian Cramoisy, "Imprimeur ordinaire du Roy, rue S. Jacques, aux cicognes," whose printer's mark, as it appears on the title page, is here reproduced.

Mr. Matthew remarks that he deserves to have his name recorded for his enterprise in venturing to undertake so enormous a work—upwards of fifteen hundred pages richly illustrated, the woodcuts from the Latin work being used again. The book is very characteristic of the author, who could never control his fantasy. Thus he introduces a treatise on mechanics, by his friend Roberval, between Books III. and IV., which has no connection whatever with music.

The book on instruments of percussion winds up with a versification of the Athanasian Creed! After several pages of errata and addenda he finishes the book with an Essay on the "Moral Lessons to be drawn from Pure Mathematics"!

The fourth book deals with the stringed instruments, and commences in the following manner:—

"The Violin is one of the simplest instruments that can be imagined, the more so because it has only four strings, and as there are no frets on its finger-board, it enables one to produce consonances true to pitch, as in singing, because one can stop it in any part one likes. This makes it more perfect than

the fretted instruments [1] which compel one to use the temperament, and thereby lessen or augment the greater number of consonances, and alter all the musical intervals, as I shall show hereafter."

Then he goes on to extol the violin as follows: ". . . Its tones have more effect upon the mind of the listener than those of the lute or other stringed instruments, because they are more powerful and penetrating on account of the high tension of their strings, and their sharper tones. And those who have heard the twenty-four violins of the King [2] admit that they have never heard anything more charming or more powerful. Thence it comes that this instrument is best adapted for playing dance music, as one can hear in the ballets, and everywhere else.

"Moreover, the lovely and graceful things that can be executed thereon are so numerous that one may prefer it to all other instruments, for the varieties of bowing (*les coups de son archet*) are so charming that one regrets nothing more than to hear the end of it, especially when they are intermingled with the vibrato (tremblement) and backfalls (flattements) which will extort from the listener the confession that the violin is the 'King of Instruments.'"

Later on he explains the different species of violins,

[1] All the species of the Viol and the Lute tribe were provided with frets as we see them still on the Guitar, the Mandolin, and other instruments played with a plectrum. Even the violin and the violoncello were fretted in many instances down to the end of the eighteenth century.

[2] Baltazarini was the first master of these "Violons du Roy" (see page 11).

beginning with the " Poche "(the Kit), so called on account of its size, which enables " Violinists who give dancing lessons " to carry it about in their pocket. After explaining the various parts of the instrument he tells us that, in contradistinction to the older instruments, it has four strings (instead of three) which were tuned like those of the violin, viz. :

27	E	mi la
18	A	mi la re
12	D	la re sol
8	G	re sol ut.

The denomination of the notes is according to the old system of solmisation which determined the actual pitch of notes. The numbers give their acoustic equivalents.

The compass of the various members of the violin family he gives as being seven fifths or four octaves, that being the same as the compass of the Spinet and the Organ (see illustration, p. 53). After a lengthy chapter on applied acoustics he explains the rules of the *Tablature* which was sometimes used in violin music. The Tablature was a musical notation which indicated by numbers or letters the position of the notes on the instrument as well as their relative values, instead of giving the notes themselves as in the modern staff system. His remarks on the subject are worth quoting : " With regard to the Tablature of the violins and viols, it does not differ from the ordinary notation of music (!) Those who do not know its value can employ numbers, or any other

characters they like, to mark their lessons and 'conceptions,' and can write special tablatures like that of the lute and guitar; though the notes (staff notation) are preferable as they mark better the actual sound, time, bars, etc., and are more generally employed in Europe.

"And if one intends to relinquish the names by which the ancients called their modes, viz. Dorian, Phrygian, Lydian, Ionian, etc., and to give them more intelligible names than those of the Greeks, one might call the tone or mode of the violin (!) 'the gay and joyous mode'; that of the Viol and the Lyra, 'the triste and languishing mode'; that of the Lute, 'the wise (prudent) and modest mode'; that of the trumpet, 'the brave (hardy) and warlike mode'; and so the others, according to the character of each instrument." [1]

"It remains to be said that the violin is capable of expressing all kinds of music, and that one can play the enharmonic as well as all kinds of diatonic and chromatic scales on it because it is not hampered by any frets. For this reason the violin can produce innumerable notes, and might, therefore, justly be called *the* 'Harmonie Universelle.'"

This shows how much Mersenne appreciated the importance of the violin (by which he understands the whole violin family including the viola and the violoncello) although his notions appear somewhat hazy in regard to detail.

His style, however, is so naive that we cannot do better

[1] This is a curious mixture of ideas with regard to the meaning of the word "mode."

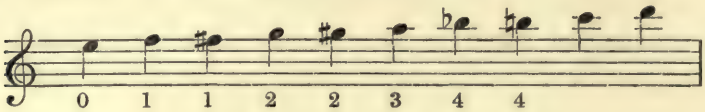
than listen to his explanations in his own words. Thus he commences his "Proposition II." (second chapter): "I shall now add the praxis to the theory, and show how the violin may be played to perfection, so that any one who wishes to study the instrument without a master shall be enabled eventually to execute anything he likes on the four strings, to put each finger exactly in the right place on the finger-board, and to play any pieces in Minor as well as in Major."

In explaining the tuning of the violin he states that the *usual* way is to tune the instrument in fifth, thus indicating that other ways of tuning were also employed. As a matter of fact this was frequently done to obtain certain effects especially in chords and arpeggios.

Of the famous Nicolaus Adam Strunk it is related that he astonished Corelli by putting all the strings of his violin out of tune, and then he began to improvise, using the dissonances of the open strings in the most marvellous and scientific modulations, which drew the remark from Corelli that his name being *archangel* (Archangelo) Strunk ought to be called *arch-devil.* The device of altered tunings was adopted by Campagnoli and Paganini and even later virtuosi.

Mersenne's explanation of the fingering is very long-winded. A few extracts will suffice to give us an idea of the system prevailing in his time. We cite his own words: "I begin with the fourth string because it is the lowest, and also because in doing so I am following the method generally adopted in France, although it is quite as easy to begin with

the first called 'chanterelle.'" To give the essence of a lengthy explanation which follows his "*fingering* for the first string," that fingering is given hereunder. Suffice it to add that the other strings are fingered similarly.



For the last two notes, C''' and D''', he gives no fingering, but, as the art of shifting into different positions was unknown in his time, they must naturally fall to the fourth finger. Mersenne, after giving the fingering up to the B natural, says: "If one advances still farther towards the bridge one obtains 'C,' and still farther up 'D,' so that the complete compass of the violin is a nineteenth."

Towards the end of the chapter he returns once more to the question of *tuning*, and his remarks show that not only different tunings were used, but also bridges of various shape. After telling his reader that if he stops two strings with one finger straight across the finger-board he will always obtain fifths, providing the instrument is tuned in fifths, he continues: "If the instrument is tuned differently, for instance, in fifths and fourths, one and the same finger, by pressing down two or three strings simultaneously, can produce a continuous series of chords, but the bridge must be flatter for this purpose, like the bridge of the *Lyra* of which I shall speak later on."

This Lyra was a species of viol with from seven to twenty-four strings besides the so-called Bourdone's or bass strings which in the Lyra Tedesca or Baryton ran through the back of the neck, and were plucked with the thumb. In Chapter III. Mersenne discusses the advisability of adding a *fifth string* to the four strings of the violin, and he comes to the conclusion that the five-stringed instrument would supersede the four-stringed violin in the same way that the latter superseded the rebec, which had only three strings with the compass of a twelfth. This experiment was actually tried in the case of the violoncello, with the result that the tone of the instrument was considerably reduced in power by the additional pressure of the fifth string on the table of the instrument. The advantage gained in compass was so far outweighed by the loss in power as well as in quality of tone that it never came into general use, and the fifth string was finally condemned and abolished by the French Abbé Tardieu about 1730.

In the course of his discussion about the number of strings we find a most amusing example of Mersenne's credulity and habit of talking without critical observation. He states, as an additional argument in favour of the five-stringed violin, that "Its compass would then be *extensive enough for all modes*,[1] as, so far, one can only play three or four modes on the four strings of the violin, viz. the seventh

[1] Modes—the old church modes, which were supplanted by our modern minor and major scales.

which begins with Fa ut fa, and the ninth commencing with G re sol ut, the end note of which falls on the fifth (string) in the bass (G). As for other modes, they are incomplete . . . ending on the plagal mode (subdominant), which produces a bad effect. . . . For instance, the first mode, which is C sol ut fa, is imperfect on the violin, because its cadence is made in the fourth, viz. its plagal, D la re sol. . . . But if one thinks it advantageous to have an instrument which admits of variety with few strings, and if one uses chiefly the first and second strings on the violin, one might dispense with the fifth, and might even be content with three strings" (!).

This is an extraordinary statement, and the writer spent some time in trying to unravel its meaning—but in vain. Coming to the end of the book, we find the following remark: "It is certain that the violin can represent all the modes, though it has but four strings, and I must, therefore, correct what I said before on this point, though it can be explained in the sense of some violin players whose ideas I then followed" (!!!). "But, *as I want to be clear and intelligible*, it is necessary to take all sides of the question. I must also correct the statement that the D sol re is the plagal of C sol ut fa, which ought to be G sol re ut" (!). The idea of a man having such a discussion on the capabilities of the violin, together with the contradiction thereof printed in an elaborate scientific work, is really farcical. To crown it, he gives the second of the scale (D) as the dominant, and then corrects

both statements in the text of the book! He surely must have laughed about it himself.

With all that there is much in the work that still holds good, and is worth the notice of the students of the present day. He lays great stress on the purity of intonation and beauty of tone, and says that exact stopping must be practised, so that the fingers stop the notes in as sure a manner as if they were guided by frets like on the viol. Then he makes a very curious statement: "Secondly, one must sweeten the strings (notes—the Editor) by the vibrato, which has to be executed by the finger *next* to the one that stops the note (*sic!*), so that the tone sounds full. It is necessary to press the fingers very firmly on to the strings, so that they give more *harmony* (tone—the Editor), and to lift them only very little, so that one has time to change them from one string to another.

"Thirdly, if one wants to become quite proficient, the hand that holds the bow must be at least equal in agility to the left hand, so that it can produce the different movements which enrich the airs, and which give beauty to the melody (chant).

"Fourthly, one must draw the bow slowly across the strings and repeat *the shake* several times on one and the same note, continuing thus from the highest to the lowest notes, and execute the graces, which are very agreeable on account of the fine modulation, which gives great pleasure to the ear, though one must proceed in this with judgment."

These remarks tend to show how clearly some of the most

important technical points had already been recognised and defined.

It is very amusing to read how a man of thought and science like Mersenne treats of the same childish tricks which Farina cultivated. We quote his own words: "The violin has that advantage over the other instruments that, besides the voices of animals, it can counterfeit and imitate all sorts of instruments, such as the organ, the vielle, the cornemuse (a sort of 'English Horn.' Sometimes the word is erroneously used for the bagpipe), the fife, and others; so that it can produce sadness like the lute, and stir like the trumpet; and that those who master it can express anything that comes into their head. I omit many things regarding this instrument, as, for instance, that one can play (sonner) a *courant* and several other pieces in one bow; that one can shake on the notes with eight, sixteen, or thirty-two beats to the bar, and that the first three fingers of the left hand should not be raised more than one-sixteenth of an inch over the finger-board, so that the distance should not impede their speed in stopping and shaking."

This latter sentence may still be impressed upon students as a point of great importance.

In the following chapter, "Proposition IV.," Mersenne explains the figure and dimensions of all the different parts of the various members of the violin family, the way to play them "in consort," and the pieces of music which are suitable for that purpose.

Kit and Violin, with their compass. From Mersenne's *Harmonie Universelle.*—*P.* 45.

Kit, Violin, and Violoncello, with complete compass of Violin Family. From Mersenne's *Harmonie Universelle.*

To face p. 53.

Then he goes on as follows: "I shall now speak of the *concert* which can be played on five hundred violins (!) although twenty-four are sufficient, whereof six are trebles, six basses, four altos, four tenors (taille), and four 'quintes.'" This shows that Mersenne anticipated Berlioz's idea of the monstre orchestra which the latter brings up to date in his work on "Instrumentation." The "quinte" or "cinquième" was the "violin" as we know it to-day. In his illustration of the instrument he gives a diagram showing the compass of the different "violins," and remarks that the upper fifth (B–F) is merely there to show that another treble violin might still be added. The compass of the different instruments he gives as follows:—

Bass: B, F, C, G.

Taille: C, G, D, A.

Haute-contre, cinquième and dessus: G, D, A, E.

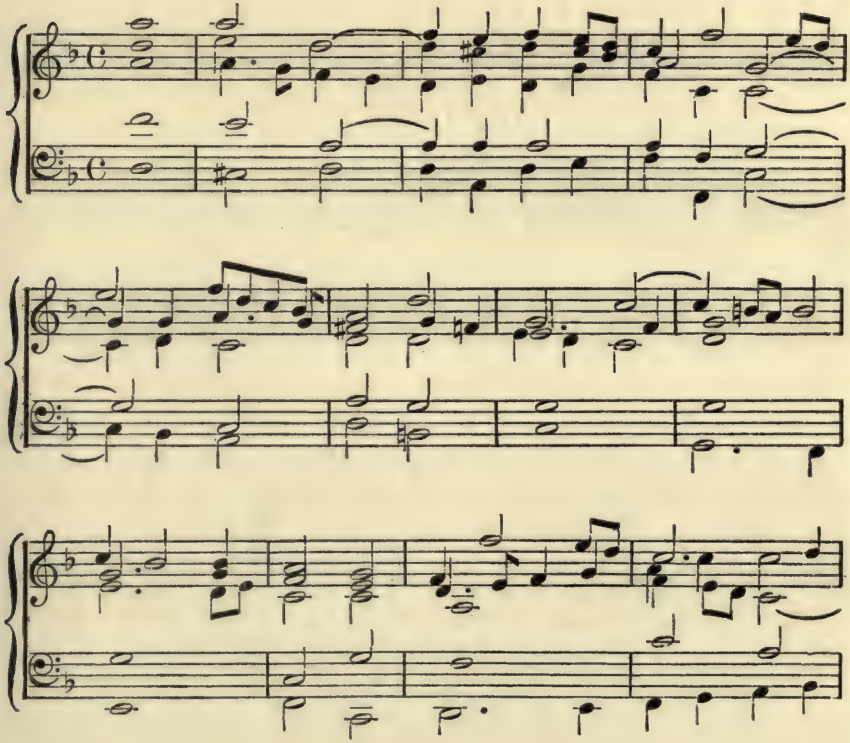
The taille was an instrument which stood between haute-contre and violoncello, and which was afterwards abolished on account of its size, which was too large to hold it comfortably. The haute-contre as viola took its place, and soprano and alto fell both to one and the same instrument, viz. the violin. Although the greatest composers have accepted this combination and written for it, it does not follow that logically it is the best. Dr. Alfred Stelzner of Dresden has pointed out its weakness, and tried to restore the balance of compass by introducing a tenor instrument which he calls "Violotta," and which he tunes an octave lower than the violin, so that it

holds the same position with regard to the violoncello as the violin holds to the viola. It has been used by several modern composers. The violoncello, according to Mersenne, was tuned sometimes "B, F, C, G," sometimes B♭, F, C, G, but he gives also the turning C, G, D, A, as we know it now.

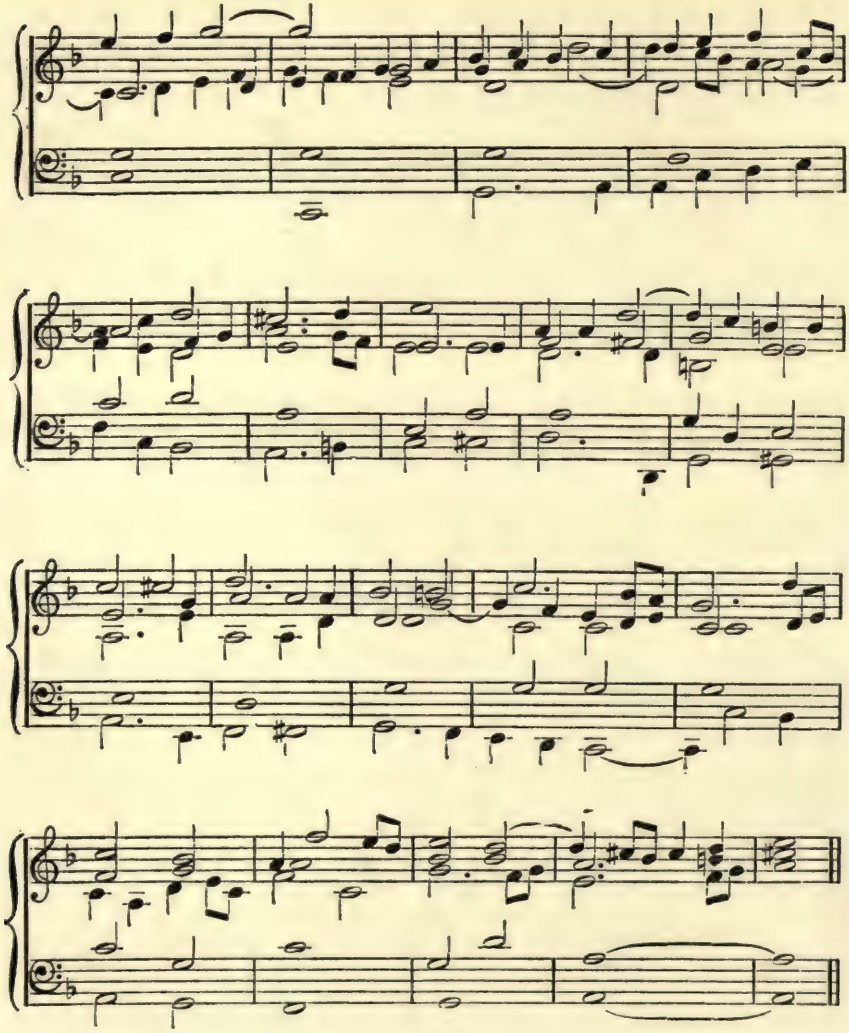
In a "'Fantasie' in five parts" by le "Sieur Henry le Jeune" which he gives as a specimen of music for *violins*, with the remark that it shows the exact compass of each instrument, the violoncello does not go below C and not above C′, which indicates the latter tuning.

The piece, part of which we reproduce as a specimen, is very interesting, as it gives an insight into the standard of the technic of that time. Mersenne gives some advice as to its execution; he explains that the accented beat should be played with a *down bow*, while the *up bow* should serve for the unaccented beat. When there is an uneven number of notes in a bar, "as happens when there are some dots after a note," the bow must be pushed up to the nut on the first note of the following bar, so that the first note of the third bar comes again on a down bow.

FANTAISIE A 5 COMPOSÉE PAR LE SIEUR HENRY LE JEUNE[1]

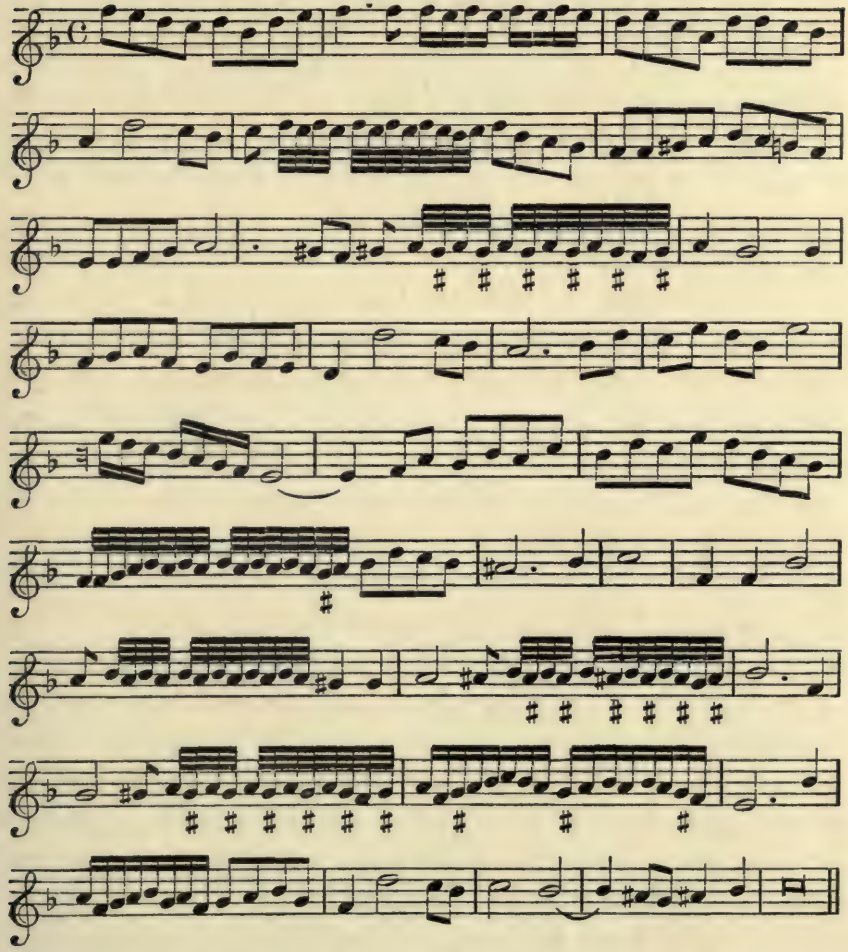


[1] Condensed from the score on 5 staves.
"Dessus," written in G clef on the first line.
"Cinquième," written in C clef on the first line.
"Haute-contre," written in C clef on the second line.
"Taille," written in C clef on the third line (alto clef).
"Basse-contre," written in ordinary bass clef.



DIMINUTION

(*For the first part*)



(The G clef on the first line, as marked in the original, has been retained here: the notes must consequently be read a third higher.)

The "Fantasie" as a composition is dry and uninteresting. The compass, which Mersenne gives as showing the *full* compass and capabilities of the violin, is below that of the Italian or German violinists, and the divisions which are added to show "how the violinists embellish all kinds of melodies" are clumsy and stiff, and bear no comparison with the figures in Monteverde's Ritornelles. The *divisions* were executed by the "Dessus de violon" or treble. As to the naming of the different kinds of violins, there appears a great deal of confusion, as we may gather from the following remarks: "The twenty-four violins (of the King) call the 'Quinte,' that instrument which other musicians call the Alto, so that their *tenor* is our *alto.*" This tallies with the present denomination. That the "Dessus," the "Quinte," and the Haute-contre, which were tuned alike, were of different size is evident from another remark, that "the compass of the quinte in the above piece is nearest to that of the treble, and must, therefore, be played by the *smallest* of the three violins which are in unison."

With regard to tuning, Mersenne warns the player not to touch the note he tunes from with the finger (pizzicato), and the other with the bow, or *vice versa*, as the bow produces a stronger vibration of the string "in making it sound beyond a straight line, and violinists maintain that the note is sharper when the bow touches the note with force. It may happen that a violin tuned in a dry place will get out of tune in a damp one, and *vice versa.*" The effect of the mute was

already known in those days, as is shown in Mersenne's remark that "the violin loses a great deal of its tone if a key or similar object is fixed to the bridge." He also states that "colophonium" (prepared rosin) is better than the "poix résine" or crude Burgundian yellow rosin "to rub on the hair of the bow," as it produces a softer tone.

Mersenne gives also instructions "how one can transpose each tone (key) in twelve different ways by means of the *diesis* and 'fa feints' or 'b mols' (sharps and flats) which are called accidentals, etc. etc."

However primitive Mersenne's instructions for the violin may appear, they show a very clear idea of the fundamental principles, and these once established, a fairly rapid progress of its technic might have been expected if the executants had not lost so much time in unprofitable experiments like the tricks that we have already referred to. With regard to the shape of the violin it is interesting to note the difference between the illustration of a violin on page 53 and that on page 60, both taken from the same book of the Harmonie Universelle. Kircher in his "Musurgia," of which we have spoken before, gives only a description of the violin without going into technical detail. It is interesting to note that the illustration which he gives of the instrument is printed from the identical blocks by Ballard which were used in the works of Mersenne. Kircher, a Jesuit Father, published his "Musurgia" in Rome in 1650, and evidently acquired the blocks from Cramoisy after the death of Mersenne in 1648. An earlier

work, *Syntagma Musicum*, 1615, by Michael Prætorius, which appeared between 1614–1620, gives also an illustration of the violin family. He calls the instrument "Bass, Tenor, and *Discant Geig*," and mentions that the latter was sometimes called "Violino" or "Violetta picciola," as also "Rebechino." He gives a picture of an instrument which, according to a scale on the margin, is about four feet high, fitted with a tail pin, and which he calls "Bass Geig *de Braccio*," which means "Arm Violin"![1] This shows what a confusion there still existed in the name of the new instruments. He says also that the Discant violin was tuned a fourth higher, and the Kit an *octave* higher than the ordinary violin, and that they were sometimes strung with brass or steel strings which gave a particularly sweet sound — "dass wenn sie mit messing und stählenen Saiten bezogen werden ein stillen und fast lieblichen Resonantz mehr als die andern von sich geben."

Kircher gives the tuning of the Kit (Linterculus) as exactly the same as that of the violin.

[1] The meaning was that it belonged to the "Arm Violin" family and not to the viols.

CHAPTER III

THE first Violin Tutor which appeared as a *separate* instruction book was printed in Milan, and was the work of Gasparo Zanetti: "Il scolaro per imperare a suonare di violino ed altri Stromenti . . ." For the convenience of our readers we give the full title in translation: "Zanetti Gasparo: Method, showing the way to play the violin and other instruments, newly published, containing the true principles of the *Arie*, *Passi e mezzi*, *Saltarelli*, *Gagliarde*, *Zoppe*, *Balletti*, *Alemane*, *and Correnti*, with all the four parts, *i.e. canto*, *alto*, *tenore*, and *basso*, with a new appendix on the tablature, and with numbers which are no longer used except by the foresaid Zanetti, which will serve for all the four parts. By means of this tablature any one can easily learn by himself how to play the music of all the said parts, as may be seen from the examples of the present work. Milan; Carlo Camagno, 1645." (Large folio, without pagination.)

The statement made by modern historians that Giovanni Battista Vitali had published a tutor under the title, *Il Suonatore di Violino da Brazzio*, is erroneous, and originated probably from the fact that Vitali described himself as "Sonatore di Violino da Brazzio in S. Petronio di Bologna

and Academico Filaschese," on the title page of his *Correnti e Balletti da Camera*, Op. I., which were published by Merino Silvani at Bologna in 1666.

As to Zanetti's tutor, it is so rare that the author has not been able to examine it personally. Two facts are evident from the title page: that Zanetti considered the tablature easier than staff notation, and therefore tried to revive it, and that instrumentalists were in the habit of playing the tenor and bass as well as the "treble violin."

In England the art of violin playing had so far received but scant attention, although two violinists are mentioned already among the musicians of Henry the Eighth's band.

It is, however, pretty certain that they were players of the ancient *Viols*, and not of the *Violin* as we know it.

Queen Elizabeth, however, had several *Violinists* in her band, and they continued as an integral part of it ever since, although it took nearly a century before the violin gained ascendency over the "Bass Viol," which was the favourite instrument in fashionable circles.

The first authentic record of violins in the Queen's private music dates back to 1561, when £230, 6s. 8d. were paid to them. In 1571 they numbered seven in all, who were paid a sum of £325, 15s. per annum.

At the end of Queen Elizabeth's reign, music had become a *fad*, and fashionable taste, as in all cases, did all it could to distort the noble features of Art into a caricature. When

Frontispiece of Hilton's *Catch that Catch can.* A Lute and a Viol are hanging on the wall above the singers.

See p. 82.

Mr. d'Olive,[1] a fop of the period, intends to furnish his lodging in the most approved style, this is how he goes to work: "Here shall stand my court cupboard, with its furniture of plate; here shall hang my base Viol; here my theorbo, and here will I hang myself." The title page of Hilton's *Catch that Catch Can*, 1652, shows two groups of singers with a bass viol or lute hanging on the wall (see Plate).

Under Charles I., who was a great lover of music and a very fair performer on the bass viol, the number of violinists in the Royal Private Music was steadily increasing. In 1625 the band consisted of eight hautboys and sackbuts, six flutes, six recorders, and *eleven* violins, six lutes four viols, and a harp, exclusive of trumpets, drums, and fifes. In 1641 there were no less than fifty-eight musicians in the Royal band, the violins being: Thomas Lupo, Thomas Warren, Leonard Mell, Davies Mell, John Hopper, Nicholas Pikard, Stephen Nan, Richard Dorney, James Woodington, Simon Nan, Ambrose Byland, Theophilus Lupo, Bastien Lapiere, George Turgis.

The violin was looked down upon as the instrument of the "*vagabonds and sturdy beggars*" who played at fairs, dances, and in ale-houses.

At weddings, Christmas festivities, and similar occasions the "fiddlers" were in great request, and a great nobleman's household was not complete without one or more fiddlers, who received a small stipend as well as cloaks and badges with the Arms of the family. The custom is mentioned in Barrey's

[1] In Chapman's comedy of that name, printed in 1606.

comedy, *Ram Alley or Merry Tricks*, published in 1611. Sir Oliver Small Shanks, one of the characters in the play, addresses his fiddlers thus—

> "This year you shall have my protection
> And yet not buy your livery coats yourselves."

A black Jack of beer and a Christmas pie formed the usual Christmas entertainment of the musicians, to which some silver was added by more liberal patrons.

Bishop Earle's description, as contained in Hawkins' *History of Music*, gives a fair idea of the social position of the professional violinist of that time: "A poor fiddler is a man and fiddle out of case, and in worse case than his fiddle. One that rubs two sticks together (as the Indians strike fire), and rubs a poor living out of it; partly from this, and partly from your charity, which is more in the hearing than giving him, for he sells nothing dearer than to be gone. He is just so many strings above a beggar, though he have but two; and yet he begs too, only not in the downright for God's sake, but with a shrugging God bless you, and his face is more pin'd than the blind man's. Hunger is the greatest pain he takes, except a broken head sometimes, and the labouring John Dory. Otherwise his life is so many fits of mirth, and 'tis some mirth to see him. A good feast shall draw him five miles by the nose, and you shall track him by the scent. His other pilgrimages are fairs and good houses, where his devotion is great to the Christmas, and no man loves good times better. He is in league with the tapsters for the

worshipful of the inn, whom he torments next morning with his Art, and has their names more perfect than their men. A new song is better to him than a new jacket, especially if baudy which he calls merry, and hates naturally the Puritan, as an enemy to his mirth. A country wedding and Whitson Ale are the two main places he domineers in, where he goes for a musician, and overlooks the bagpipe. The rest of him is drunk and in stocks."

An Ordinance made in 1658 contains the following clause: "And be it further enacted, that if any person or persons, commonly called fiddlers or minstrels, shall at any time after the said first day of July (1657) be taken playing, fiddling, and making Musick in any inn, ale-house, or tavern, or shall be taken proffering themselves, or desiring, or entreating any person or persons to hear them play, or make Musick in any of the places aforesaid, that every such person and persons so taken, shall be adjudged, and are hereby adjudged and declared to be *rogues, vagabonds, and sturdy beggars,* and shall be proceeded against and punished as rogues, vagabonds, and sturdy beggars within the said statute, any law, statute or usage to the contrary thereof in any wise notwithstanding."

Hudibras' invective against Crowdero endorses the sentiment of this ordinance, which was quite in sympathy with the popular feeling of the puritanical classes—

> "He and that engine of vile noise,
> On which illegally he plays,
> Shall *dictum factum* both be brought
> To condign punishment as they ought."

The following entry in Evelyn's diary, under 21st December 1662, gives ample proof of this: " . . . One of His Majesty's chaplains preached, after which, instead of ye ancient grave, and solemn wind musick accompanying ye organ, was introduc'd a concert of twenty-four violins between every pause, after ye French fantastical light way, better suiting a tavern or playhouse than a church. This was ye first time of change, and now we no more heard the cornet[1] which gave live to ye organ; that instrument quite left off in which the English were so skilfull. . . ."

The idea of the violin was, however, soon modified, and it was due in a great measure to Thomas Baltzar of Lübeck that the prejudice against the instrument disappeared. Baltzar was one of the greatest virtuosi of his time, and one of the first who made use of the higher positions which were still unknown in England.

Evelyn had heard him as early as 1656. On 4th March he made the following entry in his diary: "This night I was invited by Mr. Roger L'Estrange[2] to hear the incomparable Lubicer (Lübecker) on the violin. His variety on a few notes, and plaine ground with that wonderful dexterity, was admirable. Though a young man, yet so perfect and skilful, that there was nothing, however cross and perplext, brought to him by our artists which he did not play off at sight with ravishing

[1] The cornetto, a woodwind instrument.

[2] Sir Roger L'Estrange was an accomplished amateur musician and a clever executant on the bass viol.

sweetnesse and improvements, to the astonishment of our best masters. In sum, he plaid on ye single instrument a full concert, so as the rest flung down their instruments, acknowledging ye victory. As to my own particular, I stand to this hour amazed that God should give so greate perfection to so young a person. There were at that time as excellent in their profession as any were thought to be in Europ, Paul Wheeler, Mr. Mell, and others, till this prodigie appeared. I can no longer question the effects we read of in David's harp to charme evil spirits, or what is said some particular notes produc'd in the passion of Alexander, and that King of Denmark."

Roger North tells us that Baltzar's hand "was accounted hard and rough, though he made amends for that by using often a lyra tuning, and conformable lessons which were very harmonious." This "*lyra tuning*" was a tuning in chords after the style of the Lyra viol. Burney possessed a manuscript collection of Baltzar's Solos, presented to him by the Rev. Doctor Montague North, and "A Set of Sonatas by Baltzar for a *lyra* violin, treble violin, and bass" formed Lot 55 of the Sale Catalogue of Thomas Britton's musical property.

In 1658 Baltzar came to Oxford, where Anthony à Wood, the author of a most interesting diary, made his acquaintance. On the 24th of July 1658 Wood went with Mr. Edward Lowe to the house of Will Ellis, "and did then and there, to his very great astonishment, hear him play on the violin." He then saw him run up his fingers to the end of the finger-board

of the violin, and run them back insensibly, and all with alacrity, and very good time, which he (Wood) "*nor any in England saw the like before.*" Dr. Wilson in his humorous way stooped down "to see if he had *huffe*" (hoof). At the Restoration he became leader of the King's band of twenty-four violins, of which we shall hear later on—and Wood tells us that "about the same time he commenced bachelar of Musick at Cambridge," . . . but "being much admired by all lovers of Musick his company was desired: and company, especial musical company delighting in drinking, made him drink more than ordinary, which brought him to his grave." He died in 1663, about thirty-four years of age, and was buried in the cloisters of Westminster Abbey. Although Baltzar acquainted English players with the use of the positions, it took many years before they came into general use. No mention is made of the positions in Playford's *Introduction to the Skill of Musick*, the first edition of which appeared in London in 1654.

An "Allemande" by Baltzar has been republished by Wehrle in a collection of ancient Violin Music (Leipzig: Breitkopf and Härtel). That piece, however, does not exceed the first B on the E string. In comparing Baltzar with Davis Mell, a clockmaker of Oxford (who was a member of the King's band and was considered the best violinist in England), Wood says that the fame of the latter began to fade when Baltzar showed the wonderful things he could do on the instrument. But he says that Mell's tone was sweeter, and

AN
INTRODUCTION
TO THE
Skill of Musick:
IN THREE BOOKS.

By JOHN PLAYFORD.

CONTAINING,

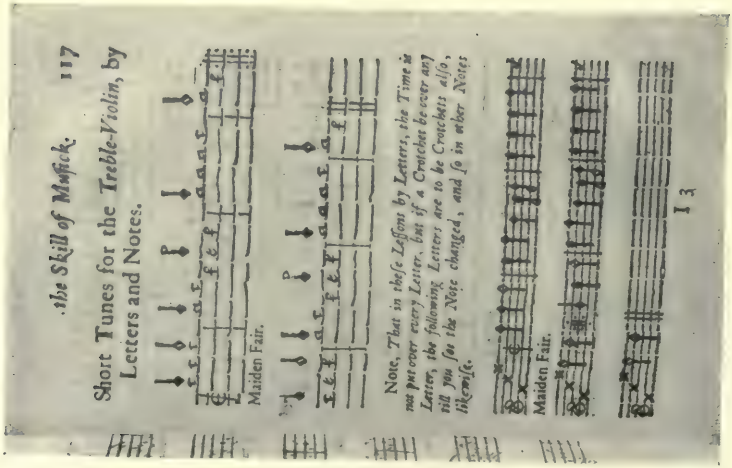
I. The *Grounds* and *Principles* of MUSICK according to the *Gamut*; being newly Written, and made more Easie for Young Practitioners, according to the Method now in Practice, by an Eminent Master in that *Science*.

II. *Instructions* and *Lessons* for the *Treble*, *Tenor*, and *Bass-Viols*; and also for the *Treble-Violin*.

III. The Art of *Descant*, or Composing *Musick* in Parts; made very Plain and Easie by the late Mr. HENRY PURCELL.

The Thirteenth Edition.

In the SAVOY, Printed by [illegible], for [illegible], and sold by him at his Shop in the [illegible] against St. *Dunstan's* Church in [illegible]; and by *Samuel Sprint*, at the *Bell* in [illegible] 169[illegible]



The Tune of "Maiden Fair." From Playford's *Skill of Musick*, in tablature and staff notation for the Violin.

he was a well-educated gentleman, not given to immoderate drinking like Baltzar.

The most important educational work for the violin which appeared in England about this time was the above-mentioned work by Playford. The only copy of the first edition which has been preserved was in the possession of Dr. Rimbault, and realised the sum of £10, 10s. at his sale in 1877. Nineteen numbered editions besides five or six unnumbered ones were published between 1654 and 1730. Our illustration shows the *title page of the thirteenth* edition. Each edition contained a portrait of Playford, of which there were five different prints.

It contained originally, in a small 8vo volume, two books: "First, *A Brief and Plain Introduction to Musick, both for singing and for playing on the Violl*, by J. P. Second, *The Art of Setting or Composing Musick in Parts by a most familiar and easie Rule of Counterpoint*, formerly by Dr. Tho. Campion, but now republished with large annotations by Mr. Christopher Sympson. . . ." This theoretical part by Christopher Sympson or Simpson, the celebrated bass-viol player and author of the *Division Viol*, was afterwards supplanted by an essay by Henry Purcell, which formed the third book, while the first contained "The Grounds and Principles of Musick according to the gamut . . ." and the second, "Instructions and Lessons for the Treble, Tenor, and Bass Viols, and also for the Treble Violin."

The latter book is of great interest as giving an insight

into the state of violin playing and teaching at that period. Wasielewski in *Die Violine und ihre Meister* mentions Simpson as author of the second book, but that is an evident error arising from the fact that he appears as reviser of Campion's treatise. Although instrumentalists of that period generally played all the instruments belonging to one particular group (either wind, string, or keyed instruments), and sometimes some of other groups as well, yet bass-viol players considered their instrument so far superior to the violin that Simpson is not likely to have befriended the latter instrument to the extent that John Playford did, who actually wrote the article, and may have been assisted by his friends Henry Purcell, Davis Mell, Solomon Eccles, and Benjamin Rogers. The latter was a gentleman of the Chapel Royal at Windsor, who published a Suite and "Court Ayres" for two violins, viola and bass about 1650.

Playford commences his *Instructions for the Treble Violin* with some introductory remarks which, on account of their quaintness, deserve verbal quotation :—

"The Treble Violin," so he begins in the 7th edition of 1674, "is a cheerful and sprightly instrument, and much practised of late, some by *Book* and some *without*; which of these two is the best way may easily be resolved: First, to learn to play by *Rote* or *Ear* without *book*, is the way never to play *more* than what he can gain by *seeing* and *hearing* another play, which may soon be forgot; but, on the contrary, he which learns and practises by book, according to the *rules*

of *musick*, fails not, after he comes to be perfect in those rules, which guide him to play more than ever he was *taught* or *heard*, and also to *play his part in consort*; the which the other will never be capable of, unless he has his *sure guide*.

"These *rules* of *music* are in plain *method* set down in the *first six chapters of this book*; the which being perfectly understood, viz. the *nature* of the scale or gamut, which directs the places of all *notes*, *flat* and *sharp*. By which are prick'd all lessons and tunes on the five lines, the distinguishing of the several *parts* by their *cliffs*, as the *Treble*, *Tenor*, *and Basse*." This refers, of course, to the violin, the viola, and the violoncello. It is curious to note that, while the violin and viola appear tuned as we know them now, the violoncello was tuned a full tone lower, viz. B flat, F, C, G. "There then remains two things to be instructed in: how the violin is strung and tuned; secondly, to give you directions for the stopping the several *notes*, both flat and sharp, in their right places. Then first observe that this cannot be expressed in words, unless on the *neck* or *finger-board* of the violin there be set five or six frets, as on a viol. This, though it be not usual, yet it is the best and easiest way for a beginner, for by it he has a certain rule to direct him to stop all his *notes* in exact *time*,[1] which those that do learn without seldom attain so good an ear to stop all notes in perfect time."

[1] He evidently means "pitch," as may be seen from his remark, "time your violin according to the rule of the gamut," see p. 72.

This remark shows that Playford took a more primitive position with regard to this matter than Mersenne, who condemned the use of frets on the violin, as we have seen in the previous chapter (page 44).

In the second edition of his book Playford emphasises his opinion of the necessity of frets for beginners in the following words: "The which though it be not usual, yet it is very necessary for young beginners to have their violin *fretted*, with six frets or stops on the neck thereof . . . which some beginners who learn without can never attain so good an ear to stop all notes in their exact *time*, therefore you must procure your *violin* to be *exactly fretted* by a skilful hand to the true distances of *half* and *whole* notes" (here is given a table drawn exactly to the neck of the violin with four strings and six frets), "being rightly understood, will direct to *stop* every note, either flat or sharp, in his right place; and also to time your violin according to the rule of the gamut."

With regard to notation there existed evidently still a lingering fancy for the tablature, although Mersenne had already frankly and strongly declared in favour of the staff notation. As, however, the bass viol was still the fashionable instrument in England, and a good deal of its music was written in tablature, Playford may have found it advisable to explain its application with regard to the violin. He explains thus: "Therefore, for the better understanding of these following examples, I shall assign to those six *frets* on the *finger-board* of your violin six letters of the alphabet in

their order, beginning—the first *fret* or *stop* is B; the second, C; the third, D; fourth, E; fifth, F; the sixth, G; A is not assigned to any of the frets, but is the string open."

The four strings he names "according to the scale or gamut": the Bass or fourth string which is called G sol re ut; the third or great mean, D la sol re; the second or small mean, A la mi re; and the first or treble, E la. This indicates the use of a fixed diapason as against the method used by the old lutenists, and which Agricola in his "Musica instrumentalis deutsch" (German), which appeared in 1528, describes in the following rhyme:—

> "Zeuch die Quintsait so hoch du magst
> Das sie nicht reist wenn du sie schlagst."

> "Pull your first string as high as you may
> That, when you pluck it, it give not way."[1]

Neusiedler, in 1535, says: "First pull your first string up, not too high nor eke too low, just a nice medium height as the string will stand."

The *tablature* which Playford employs was written on a stave of four lines representing the four lines of the violin (see illustration). If a piece of music was written down in tablature it was done in this way: At the beginning of the piece stood the time signature: C, 3, 2, or whatever it might be. After this the notes were indicated by the letters representing their respective frets; for instance, A on the G

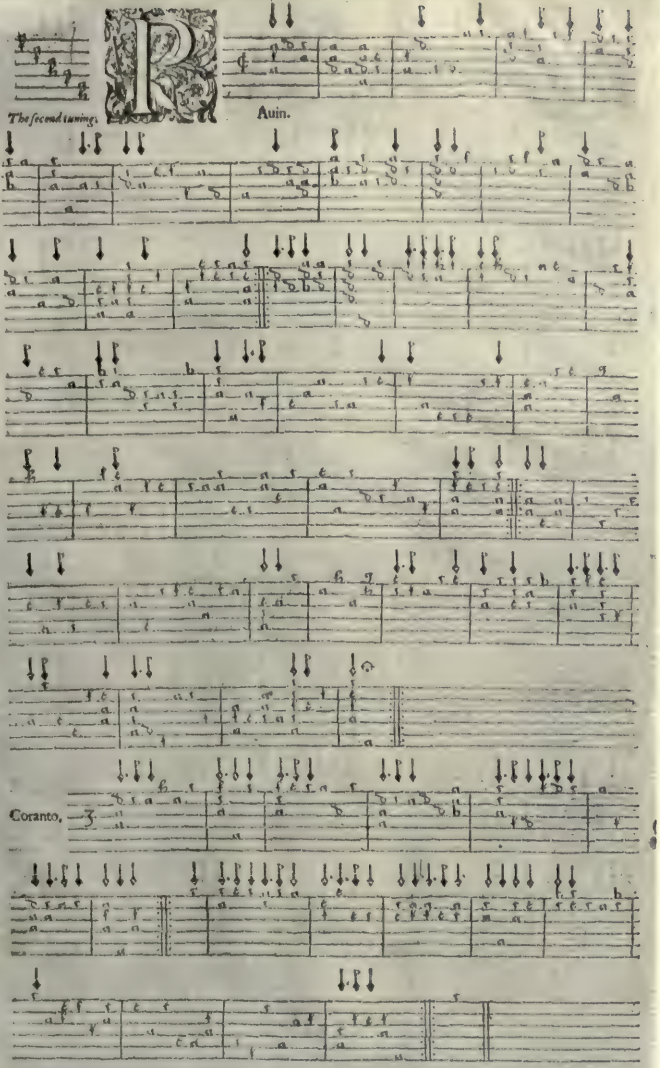
[1] Verbatim: it may not break.

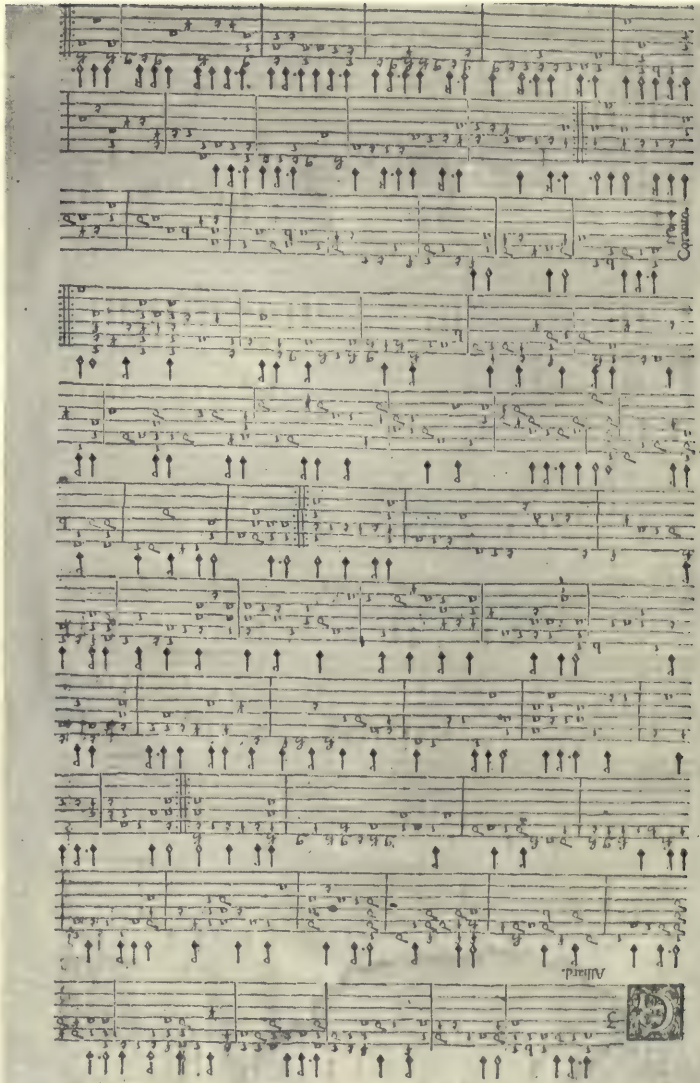
string by the letter "C" (for the second fret) being placed over the lowest line representing the fourth or G string; B flat on the A string by the letter "B" placed over the second line; the open E string by the letter "A" over the first line, etc. These letters representing the frets, which had to be stopped, gave, naturally, no indication to the value of the notes whose actual position they described. The length of the note was, therefore, indicated by a breve, a minim, a crotchet—or whatever the value of the note was to be—being placed over the letter indicating the fret.

Playford explains "The Scale of Musick on the four strings of the Treble Violin expressed by Letters and Notes," commencing: "In this example observe that from one fret to the next is but half a *tone* or *sound*, two *frets* go to one whole perfect *sound* or *note*." After this he gives the notes of the first position as they appear in the scale of C Major, beginning with the open G string and going up to A″ on the E string, marking the frets in the manner above described. At the end he remarks: "These few *rules* (and the help of an able master to instruct thee in the *true fingering*, and the several *graces* and flourishes that are necessary to be learnt by such as desire to be *exquisite* herein) will in short time make thee an able *proficient*."

His standard of *proficiency* was evidently suited to encourage the aspirations of his purchasers.

As exercises he gives three "short tunes to begin on the treble violin, both by tablature and by notes." These are:


The second tuning.
Auin.
Coranto.


Allemd.
Coranto.

"Glory of the North," "Step Stately," and "Maiden Fair," and they consist of twice 4 bars each, in which the second half of the first phrase is identical with that of the second phrase; later editions have: "Maiden Fair," "The King's Delight," "Parthenia," "John, Come Kiss," and "The Lark," the latter two with Divisions. At the end of these tunes he says: "As for more lessons or tunes for beginners on this *treble violin*, I have included in this book only these three as a taste; such as desire more, I refer them to two books (lately printed), viz. *The Dancing Master*, in which book you have 120 *tunes* of *country dances*; also other tunes and French *corants* for the violin to play alone." Among others it contained a dance, "Belamira," by Eccles. "The other book is of two *parts*, *treble* and *bass*, consort-way, entitled *Court Ayres* containing 245 pavans, almans, ayres, corants, and sarabands, composed by the most eminent masters of this Nation."

The expression "consort-way" indicates that the treble was printed on one page and the bass on the opposite page in an inverse direction, so that two players, sitting opposite each other, could each read their parts when the book was placed between them. This custom obtained during the sixteenth and seventeenth centuries, not only in instrumental, but also in vocal, music.

In his advice on tuning, he says that "the tuning of your violin is by fifth . . . but for a beginner to tune by eighths will be easier than by *fifths* if his violin be *fretted*; to begin

with, he must wind up his first or treble string as high as it will bear[1] and stop in F (meaning the letter of the fret), then tune his second an eighth below it, then stop the second in F . . . etc. . . . and so your strings will be in perfect tune."

In the "rules to be observed by practitioners on the treble violin," he remarks that the lower part of the violin "is rested on the left breast a little below the shoulder" (a comfortable position!)—and "the bow is held in the right hand, between the ends of the thumb and the three first fingers, the thumb being staid upon the hair and the nut, and the three fingers resting upon the wood." The fourth was thus probably held up in the air.—*O tempora, O mores!*

To avoid the use of ledger lines below the stave, Playford writes all notes which are below the open D string in the alto clef. In the edition of 1666 Playford makes for the first time some allusion to the shifting of the hand—

"Next, when you have any high notes, which reach lower (*towards the bridge* which, of course, with regard to pitch, means 'higher') than your usual Frets or Stops, there you are to shift your fingers; if there be but two Notes, then the first is stopt with the third finger; but if there be three Notes that ascend, then the first is stopt with the second finger, and the rest by the next fingers."

[1] This reminds one of Agricola and Neusiedler, and was evidently intended to assist those who had neither tuning pipe nor fork nor harpsichord. The latter was a rare instrument when the lute, or especially the theorbo or bass viol, was used to accompany the violin as well as the voice.

This shows that he had not exceeded the compass of a nineteenth, which was already used by Mersenne.

With regard to bowing, he used still more primitive methods by following the example of the bass-viol players who used an up bow on the accented beat instead of a down bow, which was already advocated by Mersenne.

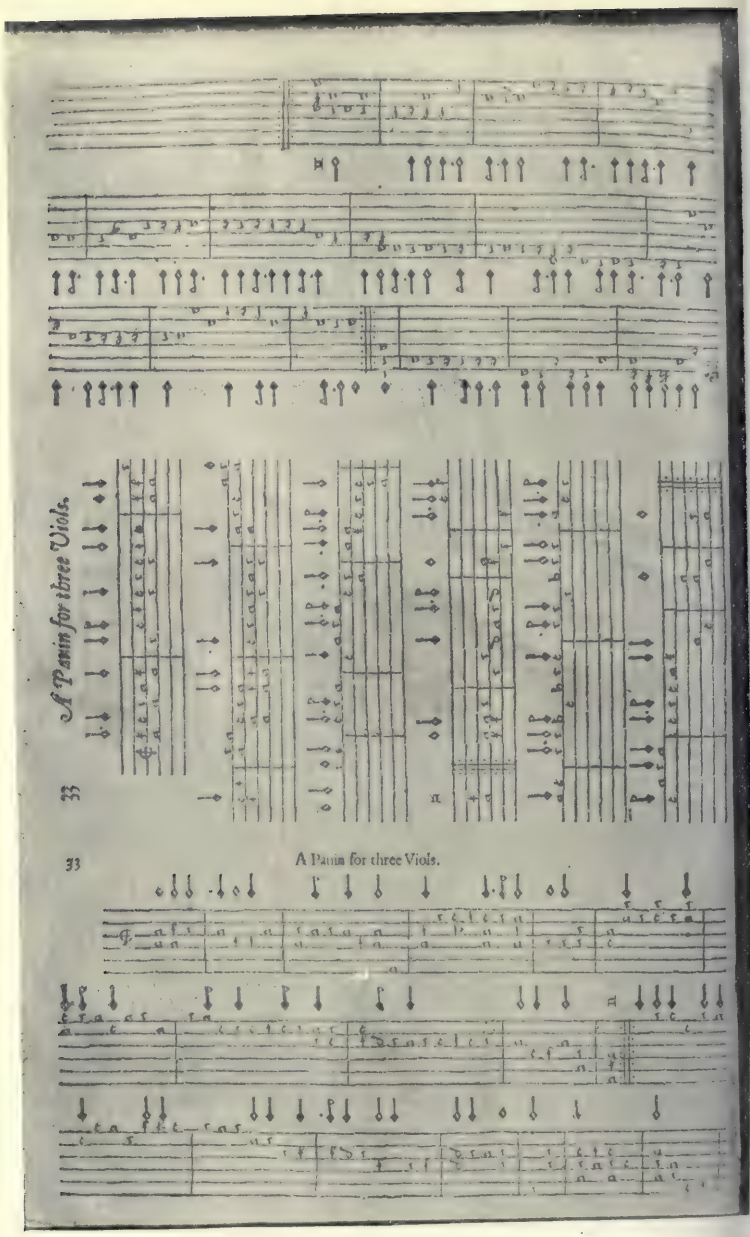
The names given to graces and embellishments are very amusing. Different kinds of *Appogiature* are explained under the following names: a beat, a backfall, a double backfall, an elevation, a springer, and a cadent, while the "shaked graces" included "a backfall shaked," a "double relish," etc.

In the "Conclusion" of his work he says: "Yet do I not approve of this way of playing by Letters (meaning the 'tablature'), save only as a guide to young practitioners . . and having by this practice come to a perfect (!) knowledge thereof, to lay the letters aside, and keep them to their practice by notes only."

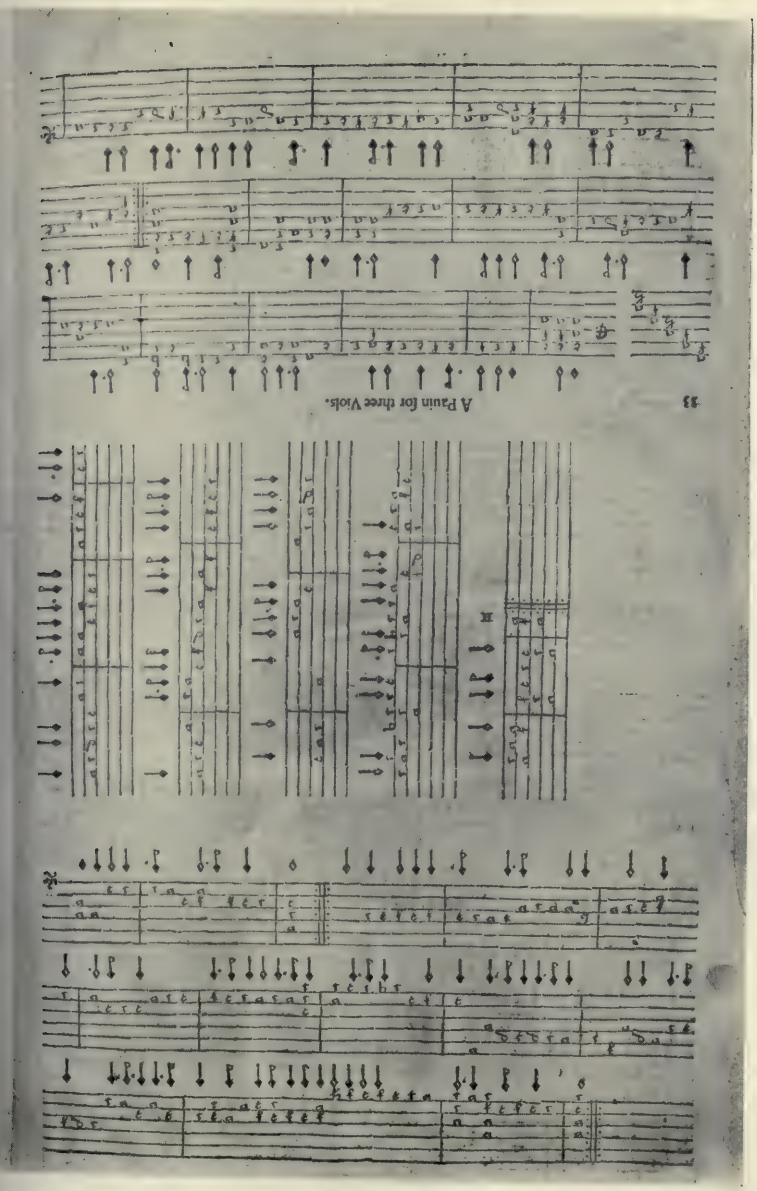
Of the way of holding the violin against the chest below the left shoulder as explained by Playford we find many accurate illustrations in paintings of that period, especially by the Netherlands masters. People are often led to look upon the pose of the player as inaccurate, and ascribe it to carelessness on the part of the painter, although the masters of that school were generally inclined to be over-painstaking in the representation of every detail.

The *Skill of Musick* held its own for nearly eighty

years, and even later it formed part, either verbally or in substance, of many subsequent tutors which appeared under various authors' names, sometimes with a most mysterious family likeness to one another; but on that subject we shall have something to say later on.



A Pavin (Pavane) for Three from Alfons



Lessons for the Lyra Viol, printed consort-way.

CHAPTER IV

JOHN PLAYFORD is one of the most interesting figures in the history of English music in general and violin playing in particular. He was not only a good executant on several instruments, but also a composer of no mean ability, and there was in his time no musician or musical amateur of distinction in England with whom Playford was not acquainted, and with most he was on terms of intimate friendship. Among the latter may be mentioned: Christopher Simpson, the last of the great English Bass-viol players; Henry Lawes, Henry Purcell, and last, not least, Samuel Pepys, who tells us in his Diary of sundry meetings with Playford. On 23rd November 1666, he says: "At the Temple I called at Playford's, and there find that his new impression of his Ketches (Catch book) are not yet out, the fire having hindered it, but his man tells me that it will be a very fine piece, and many things new being added to it."

Mr. Frank Kidson, in his interesting book, *British Music Publishers*, speaks of Playford as one of the most important figures in English musical history during the latter half of the seventeenth century. He was born presumably in 1623,

and he died in 1693 or 1694. In 1648 his name is first mentioned as entering books in the Stationers' Company. He was at that time a bookseller with a shop in the Inner Temple near the church door. He was clerk at the Temple Church, and his wife kept a boarding-school at Islington, "Over against the church where young gentlewomen might be instructed in all manner of curious work, as also reading, writing, musick, dancing, and the French tongue." Thus it appears in an advertisement at the end of *Select Ayres and Dialogues*, in 1659, and that house was apparently also Playford's residence where his two sons, John and Henry, were born. John became a "master printer" and Henry continued his father's business. John Playford's first *musical* publication was *The English Dancing Master, or Plaine and Easy Rules for the Dancing of Country Dances, with the Tunes to Each*, and this is, as Kidson says, not only the first English work on the subject, but the *first* general collection of the popular dance and ballad tunes of England. It appeared at the beginning of 1651, and in 1652 its title was changed to *The Dancing Master*, and it appeared in eighteen editions, with the addition of a second volume forming a unique record of English popular melody. From this time Playford devoted his whole enterprise to the production of musical works, and he held practically the monopoly of the English music publishing trade, which was probably due to his excellent personal qualities as much as to his friendship with the leading musicians, and the artistic and

careful finish of his publications. The majority of these were printed from movable type with the exception of a few delicately engraven oblong volumes including *The Division Violin* which appeared in 1685. It was advertised in the *London Gazette.* "The Division Violin containing several choice Divisions for the Treble Violin to a ground Bass, fairly engraven on copper Plates, being the first of this sort of Musick ever published. Price 2s. 6d." The same advertisement offers the "St. Cicely's Ode" of 22nd Nov. 1683, by Hy. Purcell, and that of Dr. John Blow of 1684. To be sold by J. Playford and by J. Carr. Wm. Hollar etched the Vignette of the *Dancing Master*, of which we give a copy taken from the edition "Printed by Wm. Pearson and sold by John Young, musical instrument maker, at the Dolphin and Crown,[1] at the West End of St. Paul's Churchyard, 1728. Price, bound, 3s. 6d. Where may be had the first and third volumes." Young took over several of Playford's publications, and his name is also on the 1707 edition of *Pills to Purge Melancholy.* His son, Talbot, appears to have been a good violinist; he was the originator of the Castle Concerts in Paternoster Row (see anon, page 135), and, together with his father, forms the subject of a very humorous catch which appeared in the *Second Book of the Pleasant Musical Companion*, printed by Wm. Pearson

[1] The sign of "The Dolphin and Crown" is, according to Hotten, of French origin, "Dolphin" being the English for "Dauphin," the title of the heir-presumptive to the French Crown.

for Henry Playford, 1701. Mr. Kidson quotes it from the 1726 edition—

"A Catch upon Mr. Young and his Son" (Dr. Caesar)

"You scampers that want a good fiddle well strung,
You should go to the man that is old while he's young.
But if this same fiddle you fain would play bold,
You must go to his son who'll be young when he's old.
There's old Young and young Young, both men of renown,
Old sells, and young plays the best fiddle in town.
Young and old live together, and may they live long,
Young to play an old fiddle, Old to sell a new song."

The copy of the *Dancing Master*, from which our illustration is taken, was at one time in the possession of a Puritan, who, although he stretched a point with regard to the dances, considered the little cupid with his bow and arrow quite improper, and promptly blotted it out with ink! Mr. Alfred Moffat, in whose possession the copy is at present, succeeded in having the title page restored to its original condition.

The 1665 edition of the *Dancing Master* had an appendix, containing instructions, and a variety of new tunes for the Treble Violin. In 1669 that appendix was advertised as "A book for the Treble Violin now fitted for the Press." In 1672 it appeared for the first time under its subsequent title: "*Apollo's Banquet*, containing instructions and variety of new Tunes, Ayres, Jiggs, and several new Scotch Tunes for the Treble Violin, to which is added the tunes of the newest French Dances, now used at Court and in Dancing Schools. The sixth edition with new additions. In the

Savoy, printed by E. Jones for Henry Playford at his shop near the Temple Church, and at his house over against the Blue Ball in Arundel Street in the Strand, 1690." Our illustration shows the title page, which is interesting as showing a violin and bow. The latter retains still the same shape, as shown in the illustration from Mersenne's work. The sound-holes of the violin are also of a very curious shape.

As it is the second instruction book for the violin which appears in the English language it is of historic value, although the instructions are more primitive than those contained in the *Skill of Music*, from which they are taken, according to the rules "formerly made by Mr. John Playford." In the opening it says that it is usual for practitioners to learn on the treble violin by ear; but as few that do so ever attain to true stopping at first, it is better to learn it by "Frets and Stops, which is a way known to be used by the best teachers in and about London." That shows how obstinately they clung to old traditions which had been discarded in all other countries. The compass given in this tutor does not exceed the first position. The pieces which follow comprise: "The Inner Temple, Middle Temple, Lincoln's Inn, and Gray's Inn Jigg; Airs from Masks by D'Urfey and others, and a Jigg by Henry Purcell, several of whose works were printed and published by his friend Playford. He declared openly in favour of the violin, which meanwhile had become the fashionable instrument at Court, where Charles II. had instituted a *band of twenty-four violins* in imitation of Louis XIV., whom he

tried to copy in more than one way. When Purcell embraced the cause of the violin and produced his fine *Sonatas*, besides some minor pieces for that instrument, he gave naturally a powerful impetus for the study thereof. Purcell had a distinct aversion to the bass viol, which still counted many friends among musical amateurs. Among the latter was the Sub-Dean Gosling, a friend of Purcell and a clever amateur musician. To tease Gosling about the instrument of his choice, Purcell asked a friend to write him the following mock eulogium on the subject, which he set to music in the form of a round for three voices. It appeared in the above-mentioned *Pleasant Musical Companion* of 1701, and runs thus—

> "Of all the instruments that are,
> None with the viol can compare;
> Mark how the strings their order keep,
> With a whet, whet, and a sweep, sweep, sweep.
> But above all this still abounds
> With a zingle, zingle, zing, and a zit, zan, zounds."

In 1684 Henry Playford published *The Division Violin* as a successor to Christopher Simpson's *Division Violist.* These "Divisions" or Variations on a ground (a bass) were a very favourite form of instrumental composition during the seventeenth century, and some of the "grounds" were used by composers of various nations, as for instance the one by Farinelli, uncle of the famous singer, Carlo Broschi, which formed the subject of Corelli's "Folie's d'Espagne," Marin Marais' "Thirty-Two Variations for Bass Viol," and many similar works. In England it was known as "Farinel's Ground," and

appears as such in *The Division Violin*, with compositions by Christopher Simpson, John Banister, Davis Mell, Solomon Eccles, John Lenton, and others. Baltzar contributed two Preludes, an Allemande, and variations on the favourite song, "John, come Kiss me now," which formed also the theme of variations by Davis Mell. It had been used already by William Byrd, who wrote variations for the virginal on the tune for a publication which is incorrectly known as Queen Elizabeth's Virginal Book. The words were paraphrased in *Ane Compendium Booke of Godly and Spirituall Songs*, Edinburgh, 1590. The book is a monstrous piece of grotesque bigotry. John "stripped of his profane dress appears in a penitential habit which makes him more ludicrous than his brother Jack in the *Tale of the Tub*. This is the *spiritual* version—

"John, cum kiss me now,
John, cum kiss me now,
John, cum kiss me by and by,
And make no more adow.

The Lord thy God I am,
That John dois thee call.
John represents man
By grace celestiall.

My prophites call, my preachers cry,
Johne, cum kis me now,
Johne, cum kis me by and by,
And make no more adow."

Solomon Eccles was a religious fanatic who was frequently arrested for disturbing congregations at Divine worship. He

was the father of three highly gifted musicians, John, Henry, who appears among the contributors to *The Division Violin*, and Thomas, who through his intemperate habits sank very low and played at ale-houses about town. In 1660 the father burnt his musical instruments and books publicly on Tower Hill, turned Quaker, and took to tailoring. Later on he came to the conclusion that though dances and profane songs be sinful there might still be a musical art that might find favour in the eyes of the Almighty. In consequence he began to write divisions on a ground which were religiously stripped of all worldly charm.

John Lenton, whose name appears as a contributor to *The Division Violin*, was a prolific composer of operatic music, songs, and chamber music. He was a gentleman of the Chapel Royal, and 10th November 1685 is mentioned as the date on which he was sworn in. Under the title, *The Gentleman's Diversion or the Violin Explained*, he published an instruction book, in oblong quarto, which appeared first in 1693, according to Stratton and Brown's *British Musical Biography*. At the end were some pieces of his own composition. A second edition with an appendix, but without the pieces, appeared in 1702 as *The Useful Instructor of the Violin*. The writer has not been able to find a copy of either edition, but Sir John Hawkins speaks about them, and some of his remarks are very interesting. According to these, John Lenton cautions the learner, in the *Directions for Ordering the Bow and Instrument, against holding the latter*

under the chin, as well as against the most unaccountable practice, viz. that of holding it so low as the girdle, "which," he says, "some do in imitation of the Italians," so that we must conclude he means that the violin should rest on the breast of the performer.

This is a curious statement as far as the Italians are concerned, for we find already in the title page of *La Violina con la sua Risposta*, p. 3, that the instrument was held under the chin, and we find the same way of holding it in a portrait of Geminiami about 1740, while the former method was followed by well-known players of other nations as far as the end of the eighteenth century, as is clearly shown by the explanations given by Leopold Mozart in his Violin Tutor (see pages 234 ff.). There is no mention of shifts in Lenton's book, and the compass does not exceed the C on the second ledger line above the stave.

CHAPTER V

THERE were at least *three more violin tutors* published in London before 1700, according to announcements in the *London Gazette*, of none of which does any copy appear to have been preserved. The titles of these instruction books were: "*The Self-Instructor on the Violin*: or, the Art of Playing that Instrument, improved and made easie by plain Rules and Directions. Together with a choice collection of the newest Tunes and Ayres composed by the ablest masters. To which is added an excellent Solo of Mr. Courtiville's. . . . Printed for John Walsh (His Majesty's Instrument Maker in Ordinary) at the Golden Harp and Hautboy in Catherine Street in the Strand, J. Miller at the Violin and Hautboy on London Bridge, and J. Hare in Freeman's Yard in Cornhill. Price 1s. 6d., 1695." The Mr. Courtiville above referred to was Raphael Courteville, who was brought over from France by Charles II. and appointed by him as organist of St. James's, Westminster, and gentleman of the Chapel Royal. He composed a number of violin solos, and was detested by the majority of his colleagues on account of his intriguing nature, which earned for him the nickname of Court-evil (a pun on his name).

The Second Book of the Self-Instructor on the Violin . . . was published by Walsh in 1697. It contained an appendix of favourite dances with instructions—how to dance them!

And last but not least, *The Compleat Tutor to the Violin*: containing plain and easie Directions for Beginners, with the newest Tunes now in use, and a Flourish in every Key by Mr. John Banister, published by J. Young at the Dolphin and Crown at the West End of St. Paul's Church, and 3 Cross, in Katherine Wheel Court on Snow Hill, in 1698."

It is much to be regretted that apparently no copy of this work is obtainable, as it would give us an insight into the method of one of the best *English* violinists of his time, and would in all probability show a distinct advance on Playford's works.

John Banister the younger—the author of this tutor as well as of the piece in *The Division Violin*—was one of the twenty-four violins of Charles II., and subsequently a member of the private bands of James II. and Queen Anne. He was also principal violin at the Italian Opera. In speaking of the "twenty-four violins" one must of course remember, as has been remarked already in a previous chapter, that they consisted of: six violins, six counter tenors, six tenors, and six basses. His portrait was published in a beautiful mezzotint by J. Smith, and is here reproduced.

Banister was also the author of *The Gentleman's Tutor for the Violin.*

His father, whose Christian name was also John, had a far greater influence upon the development of the violin as well as of London musical life in general. John Banister's father was one of the "waytes" of St. Giles's in the Fields, and it is interesting to note that the name of the second master of the "Children of the Chapel Royal" was also Banestre or Banister. He followed Henry Abingdon, the *first* master, and received a salary of forty marks yearly "for the fynding, instruction, and governaunce of the children. . . ." He was a poet of some note in his day, and wrote "The Miracle of St. Thomas," the manuscript of which was preserved in Benet College Library, now merged in Corpus Christi in Cambridge. Abingdon died about 1583. The following epitaph is contained in "The first foure Books of Virgil's Æneid, translated into English Heroic verse by Richard Stanyhurst, London, 1583":—

> "Here lyeth old Henry, no freend of mischievous envy,
> Surnam'd Abingdon, to all men most heartily welcome:
> Clerk he was in Wellis,[1] where tingle a great many bellis,
> Also in the chapel he was not counted a moungrel;
> And such a loud singer, in a thousand not such a ringer:
> And with a concordance, a 'most skilful in organce,[2]
> Now God I crave duly, sence this man serv'd Thee so truly,
> Henry place in Kingdom, that is also named Abingdon.'"

According to the time and the fact of his being a musician

[1] Wells. [2] Art of organ playing.

this might have been John Banister's grandfather, or perhaps an uncle of his. Another John Banister is mentioned in Hotten's *History of Signboards* as a crutch and bandage maker. His shop was in Newgate Street, near Christ's Hospital. At the door of the shop was a signboard showing three matrons, which may originally have represented three nuns. From Newgate Street to St. Giles's is not a far cry, and the name is by no means common. It appears thus more than probable that he belonged to the same family as well as several well-known musicians of the nineteenth century.

John Banister, the elder, was born in London in the year 1630. As he showed early signs of musical talent, he was sent to Paris by Charles II. in order to study the violin under French masters, and to acquire the French style and taste in music, which was the ideal of the King.

His Passport, dated the 2nd December 1660, ran thus: "Pass for Mr. Bannaster the King's Servant to go into France on Special Service and return with expedition."

Charles had a weakness for everything French, which was in many ways detrimental to his own country, and particularly to English music, although we find on his accession in 1660 a few reappointments of such excellent musicians as Dr. Wilson and others who had served under his father.

He had brought with him from abroad six French musicians who formed the nucleus of the twenty-four violins. In the following year we find already the name of Nicholas

Lanier, who was one of the most prominent members of the King's fiddlers, whom D'Urfey mentions thus—

> "Four-and-twenty fiddlers all of a row,
> And there was fiddle, fiddle,
> And twice fiddle, fiddle,
> 'Cause 'twas my lady's birthday,
> Therefore we keept holiday
> And all went to be merry."

This expresses well the character of the music and the players. The levity of Charles was not in sympathy with anything great and noble in Art, and although he had a superficial knowledge of music, and sang a plump bass, he looked upon it merely as an incentive to mirth, and did not care for anything that he could not stamp time to.

In 1662 Banister returned from France, and on 8th May a warrant was issued for a grant to John "Bannaster" of the place of one of the violins in ordinary for the King's Private Musick in place of David (!) Mell deceased, at a fee of *£110 a year.*

He was also empowered to instruct and direct "*twelve persons* chosen by him out of twenty-four of the Band of violins" for better performances. They served without being mixed with the other violins unless when the King ordered the twenty-four.

For these twelve violins Banister received £600 per year, to be divided among them.

These twelve violins accompanied the King on extraordinary occasions, as may be seen from the fact that on

14th May 1662, £23, 10s. each was paid to the twelve violins in ordinary, and to John Banister, toward their expenses in attending the King on his journey to Portsmouth to receive the Queen.

The King spared no expense in supplying his violins with instruments of the highest quality. The fame of the Amatis who supplied the French Court from Charles II. downward had spread all over Europe, and very large sums were paid for their instruments, taking into account the purchasing power of money at the time. Nicolas Delinet, one of the "twenty-four violins," purchased a Cremona violin in 1572 for Charles IX., for which he paid about £10, which sum would probably include incidental expenses. Andreas Amati supplied the same King with twelve large and twelve small violins, six tenors, and eight basses which were kept in the Chapel Royal at Versailles until 1790, when they disappeared. On the backs were painted the Royal Arms and other devices with the motto, "Pietate et Justitia."

A violoncello with these decorations, dated 1572, was in the possession of Sir William Curtis, and there is little doubt that it belonged to the famous set as well as the violin which Delinet bought for the King.

Charles II. and Bannister must both have known these instruments. A warrant dated the 24th of October 1662 was issued by order of the King running as follows :—

"These are to require you to pay, or cause to be paid, to John Banister, one of His Majesty's musicians in ordinary,

the sum of forty pounds for *two Cremona violins*, by him bought and dilivered for His Majesty's service, as may appear by the bill annexed, and also ten pounds for strings for two years ending 24th June 1662."

Things went on fairly well for a time with the King's musicians, and the select "twelve" received even promise of an increased allowance of £600 to encourage their practisings, and particular attendance on His Majesty. Charles's wasteful extravagance made the fulfilment of his promise soon impossible, and in July 1665 we find Banister petitioning for that increased allowance. On the fourth of that month he received a warrant from Hampton Court for the sum of £350 to pay for his own attendance, and that of six of the twelve violins during the summer. On the 29th of August of that year another warrant was issued to pay "Geoffry Banister," musician in ordinary for the violin, £46, 12s. 8d. quarterly for life from Michaelmas 1663. From that time onward things went from bad to worse.

In the same year, 1665, John Atkinson and Ben Brockwell, two of the King's violins, sent in a petition to obtain a bill for their fees for the private concerts. They received only twenty pence per day and £16, 2s. 6d. yearly for their livery, without diet or board wages. Yet they were not allowed to seek employment elsewhere in their leisure hours.

Another petition was filed on 7th November 1666 by twenty-two of the King's violins for payment of part of their arrears out of a sum of £15,000 ordered for payment of His

Majesty's servants. They accompanied His Majesty and the Queen in their progresses, and had to attend daily, yet their salaries were four and three-quarter years in arrear, and their houses and goods were all destroyed in the great fire.

The result was an order that their arrears be paid in proportion to those of the rest of the King's servants, out of money due to the Treasury chambers. In the meantime it leaked out that Banister had appropriated payments received on behalf of the band. This caused the dismissal of Banister.

Some historians attributed his downfall to an assertion made by him within the King's hearing that the English violinists were superior to the French. Wasielewski has even reversed the story by stating that Banister declared the French violins to be better than the English. Pepys mentions the incident in his Diary. It occurred on the occasion of a visit paid to the Duke of York in company of William Penn, the founder of Pennsylvania, to whom he refers as *Sir* W. Penn, a curious mistake, as Penn was never knighted. The little gossip which precedes the mention of Banister is so amusingly characteristic of Pepys that we give the entry as it stands: "Feb. 20th, 1667. Up with Sir W. Batten and Sir W. Pen by coach to White Hall by the way observing Sir W. Pen's carrying a favour to Sir W. Coventry for his daughter's wedding, and saying that there was others for us, when we will fetch them, which vexed me, and I am resolved not to wear it when he orders me one. His wedding has been so poorly kept that I am ashamed of it, for a fellow

that makes such a flutter as he do. When we come to the Duke of York here, I heard discourse how Harris[1] of his playhouse is sick, and everybody commends him, and above all things for acting the Cardinall. Here they talk also how the King's Viallin Bannister is mad that the King has a Frenchman come to be chief of some part of the King's musique, at which the Duke of York made great mirth."

In another entry dated 18th June 1666 Pepys also refers to Banister. The entry runs thus: ". . . Thence to my Lord Bellasses, by invitation, and there dined with him, and his lady and daughter; and at dinner there played to us a young boy lately come from France, where he had been learning a year or two on the viallin, and plays finely. But unpartially I do not find any goodness in their Ayres (though very good) beyond ours when played by the same hand. I observed in several of Baptiste's (the present great composer) and our Banister's. But it was pretty to see how passionately my Lord's daughter loves musique, the most that ever I saw creature in my life."

Whether the above comparison refers to Baptiste Lully or Baptiste Draghi, who came to London about this time, and acquired a high reputation for his music to D'Urfey's and Shadwell's plays, we may take it for granted that Pepys'

[1] Harris was originally an actor in Sir William Davenant's company. As he eventually asked a higher salary than Betterton or any one else, which was refused, he left. Afterwards he joined the Duke of York's playhouse. Pepys was his staunch friend and admirer, and he had his portrait painted by Hales, who also painted that of Pepys.

patriotic enthusiasm carried him a little too far in the appreciation of the elder Banister's compositions.

The State papers contain the full documents relating to Banister's dismissal, which are not without interest as they touch upon incidents which illustrate the life of that time.

A remonstrance was made on 29th March 1667, by "the King's Band under Mr. Grabu, master of his music, against the fraudulent conduct of John Banister, who received £600 a year for extraordinary services of the violins, and keeps most of it himself; compelling them to submit by threats of having them turned out of their places; several have been turned out without orders from the King or Lord Chamberlaine. In 1663 they played to the Queen's dancing on her birthday, and asked Lord Chesterfield to speak for their accustomed fees; the Queen's treasurer told Her Majesty that they had received great sums already, about £260; Mr. Banister had kept it all, and they would never have known of it, had they not spoken. When the Queen knew this she was very angry. Banister also kept £20 out of £50 which the Queen gave them at Bath, £4 out of £10 given by a person of honour, the whole of £20 given by the Duke of Buckingham, and most of the Queen's last birthday fee of £10. They request Lord Arlington to order the caveat to be taken off that the seal may pass, and are willing to answer any objection that Banister may make." On the next day we find a reference to the Lord Chamberlain of the household, who ordered a stay of proceedings against Banister on the

strength of the latter's representation of the complaints made of him by the band.

On Sunday, 4th August, the Lord Chamberlain (Duke of Manchester) writes to Lord Arlington that the privy seal which Banister had for a particular band of violins was given by the King's command to Lewis Grabu, master of the Musick, but a stop was made on Banister's petition that he might receive arrears due in the Exchequer. The whole band of violins complaining that Banister had wronged them in their share, he thinks fit, upon hearing all parties, that the master of the Musick should receive the money, and will himself see it justly distributed. His Majesty was well pleased therewith and wishes his privy seal to pass as it is drawn.

In December of that year a warrant was issued to pay Lewis Grabu, master of the select band of violins, in place of John Banister, £600 for himself and the band, with arrears to commence Lady Day 1667, with note that the whole establishment is to be made over again.

In 1668 new complaints came in from the musicians that a warrant had been issued for retrenchment of the payment of their arrears which had been promised by the King. This appears to have met with little success, and the French musicians sent in a petition to Lord Arlington "to obtain means of going away since this is determined upon by the King's command."

It is interesting to note that while Thomas Fitz, a musician in ordinary, received an order for £110 a year for life, a

warrant was made out on 20th January 1668 to pay Pelham Humphreys, musician in ordinary on the lute, in place of Nicolas Sawyer deceased, £40 yearly wage, and £16, 2s. 6d. for livery.

Thomas Fitz and Brockwell are mentioned again in June 1669, when an order was made for payment of their original full pay notwithstanding retrenchments.

Poor Grabu seems to have fared no better than the violins under him as he did not receive his livery money for over three years.

There appears to have been a good deal of opposition to the appointment of Grabu, as may be seen from a MS. poem which was discovered in the Guildhall. Each verse ends with the name of Grabu. One of the verses quoted in Lowe's Life of Batterton runs thus—

> "Each actor on the stage his luck bewailing,
> Finds that his loss is infallibly true,
> Smith, Nokes, and Leigh in a feverish railing,
> Curse Poet, Painter, and Monsieur Grabu."

Grabu did not occupy his position very long as may be seen from a list of salaries paid in 1674 to the Gentlemen of "His Majesty's Private Musick." It is an interesting document on account of the names as well as the amount of salaries.

Thomas Purcell and Pelham Humphreys stand first as the masters respectively of His Majesty's private music and the twenty-four violins. John Clayton's salary was next, as it in-

cluded fees for compositions. Banister was third, while Mathew Lock received only the fee of the ordinary violinists. He had turned Roman Catholic, and the Queen had appointed him to be her organist at Somerset House. His little Consort in three parts for viols published in 1656 is the last of that kind of composition. On 5th April 1697 an award is offered to any one giving information of the whereabouts of "Mathew Lock, aged 16, who absented himself from his master in Covent Garden"! Was he a relative of the composer?

The following are the names and salaries as they appear in the list:—

	£	s.	d.		£	s.	d.
Tho. Pursell . . } Pelham Humphreys . }	200	0	0	John Lilly	40	0	0
John Hardinge . . .	40	0	0	Hen. Gregory . . .	60	0	0
William Hawes. . .	46	10	10	Theo. Hills . . .	46	10	10
Tho. Blagrave, sen. . .	40	9	2	Hen. Madge . . .	86	12	8
Alf. Marsh . . .	40	0	0	John Gambell . . .	46	10	10
John Goodgroome . .	40	0	0	Rich. Dorney . . .	20	0	0
Nat. Watkins . . .	40	0	0	John Banister, sen. (?) .	100	0	0
Mat. Lock . . .	40	0	0	Phil. Beckett . . .	60	2	6
John Clayton . . .	152	13	4	Rob. Blagrave, jun. . .	58	4	2
Izaack Stagins, sen. . .	46	10	10	John Singleton . . .	46	10	10
Thomas Battes . . .	90	0	0	Rob. Strange . . .	46	10	10

15th May 1674. (Signed) T. PURCELL.

From this list it appears evident that the elder Banister had been reappointed as a member of the Private Music.

Banister's disgrace had important consequences for the general musical public of the metropolis.

He established himself as a private teacher of music, and

instituted the first lucrative public concerts in London in 1672.

Before the Restoration there existed no public concerts of any kind in London.

The performances of Fancies, Madrigals, and Motets were restricted to private circles where no admission was accorded to the violin as the instrumental part was executed exclusively on viols with the assistance of the harpsichord or organ.

The *London Gazette* of 30th December 1672 contains the following advertisement: "These are to give notice, that at Mr. John Banister's house (now called the musick school) over against the George Tavern,[1] in White Fryers, near the back gate of the Temple, this Monday, will be Music performed by excellent masters, beginning precisely at 4 of the clock in the afternoon, and every afternoon for the future, precisely at the same hour."

From another source we learn something about the arrangements of these concerts. It tells us that the elder Banister "had a good theatrical vein, and in composition had a lively style peculiar to himself."

He procured a large room in Whitefriars, near the Temple back gate, and made a large raised box for the musicians, whose modesty required curtains. The room was surrounded with seats and small tables, "alehouse fashion." Roger North tells us that the company at these concerts was composed of shopkeepers, and others who went to sing and "enjoy ale

[1] The George Tavern, Dogwell Court (see page 147).

and tobacco." "The charge was one shilling and call for what you please. There was very good musick, for Banister found means to procure the best hands in the towne and some voices to come and perform there, and there wanted no variety of humour, for Banister himself (*inter alia*) did wonders upon a flageolett to a thro' Base (!), and the several masters had their Solos. This continued full one winter, and more I remember not." It is amusing to find the "Thorough Bass" (thro' Base) spoken of as if it were an instrument, while in reality it applied to the knowledge of harmony as applied to the playing from a figured bass.

The commencement of a fresh season was announced in the following words: "On Friday, October 3 instant (1673), at the Musick School in White Fryers, will be new Musick, Vocal and Instrumental, performed by excellent masters, beginning at three of the clock afternoon and ending as formerly, and so will continue every day for the future."

Another advertisement adds that "for the future, the first day of every month shall be new musick."

It is curious to note the hours of commencement, which varied at different times between 3 p.m. and 6 p.m. It evidently shows that "shopkeepers and others," who formed the public on these occasions, took life more easily than their successors in the nineteenth and twentieth centuries.

On 25th January 1674, Banister acquainted his friends and patrons that he had removed from Whitefriars to "Shandois Street" (Chandos Street), Covent Garden, "and there intends

to give his entertainments as formerly, on Tuesday next, and likewise every evening for the future, Sundays only excepted."

Two years later he appears to have moved to Lincoln's Inn Fields, as the *London Gazette* of 11th December 1676 brings the following advertisement: "On Thursday next, the 14 inst., at the Academy in Little Lincoln's Inn Fields, will begin the first part of the Parley of Instruments, composed by Mr. John Banister and performed by eminent masters at six o'clock, and to continue nightly, as shall by bill or otherwise be notified. The tickets are to be delivered out from one of the clock till five every day, and not after."

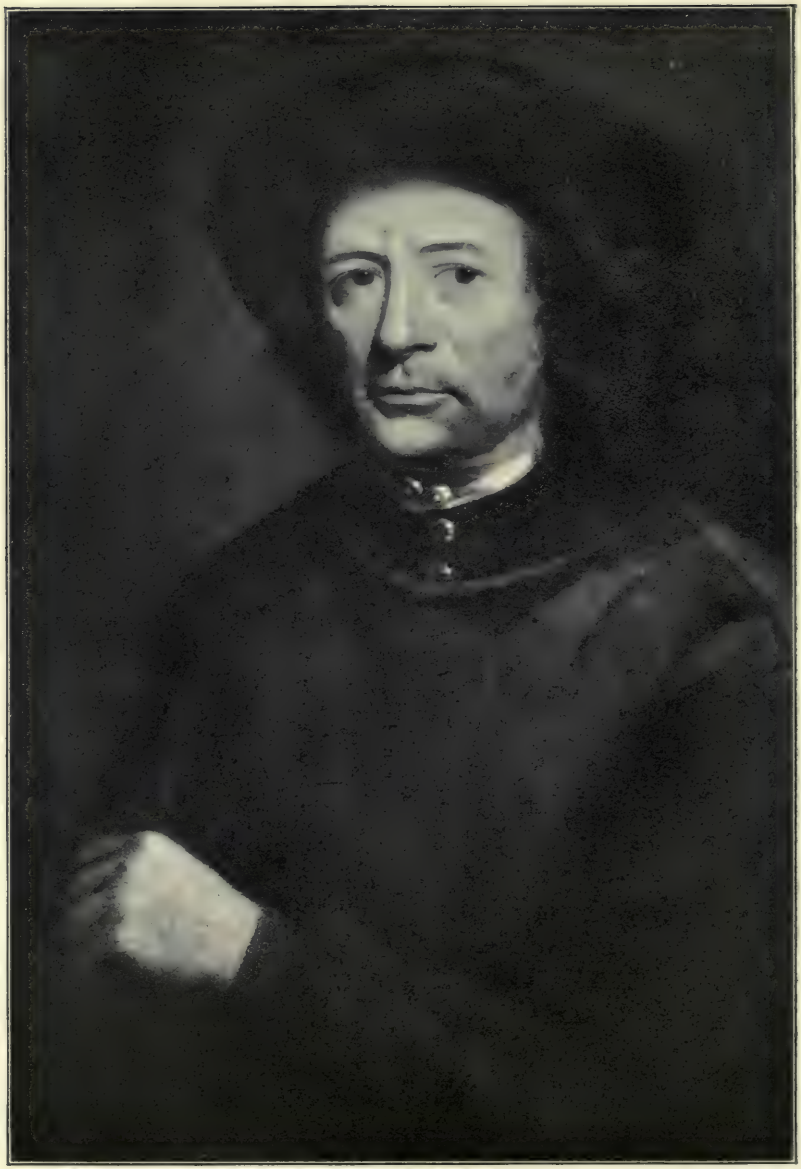
It is interesting to note the time of the concerts, which in 1674 was 4 p.m., in 1676, 6 p.m., and in 1678, 5 p.m., as we shall see below. Also that the sale of tickets closed an hour before the commencement, so that the public could not obtain admission by paying at the door on entering.

In 1678 Banister had removed his "Academy" to the great house in Essex Street, Strand, which, according to Sir John Hawkins, was "a few doors down on the right hand, now occupied by Mr. Paterson the Auctioneer."

An advertisement in No. 1356 of the *London Gazette* informs us that "On Thursday next the 22nd of this inst. November (1678), at the Music School in Essex Buildings over against St. Clement's Church in the Strand will be continued a concert of vocal and instrumental musick beginning at five of the clock every evening composed by Mr. John Banister."

Banister died in 1679, at the age of forty-nine, and his concerts found a continuation in those which Thomas Britton instituted, who gathered round him the first musical talent.

We have wandered from our original subject to illustrate the conditions of life under which the musicians at the end of the seventeenth century worked and existed in this country. We shall now try to depict the manners and customs of musical amateurs of that period.



THOMAS BRITTON, 1654–1714.

From the original painted in 1703 by G. J Woolaston. Now in the National Portrait Gallery. Underneath the mezzotint from this portrait appear the lines by John Hughes (*see p.* 113).

CHAPTER VI

THE personality of Thomas Britton is one of the most remarkable in the history of English Musick.

As John Banister served to illustrate the life of the musical artist of his time, so none will serve better than Thomas Britton to describe the life and customs of the musical amateur of the same period.

He was born at Higham Ferrers in Northamptonshire in 1651, whence he came to London as apprentice to a small coalman in St. John Baptist's Street. After serving his full time of seven years, his master gave him a sum of money binding him not to set up in opposition. Thomas went back into Northamptonshire, but his funds were soon exhausted. He returned to London, and, notwithstanding that his master was still living, he took a stable next to the little Gate of St. John's of Jerusalem, at the corner of Jerusalem passage, in Aylesbury Street, Clerkenwell, and set up in the small Coal Trade. He was naturally of a studious disposition and a man of high ideals.

A neighbour of his, Dr. Garanciers, instructed him in chemistry, and he built himself a "moving" laboratory,[1] which

[1] Hearne in his biographical notice calls it a "Moving Elaboratory." The meaning is not clear.

was so much admired that a gentleman from Wales induced him to go down with him and build him one on the same lines.

Besides his studies in science and literature he acquired a good knowledge of the theory of music and became a fair executant on the organ and the bass viol.

The lower part of the little building (on the site of which stands now the "Bull's Head" public house), above referred to, served as a repository for small-coal.[1] In the upper part there was a long narrow room, so low that a tall man could only just stand upright in it. The stairs to this room were on the outside of the house, and they could "scarce be ascended without crawling," as Hawkins tells us.

In this room he started his famous Musical Club which counted among its members the most brilliant names in art and fashion.

Mr. Roger L'Estrange (who was afterwards knighted) was essential in the formation of the Club, and among the members were—

Handel, Dr. Pepusch, Organ and Harpsichord, the younger Banister and H. Needler, alternately first violin, John Hughes the poet, J. Woolaston the painter, Philip Hart, Henry Symonds, Abiell Whichello, Obadiah Shuttleworth,

[1] Opinions differ as to the meaning of this word. Some declare it to mean "charcoal," others "small pieces of coal." We find ourselves unable to arrive at a definite conclusion. Ned Ward appears to differentiate between the two, as he makes Britton call:

> . . . do you lack
> any charcoal, or small-coal, within;

(see his song, page 119).

organist of St. Michael's, Cornhill, and afterwards of the Temple Church, all good performers on the violin. The famous Duchess of Queensberry, one of the most celebrated beauties of her time, was a very frequent visitor, as well as a number of the choicest spirits about town. Sir John Hawkins (*History of Musick*), who knew the Duchess of Queensberry, still says that: "She may yet remember that in the pleasure which she manifested hearing Mr. Britton's concert, she seemed to have forgotten the difficulty with which she ascended the steps that led to it."

Matthew Dubourg made his first appearance at Britton's concerts, where—standing upon a joint stool—he played a solo, probably one of Corelli's, as Hawkins surmises and G. Dubourg (grandson of Matthew) asserts in his *History of the Violin.* He was then a boy about nine years old, and the sight of the brilliant assembly awed him to such an extent that he would fain have fallen to the ground. Brown and Stratton's Dictionary gives the year of his début as 1715.[1]

Sir Roger L'Estrange, who was Britton's most zealous supporter and essential in the formation of his club, played an important part in the musical life of his time. He was an excellent amateur bass-viol player, and is frequently mentioned by contemporary historians and diarists. Pepys speaks of

[1] As Britton died 1714, that must be an error. He would in that case have been twelve years old, while the age of nine fixes his début as 1712, two years before Britton's death, which appears more likely.

him on sundry occasions. Their first meeting is described in the following entry :—

"December 17 (1664). At noon I to Change, and there had my first meeting with Mr. L'Estrange (Licenser of the Press and Pamphleteer) who hath endeavoured several times to speak with me. It is to get, now and then, some newes of me, which I shall, as I see cause, give him. He is a man of fine conversation, I think, but I am sure most courtly and full of compliments."

This is an amusing illustration of both the person described and the one that describes him.

The Club meetings were at first free of charge, and in fact Britton felt offended if any payment was offered him, as we may learn from Walpole's account of Woolaston, the painter, given to him by his son, who, together with his father, was a member of the small-coal man's club. Thomas Rowe (the husband of Mrs. Elizabeth Rowe) has left a Diary in MS. which contains an entry to the same effect. Afterwards it was arranged that Britton should find the instruments, and that the members should pay a subscription of ten shillings a year, and that coffee was served to them at a penny *a dish.* At the beginning of the eighteenth century many members had begun to collect old manuscripts and books to save them from destruction. Foremost among them were: Edward, Earl of Oxford; the Earls of Pembroke, Sutherland, and Winchelsea, and the Duke of Devonshire.

On winter days, when Parliament was not sitting, they

searched the old bookshops in the city, and some time before noon they assembled at the shop of Christopher Bateman, a bookseller, at the corner of Ave Maria Lane in Paternoster Row. Britton at that time had finished his round, and pitching his sack on the "bulk" of Bateman's shop window, he entered, clad in his blue frock, and joined in the conversation, which lasted about an hour, when the noblemen went to the "Mourning Bush"[1] at Aldersgate, where they dined and spent the rest of the day. Britton collected, unaided, the whole of the Somers Tracts, and he had also a hand in the formation of the Harleian Library (now in the British Museum). During his lifetime he sold by auction a large collection of books, the catalogue of which Hearne describes as extant, and says that most of them were in the Rosicrucian faculty (of which Britton was an admirer). This extraordinary amount of talent and learning in so humble a man awoke a deal of suspicion in an age in which superstition was rampant and learning scarce. Some thought his music club a cover for seditious meetings, others declared him to be a magician, a Presbyterian, or, worst of all, a Jesuit. In reality he was a modest, simple, and honest man, highly esteemed by all that knew him.

Remarkable as his life was the cause of his death. A member of his club, named Robe,[2] had a friend who was a

[1] So called from the bush of hops, vine leaves, etc., carved and gilt, the sign of the house. When Charles I. was beheaded, the owner of the house had had the sign painted black to show his affection for the King.

[2] Usually called Justice Robe, as he was in the Commission of the Peace for the County of Middlesex.

ventriloquist. His name was Honeyman, and he was a blacksmith who lived in Bear Street, near Leicester Square. Robe brought this man with him to one of Britton's meetings in order to terrify him, and Honeyman announced, in a voice that sounded as from afar, that Britton would die within a few hours unless he fell on his knees immediately and said the Lord's Prayer. The poor man did so without hesitation, but the shock was so great that he went home, took to his bed, and died within a few days, on 27th September 1714, at the age of sixty-three. He was buried on the 1st October, in the churchyard of St. James's, Clerkenwell, without monument or inscription, "being attended to the Grave," as Hearne says, "in a very solemn and decent manner, by a great concourse of people, especially such as frequented the Musical Club. . . ."

He left a large collection of music, which to a great extent he had copied out himself. This, together with his musical instruments, was sold in December 1714, and the catalogue, which is reprinted in Hawkins' *History of Music*, contains the following passage: ". . . being the entire collection of Thomas Britton of Clerkenwell, small-coal man, lately deceased. Who at his own expense kept up so excellent a consort for over forty odd years at his dwelling-house, that the best masters were at all times proud to exert themselves therein ; and persons of the highest quality desirous of honouring his humble cottage with their presence and attention : but death having snatched away this most valuable

man that ever enjoyed so harmonious a life in so low a station, his music books and instruments, for the benefit of his widow, are to be sold by Auction, on Monday, Tuesday, and Wednesday, the 6th, 7th, and 8th December, at Mr. Ward's house in Red Bull Yard in Clerkenwell, near Mr. Britton's, where Catalogues are to be had gratis; also at most music shops about town. Conditions as usual."

The music catalogue contains many names of composers for the violin, English as well as foreign, which are entirely unknown to most amateurs and even musicians of the present day, and many of those that are written with golden letters in history. The instrument catalogue included "five instruments in the shape of fish" (probably old wind instruments?), a curious ivory Kitt. A Cremona violin, two violins by Ditton, four by Rayman (ab. 1650, in Bell Yard, Southwark, was noted for his violas), two by Claud. Pieray of Paris, "as good as a Cremona," one very good one for a "*high violin*" (which shows that the trebles in consorts were still played on special — smaller? — instruments. See also Mersenne, chap. i.). Barak Norman was represented with "a viol" and a violoncello repaired by him; Lewis with a viola and violoncello; Jay with a viol said to be "the best he ever made"; Baker of Oxford also with a viol. There was also a good organ with five stops, a harpsichord by Philip Jones, and a virginal by Ruckers thought to be the best in Europe.

The sum realised from the music was about £100, and £80 was the amount paid for the instruments. His books—

between fourteen and fifteen hundred in number—were sold at Tom's Coffee House in Ludgate Hill, and Sir Hans Sloane was one of the purchasers. The total proceeds represented a large sum of money in those days.

The respect shown to Britton by his contemporaries is reflected in the statement made by several historians that he was called *Mr.* Britton, and addressed as *Sir*, which title was not otherwise applied to any man in his station. Britton was a short and thick-set man, with an open, honest, and intelligent face. His friend Woolaston painted two portraits of him, and from both there are mezzotint prints. Hawkins relates the occasion of painting one of these as he heard it from Woolaston's own lips: "Britton had been out one morning, and having nearly emptied his sack in a shorter time than he expected, had a mind to see his friend Mr. Woolaston; but having always been used to consider himself in two capacities, viz. as one who subsisted by a very mean occupation and as a companion for persons in a station of life above him, he could not, consistent with this distinction, dressed as he then was, make a visit, he therefore in his way home varied his usual round, and passing through Warwick Lane, determined to cry small-coal so near Mr. Woolaston's door as to stand a chance of being invited in by him. Accordingly he had no sooner turned into Warwick Court, and cried small-coal in his usual tone, than Mr. Woolaston, who had never heard him there before, flung up the sash, and beckoned him in. After some

Engraved by R.P.
THOMAS BRITTON
The Musical Small Coal-man.

conversation Mr. Woolaston intimated a desire to paint his picture, which Britton modestly yielding to, Mr. Woolaston, then, and at a few subsequent sittings, painted him in his blue frock, and with his small-coal measure in his hand, as he appears in the picture at the Museum." It is now in the National Portrait Gallery. A mezzotint was taken from this, for which Hughes wrote the following lines :—

> "Tho' mean thy rank yet in thy humble cell
> Did gentle Peace and Arts unpurchas'd dwell;
> Well pleas'd Apollo thither led his Train,
> And Musick warbled in her sweetest strain.
> Cyllenius so, as Fables tell, and Jove
> Came willing guests to poor Philemon's grove.
> Let useless Pomp behold, and blush to find
> So low a station, such a liberal mind."

They appeared under the mezzotint as well as in the first volume of John Hughes' poems, published in 1735.

The other portrait by Woolaston represented Britton tuning a harpsichord, a violin hanging on the side of the room, and shelves of books before him. A mezzotint taken from this is described as very rare already by Hawkins, who reproduced the half-figure portrait in his book from it. Under the print are the following lines :—

> "Tho' doom'd to small-coal, yet to arts ally'd,
> Rich without wealth, and famous without pride;
> Musick's best patron, judge of books and men,
> Belov'd and honour'd by Apollo's train;
> In Greece or Rome sure never did appear
> So bright a genius, in so dark a sphere;
> More of the man had artfully been sav'd
> Had Kneller painted and had Vertue graved."

They were written by Prior to recommend Vertue, then a young man, and patronised by the Earl of Oxford. They are certainly not complimentary to either Woolaston or Johnson the mezzotinter. Hawkins suggests that the *artfully* was inserted by mistake for *probably*.

The name Ward, which occurs in the announcement of the sale of Britton's collections, refers to his friend Edward Ward, better known as Ned Ward, a sort of Democritus who with a deal of humour describes the manners and customs of his time in the *London Spy*, *Bartholomew Fair*, *Trip to Islington*, and a number of similar publications which are unfortunately tainted with the coarseness which permeated all the literary productions of that period.

Ward was a neighbour of Britton and kept a public-house in the Red Bull Yard, where he sold ale of his own brewing. From thence he removed to a public-house in an alley on the west side of Moorfields, between Little Moorfields and Chiswell Street, and his house was for a time a great resort of High Churchmen.

He was on intimate terms with Britton, and none was, therefore, better fitted than he to give a description of Britton's Club. This he did in his *Satirical Reflections on Clubs*. As that book is extremely rare, we give the article in its entirety—

THE SMALL-COAL-MAN'S MUSICK CLUB[1]

This harmonious Society of Tickle-Fiddle Gentlemen has been of long standing at the diminutive Habitation of an honest Small-Coal-Man, who happens to be a near neighbour to St. John of Jerusalem, who at present flourishes his Banner before a noted old Tavern in *Jack Adams* his Parish, which serves to show we have the happiness to live in so reform'd an Age, that holds it no Scandal for a Saint to invade Bacchus' Dominions; nor is the Painter blameable for depicting the holy Champion in a naked posture, because it serves us as a double Emblem; *First*, to let us see, that by frequenting the Tavern too often, we may bring ourselves and our Families to the same Nakedness; and *Secondly*, it imports, that our modern Saints, in the reforming Times, may march in barefac'd to a Bottle Engagement, without the Fear of being claw'd off by their Teachers at the next *Sunday's* Meeting; for the Shepherds, as well as their Flocks, have very wisely considered that the good Things of this World were given to the godly much rather than the wicked. Excuse the Digression, and now and again to the Musick Club, which was at first begun, or at least confirmed by Sir Roger-le-Strange, many years before his Knighthood, who was a very musical gentleman, and had a tolerable Perfection on the Bass Viol, a very fashionable instrument of those days, though now only used by young

[1] The spelling of the original has been strictly adhered to.

ladies at Boarding-Schools.[1] The Reasons that induced Sir Roger, and other ingenious gentlemen, who were Lovers of the *Muses*, to honour the little Mansion of the black and blue Philomat with their weekly company, were chiefly the unexpected genius to Books and Musick that they happened to find their smutty acquaintance, and the profound Regard that he had in general to all Manner of Literature, beyond whatever had been found before among the narrow souls of those groveling Mortals, who are content to disguise Nature with such crocky colour'd Robes, and to hazard the Welfare of their eyes in such a dusty Profession; however like a prudent man, though he might justly boast a great many Qualifications above any of his Level, yet he never suffered the Flatteries of his Betters to lift him up above the care of his Employment; for though he always took Delight to spend his leisure Hours in the Studies of a Gentleman, yet he limited his Industry to the Trade he had been bred to; and though he was Master enough of Musick to play his part tollerably well, upon several Instruments, yet he would not grow too proud, for the profitable Tune of Small-Coal, or lay aside his Sack till his day's Work was over, to dance after a Fiddle, having sense enough to consider, that spare Time

[1] In Vanbrugh's *Relapse*, it is said of a young lady, "the parson of the parish teaches her to play on the bass viol, the clerk to sing, her nurse to dress, and her father to dance." In *The Levellers*, a dialogue between two young ladies concerning matrimony, 1703, Politica, a tradesman's daughter, describing her education at a boarding-school, says she "learned to sing, to play on the bass viol, virginals, spinet, and guitar" (Sandys and Forster).

and empty Sound were the most agreeable concomitants, and that Pleasure always ought to be postpon'd to Business: This Sort of Diligence recommended him the better to all prudent Gentlemen, who liked his Company the more, when they found themselves out of Danger of incurring the Curses of his Family, because he would not be tempted into those Neglects that might terminate in his Ruin: Thus the Prudence of his Deportment, among those who were his Betters, procured him great Respect from All that knew him, so that his Musick Meeting improved in a little Time to be very considerable, insomuch, that men of the best Wit, as well as some of the best Quality, very often honoured his Musical Society with their good Company, that in a few years his harmonious Consort became as publicly noted as the Kit-Cat Club; notwithstanding the former was begun by a Small-Coal-Man, and the latter by a pastrycook.[1] Sir Roger continued to be a constant Meeter in the zenith of his Glory, and many other Gentlemen, who were fit Companions for so worthy a Person of his Wit and Learning: So that Briton, when equipped in his blue Surplice, his Shoulder laden with his wooden Tinder, and his measure twisted into *his* mouth of his sack, was so much distinguished as he walked the Streets; and respected by the good Hussifs, who were Customers for his Commodity, as if he had been a Nobleman in disguise, who had only turned Small-Coal-Man, as my Lord Rochester

[1] This is a curious statement by Ward, as according to all accounts Kitcat kept a cookshop in Fleet Street.

did Quack, not out of Necessity, but to humour his Maggot; every one that knew him, pointed as he passed crying, *There goes the famous Small-Coal-Man, who is a Lover of Learning, a Professor in Musick, and a Companion for a Gentleman.* The better to demonstrate his Love of Ingenuity, he has made a very good Collection, to his great Expense, of Ancient and Modern Musick by the best Masters, had some years since picked up in his Walks a very handsome Library, which not long since, was publickly disposed off to a considerable advantage, and has now by him a great many Curiosities, that, by Persons of Judgement are esteemed valuable, yet the Hut wherein he dwells, which has long been honoured with such good company, looks without Side as if some of his Ancestors had happened to be Executors to old snorling Diogenes, and that they had carefully transplanted the Athenian-Tub into Clerkenwell; for his House is not much higher than a *Canary* Pipe, and the Window of his State-Room, but very little bigger than the Bunghole of a Cask. Tho', sometimes since for the more commodious Entertainment of his *Thursday's* Audience, he had taken a convenient Room out of the next House that the Company might not stew in Summer-Time like sweaty dancers at a buttock ball, or Seamen's Wives in a Gravesend Tilt-Boat, when the Fleet lies at *Chatham*: But a worse use than he expected happening to be made of the additional Liberty he had given to the Company, occasion'd him, for some Reasons best known to himself, to reduce his Society to their primitive Station, who,

THOMAS BRITTON.

Painted by G. J. Woolaston; engraved by Johnson.
Underneath the print appear the lines by Prior (*see p.* 113).

though they have lost something of their primitive Glory, yet they constantly continue their *Thursday's* Meetings, where any Body that is willing to take a hearty Sweat, may have the Pleasure of hearing many notable Performances, in the charming Society of Musick, and among the rest, perhaps the following song, very applicable to their harmonious Consort, viz. :—

I

Come all ye merry Beaus and Blades,
Who love the charming Fiddle,
And airy Jades . . . . . .
. . . . . .[1]

II

Upon Thursday's Repair
To my Palace, and there
Hobble up Stair by Stair;
But I pray ye take Care
Take you break not your Shins by a stumble,
And without e'er a Souse
Paid to me or my Spouse,
Sit as still as a Mouse
At the top of my House,
And there you shall hear how we *fumble.*

III

For tho' I look black
When I carry my sack
About streets at my Back,
Crying maids do you lack
Any Charcoal, or Small-Coal, within;
Yet by Fits and by Starts
Do I suty all Arts

[1] The words are too coarse for insertion.

And can tickle your Hearts
With my Sweet Tenor Parts
Upon Viol, or crack'd Violin.

Chorus

Alth' disguis'd with smutty Looks,
I'm skill'd in many Trades;
Come hear my Fiddle, read my Book,
Or buy my Small-Coal Maids.

THE SECOND PART

I

We Thrum the fam'd Corella's[1] Aires;
Fine Solos and Sonnettos
New Riggadoons and Maidenfairs
Rare Jigs and Minuettos.

II

We run squeaking up
To the Finger Board Top,
And from Ela can drop.
Down to G with a Swop;
That would ravish ye were you but near us;
And when cramp'd by hard Tugs
At our Bottles and Muggs
Then we give you such Fugs,
That would startle your Lugs,
And amaze any Master to hear us.

III

Sometimes we've a Song,
Of an Hour or two long,
Very nicely perform'd
By some Beau that's so warm'd

[1] Archangelo Corelli, whose Sonatas had been recently brought over from Italy.

With the charms of his Chloe's sweet face,
That he chooses out his Love
Like the amorous Dove;
Which the Ladies approve,
And would gladly remove
All the cause of his sorrowful Case.

Chorus

Alth' disguis'd with smutty Looks,
I'm skill'd in many Trades;
Come hear my Fiddle, read my Books,
Or buy my Small-Coal Maids.

THE THIRD PART

I

Tho' our reforming pious Age
Does so in Grace abound
And neither smiles upon the Stage,
Or Musick's charming Sound.

II

Yet a Fool may divine
If his thoughts are like mine,
That your pious Designe,
Is to come at our Coin:
'Tis for that you dissemble and wheedle.
By your leave Master Cant,
Tho' as grave and as quaint,
As the Devil turn'd Saint,
It is Musick I want:
And we must have a touch of that Fiddle.

III

Lead away Mr. Prim;
Sir do you follow him:

How the party Swetly Chime?
Mr. Clod mind your Time;
'Tis a wonderful Tune tho' it's plain:
What a Cadence is there!
How it tickles the Ear!
You're too fast Sir forbear;
We are all out I swear
Since 'tis good let's begin it again.

Chorus

Alth' disguis'd with smutty Looks,
I'm skill'd in many Trades;
Come hear my Fiddle, read my Books,
Or buy my Small-Coal Maids.

Thus finishes Ned Ward's description of Britton's concert, and we resume our own account of public concerts in London during the eighteenth century.

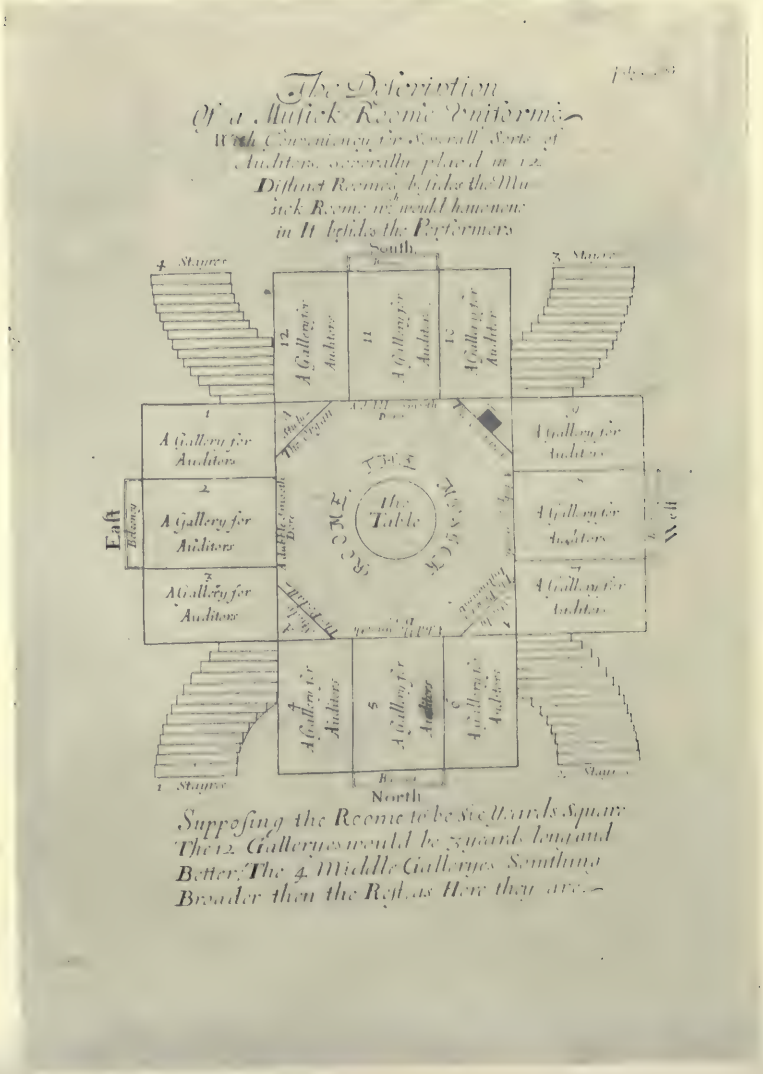
Thomas Mace, in his *Musick's Monument* (London, John Carr, 1676), gives the description and plan of a music room which is very interesting, the more so as it is said he had one constructed for his own use on the basis of this plan. His instructions are as follows:—

"The Room itself to be Arch'd; as also the 4 *Middle Galleries* (at least), if not *All Twelve*; and Built one story from the Ground, both for Advantage of Sound, and also to avoid the Moisture of the Earth, which is very bad, both for Instruments and Strings.

"The Room would be one step higher than the galleries . . . the better to conveigh the sound to the auditors. The Height of the Room not too High for the same Reason. . . .

THOMAS MACE.

Portrait from "Musick's Monument."



PLAN OF HIS MUSIC ROOM.

"1stly, Let the Arched seiling be Plain, and very smooth.

"2ndly, Let the Lower Walls be Wainscotted, Hollow from the Wall, and without any kind of Carv'd, Boss'd, or Rugged Work; so that the Sound may run Glib, and Smooth all about. . . .

"3rdly, Let there be several conveyances out of the Room, through that Wainscot, by groves, or Pipes, to certain auditors seats, where (as they sit) they may, at a small Passage, or little Hole, receive that Pent-up sound, which (let it be never so weak in the Musick Room) he shall (though at the furthest end of the gallery) Hear so distinctly, as any who are close by. . . . Note that the In-lets into those groves, or Pipes, should be . . . a Foot Square at least, yet the Larger the Better. . . . Those 4 Double Doors into the Middle Galleries would be so made that they might shut at Pleasure; so that the Musick Room might be made private at any time, for any other occasion. . . ."

The idea is excellent, and we see also the "invisible music" was already exemplified therein, although generally believed to be of quite recent date. Mace had a table organ in that room, constructed from his own designs, and beautifully carved, which he offers to any person desirous to purchase such an instrument. "For my unhappiness has been such that I have parted with it." Poor Mace had fallen upon evil days through deafness.

John Abel or "Abell," as his name is sometimes spelt, was sworn in as gentleman (extraordinary) of H.M. Chapel

Royal on 1st May 1769, according to the old cheque book. He arranged an aquatic concert in honour of the birth of the Prince of Wales. An account of this concert has been preserved, which is very interesting, and may, therefore, find a place in these pages—

"Mr. Abel, the celebrated Musician, and one of the Royal Band, entertained the publick, and demonstrated his loyalty on the evening of 18th June 1688, by the performance of an aquatic concert. The barge prepared for this purpose was richly decorated, and illuminated by numerous torches. The musick was composed expressly for the occasion by Signior Fede, Master of the Chapel Royal, and the performers, vocal and instrumental, amounted to one hundred and thirty, selected as the greatest proficients in the science. 'All ambitious,' says the author of *Public Occurrences*, 'hereby to express their loyalty and hearty joy for Her Majesty's safe deliverance, and birth of the Prince of Wales.' The first performance took place facing Whitehall, and the second opposite Somerset House where the Queen Dowager then resided.

"Great numbers of barges and boats were assembled, and each having flambeaux on board, the scene was extremly brilliant and pleasing. The musick being ended, all the nobility and company that were upon the water gave three shouts to express their joy and satisfaction; and all the gentlemen of the musick went to Mr. Abel's house, which was nobly illuminated and honoured with the presence of a

great many of the nobility; out of whose windows hung a fine machine full of lights, which drew thether a vast concourse of people. The entertainment lasted till three of the clock the next morning, the musick playing and the trumpets sounding all the while, the whole concluding with the health of their Majesties, the Prince of Wales, and all the Royal family."

In speaking of Court Concerts of the seventeenth century we cannot pass over the description in the *London Gazette* of 18th to 22nd August 1670 (No. 497), of Court Festivities at Versailles, at which the Duke of Buckingham was present. We are told that the Queen and ladies of the Court, who filled most of the boats in the representation of a Sea fight, were entertained with a great noise of Kettledrums (!), trumpets, and—a band of violins. After dinner a pastoral was performed "by way of opera, with great variety of excellent musick."

The *London Gazette* has also a notice which is of interest as it concerns a musician whose name was a household word in the olden times, and it may therefore find a place here, although it is not directly connected with our subject: "No. 588, 3rd to 6th July, 1671. Christopher Gibbons, Doctor in Musick and principal Organist to His Majesty in private and publick, had stol'n out of his house which is in New Street, betwixt the Ambry and Orchard Street in Westminster, the 26th of June, between 9 and 12 in the morning, a Silver Tankard, to the value of near seven pounds with the mark of $_{C}^{G}{}_{E}$ on the handle." Two pounds reward were offered for its recovery.

CHAPTER VII

After seeing how the professional violinist lived and how he cultivated his art, how enthusiastic amateurs met to further the interests of music, and discourse sweet harmony, it will be interesting to see how the fiddle was received by the masses, and how their musical entertainments were organised.

Britton's concerts appealed chiefly to the most accomplished amateurs; Bannister found his audience among the "clerce" (Cleries or Clerks?) and shopkeepers.

The first of the *public* concerts in London were, according to all accounts, held at a place in London-house Yard, at the north-west end of St. Paul's Churchyard, which was known by the Sign of the Mitre. In Charles II.'s time it was owned by a man who, like many of his brother publicans, was a lover of music, and a collector of rarities. In 1664 he published "A Catalogue of many natural rarities, with great industry, cost, and thirty years' travel into foreign countries, collected by Robert Hubert,[1] alias Forges, Gent. and sworn servant to His Majesty, and daily to be seen at the place called the Musick-house at the Mitre near the West end of St. Paul's Church." A great part of this collection was

[1] Hotten, in his *History of London Signboards*, calls him "Robert *Herbert*."

afterwards purchased by Sir Hans Sloane, who added it to his Museum.

The house itself was destroyed in the great fire in 1666, but afterwards rebuilt.

According to tradition it stood at the entrance of London House Yard, on the spot covered by the "Goose and Gridiron," which was pulled down in 1894, and the ground on which it stood as "No. 8 London House Yard" is now covered by the new premises of Messrs. Hitchcock, Williams, & Co.

The Tatler informs us that the successor of Forges chose for a sign of the house a goose striking the bars of a gridiron with its foot, in ridicule of its former destiny, and of the "Swan and Harp," which was a common sign of the early music-houses; a house bearing this sign was in Cheapside during the eighteenth century. The Swan and Harp may also be a vernacular reading of the Coat of Arms of the company of musicians, viz. a swan with his wings expanded within a double tressure, counter, flory, argent, which probably was suspended at the door of the Mitre, when it was a music-house. To unsophisticated passers-by the tressure might have suggested a gridiron. The "Goose and Gridiron" was a starting-point of the Richmond coaches, and the only house in the city of London which opened to travellers on Sunday. Particular interest attaches to the house by the fact that the first great Grand Lodge of Freemasons in England was established here between 1710–1720. It was a picturesque old building, and its disappearance is much to be regretted.

Roger North tells us about the old Mitre that "there was a chamber with an organ[1] in it, on which one Phillips used to play, and some shopkeepers and foremen came weekly to enjoy ale and tobacco. After some time the audience grew strong, and one, Ben Wallington, got the reputation of a notable bass voice, who also set up for a composer, and has some songs in print, but of very low excellence, and their musick was chiefly out of Playford's Catch Book."

In the second part of that work, published in 1672, there is a glee for three voices, "How Harmless and Free," by Wallington, and in *New Ayres and Dialogues*, composed for voices and viols of two, three, and four parts, published by Banister and Lowe in 1678, are three duets by the same composer, viz. "'Tis Musick that Giveth," "In a Fair Pleasant Lawn," "Laurietta once I Did." These and a song "for a bass alone" in *Choice Ayres and Dialogues*, Book II., 1679, comprise all that worthy "citizen's" printed compositions, and they bear out Roger North's verdict to the full. Wallington has been mentioned also as a member of the society in the Old Jewry (page 130).

Samuel Pepys, who was very much inclined to judge people by their outward appearance, met Wallington, as appears from an entry in his Diary in September 1667, where he describes him as a very little fellow, a most excellent bass, and yet the poor fellow a working goldsmith that goes without gloves to his hands.

[1] As we have seen already, an organ was to be found in every music-house of note.

John Phillips, mentioned as the organist at the Mitre, was a composer of numerous half-sheet songs at the close of the seventeenth century. He was evidently held in high repute as a musician, as appears from the title page of a pamphlet which he wrote in conjunction with Mathew Locke and Playford, and was advertised in the *London Gazette* in January 1672–1673: "The present Practice of Musick, vindicated against Thos. Salmon his Essay to the Advancement of Musick . . . by Mathew Locke, John Phillips, and John Playford, and to be sold by Nath. Brookes at the Angel in Cornhill and J. Playford near Temple Church." Salmon's book was entitled *An Essay to the Advancement of Musick, by Casting away the Perplexity of Different Cliffs and Uniting all Sorts of Musick in One Universal Character.* It was one of those faddist productions to build a donkey's bridge for musical dilettanti which have down to the present day appeared periodically like the sea serpent about the time of the dog days. The book was dated 1672, and sold by John Carr at the Middle Temple Gate. It was printed by J. Macock, with a charming frontispiece by Faithorne representing a lady playing the theorbo, and surrounded by lutes, citherns, and guitar. The preface is in form of a letter from "The Publisher to the Reader," by John Birchensha, an Irishman by birth, and a member of the Royal Band, who translated Æstedius' *Templum Musicum.* The latter was printed by Will. Godbid, who printed many of Playford's publications, and it was sold by "Peter Dring at the Sun in

the Poultrey next door to the Rose-Tavern, 1664." Both books contain the licence signed by Roger L'Estrange, who was mentioned in that capacity by Pepys, as we have seen from the extract from his Diary given on page 108. Mathew Locke's opinion of L'Estrange as a musical amateur appears to have been very favourable, as he dedicated to him his *Melothesia*, the first instruction book for playing a thorough bass on keyed instruments, published in 1673.

John Playford and his friends had a musical society which met in the Old Jewry, in the city of London, about the middle of the seventeenth century. They cultivated, however, chiefly vocal music, and therefore do not enter into the field of our investigations. Suffice it to record that Playford dedicated the second book of *Catch that Catch Can*, containing Dialogues, Glees, Ayres, etc., for two or four voices —"to his endeared friends of the late music Society, and meeting in the Old Jewry, London."[1]

The book appeared in 1667, the year after the great fire which laid their meeting-house in ashes. The names of these friends are also preserved. They were: Charles Pigon, Esq., Mr. John Tempest, Gent., Mr. Herbert Pelham, Gent., Mr. John Pelling, citizen, Mr. Benjamin Wallington, citizen, Mr. George Piggot, Gent., Mr. Francis Piggot, citizen, and Mr. John Rogers, Gent. A later edition of this book appeared in 1687.

[1] Roger North, in speaking of these meetings in Old Jewry, remarks that they showed an inclination of the citizens to follow music, "and the same was confirmed by many little entertainments the masters voluntarily made for their Scollars, for being knowne they were always crowded."

SIR ROGER L'ESTRANGE.

Painted by Kneller; engraved by R. White.

It contained the famous song of "Mad Tom," composed for a mask at "Gray's Inn" in 1600, by Coperario (Thom. Cooper, the bass viol player), and erroneously attributed to Hy. Purcell. Charles Pigeon was a member of Gray's Inn, who wrote some verses "To his ingenious Friend Mr. John Playford," complimenting him on his musical companions.

Another member, Francis Piggot, was a Mus.Bac. of Cambridge, 1698, and first organist of Temple Church, and succeeded Purcell as organist of the Chapel Royal.

The popular musical entertainments before Banister and Britton were generally held at so-called "Music-Houses," where half a dozen fiddlers would scrape Sellenger's "Round" or "John, come Kiss me now," or "Old Simon the King," with Divisions, till both the players and the audience were tired. When flesh and blood could stand Sellenger's "Round," etc., no longer, a dance would be indulged in to the tune of "Green Sleeves," or some half-dozen players on the "hautboy" would, as Sir John Hawkins says, "grate forth, in the most harsh and discordant tones, 'Green Sleeves,' 'Yellow Stockings,' 'Gillian of Croydon,' or some such common dance tune, and the people thought it fine musick." These musicians belonged usually to the waits which in those days paraded the streets nightly during the winter. An interesting announcement illustrating the musical taste of the time is the following, which appeared in the *London Gazette* of 4th February 1674 (No. 961): "A rare concert of four Trumpets Marine, never heard of before in England. If any person desire to

come and hear it, they may repair to the 'Fleece Tavern' near St. James's about two of the clock in the afternoon every day in the week except Sundays. Every concert shall continue one hour, and so to begin again. The best places are one shilling and the other sixpence."

The Trumpet Marine was a monochord about six feet long; its possibilities were limited, and the tone was rough and snarling. It was used in nunneries to supplant the trumpet, and it has been suggested that this circumstance caused it to be called "Trompetta Mariana," which was afterwards corrupted to "trompetta marina." The latter would otherwise be inexplicable, for Grove's deduction (*Grove's Dictionary*) from the similarity of its tone to that of a marine speaking-trumpet is not very convincing, as the tone of the two instruments has too little resemblance.

Upon the breaking up of Britton's concert the persons that frequented it formed themselves into little societies that met at taverns in different parts of the town for the purpose of musical recreation. One of these was the "Angel and Crown Tavern" in Whitechapel, where the performance was both vocal and instrumental. Among those who frequented it was Peter Prelleur, then a writing-master in Spitalfields, but afterwards one of the first professional harpsichord players of his time. John Gilbert, a mathematical instrument maker, and clerk to the Dissenters' meeting in Eastcheap, and Mr. John Stephens, carpenter in Goodman's Fields, two persons with good voices, and accustomed to sing Purcell's songs, were also of their

number. J. Woolaston, to whom we are indebted for Britton's effigy, was one of the stoutest supporters of Prelleur's concerts. Upon the absence of more prominent artists as Banister, Corbett, or *such*, he used to take the part of the principal Violin. Woolaston was considered an indifferent painter,[1] but he was a sound violinist and flute player. After Britton's decease he gave a concert every Wednesday evening at his house in Warwick Court, Warwick Lane, Newgate Street, with a view to the increase of his acquaintance, and consequently of his business.

These concerts were frequented by the best families in the City, especially dissenters, till the establishment of the concert at the "Castle Tavern" in Paternoster Row. This was the house of the two Youngs mentioned on page 81 ff. as Instrument and Music Sellers. When they lived at the "Dolphin and Crown," Talbot, the son, and his fellow-student Greene (afterwards Dr. Greene) held weekly meetings at his father's house for the practice of music. They were joined by a number of gentlemen performers, and in a few winters the accommodation of the house proved inadequate for the number of the members. The Youngs removed for that reason to the "Queen's Head Tavern" in Paternoster Row, where they were joined by Woolaston and his friends, and by a Mr. Franchville, a fine performer on the Viol da Gamba. The prosperity of the Society increased steadily, and in a few more winters their funds enabled them to pay additional performers.

[1] His portrait of Thomas Britton in the National Portrait Gallery does not bear out such a disparaging judgment.

The "Queen's Head Tavern" stood in a small Square on the east side, about the middle, of Queen's Head Alley leading from Paternoster Row into Newgate Street. On the same site stood Dolly's Chop House, which has recently disappeared to make room for an extension of the premises of Messrs. Faudel, Phillips, & Co. The warehouses recede from the line of the alley, and thus still mark the spot where the house stood.

Another house with a similar name, the "Queen's Arms," which Handel frequented in 1714, was situated at the west side of St. Paul's Churchyard. After attending service, he used to play the organ at St. Paul's, and then he would adjourn in the company of some of the gentlemen of the Choir to the "Queen's Arms Tavern" "in St. Paul's Churchyard," where was a harpsichord. One afternoon Mr. Weeley, a gentleman of the Choir, told them that Mr. Mattheson's[1] (*sic!*) lessons had appeared at Meares's shop, at "Ye Golden Viol and Hautboy" in St. Paul's Churchyard. Handel immediately sent for them and played them all over without rising from the instrument.

These lessons or "*Pieces de Clavecin*," by J. Mattheson, published in 1714, are mentioned by Kidson[2] as one of the earliest books printed by Meares.

In 1724 the Youngs removed to the "Castle Tavern," where

[1] J. Mattheson (1681–1764), celebrated composer and writer on musical subjects in Hamburg.

[2] Frank Kidson: *British Music Publishers* (London: W. E. Hill & Sons).

the son, Talbot, started the "Castle Concerts," leading the band himself until the declining state of his health obliged him to retire. His portrait painted by Woolaston adorned the concert room.[1] The concerts were continued under the leadership of Prospero Castrucci and other eminent musicians.

Hawkins tells us that auditors as well as performers were admitted subscribers, and tickets were given to the members in rotation for the admission of ladies. Many professional as well as business people joined the Society with a view to establish a large connection as well as to enjoy the music.

At the instance of an Alderman of the City of London, the subscription was raised in 1744 from two guineas to five for the purpose of performing Oratorios. They removed for that purpose to Haberdasher's Hall and about fifteen or sixteen years later to the King's Arms in Cornhill.

The "Castle Tavern" in Paternoster Row was in Castle Court between Queen's Head and Panyer Alley, as appears from a map in Stow's Survey. Tarleston the actor used to frequent the "Old Castle Tavern" before it was destroyed in the great fire of London. The "Castle Concerts" shared their popularity with the "Swan Concerts" in Cornhill.

Miss Turner (the daughter of Dr. Wm. Turner had sung in the Opera *Narcissus*) was a great favourite at the latter place in Burney's time, while Frasi and Beard appeared at both places. The following announcement appeared in the

[1] The author has been unable to trace this interesting portrait.

General Advertiser of Monday, January 20, 1752, and deserves to be mentioned, as it will amuse modern readers :—

"THE SEVENTH AND LAST NIGHT, THAT THESE ORATIONS WILL BE DELIVERED.

To morrow being the 21st of January,
will be exhibited
At the 'Castle Tavern' in Pater-noster-Row, a grand Concert of Vocal and Instrumental Musick, by Gentlemen, mask'd after the manner of the Grecian, etc., Roman Comedy,
Price for Admittance Two Shillings and Sixpence.
At the same time will be open'd and given Gratis,

THE OLD WOMAN'S ORATORY.

To be conducted by MRS. MARY MIDNIGHT, and her Family,
Being the seventh time of their Personal Appearance in publick,
To be divided into three Acts.

ACT I WILL CONTAIN

(1) A grand Piece with Kettle-drums and Trumpets. (2) Solo on the Violoncello by CUPID. (3) The Inauguration Speech by MRS. MIDNIGHT. (4) Concerto for two Clarinettos. (5) MR. HANDEL'S Water-Piece, with a Preamble on the Kettle-Drums.

ACT THE SECOND

(1) A Full Piece. (2) Speech of MRS. MIDNIGHT in Defence of her Existence. (3) Solo on the Viol d'Amor. (4) Overture in *Otho*. (5) An Oration on the Salt Box by a Rationalist.

ACT THE THIRD

(1) A Voluntary on the Cymbalo. (2) A New Dissertation by MRS. MIDNIGHT. (3) A French Horn Concerto. (4) A Declamatory Piece on the Jew's Harp, by a Casuist. (5) March in *Judas Maccabeus* with the Side Drum.

With an Occasional Prologue, and an Epilogue to be spoken by MASTER HALLET, in the character of Cupid.
The Doors to be open'd at Six o'clock, and the Concert to begin exactly at Seven.
The Room will be made very warm, and illuminated with Wax Lights.
☞ The Ladies are particularly desired to come early that they may be accomodated with the best seats, and not be crouded as they were the two last nights."

The "Kettle Drums" were evidently in great favour with the Public, as appears from the following advertisement:—

"For the Benefit of MR. JONES.

At the 'Castle Tavern' in Pater Noster Row, on Monday Jan. 27 will be a grand concert of *Musick*.

First violin and a Solo by MR. BROWN; With Singing by MR. BEARD.

Likewise a Preamble on Four Kettle Drums by MR. JOS. WOODBRIDGE.

To begin exactly at Seven o'clock. Tickets 3s. After the Concert (by Desire) will be a Ball.

☞ The Room will be illuminated with Wax-Lights.

Tickets to be had at the following places: at Bridgeward Coffee-house, London Bridge; the West India Coffeehouse, Threadneedle Street; Sam's Coffeehouse, 'Change Alley; Hay's Coffeehouse, Southampton Buildings; Furnival's Inn Coffeehouse, Holborn; 'Queen's Arms Tavern,' Newgate Street; 'White Swan,' Smithfield; the Musick shops; at Mr. Jones's in Holborn; and at the place of performance."

The Jones was apparently John Jones, Organist of the Temple Church and afterwards of Charterhouse and St. Paul's.

Abraham Brown, violinist and composer, succeeded Festing of Ranelagh Gardens and was much in fashion about the middle of the eighteenth century. Dubourg says that he

"had a clear, sprightly, and loud tone, but had no sense of expression."

The Swan Concerts were held at the "Swan Tavern" in Exchange Alley,[1] Cornhill. Barton, the master of the house, had been a dancing-master.

It is interesting to note that the dancing-master in those days imparted what may be termed "social education," and thus became a person of great consequence.

In the *London Gazette* of March 1676, one, John Waver, dancing-master, announces that he has set up a Boarding-School for young Gentlewomen at Oxford, "where they may be educated and instructed in the Art of dancing, singing, musick, writing, and all manner of works, and what else shall be required that belongs to their Sex and quality to learn, at reasonable Rates."

Barton, the master of the "Swan Tavern," was a lover of music, and the great room in his house was considered one of the best concert rooms in London. A great number of merchants and wealthy citizens started concerts there in 1728. Obadiah Shuttleworth played the first violin, and he was followed successively by John Clegg, Abraham Brown, and Michael Christian Festing. Burney tells us that Brown, Collet, and Festing were then the principal performers of the violin in London. Dissension arose in this Society about twelve years after its foundation, and on 24th and 25th March 1748, on the evening of a performance, a fire broke out, which

[1] Now Change Alley.

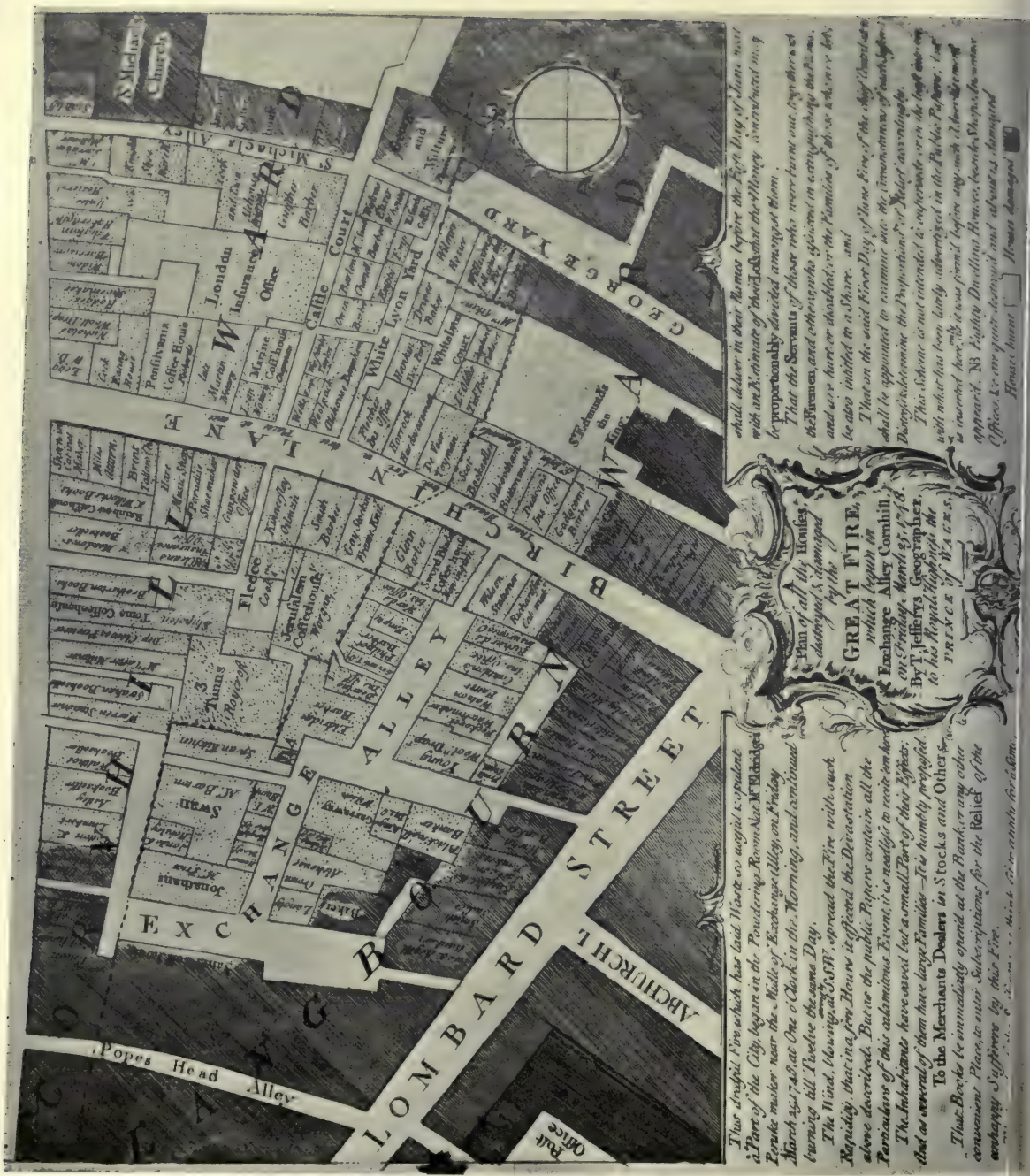
A Perspective View of part of the RUINS of the late dreadful FIRE which happened in Cornhill on March 25, 1748.

The Account of Ten Conveniencies particularly to those Engines, Invented by my late Uncle Richard NEWSHAM, and is now continued by Mess.rs NEWSHAM and R. 1666.

Engine Makers to His Majesty, and all Publick Officers &c.

in Cloth Fair, near Aldersgate Street, LONDON.

Published according to Act of Parliament by the Proprietors Newsham & Rage 1748.



Plan showing Site of Swan Tavern and John Hare's Music Shop in Birchin Lane.

destroyed the books and the instruments including a fine organ by Byfield, and laid the house in ashes. It is curious to note that Hawkins speaks of "The Swan Tavern," now "The King's Arms" (about 1768), which is also the name of the house in Cornhill where the Castle Concerts were founded in 1724. It was probably the name which the house received after it had been rebuilt, and the Castle Concerts were thus held in the same place after the Swan Concerts had come to an end.

The following advertisement appeared in the *General Advertiser*, January 25, 1752:—

"By Desire,
For the Benefit of Miss Thompson
At the King's Arms Tavern, Cornhill, on Monday, January 27th,
will be perform'd a Concert of Vocal and Instrumental
MUSICK
The principal Parts as follows,
First Violin by Sigr. Pasquali; a Concerto on the Violoncello by Mr. G. Jones; a Concerto on the Bassoon by Mr. Miller; a Concerto on the Harpsichord by Miss Thompson; likewise a Cantata of Mr. Stanley's, and two Songs of Mr. Handel's, by Miss Thompson in the first act.
In the second Act will be the most favourite songs and chorusses in *Acis and Galatea*; the Part of Galatea to be performed by Miss Thompson, and the Rest of the Parts by Performers of the first class.
Tickets to be had at Mr. Walsh's in Catherine Str., in the Strand; at Robert Thompson's, St. Paul's Churchyard; and at Mr. Cox's in Swithin's Alley, Royal Exchange at 5s. each.
☞ Books of the Performance to be had at the Door."

The exact position of "The Swan Tavern" is shown in a plan of the site preserved in the Guildhall library, which contains also a picture of the fire in which it was destroyed.

CHAPTER VIII

THE influence of Charles II.'s levity and superficiality, in all matters of public as well as private life, pervaded all classes of society until it reached a level where ideals never existed nor ever will exist. The result was that musical Art was dragged from its pedestal, and degraded to serve as an incitement to merriment at Fairs and Tavern Meetings.

Few men of serious mind and steadfastness of purpose remained to cultivate music in its higher and nobler form. Among the latter we find the names of Banister, Britton, Sir Roger L'Estrange, Playford, and the great Henry Purcell, who dedicated the first set of his famous Violin Sonatas (1683) to the King. In the preface "*To the Reader*" Purcell says: "I shall say but a very few things by way of Preface, concerning the following Book and its Author. For its Author, he has faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring the seriousness and gravity of that sort of Musick into vogue, and reputation among our country-men, whose humor, 'tis time now, should begin to loath the levity, and balladry of our neighbours. . . ." These Sonatas Purcell "assumed the confidence" to lay at His Majesty's sacred feet the "immediate results" of His Majesty's

Royal favour. Small wonder to find that His Majesty's "sacred feet" trampled alike on the Sonatas and on their author.

These as well as the ten posthumous Sonatas, including "the Golden Sonata," which form one of the greatest monuments of true English art, were at times very little appreciated by the author's countrymen. In Dubourg's *The Violin* they are referred to in the following words: "Purcell knew only Bassani, Torelli, and predecessors of Corelli; the capabilities of the violin remained unknown to him, and his sonatas will hardly escape being characterised as barbarous."

Playford in his *Skill of Music* has a chapter "Of Musick in General, and of its Divine and Civil *Uses*," where he speaks of the patronage which music received from the English sovereigns. After extolling the talents of Charles I. he continues: "Of whose Vertues and Piety (by the infinite mercy of Almighty God) this Kingdom lately enjoyed a living Example in his son King Charles the second, whose Love of this Divine Art appear'd by his encouragement of it, and the Professors thereof, especially in his bountiful augmentation of the Annual Allowance of the Gentlemen of His Chapel; which example, if it were followed by the Superiors of our Cathedrals, in this Kingdom, it would much encourage men of this Art (who are there employ'd to sing Praises to Almighty God) to be more studious in that Duty, and would take off that contempt which is cast upon many of them for their mean Performances and Poverty; but it is their and all

true Christians' sorrow, to see how that Divine Worship is commenced by blind zealots, who do not, nor will not understand the use and excellency thereof.

"But Musick in this Age (like other Arts and Sciences) is in low esteem with the generality of People. Our late and solemn Musick, both Vocal and Instrumental, is now justled out of Esteem by the new Corants, and Jigs of Foreigners,[1] to the grief of all sober and judicious understanders of that formerly solid and good *Musick*; nor must we expect Harmony in people's minds, so long as Pride, Vanity, Faction, and Discords are so Predominant in their Lives."

The King and Court kept to the "levity and balladry of our neighbours," as Purcell calls it, with the result that the fiddle was looked upon as a tool that added to mirth and revelry. Hence we find Lord Chesterfield warning his son against the practice of music as altogether unworthy of a gentleman, and his view obtained for more than a century. "Music is usually reckoned one of the liberal arts," he says, "and not unjustly, but a man of fashion who is seen piping or Fiddling at a concert degrades his own dignity. If you love music, hear it; pay Fiddlers to play for you, but never Fiddle yourself." Thus spake the Grand Mogul of Snobs.

Malcolm in *Manners and Customs of London* quotes the following from a small book called *The Court of King James.* It is a very characteristic illustration of the spirit which governed the Stuart Court life:—

[1] See Evelyn's remarks in his Diary, 21st December 1662.

"Sir Thomas Monson was a great lover of musick, and had as good musicians as England had, especially for voices, and was at infinite charge in breeding some in Italy. A servant of his, named Symon, was an excellent Musician, and did sing delicately; but was a more general musician than ever the world had. He had a '*caetro*'[1] of an immense length and bigness; with this being his tabor-stick, his palm of his hand his tabor, and his mouth his pipe, he would so imitate a tabor and pipe as if it had been so indeed; to this musick would Mrs. Turner, the young ladies, and some of the gig, dance ever after supper; and the old lady, who loved that musick as well as her daughters, would sit and laugh. She could scarce sit for laughing."

The majority of the general public had no higher appreciation of musical art, as we may see from a description of Ned Ward, who relates of a visit to a city Music-House, which in all probability refers to one of the houses near St. Paul's. As he speaks from personal experience the impression is more lifelike and true than any description we receive from books of history. Here are his own words—

"Now, says my schoolfellow, we'll spend the evening in a cheerful glass. Here's a Tavern hard by where a parcel of pleasant companions of my acquaintance use; we'll see what diversion we can find in their Society. Accordingly we stept in, and in the kitchen found half a dozen of my Friend's

[1] The author has not been able to discover the meaning of this word, but it was evidently a stick of some sort.

associates, in the height of their jollity, as merry as so many *Canterbrigians* at Stirbridge-Fair, or Cobblers at a Crispin's Feast. After a Friendly Salutation free from all Foppish Ceremonies, down we sat, and when a glass or two round had given fresh motion to our drowsy spirits, and abandoned all those careful Thoughts which makes Man's life uneasie, Wit begot Wit, and Wine a thrifty appetite to each succeeding glass. Then open were our Hearts and unconfin'd our *Fancies*, my Friend and I contributing our Mites to add to the Treasure of our Felicity. Songs and Catches crown'd the night, and each Man in this Turn pleas'd his Ears with his own Harmony. Amongst the rest we had one Song *against Musick*, which, because of its being the first Essay in that Nature, I have thought it worth inserting—

"A SONG AGAINST MUSIC

Musick's a crotchet, the sober think vain,
The Fiddle's a Wooden Projection;
Tunes are but Flirts of a Whimsical Brain,
Which the Bottle brings best to Perfection.
Musicians are Half-witted, Merry and Mad,
The same are all those that admire 'em;
They're Fools if they Play, unless they're well Paid,
And the other are Blockheads to Hire 'em!

Chorus

The Organ's but Humming
Theorbo but Thrumming,
The Viol and Voice
Is but Jingle and Noise,
The Bagpipe and Fiddle
Goes Tweedle and Diddle,

The Hoit-boy and Flute
Is but Toot a Toot Toot,
Your Scales and your Cliffs, Keys, Modes, and dull Rules
Are fit to please non but Madmen and Fools.

The Novelty of this Whimsie gave great Diversion to the whole Company, except one, who was design'd by Nature a Poet, but having Fortune to his Nurse, the Blind Maulkin, careless of her charge, dropt him from her lap, bruis'd the noddle of the tender Babe, and made his Fancy Ricketty, Numb'd his Faculties, and so Eclips'd his genious, that he dwindled into a Musician."

This Musician revenged himself by a Song against Poetry, and Ward tells us that "This raised amongst the whole Society such an Evil Spirit of Poetry that it began to have as much Power over us, as the Devil has over a gang of Lapland Witches." He tells us also of "A Vintner's Daughter, bred at a Dancing-School, becomes a Barr well, steps a Minuet finely, plays 'John, Come Kiss me now, now' sweetly upon the Virginals, makes a very graceful Figure, and is as Proud as she's Handsome."

Among the performers at these music-houses was Thomas Eccles, the youngest of three brothers who were all very talented violinists and musicians. They were the sons of Solomon Eccles, the Quaker, and contributor of *The Division Violin*, mentioned in Chapter IV. The second son, Henry, was one of the twenty-four violins of Louis XIV., King of France, and a composer of great repute who published a number of

Solos and Sonatas in Paris. The second was John Eccles, who succeeded Dr. Staggins as Master of the Queen's Band, an excellent violinist, and one of the most popular composers of his time, whose works are very fine, though little known to-day. Thomas, the youngest son, was perhaps the most gifted violinist of the three, but he was a scapegrace of the most hopeless type. The most disreputable haunts of "Alsatia" (in the Savoy district of the Strand) knew him well, and he is described as one of the last "itinerant fiddlers" who went from tavern to tavern dragging on their miserable existence through insult and infamy. It is the itinerant fiddler who served as prototype for Butler's champion "Crowdero" in *Hudibras*, who was outlawed as a "sturdy beggar and vagabond throughout the English Realm."

In 1733 Thomas Eccles was a member of Handel's band, but later on he sank very low, and an account of him exists by a contemporary musician to the following effect: "It was about the month of November 1753 that I, with some friends, were met to spend the evening at a tavern in the City, when this man, in a mean but decent garb, was introduced to us by the waiter; immediately upon opening the door I heard the twang of one of his strings from under his coat, which was accompanied by the question, 'Gentlemen, will you please to hear my music?' Our curiosity, and the modesty of the man's deportment, inclined us to say yes, and music he gave us, such as I had never heard before, nor shall again under the same circumstances. With as fine and delicate a hand

as I had ever heard, he played the whole fifth and ninth solos of Corelli, and two songs of Mr. Handel; in short, his performance was such as would command the attention of the nicest ear, and left us, his auditors, much at a loss to guess what it was that constrained him to seek his living in a way so disreputable. He made no secret of his name; he said he was the youngest of three brothers, and that Henry, the middle one, had been his master, and was then in the service of the King of France. He lodged in the Butcher Row, near Temple Bar, and was well known to the musicians of his time, who thought themselves disgraced by this practice of his, for which they have a term of reproach not very intelligible; they call it 'going a-busking.'"

The public music-houses in London augmented rapidly, and many are mentioned, as for instance, "The Vendu," a concert room in Charles Street, next the Bedford Gate, which was also a sale-room for pictures; then the "Crown Tavern" in Duck Lane, Smithfield, and the "George Tavern," Dogwell Court, Bouverie Street.[1]

They were all conducted on similar lines.

Another meeting founded by the friends of Britton was held at the house of William Caslon, the first English Music type founder, who lived in Ironmonger Row, in Old Street.

[1] The "George Tavern" in Dogwell Court, Bouverie Street, mentioned in Shadwell's *Squire of Alsatia*, and Mrs. Behu's *Lucky Chance* (1687), was afterwards the printing office of William Bowyer, the famous printer whose life is given in Nichols', etc. It was next occupied by Thomas Davison, a well-known printer in his time. Latterly it was the printing office of Messrs. Bradbury & Co.

He removed to Chiswell Street, where he had an organ erected in his concert room. He gave his concerts once in every month on the Thursday which fell nearest the full moon, that his friends might walk home in safety. From this they called themselves humorously the "Lunatics." Woolaston was leader at these meetings except when Charles Froud, the organist of Cripplegate, was present. In that case the latter would lead, and Woolaston took the second violin. Other members were William de Santhuns, who succeeded Prelleur as organist of Spitalfields; Samuel Jeacock, a baker at the corner of Berkeley Street, Red Lion Street, Clerkenwell, and many others. They played Corelli's music intermixed with English and Italian Overtures, as "Clotilda," "Hydaspes," "Camilla" (Buononcini's), and what Hawkins calls "the modern ones by Mr. Handel." An amply furnished sideboard supplied refreshments during intervals, and when they had finished their concert and sat down to a bottle of wine and a jug of ale of Mr. Caslon's own brewing they concluded the evening with a song or two of Purcell, sung to the harpsichord, or a few catches, and about twelve retired.

EDWARD WARD, AGED 54.

Painted and engraved by Johnson in 1714.

To face p. 149.

CHAPTER IX

BEFORE we turn West again, towards the seat of Music in its higher and highest forms, it may be interesting to obtain a glimpse of musical life in the "Near East"; viz. the East End of London between the reign of Charles II. and George I. Ned Ward is again our best authority. He tells us of one of his expeditions which he undertook in the company of his friend, with a view to explore that part of the town: "As soon as we came to the sign of the 'Spiritual Helmet,'[1] such as the High Priests used to wear when they bid defiance to the Devil, we no sooner enter'd the House but we heard Fidlers and Hoitboys, together with a Humdrum Organ make such incomparable Musick, that had the Harmonious Grunting of a Hog been added as a Base to a Ravishing Concert of Cattermauling Performers, in the height of their Extasie, the unusualness of the Sound could not have render'd it, to a nice Ear, more Engaging.

"The Musick-Room a most stately appartment to the Lovers of Musick, Painting, Dancing, and other sports. No gilding, carving, colouring, or good contrivance was there wanting to illustrate the Beauty of this most noble Academy;

[1] The "Mitre."

where a good Genius may learn with safety to abominate Vice, and a bad Genius (with as much Danger) to practise it."

The music was supplied by an organ, violins, and hautboys. Ward describes the "Mitre" as being in Wapping, but it has been suggested that it was in reality in Shadwell, where there is still a Music-House Court.

Another of these popular places for music and dancing was the coffee house-boat, "The Folly," which flourished in William III.'s time, and was moored on the lower Thames near Limehouse or Blackwall. Tom D'Urfey mentions it in the following doggerel verses:—

> "When Draper's smugg'd apprentices
> With Exchange girls most jolly
> After Shop was shut up and all
> Could sail up to 'The Folly.'"

In Stepney there was a "Musick-House" in the row of houses fronting the west end of Stepney Church. It had for a sign the head of Charles II., and was a favourite resort of seafaring people. In a great room this house had an organ and a band of "fiddlers and hautboys." The house was frequented even by members of the better classes, yet it was not uncommon for single people as well as whole parties to dance to the music of the band.

Sadler founded a music-house in Islington, in the year 1683, which was after his death taken over by Francis Forcer, a composer of songs, printed in the *Theatre of Music*, 1685–87. The house, which is still known as Sadler's

Wells, became afterwards a very fashionable health and pleasure resort.

Far more important in the history of music in general and of violin playing in particular are the "Crown and Anchor" in the Strand, "Hickford's Rooms" in Brewer Street, and "York Buildings." Roger North tells us of a society of gentlemen, whom he does not name, as some were still living. These gentlemen used to meet weekly "for consort after Baptist's[1] manner." And they performed "exceeding well with Bass violins (a cours [coarse] instrument as it was then which they used to hire)." They held annual musical celebrations on St. Cecilia's Day, when an Ode, written and composed for the occasion, was performed. The first of these celebrations took place at St. Bride's Church, in 1683. Their number grew to such proportions that they had to remove to the "Castle Tavern" in Fleet Street. The taverner proceeded to make formal seats and to take money for admission, whereupon the gentlemen, according to Roger North's account, disbanded. In reality they seem to have removed to Stationers' Hall, as appears from an advertisement in the *London Gazette*, of 4th to 7th November 1700, which says: "The Anniversary Feast of the Society of Gentlemen Lovers of Musick will be kept at Stationers' Hall on St. Cecilia's Day, being Friday, 22nd inst. . . . Tickets may be obtained at the 'Castle Tavern,' Fleet Street (Glover's); Mr. Benj. Took's, Middle Temple Gate; 'Rose

[1] Probably Baptist Draglu, whose concerts had become very fashionable.

Tavern' in Covent Garden; White's Chockolate House near St. James's; the 'Bell Tavern' in King Street, Westminster; and Garraway's Coffee House, near the Royal Exchange."

This advertisement is particularly interesting, as it gives the names of some of the fashionable places of entertainment, among which stood foremost the names of White's and Garraway's. It is curious that in those days of the signboards there was not one of the numerous "George and the Dragon" houses that appears to have been connected with musical life. An amusing rhyme appeared in connection with the latter signboard, which appears to have been popularly known during the seventeenth century—

> "To save a mayd St. George the dragon slew—
> A pretty tale, if all is told be true.
> Most say there are no dragons,
> And 'tis said
> There was no George; pray God there was a mayd."

According to Hatton's *New View of London* the "Castle Tavern" in Fleet Street had the largest signboard in London.

In the proposals for the establishment of a Royal Academy in 1720 the subscription books were laid open, among other places, "at the Musick-Room in Charles Street, also called the Vendu."

The Society of Gentlemen at Stationers' Hall became a powerful institution, and to their celebrations on St. Cecilia's Day we owe a number of those fine "St. Cecilia's Day" Odes,

including the famous composition by Handel. The King and the nobles gave their patronage and monetary support to the Society, and in March 1699 a sum of two hundred guineas was paid by "several persons of quality" for the encouragement of music. That sum was to be distributed in four prizes, the first of one hundred, the second of fifty, the third of thirty, and the fourth of twenty guineas for the best composition of Congreve's poem, "The Judgement of Paris." It appears that the Earl of Halifax was one of the most liberal contributors to this fund. Intending competitors were asked "to repair to Jacob Tonson, at Gray's Inn Gate, before Easter Day next, where they may be further informed."

Unfortunately the subscribers were to be the judges, and Roger North tells us that "they had ears but not artificial (sic!) ones." Their musical education proved inadequate to the task of pronouncing a judgment in strict accordance with the artistic merit of the compositions placed before them. The result was that the victor was the only one pleased, and all the rest dissatisfied. Jeremiah Clark, an excellent violinist and composer, when asked why he did not compete, merely answered, "The nobility are to be the judges," leaving the inference to be drawn by the querist. The successful competitors were: Weldon, first prize; Eccles, second; Daniel Purcell, third; and Godfrey Finger, fourth. The latter was considered by competent judges to be the best composer of the four. He is said to have remarked that "he thought he was to compose music for men and not for boys." Weldon's

Glee, "Let Ambition Fire Thy Mind," is the only portion of the Ode now known. The original manuscript occurred in the Rev. J. Parker's sale, in 1813 (Lot 37), and in Shade's *Catalogue of Old Music*, in 1814. Eccles's and Purcell's Odes were printed by Walsh.

These compositions were performed on the stage at Drury Lane and Dorset Gardens, between 1701 and 1704.

The *Gazette* of 24th to 27th March 1701 brings the following announcement: "The Performance of the *Music Prize*, composed by Mr. Finger, will be at the Theatre in Dorset Gardens on Friday next, the 28th inst., beginning at Five of the Clock. Places may be had in both the First and Second Galleries, the profit arising from them being for the Performers." A ticket for that performance is preserved in the Harleian MS. (No. 5961).

The Ode was so ill received that Finger left the country in disgust soon after the performance.

Gottfried (Godfrey) Finger, born at Olmütz, in Moravia, was a violinist of merit, belonging to the School of Bassani and Torelli (see Chap. I. pages 35, 36). He came to England in 1685, and was master of James II.'s band. He wrote a number of compositions for his instrument, some of which are still in existence.

Richard Carr, a violinist in the King's band, published some of those compositions, and the *London Gazette* of 5th November 1691 contains the following advertisement: "There is now published a collection of Musick in two Parts

consisting of Ayres, Chacones, Divisions, and Sonatas for Violins or Flutes by Mr. G. Finger. To which is added a set of Ayres in four Parts by Mr. John Banister. To be sold at the said Mr. Banister's house in Brownlow Street, Drury Lane. At Mr. Carr's shop near Temple Bar, Mr. Playford near Temple Church, and most music shops about the Town." Carr's shop was near the Middle Temple Gate, where his father John had carried on business before him. The latter was a friend of old John Playford, and their names appear as joint publishers on *Choice Ayres and Songs.* Mr. Kidson tells us that in the fifth book of that collection, which appeared in 1684, Playford bids farewell to the public, and mentions Mr. Carr as having assisted him in procuring songs from the several authors. He says that he will now leave his labours to be taken up by two young men, "My own son, and Mr. Carr's son, who is now one of His Majesty's musick" (Frank Kidson, *British Music Publishers*).

Banister was still living in Brownlow Street in 1700 when he imported Corelli's Sonatas, Op. V. (page 177).

The York Buildings received their name from the Archbishop of York's house, which in olden times covered the space adjoining Hungerford Market. It became afterwards the property of George Villiers, Duke of Buckingham, and with him the scene of vice and infamy.[1] He disposed of it to builders, who converted it into streets and alleys which to

[1] See Horace Smith, *Brambletye House.*

this day preserve his name and title in the designations: George Street, Villiers Street, Duke Street, "Of" Alley, and Buckingham Street. A terrace planted with trees extended along the bank of the river, in the centre of which stood a handsome gate in the Tuscan style, with rustic work opening on the steps which led to the river. The gate, which is still in existence, was designed by Inigo Jones. At the east corner was a high wooden tower constructed by the York Buildings Water Company. This stood close by Villiers Street, and on the right-hand side (west) of that street, near the bottom and adjoining the water office, was a room fitted up for musical performances which was known as the "York Buildings." It was built in 1680, and for more than half a century continued one of the most fashionable Concert Rooms, where the best artists of the time were listened to by the first people in London. The Concerts were known as "The Musick Meeting" in York Buildings.

Towards the middle of the eighteenth century other Concert Rooms came into fashion, which caused it to be abandoned, and in 1768 it was pulled down, and two small houses erected upon the site which is now covered by part of Charing Cross Station, near the stairs leading to Hungerford Bridge.

One of the first Concerts recorded is that of the famous bass-viol player, August Kühnel (Keenell, as he is called in the advertisement in the *Gazette*, which corresponds with the phonetic spelling according to the Saxon dialect). On

Saturday evenings in November to December 1685 he played Sonatas composed after the Italian way, for one and two bass viols with thorough bass, as well as Solos on the Barytone at the "Dancing School in York Buildings, and on Thursday evenings at the Dancing School in Walbrook, in the City, next door to the Bell Inn." It is interesting to note that almost all the celebrated Concert Rooms were also used as Dancing Schools or Academies. We find that the same was the case with Hickford's Room, in Brewer Street, to be mentioned later on.

The York Buildings Concerts afterwards started on a wandering career. In February 1689 they were removed for a short period to Exeter Change. On Easter Monday, 1691, "The Consort of vocal and instrumental Musick was held at the great room York Buildings" by the command, and for the entertainment of, Her Royal Highness the Princess of Denmark. On Tuesday, 10th January 1692, an Italian lady announced weekly concerts during the season, which appear to have met with success, for we find her a fortnight later announcing Thursday Concerts in Freeman's Yard, Cornhill, besides her Tuesday Concerts at the York Buildings. In these advertisements she was called "the Italian Woman."

On 6th January 1689 Mr. Hughes's (bass singer) consort is announced in the *London Gazette* to take place at York Buildings on Wednesdays, beginning between seven and eight in the evening.

Nicola Matteis's "Cecilia Ode" was produced there on

7th January 1696, and on 13th May "an entertainment of vocal and instrumental music by Dr. Staggins." This was probably one of his "justification Concerts" in answer to the murmurings against his Doctor Degree, which was obtained by favour and not by merit. Staggins, by power of influence, was made composer to Charles II., and afterwards Master of the band of William III.

A benefit Concert for Mr. King (Robert King, a member of the King's Band, Mus.Bac. of Cambridge and song composer) and Mr. Banister, Junior, took place on Monday, 10th January 1697. On 14th February an "entertainment of new musick composed on the peace, by Mr. Van (Vaughan) Richardson, organist of Winchester Cathedral," was announced. On Wednesday, 16th March, a benefit Concert took place for Dr. Blow and Mr. Paisible, a famous flute player and a composer for that instrument.

In 1698 we find the following Concerts announced to take place at York Buildings:—

"Monday, 28th March, a new consort of musick by the chiefest masters of England, where Signior Rampony, an Italian musician *belonging* to the Prince of Vaudemont, at the request of several persons of quality will for once sing the same in Italian and French." The entrance fee on this occasion was fixed at half a guinea—a very large amount of money considering its purchasing value. We see, moreover, here an instance of the absolute serfdom of musicians which was a survival of mediæval times. On Wednesday, 4th May,

"the song which was sung before her royal highness on her birthday last" was performed "with other variety of new vocal and instrumental musick," composed by and for the benefit of Dr. Turner (of the Chapel Royal).

On Tuesday, 10th May, Dr. Blow's "St. Cecilia's Song"[1] and several other new songs were performed for the benefit of Mr. Blowman and Mr. Snow.

On Monday, 30th May, a performance of Mr. Nichola's (Matteis) consort of vocal and instrumental music took place.

On 19th December "Seigneur Fidelio" was announced to give a new entertainment of vocal music "next Friday," beginning exactly at seven at night.

On 2nd January 1698 (1699) a performance of Daniel Purcell's "Cecilia Ode" was announced to take place on the following Wednesday for the benefit of Mr. Howell and Mr. Shore.

There were also Concerts held at "The Two Golden Balls" at the upper end of Bow Street, Covent Garden. These and the Concerts of York Buildings were united in October 1689,[2] and it was decided to hold them all at the latter place, where a room had been newly erected for the purpose. The Concerts began on Friday, 20th February, and they were to be continued every Thursday, between seven and eight in the evening, "by command."

[1] As the "Ode to St. Cecilia" was sometimes called in the announcements of that time.

[2] See *London Gazette*, 14th October, No. 2496.

According to the following advertisement in the *London Gazette*, October 6–9, 1690: "Mr. Franck's Consort of Vocal and Instrumental Musick will be performed to-morrow, being Friday, the 10th instant, at the two Golden-Balls at the upper end of Bow-Street, Covent Garden, at 7 in the Evening, and next Wednesday at the Outroper's Office on the Royal Exchange, and will be continued all the ensuing Winter."

It appears that about this time the Bow Street Concerts were again held separately from those of the York Buildings, as an announcement of 19th February 1690 informs us that they were removed from Bow Street to a house in Charles Street, next to Bedford Gate, Covent Garden.

On 10th March 1691 a Concert of Musick with several new voices was performed at the "Vendu" in Charles Street. As appears from other advertisements in the *London Gazette*, this was a place for the sale of paintings, etc., and situate next the Bedford Gate in Covent Garden. Evidently it must have been identical with the one mentioned in the previous advertisements.

On the 6th April 1693 Signor Pier Francesco Tosi, a celebrated Italian singer, gave a Concert in that room. He was the author of a book, *Opinione de Cantori antichi, etc.*," which was translated into English by J. E. Galliard and published in 1742 by J. Wilcox at the "Virgils Head in the Strand over against the new Church," under the title of, *Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers.* A second edition appeared

in 1743, which shows its popularity. In the "Prefatory Discourse" the translator says: "The studious will find that our Author's Remarks will be of Advantage, not only to Vocal Performers, but likewise to the Instrumental, where Taste and a Manner are required; and show that a little less *Fiddling* with the *Voice*, and a little more *Singing* with the *Instrument*, would be of good Service to Both." The book contains a good deal of information, but nothing about the production and emission of vocal sound which was the greatest achievement of the ancient Italians.

In 1694 the proprietor's name of the "Vendu" was Smith, as we learn from an announcement in the *London Gazette* of "a consort of musick composed by Mr. Grabue." On 26th November of that year we are told that the room "being put in good condition" the Thursday Concerts were resumed with the addition of two new voices, one a young *gentlewoman* of twelve years of age. This shows that prodigies are by no means phenomena of modern times. We need only think of both Bach and Handel.

In the proposals for the establishment of a Royal Academy in 1720 the subscription books were laid open, among other places, at the Musick-Room in Charles Street, also called the Vendu.

On Wednesday, 11th December 1700, Dr. John Blow's "Consort of Vocal and Instrumental Musick," composed for the late Anniversary Feast of St. Cecilia, was performed at "Mr. Reason's Musick-Room in York Buildings" for the

Benefit of Dan Williams. Tickets were sold at Wells's Coffee House at Scotland Yard Gate, and at the Rainbow Coffee House at the Temple Gate.

The famous Music-Room seems to have frequently changed its owners. In the above advertisement a Mr. Reason appears in that capacity, while a Mr. Holy was already his successor in the following year.

We are told in the *London Gazette* that "on Monday the 24th inst. (1701), between eight and nine at night, an entertainment of Vocal and Instrumental Musick will be performed at York Buildings, by the same Masters that formerly kept the Consort there: The words to all the Songs are made, and set to Musick, for this particular occasion; and the last is in the nature of St. Cecilia's Song. Tickets may be had at any time before the day from Mr. Holt at his Room in York Buildings aforesaid (where the Consort will be held). The Price of each Ticket, 5s."

In 1703 Italian artists held sway over York Buildings. Signo (*sic*! for signori) Gasparini and Petto performed compositions by Signor Saggione, "lately arrived from Italy."

In March, Signor Francesco,[1] with Signorina Anna, a singer, lately arrived from Rome. In fact, York Buildings became a fashionable place where numerous foreign artists made their début. The *fashionable* world, however, was, here as in every instance, the ruin of the enterprise. Where the true artistic zeal and enthusiasm of the educated middle

[1] Francesco Tosi (?), see page 160.

classes had produced a high standard of Art, the nobility by their levity and superficiality brought about its downfall.

It soon was found that the time of the Concerts interfered with the Park and the Playhouses, which had a stronger attraction. Moreover, the Concerts appear to have been badly organised. Concerted pieces, Solos for the violin or lute and vocal numbers followed each other without order or system in their succession. The artists jealously tried to oust each other; there was a complete break between each two consecutive numbers and "a gabble and bustle" while they changed places which scandalised the public. Betterton noticed the state of things going on at York Buildings, and the want of a better musical entertainment. He instituted a sort of play interspersed with Music, which he called Opera. One of the most successful of these plays was *Circe*. It was written by Dr. Charles Davenant, eldest son of Sir William Davenant. The music was composed by the younger Banister. Rimbault, who examined the first act, which is preserved in a manuscript volume of the late Sacred Harmonic Society's library, and now belonging to the Royal College of Music, says that it inclines him to give Banister a much higher station among English dramatic composers than has been hitherto assigned to him. It was produced in the Duke of York's Theatre in 1676, and closely followed by Purcell's *Fayrye Queen*, *Dioclesian*, and *King Arthur*. The *Fayrye Queen* was produced at the Haymarket in 1692. The dances were composed by Priest. The expenses of staging

this piece were so great that it brought very little profit to the Company. It was afterwards given at Covent Garden, but the score disappeared after Purcell's death, and a reward of £20 was offered for its recovery. It was never found, however, until Mr. J. S. Shedlock (the well-known musical critic and editor of the *Musical Record*) discovered it in 1901 in the library of the Royal Academy of Music. The first Opera after the Italian style was *Arsinoe, Queen of Cyprus*, by Thomas Clayton, who was mentioned before as one of the twenty-four violins of the King. It was produced at Drury Lane Theatre in 1705, under the management of Clayton, Haym, and Dieupart. Haym himself played the principal violoncello in the Orchestra, and William Corbett, one of the King's violins, was leader. It appears to have been a poor concoction of garbled Italian melodies, and was followed by another Opera by Clayton, *Rosamond*, which from all accounts was still worse.

On Handel's arrival, Clayton, Haym, and Dieupart vanished as little stars are eclipsed by the rising sun. They left Opera alone, turned their attention to the Concerts at York Buildings, and tried to put fresh life into the enterprise. Clayton is mentioned at the time as the owner, but Sir Richard Steele became proprietor of the Music-Room in 1710, and did all he could to give Clayton and his associates moral and financial support, but without success. The sun of York Buildings had set for ever. One of the last notable performances was that of Handel's *Esther*. An announcement in

The Daily Journal runs thus: "Never performed in public, at the great room in Villiers Street, York Buildings, by the best vocal and instrumental music, *Esther*, an Oratorio, a sacred drama, will be performed on Thursday, 20th April (1710?). It was composed for the most noble James Duke of Chandos by George Frederic Handel. Each Ticket five shillings."

In the same year in which Sir Richard Steele joined Clayton in the management of the York Buildings, another and more important musical enterprise was started at the "Crown and Anchor" Tavern in the Strand. The house was so named from the Anchor of St. Clement, and stood opposite St. Clement's Church at the upper end of Arundel Street, which was built in the year 1678. The site is now occupied by the Temple Club. In 1710 a number of musicians and amateurs established the "Academy of Ancient Music" for the preservation of the works of the old masters of every country. The chief founders were: Dr. Pepusch; Ernest Galliard (oboe player, composer, etc., translator of Tosi's work mentioned on page 160); Bernard Gates, master of the children of the Queen's Chapel; and Henry Needler, an excellent amateur violinist and member of Britton's musical club, who held a considerable post in the excise office. Agostino Steffani was elected President of the Society. The Earl of Abercorn, who was also among the founders, used to play in the Orchestra.

They began by forming a library of the most celebrated

compositions, printed as well as manuscript. In the performance of these they were assisted by the gentlemen of the Chapel Royal and of the Choir of St. Paul's, with the boys belonging to each. In 1728 differences arose which caused Dr. Maurice Green to secede together with his choir and to institute similar Concerts at the "Devil Tavern." Handel remarking on the fact said in his humorous and laconic way: "De Toctor Creene is gone to de Tefel." That tavern derived its name from a signboard representing St. Dunstan pulling the Devil by the nose. It was a favourite Music-House of the period, next door but one west of Temple Bar. Concerts given at this place were advertised in the newspapers as well as by bills giving the names of the performers, etc., which were posted about town. Thornbury's *Old and New London* contains a picture showing the interior of the "Devil" in Ben Jonson's time.

In 1732, when Handel had fallen out with the nobility, and lost £10,000 in his operatic enterprise at Covent Garden, his Oratorio, *Esther*, was performed by the members of the Academy of Ancient Music at the "Crown and Anchor." It had previously been performed by the children of the Chapel Royal, with action, on a stage erected in the private house of their master, Bernard Gates, in James Street, Westminster.

Sandys and Forster quote from a letter of Mrs. Delaney saying that Matthew Dubourg was leader of the music in honour of St. Cecilia on the 11th November 1727, "and every lady says he exceeds all the Italians, even his master

Geminiani." In 1728 Dubourg went to Dublin as leader of the Viceregal band, and there is assisted in the first performance of the *Messiah.* On a subsequent evening he had to play a Cadenza in the Ritornello of an Aria, and wandered about so long that, when at last he reached his final shake, Handel, to the great delight of the audience, called out in a loud voice, "Welcome home, welcome home, Mr. Dubourg!" The Academy of Ancient Music was dissolved in 1792. That institution was in no way connected with the Concerts of Ancient Music founded in 1776 (seventeen years after Handel's death). Of these we shall speak later on.

CHAPTER X

"Readers, I beg you will excuse
This long digression of my Muse
Consider, Travellers will stray,
Sometimes, a little out o' th' Way,
But now again we steer our Feet
Into the common Road or Street."

NED WARD.

THE reader might greet us with the words "Welcome home again," that Handel addressed to Dubourg—who lost his thread for a time when playing a cadenza—were it not for the fact that the preceding chapters form an integral part of this book, as much as the description of the technical development of the violin by the hand of its educational literature. The latter can only be fully understood if we know the conditions under which both professional and amateur musicians lived and worked at the various times at which the respective educational works were published.

We have seen how Charles II. introduced French art, and how Purcell vainly strove to convince his King and his contemporaries of the superiority of Italian music, and how he was supported in this by Banister and Playford. Their views proved correct, as we shall soon find Italy the uncontested ruler in matters musical. Yet while conceding their

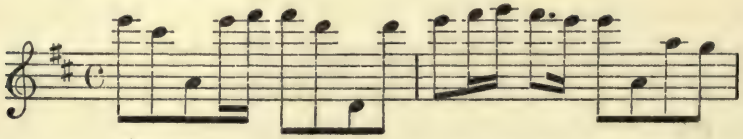
superiority in most things, justice should be meted out to all, and we must, therefore, speak of those who were in some parts their equals, and even surpassed them in others.

We have already mentioned Baltzar and Strunck, whose extraordinary mastery on the violin left its powerful traces on the technical development of that instrument. During the latter part of the seventeenth century their compatriots, Rudolf Biber (1638–98) and John Jacob Walther, followed in their footsteps. Both were far ahead of the virtuosi of their time. Walther extends the compass of the violin to G‴, while the Italian masters rarely went as far as C‴, which they took by an extension of the fourth finger in the first position. Corelli uses a casual D‴ in his Op. V. Four years after the publication of Playford's *The Division Violin*, viz. in 1688, L. Bourgeat in Mayence published Walther's *Hortulus Chelicus*, being the first instruction book for the violin which appeared in Germany. According to the prevailing fashion, the outcome of monastic education, and of a craze to appear very learned, the book was written in Latin. Later editions appeared in the German language. The title of a copy in the library of the Paris Conservatoire runs as follows: "Hortulus Chelicus, das ist wohl gepflanzter Violinischer Lustgarten, darin allen Kunst Begierigen musikalischen Liebhabern der Weeg zur Vollkommenheit duch curiose Stück and annehmliche Varietät gebahnet, auch durch Berührung zu weilen zwey, drey, vier Seithen, auff der Violin die lieblichste Harmonie erwiesen wird, durch Johan

Jacob Walter, Churfürstl Mayntzis Italianischen Secretaris. Mayntz in Verlegung Ludovic Bourgeat, 1694." Oblong, 4to.

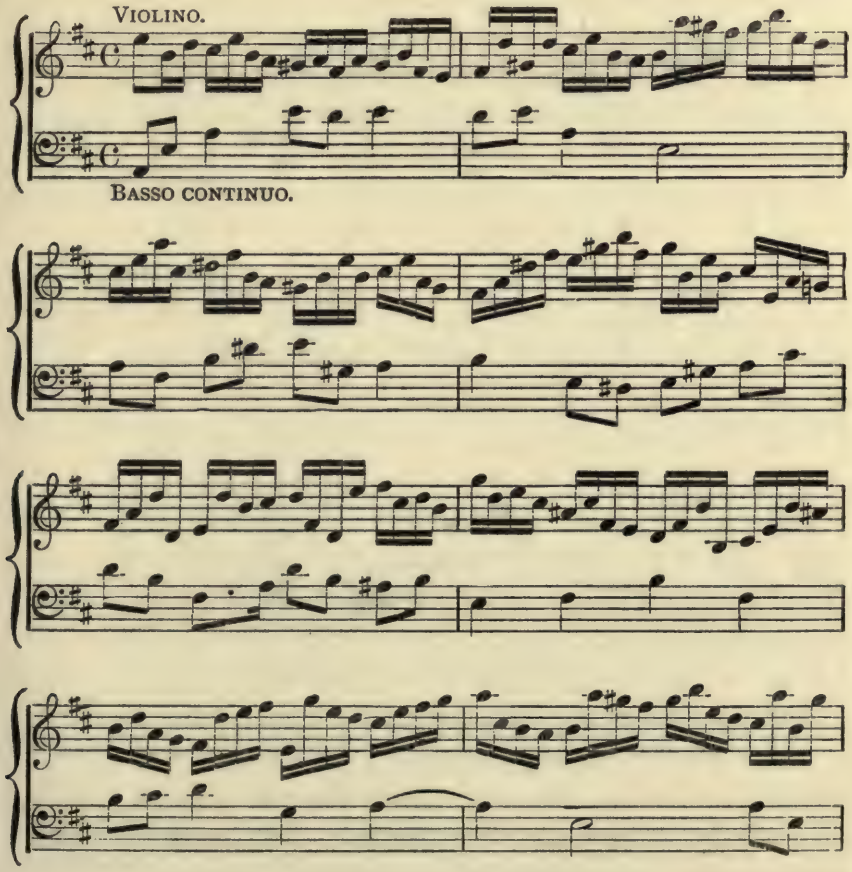
(Translation: "Hortulus Chelicus, that is the well-stocked violinistic pleasure garden, which smooths the path for the zealous musical amateur by curious pieces, and agreeable variety, also showing how to produce the sweetest harmony on the violin by touching sometimes two, three, or four strings, by John Jacob Walter, Italian Secretary to the Prince Elector of Mayence. Published by Ludovic Bourgeat, 1694.")

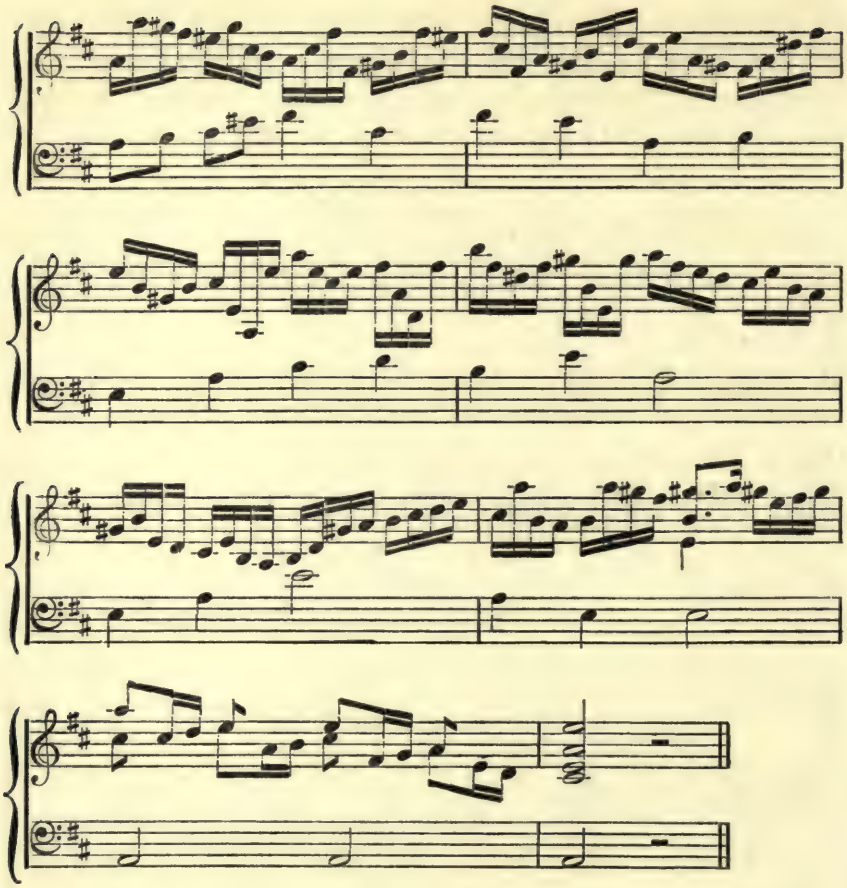
Both Wasielewski and Mendel-Reissmann have tried to belittle this great artist, who in modern times has been much more appreciated by French and Belgian historians. Fétis calls him the "Paganini of his century," and Felix Huet, in *Les Écoles du Violon*, the "Paganini of Germany." Laurent Grillet, in his excellent work *Les Ancêtres du Violon*, gives an example of his extremely bold passages from the "Preludio XIII. of the Hortulus"—



Grillet as well as Weckerlin testifies to his knowledge and ability both as counterpuntist and harmonist. Weckerlin says that his work is interesting with regard to its musical and poetical conception, the harmony is pure and the style is elegant. The last of the twenty-eight pieces, a "Serenata"

which imitates divers instruments, he describes as the best in development, the most curious and most astonishing of the whole collection, and adds as a specimen the "Lento Harpeggiante e Rossignivole."





Like all his contemporaries he indulged here and there in realistic imitations, but even these show a decided advance on Farina's "Capriccio Stravagante." For instance, he does not introduce the nightingale by a lot of shakes, which is the

usual way in which it is represented. Walter illustrates it by the long-drawn swelling notes, which is more poetic and more peculiar to the nature of the violin. Also the imitation of the cuckoo[1] is produced in an interesting manner. Walter was the inventor of the pizzicato accompaniment to a melody played with the bow. The eleventh Prelude is called "Hahnen und Hühner," cocks and hens, and Weckerlin says that it is treated in a very original manner. In spite of the indignation of our fossilised historians, let it be said that Rameau repeated the experiment in his "Pièces de Concert," and that his composition is a most delightful little piece.

The "Hortulus Chelicus" experienced another edition in 1708. Besides this work Walter wrote, "Scherzi da Violino Solo," with continuo and gamba or Lute *ad libitum.* They were dedicated to the Elector of Saxony and published at Prague in 1676.

Walter made also extensive use of double stopping, and both he and Biber wrote so-called "Duets for one violin," consisting of imitative counterpoint in double stopping. Biber had a greater creative power from a musical point of view, and what he had to concede to Walter as a virtuoso was quite outbalanced by a deeper poetical conception, as we may see from the Sonata republished by Breitkopf and Härtel, in spite of David's additions and alterations. An interesting work by Biber is an unpublished Violin Sonata which in a series of short movements describes the passion of our Lord.

[1] In the fifteenth piece called "The Birds and the Cuckoo."

Each movement has a little pen-and-ink illustration. It reminds one in many ways of Kuhnau's *Bible Sonatas*, republished by Augener in a revised edition by Mr. J. S. Shedlock.

Eight of Biber's Sonatas for violin solo and continuo were published in oblong folio at Salzburg in 1681, two years before Corelli's Op. I. They were engraved by Höger, and contained a dedication to the Archbishop Maximilian Wolfgang, Count of Kuenburg, and a portrait of the composer. They have been recently republished in the *Deukmäler der Tonkunnst in Oesterreich*, vol. v. pt. ii. (Vienna).

Biber stood in high esteem among his contemporaries, and the Emperor Leopold I. raised him to the rank of a nobleman. Both Walter and Biber give proof of the rapid strides which the art of violin playing was making in Germany in spite of the horrors of the Thirty Years' War which was devastating the country. In boldness of passages and variety they were far ahead of Corelli, but the latter brought the achievement of his time into systematic order, and had an innate feeling for symmetry of form and beauty of proportion, which raised his work as musical composition high above the level of his contemporaries.

Corelli's ideas are clear and concise, and the harmonic outline of his movements is well balanced and well defined in spite of casual crudities in his earlier work. All his compositions bear the stamp of a lofty, spiritual, and noble mind of a virgin purity that almost chills, while the ruling

ecclesiastic style which is apparent in all musical productions of the time tends to produce a certain amount of monotony, particularly noticeable in his thematic invention. Everything which does not belong to the domain of abstract music is rigorously excluded, while all his figures and passages in his Solo Sonatas as well as in the "Concerti Grossi" are written in the first instance with regard to purity of tone and beauty of effect. The latter qualities characterised also his playing, while his actual power of execution remained behind that of many of his contemporaries. This fact is reflected by the incident which happened on the occasion of a performance of Handel's overture to *Il Trionfo del Tempo.* Corelli was unable to play a certain passage to the satisfaction of the composer, whereupon the impetuous giant snatched the instrument from his hands and showed him his intentions with regard to execution and phrasing. The violin part of this fiery and stormy overture goes up to a‴, which completely disconcerted Corelli, whose Sonatas never exceed the third position, and he excused himself by saying: "Ma, caro Sassone, questa musica è nel stilo francese, di ch'io non m'intendo" ("But, my dear Saxon, this music is in the French style, which I do not understand").

In spite of these shortcomings his achievements in evolving a clear and well-defined system in the art of violin playing, and particularly in fixing a normal and standard form for the Sonata and instrumental music generally, assure him a high position among the greatest musicians of the past. With

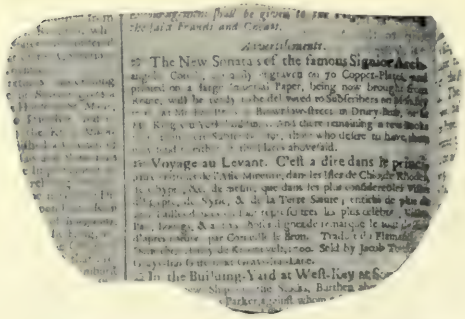
Corelli begins the rapid development of instrumental music which took place during the eighteenth century, and his numerous pupils spread the knowledge of his art among all European nations, so that he was justly called "Maëstro dei Maëstri" (Master of Masters).

It is impossible to say with certainty who was the first to introduce Corelli's works into England—Nicola Matteis, although his countryman may not even have known them, as he came to England more than fifteen years before the appearance of Corelli's first book of Sonatas. As he derived a considerable income from his own publications, it is much to be doubted that he exerted himself on behalf of his countryman.

The *London Gazette*, 3116, 23rd September 1695, contains the following advertisement: "Twelve Sonatas (newly come over from Rome) in three parts, composed by Signeur Archangelo Corelli, and dedicated to His Highness the Elector of Bavaria, this present year 1694, are to be had fairly prick'd from the true original, at Mr. Ralph Agutter's, Musical Instrument Maker, over against York Buildings in the Strand, London."

These were evidently what we should describe as *pirated* copies. "Pricking down" music was the term used for writing or printing music in staff notation. The first legitimate printed copy was published by Walsh about 1710, and Sir John Hawkins states that he *stamped* them on pewter plates, which would give him the credit for an

Frontispiece of *The Modern Musick-Master*, 1731, illustrating a concert of the time.



Advertisements.

The New Sonatas of the famous Signior Arch-angelo Corelli, ... engraven on 70 Copper-Plates, and printed on a large Imperial Paper, being now brought from Rome, with the ... Subscribers are desired ... Russel-street in Drury-lane, or at the King's Head ... and there remaining a few Books ... those who desire to have them ... above-said.

Voyage au Levant. C'est a dire dans le principal ... de l'Asie Mineure, dans les Isles de Chypre, Rhodes, le Cypre, &c. de Candie, que dans les plus considerables Villes d'Egypte, de Syrie, & de la Terre Sainte; enrichis de plusieurs belles Figures ... par Corneille le Brun. Traduit du Flemand ... Sold by Jacob ... Lane.

In the Building-Yard at West-Ivey ... Parker ...

Announcement of the original edition of Corelli's Sonatas, Op. V., in the *London Gazette* of 8th to 11th July 1700.

important invention. Mr. Frank Kidson, in his *British Music Publishers*, remarks with reference to this: "The statement (which appears to have originally emanated from Hawkins) is too indefinite to altogether accept without some examination."

John Banister the younger, a member of King William's Band, leader at the Opera in Drury Lane, and no mean composer himself (page 89), was an enthusiastic admirer of Corelli, and he was the first to introduce the famous Sonatas, Op. V., as we learn from an advertisement in the *London Gazette* of 8th to 11th July 1700: "The new Sonatas of the Famous Signior Archangelo Corelli curiously engraven on 70 copper Plates and Printed on large Imperial Paper, being now brought from Rome will be ready to be delivered to Subscribers on Monday next at Mr. Banister's in Brownlow Street in Drury Lane, or at Mr. King's in York Buildings, and there remaining a few Books more than were subscribed for, those who desire to have them may send to either of the Places aforesaid."

The reception accorded to the work on its arrival is illustrated by another advertisement in the same newspaper about six weeks later, viz. 26th to 29th August: "Twelve Sonatas, in Two Parts: The First Part Solos for a Violin, a Bass Violin, Viol, and Harpsichord; The Second, Preludes, Almands, Corants, Sarabands, and Jigs, with the Spanish Folly. Dedicated to the Elector of Brandenburg by Archangelo Corelli, being his Fifth and last Opera: Engraven in a curious character,

being much fairer and more correct in the Musick, than that of Amsterdam. Printed for and sold by John Walsh (servant to His Majesty, etc. Price 8s., or each Part single, 5s.)."

Walsh was evidently fully alive to the importance of this work, which still retains its pristine freshness, particularly in the "Follia," a Spanish dance measure composed upon the famous ground by Farinelli (page 84), which is a favourite with some of our greatest living violinists (Ysaye, Kreisler, etc. etc.).

Richard Meares, at the Golden Viol in St. Paul's Churchyard, published an edition of the complete works of Corelli by subscription. It appears, however, that his edition of the "Concerti Grossi," Op. VI., which was partly engraved and partly stamped, proved a failure.

The popularity of these works is all the more comprehensible in that they clearly showed the way for the development of instrumental composition on a strictly classical basis. We have already mentioned Dubourg's début with a Solo by Corelli (page 107), and Ned Ward's allusion to "the fam'd Corella's Aires" in his description of Thomas Britton's Concert. The first performance in London of the "Concerti Grossi," Op VI., gives another pretty picture of musical life during that period.

Henry Needler, one of the original founders of the Academy of Ancient Music, was considered one of the best performers of Corelli's music. He was a frequent performer at the weekly concerts held at the houses of the Duke of

Rutland, the Earls of Burlington and Essex, and Lord Percival (father of the Earl of Egmont). Another weekly concert which he attended was held at the house of John Loeillet, the composer and flute player, in Hart Street, Covent Garden. There lived at that time opposite Southampton Street in the Strand (says Hawkins), where Mr. Elmsley now lives, Mr. Prevost, a bookseller, who dealt largely with Holland. It happened that one day he had received a large consignment of books from Amsterdam, and among them the Concertos of Corelli, which had just then been published (by Roger). Upon looking at them he thought of Mr. Needler, and immediately went with them to his house in Clement's Lane, behind St. Clement's Church in the Strand, and being informed that Mr. Needler was then at the Concert at Mr. Loeillet's, he went with them thither. Mr. Needler was transported with the sight of such a treasure, the books were immediately laid out, and he and the rest of the performers played the whole twelve Concertos through, without rising from their seats. They formed, in fact, the most important items in all instrumental concerts down to the first decades of the nineteenth century. It was England, too, which was among the first to show the effects of the great Master's example, while France clung to its beloved "Basse de Viole," which flourished there down to the middle of the eighteenth century in spite of Mersenne's enthusiasm about the capabilities of the violin and the twenty-four violins of the King. William Dumanoir I., who was one of their number,

received in 1665 the title "Roi des Violons," and Louis XIV. made him head of all instrumental players in France. As he consequently resigned his position as member of the twenty-four violins in favour of Pierre Corneille, the King, fearing that his resignation might prejudice that body, created a post of twenty-fifth violinist, which he conferred upon Dumanoir together with complete command over the "Violons du roi."

Laurent Grillet gives the names of two hundred and ten members of that famous band, and also an interesting picture of one of their number engraved in 1688. The "Violon du roy" is represented in his Court costume with plenty of lace and gold brocade, an ostrich feather in his hat, a sword by his side, and a silk bow with gold tassels round the scroll of his violin.

The artistic standard of these "Violons du roy" was not in keeping with their brilliant outer appearance, and John Banister was no doubt correct in what he said about the superiority of English violinists. The test piece for sight reading, which Lully used in examining violinists for his orchestra, consisted in a little slow movement from his "Songe d'Atys," which would barely be recognised as sufficient for passing an elementary examination at any of our modern academies. The piece, which is very pretty in itself, has been republished by Augener, Limited, revised by Friedr. Hermann. Like all guilds the French "Confrerie de St. Julien" tried to surround the study of their art with so much mystery and awe that it appeared almost unapproachable to

To face p. 180.

Violinist from the Band of the Twenty-four Violins of Louis XIV.

Frontispiece of *The Art of Playing on the Violin*, with Portrait supposed to represent Peter Prelleur.—*See p.* 216.

any ordinary mortal. This may account for the fact that we do not meet with any violin tutor about this time, as such a work might have led some amateur of the poorer classes to attempt the study of the instrument without the assistance of a member of the guild of musicians. The violin remained thus in France the despised instrument as we have known it in England in the time of Anthony à Wood, Evelyn, etc., while the bass viol remained a fashionable instrument, and above all the harpsichord. The French composers for the latter instrument left a literature which is unique of its kind, and much of it has retained its freshness and the charm of its elegant grace to this very day. While France prevented self-instruction and was absolutely barren as regards the production of educational literature for the violin, we find great fertility in England. We have already spoken of Banister's, Playford's, and Lenton's Tutors. Towards the beginning of the eighteenth century Italian art became paramount in England. The first impetus for this was given by the introduction of the works of Corelli, which, according to Roger North, "became the onely musick relished for a long time." All Englishmen of fashion who visited Italy, and who had or affected an interest in music, tried to obtain violin lessons of Corelli. The result was that on their return home they would have none but Italian music, and they induced Italian artists to come over to England. The result is quaintly described by North: "And the best utensill of Apollo, the violin, is so universally courted, and sought after to be had of the best sort, that some say England

hath dispeopled Itally (*sic*) of violins, and no wonder, after the great master made that instrument speak as it were with human voice, saying to his scollars — Non udite lo parlare? (Do you not hear it speak?) But not satisfied with that, the gallants must have the voices themselves, set off in Operas as amply as hath been known in Itally. But how long this humour will hold without back-sliding into Ballad-singing I cannot forsee, tho' a fair proffer hath bin made of it in the celebrious and beloved entertainment of the Beggar's Opera, which made a nightly assembly of the *beau mond* at the Theater for above a month uninterruptedly." We see that North had no great confidence in the seriousness of his countrymen with regard to Italian art, and he proved to be correct in so far as the "Beggar's Opera" became a perfect craze which invaded all phases of social life. Scenes from the Opera were painted on screens, on china, carved in wood. Miss Fenton, who played the part of Polly, was transformed into a popular goddess. Her portrait was more popular than those of the Royal family. Books were published containing her bons mots, repartees, anecdotes, etc. Her "life" was invented and published, her style of dress superseded French millinery, her songs drew away the fashionable world from the Italian opera, and eventually she married the Duke of Bolton! Italian artists, however, continued to come to London, and their art outlived very soon the glories of the Beggar's Opera.

CHAPTER XI

THE shallow superficiality of the fashionable circles of that time is characterised by several incidents in the life of the first great Italian violinist who settled in London. This was Nicola Matteis, who came to London about 1672, and with his arrival began the downfall of the French, and the rise of Italian music. From Roger North we learn most about him, as Burney only states that "The compositions and performances of Nicola Matteis had polished and refined our ears, and made them fit and eager for the sonatas of Corelli." North had a great admiration for Matteis, an executant as well as composer. He excelled particularly in the art of bowing. "His staccatos," says North, "tremolos, divisions, and indeed his whole manner was surprising, and every stroke was a mouthfull." He played as a rule his own compositions, and North calls him "a very exquisite harmonist and of boundless fancy and invention," although he admits that he was second to Corelli. He was very poor when he came to England, but his overbearing pride was ever greater than his poverty. He had a very high opinion of his own value, and remained poor and unknown for a long time before he succeeded in obtaining recognition of his own standard with regard to

the remuneration for his professional services. The ignorance shown in matters relating to musical art is glaringly illustrated by Roger North's remark that Matteis "behaved himself *fastously* (*fastous*—arrogant, pretentious); no person must whisper while he played, which sort of attention had not been the fashion at court." (!) This reminds one of a modern humorist's description of a musical "At Home" in which a pianist is made to say: "Go on talking; don't mind me." That kind of social pest which possesses neither tact nor feeling appears to have been abundant at all periods. Cibber, in the apology for his life (p. 340), relates that when Corelli was playing a solo at Cardinal Ottoboni's, he discovered the Cardinal and another person engaged in discourse, upon which he laid down his instrument; and being asked the reason, gave for answer that he feared the music interrupted the conversation (Hawkins).

Of Beethoven we are told that when he discovered two people engaged in conversation while he was improvising, the irascible Titan jumped up from his seat, and with vehement execrations ran out of the room.

The English Court still clung to French music when Matteis made his appearance. Some nobleman—Roger North thinks it was the Duke of Richmond—would have given him a pension, but he did not like his style, and ordered one of his pages to instruct Matteis in what he considered "the best manner." Matteis for jest's sake simulated consent, but in a very short time he outran his master in his own way. Three

well-known amateurs, Dr. Waldegrave, "a prodigy of an archlutenist" also mentioned in *Pepy's Diary*, Sir Roger L'Estrange, and Bridgman, under-secretary, a thorough-bass player on the harpsichord, took a great interest in Matteis. They converted him to English manners and ways, and told him that if he would humour the English public, he would find them liberal, while on the other hand he would be left unnoticed. As soon as Matteis found that his conversion was auriferous, he became quite tractable, and remained so to the last. He had a keen eye to business, and when he found that his compositions grew in popularity he had them engraved on copper plates, and printed in oblong octavos well bound, which he presented to his pupils and musical amateurs, who, in return, gave him from three to five guineas each. This encouraged him to publish four more books, and also a Capriccio in the French style. The latter he took to Paris, where he played it, with the intention of publishing it in the same way. But he came soon back to London without having achieved his object, for, as Roger North says, "he soon found that pistolls (French gold coin) did not walk so fast as ginnys." These books were considered excellent books for the study of the violin, but unfortunately they were at that time considered too difficult for amateurs, and consequently they became very rare. The *London Gazette*, No. 1154, 7th to 11th December 1676, contains the following advertisement: "The famous and long expected musick of two parts by Nichola Matteis, are now published; consisting of Ayres of all sortes, fitted for all Hands

and capacities, and 190 copper plates, cut at the desire and charge of certain well-wishers to the work. They are to be sold by John Carr at the Temple Gate, Thomas Fisher, a Stationer in Cornhil near the Exchange, and also by the Author at an Apothecaries, over against Exeter Street in Catherine Street, where such as desire to learn composition, or to play upon the Violin, may be instructed accordingly."

It is interesting to notice that the publication of these "Ayres" was about seven years earlier than the appearance of Corelli's Sonatas, Op. I.

Mr. Kidson, in his book *British Music Publishers*, tells us that John Carr brought out several works in conjunction with John Playford, and that the latter announced his intention to leave his labours to be taken up by his "own son, and Mr. Carr's son, who is now one of his Majesty's Musick."

Matteis published the third and fourth parts of Preludes in 1687. A second treble part of this work is preserved in the British Museum, as also a copy of "Arie diverse per il Violino," which appeared in 1688.

Dr. Burney says: "Though the compositions of the elder Matteis would not now appear very original or elaborate, yet they still retain such a degree of facility and elegance, and so many traits of the beautiful melody that was floating about Italy during the youth of Corelli, as to render them far from contemptible." We have already mentioned that he also wrote an *Ode for St. Cecilia's Day*, 1695, which was performed in York Buildings. Sometimes he would give a

ROGER L'ESTRANGE, ESQ., AT THE AGE OF 68.

From an engraving by G. Tempest.

To face p. 187.

concert, assisted only by his friends and patrons, Dr. Waldegrave, Sir Roger L'Estrange, and Bridgman, and he would keep a large company absolutely spellbound for more than an hour at a time. Eventually he amassed a considerable amount of money, took a large house and lived in luxury which undermined his constitution and caused his death.

His son was also a very talented violinist. Roger North says: "He left a son Nicholas, whom he taught the violin from his cradle; and I have seen the boy in coats play to his father's Guitarre." He went to Vienna, but returned to England and settled in Shrewsbury, in 1737, as a teacher of the violin and languages. He died there about 1749. Dr. Burney took lessons from him in French and violin playing, and he says that the younger Matteis "played Corelli's solos with more simplicity and elegance than any performer I ever heard."

The elder Matteis was a contemporary of Corelli, and some of his compositions appeared even before Corelli's Op. I. (see page 174). They were very much more primitive, yet his dance movements showed a certain amount of melodic individuality. A specimen of his work may be found in a Saraband arranged by Mr. Alfred Moffat (Augener Lt.). After Matteis had prepared the ground for Corelli, and the works of that great master had taken possession of the whole musical world, his disciples began to make their appearance in England, and to proceed and enlarge upon his basis.

According to an advertisement in the public papers there

was a benefit concert for "Signor Castrucci, who lately came over from Italy with Lord Burlington." This was Pietro Castrucci, a pupil of Corelli, who was born at Rome, 1689. Both he and his brother Prospero played an instrument called the "Violetta Marina," which Handel introduced in his opera *Orlando*, where an air is accompanied by two Violette Marine "per li Signori Castrucci" (by the Messrs. Castrucci), and in the third act of *Sosarme*, where he has an air cuor di madre with one Violetta Marina obbligato.

Pietro Castrucci was the better virtuoso, and was appointed as leader of Handel's Opera Band. He was the successor of Corbett, retaining his position until 1737, when he was superceded by Festing. In self-conceit and irascibility he seems to have been at least the equal of Matteis. Of Festing, who was but a mediocre violinist, but of gentlemanly deportment, and a great favourite, he was extremely jealous, and his sensitiveness was the source of amusement and sport for many who knew him. Whenever they met him they offered to shake hands, with the words: "How do you do, Mr. Festing?—ah—excuse me—Signor Castrucci." This was sufficient to produce a paroxysm of rage in the poor man. Hawkins and others believed him to be the prototype of Hogarth's "Enraged Musician." But this has since been proved to be John Festin (as he spelled his name), a flute and oboe player, and brother of Michael Festing the violinist.

In 1731 Handel's opera *Poro* was given, in which an aria "Se il ciel me divide" was sung by the famous Anna

Strada, with a violin obbligato played by Castrucci, who on 22nd February of that year gave his benefit concert at Hickford's Room in Brewer Street, also called "Hickford's Dancing Academy." This room became famous as a concert room, as we shall hear anon.

Signor Castrucci, "first violin of the opera," announced that on the above occasion he would play the first and eighth Concertos of his master, the famous Corelli, and several pieces of his own composition, particularly a solo, in which he engaged to play "*twenty-four notes with one bow.*" In ridicule of this another advertisement appeared the following day, in which "the *last* violin of Goodman's Field's playhouse" promised to play a solo in which he would perform "*twenty-five* notes with one bow."

Castrucci wrote twelve Concertos and two sets of Solos with a thorough bass for the harpsichord. On 10th February 1720, he played several of these at a concert given by him at York Buildings, and again on 16th June of that year at Hickford's Rooms.

Although a pupil of Corelli, Castrucci was prone to the charlatanry of many virtuosi. In 1722 he played at his benefit concert a Concerto in which the natural echo was first imitated by instruments. He says in the announcement of that concert that "as he has for the space of six years had the honour to serve the English nobility, he hopes they will favour him this last time, being to return the ensuing summer to Rome, his native country." This intention was evidently

not carried out. He remained in England, but after his dismissal from the Opera he fell upon evil days, and at the age of eighty he made an appeal to the public on the merit of his past services. A benefit concert was arranged at which he played a solo. Soon after he died in poverty, in 1769. Wasielewski's assertion that he lost his reason finds its contradiction in the above statement by Hawkins, who speaks from personal knowledge.

Hickford's Room in Brewer Street, Golden Square, also described as "Hickford's Dancing Academy," mentioned above, was in existence as early as 1710, the year in which the Academy of Ancient Music was founded at the "Crown and Anchor Tavern" in the Strand (Chap. IX., page 165). In 1738 it was opened as "The Musick Room." In 1739 a concert was established there which was the only subscription concert in the West End of London at that time, while the concerts at the "Swan and the Castle Taverns" were flourishing at the City (page 139).

Festing was the principal soloist at these concerts, and he was also chosen as leader of the band for the Hickford Concerts, which was composed of members from the band of the Royal Opera.

One of the greatest attractions of Hickford's Room was an organ combined with a harpsichord played by clockwork which exhibited an orrery[1] and air pump, besides solving

[1] Illustrating the sizes, positions, and revolutions of the planets. So called from the Earl of Orrery, who had one made for him.

astronomical and geographical problems, on two globes, and showing the moon's age with the Copernican system in motion.

The first announcements of the Concerts at Hickford's Room appears in the *Daily Post*, 19th March 1739. In this we are informed that—

"FOR THE BENEFIT OF MR. AND MRS. ARNE
at Mr. Hickford's Great Room in Brewer's-street
near Golden-Square, this day, March 19, will
be performed a grand Entertainment of
MUSICK
with singing by MRS. ARNE
who will perform the following songs

ACT I
'Falsa Imagine,' a celebrated song of Cuzzoni's
in the Opera of 'Otho'; 'Mi Lusinghe,' a favourite
air of Carestini's in 'Alcina.'

ACT II
'Would You Taste the Noon-tide Air,'
a favourite Song in the 'Masque of Comus,'
'Lascia ca Dermi' in 'Volto,' a favourite
air of Farinelli's[1] in 'Artaxerxes,'
with the following songs by
MR. RUSSEL, viz. 'Dove Sei,' in
the Opera of 'Rodelinda.' 'In Mille
dolci Modi,' in 'Sosarmes,'
and a Solo on the Violoncello,
by SIGNIOR CAPORALLI (! Caporale)
Tickets 5s. each.
Gentlemen and Ladies are desired to order their Chairs to
the Back Door in Windmill Street.

Among the places where 'tickets may be had' Arne's Address
is mentioned: Mr. Arne, at Mr. West's, a Painter in Duke
Street, near Lincoln's Inn Fields."

[1] The "sung by," etc., was evidently already carrying as much or more weight with public opinion as the artistic merit of the song itself.

On 31st March 1740 we find the following announcement in the same newspaper :—

"FOR THE BENEFIT OF MR. GALLIARD

at Mr. Hickford's Great Room in
Brewer Street near Golden Square
this day will be performed
an Entertainment of Musick
Being the Chorusses of the Tragedy of
'Julius Ceasar'
written by the late Duke of Buckingham
and an Interlude of Love and Folly both set to Musick
by Galliard, intermixed with Two concertos for the Hautboy.

"The reason for altering the day is that the voices were previously engaged by Mr. Handel."

The price of admission was 10s. 6d., and tickets were to be obtained from Mr. Galliard at his house in Rathbone Place.

The address is in so far interesting as it adds another name to the list of eminent musicians living in that district.

Bach and Abel resided in King's Square, now Soho Square, next door to Carlisle House.

Rimbault relates that in 1782, No. 1 Carlisle Street was Mr. Angelo's Riding School, and that this probably was the identical place, as Angelo bought Carlisle Mansion. The younger Angelo used to tell that he could well remember the delightful evenings when Bach and Abel with Bartolozzi and Cipriani formed a little friendly party in his paternal home, and amused themselves with drawing, music, and conversation till long after midnight. Gainsborough, who was then in love

with the Viol da Gamba, rewarded Abel's playing with a great number of his drawings, which decorated all the walls of Abel's apartment slightly pinned to the paper. After his death they were sold at Longford's Rooms, afterwards the famous George Robins', under the Piazza, Covent Garden.

Mrs. Weichsel, of whom we shall speak later on, lived in 1775 at No. 3 Church Street. Madame Vestris was born in Dean Street next to Miss Kelly's Theatre, now the Royalty Theatre.

Michael Christian Festing, one of the founders of the Royal Society of Musicians, is said to have been born in London, the date being given severally as 1680–1686 and 1690. Although he is generally looked upon as an Englishman, it appears more likely that he was either a German by birth or at least of German parentage. The family name sounds distinctly German, and his Christian names are very common in Germany and very rare in England, especially the name of Christian. His father was a flutist at the King's Theatre in the Haymarket, but whether he came from Germany or whether Michael was born there or in London is not known. His brother John, the oboe player, mentioned in Chap. XI. as the prototype of Hogarth's *Enraged Musician*, spelled his name "Festi*n*," without the "g" at the end, yet that circumstance does not assist in solving the question, as foreigners settling in England frequently alter the spelling of their names, and even Englishmen were not always consistent with regard to that point.

Michael Festing studied the violin under Richard Jones and Geminiani, and although he has been described as "but a mediocre violinist, but of more gentlemanly deportment" than some of his rivals, it appears doubtful that the latter qualification should have placed him at the head of the principal orchestras of his time. He composed a number of Concertos, Solos, and Sonatas for the violin, which were mostly published by private subscription, and consequently remained little known and eventually disappeared altogether with very few exceptions.

Festing died 24th July 1752, at his house in Warwick Street, Golden Square. His only son, the Rev. Michael Festing, Rector of Wyke Regis, married the only child of Dr. Greene (see Handel's remark, page 166). After the death of Festing the subscription concerts at Hickford's Room began to decline, and Mrs. Cornelys, taking advantage of this circumstance, instituted concerts at Carlisle House, securing some of the best performers, and even causing singers of the Opera to appear in contravention of their agreement with the directors, which caused the interference of the Magistracy on several occasions.

In 1763 Bach and Abel joined forces and started their subscription concerts, mentioned in Chap. XII., which continued with uninterrupted prosperity for more than twenty years, when they were continued by the "Professional Concerts" or "Concert of the Nobility" under the direction of Lord Abingdon, of which we shall speak in a later chapter.

Hickford's Room became afterwards the famous Almack's, which opened in 1765 with a ball at which the Duke of Cumberland, the hero of Culloden, was present. In 1850 it became Willis's Dancing Academy, popularly known as Willis's Rooms.

The second of Corelli's prominent pupils who came to reside in England and diffuse the art of his master was Stefano Carbonelli. He was induced to come over with the Duke of Rutland, who received him into his house. He was appointed to the leadership of the so-called "Royal Academy of Music," which gave Italian Opera at the Haymarket Theatre. Buononcini's *Griselda* was performed there in 1721, and Carbonelli charmed so much with his playing that Sir Richard Steele paid him the compliment of introducing the following incident in his comedy of the *Conscious Lovers*. A conversation between Bevil and Indiana, on the subject of the opera in general and Griseldis in particular, is interrupted by a servant who informs his master that Signor Carbonelli waits his commands in the next room. Bevil reminds Indiana that she expressed the day before a desire to hear that artist, whereupon he is introduced and plays a solo. It became eventually the fashion to introduce instrumental solos between the Acts.

In 1725 Carbonelli exchanged his position at the Haymarket for a similar one at Drury Lane, where he also played solos between the Acts. When Handel started his Oratorios, he became his leader. Dr. (Edward) Rimbault

was in the possession of a curious bill of a concert given by Carbonelli in 1722 (before his permanent engagement at Drury Lane)—

DRURY LANE THEATRE
May 4
SIGNOR CARBONELLI'S CONCERT

ACT I

A new Concerto for two Trumpets composed and performed by Grano and others.
A new Concerto by Albinoni, just brought over
Song—Mrs. Barbier
Concerto composed by Signor Carbonelli

ACT II

A Concerto with two Hautboys, and two Flutes, composed by Dieupart
A Concerto on the Base Violin by Pippo
Song—Mrs. Barbier
By desire the eighth Concerto by Arcangelo Corelli

ACT III

Concerto by Carbonelli
Solo on the Arch-Lute by Signor Vebar
Song—Mrs. Barbier
New Concerto on the Little Flute composed by Woodcock and played by Baston.
Solo—Signor Carbonelli
Finale: Concerto on Two Trumpets by Grano and others.

Pippo was the famous Italian violoncellist and composer, Amadio Pippo. An adagio of his was one of the favourite pieces in Bernhard Romberg's repertoire.

Carbonelli played for several years at St. Paul's for the benefit of the sons of the clergy. Unlike poor Castrucci he rose in prosperity by a device which was afterwards imitated by Viotti with fatal consequences. He neglected his music to some extent and began to import German and French wines, in which he was highly successful. He was appointed purveyor to the King. The house founded by him was continued by his heirs, who altered the name to Carbonell. The following lines on the subject were composed for two voices by Dr. Cooke :—

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

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

Carbonelli renounced the Roman Catholic religion and embraced the Protestant faith. He married the daughter of Mr. Warren, parish clerk of St. James's, Westminster, and died in 1772.

In 1714 a third pupil of Corelli, Francesco Geminiani, appeared in London, who was by far the most important outcome of that great master's school. His influence on the further development of violin playing was very considerable, and his Concertos were looked upon as the most prodigious

virtuoso pieces in existence. An instruction book which appeared in London about 1730 is, according to Mr. Edward Heron-Allen, to be attributed to Geminiani, in so far as it contains certain principles of that master's school which were collected and translated by the compiler. It is entitled "*The Art of Playing on the Violin*, with a new scale showing how to stop every note in tune, and where the shifts of the hand should be made. To which is added a collection of the finest Rigadoons, Almands, Sarabands, Courants, and Opera Airs extant." It formed part of a collection of instruction books for all the principal instruments then in use. The compiler of all these books was Peter Prelleur, a Frenchman by birth, and a good harpsichord player and organist, who was an active supporter of William Caslon's Music Meeting in the City, as mentioned in Chap. VIII. The above collection appeared under the title of *The Modern Music Master*, which was published at the Printing Office in Bow Church Yard. The publisher's name is not given, but it was either Thomas Cluer or William Dicey, his immediate successor, and the date is 1731. Some authorities mention 1720 as the date of publication (see Catalogue of the British Museum), but this is evidently too early, as Mr. Frank Kidson shows in his *British Music Publishers*. A later edition of *The Art of Playing on the Violin* was "Engrav'd, Printed, and sold here by T. Cobb, at ye Apollo in Silver Street near Cheapside, London. Where books of Instruction for any single Instrument may be had. Price 1s. 6d. Also by John Simpson, Musical

Instrument Maker, at the Viol and Flute in Sweetings Alley near the Royal Exchange (from the late Mrs. Hare) in Cornhill." Cobb was the successor to Cluer and Dicey, and commenced publishing in Bow Church Yard about 1734, removing afterwards to the Apollo in Silver Street. John Simpson carried on the business founded by John Hare. Mrs. Hare died in 1741, so that the date of the above publication must be placed after that date. The frontispiece shows the figure of a gentleman playing the violin—apparently a portrait of Prelleur—engraved by J. Smith. The instructions given in the book are very primitive, but they show a decided improvement in the art of bowing. It contains also a table marking the position of tones and semitones on the fingerboard up to A in alt. (a''') 7th position. Pupils are told to mark the fingerboard of their instrument in accordance with this drawing by means of a pair of compasses. They are told to make the distance between the nut and the bridge of their instrument the same as in the table, by shifting the bridge a little forward or backward as required! The natural position of the bridge with regard to the sound-holes and length of table evidently did not trouble him in the least.

In his instructions for tuning he keeps still to the primitive method of pulling up the first string as far as it will go without breaking—as recommended by Hans Gerle in the sixteenth century. At the end of the book are some Minuets, Rigadoons, a Saraband, and Gavotte by Albinoni, and a

number of airs from operas by Handel, Buononcini, Masciti, and Saint Hélène.

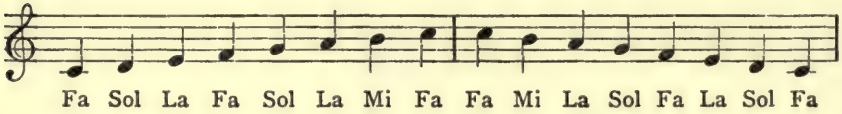
An instruction book of similar standard entitled *Principes de Musique par Michel Pignolet de Montéclair*[1] was published in Paris in 1720, and a later edition appeared in 1735.

[1] Born 1666, at Chamnont en Bassigny; died 1737, near St. Denis. He was the first who played the Double Bass in the orchestra of the Grand Opera in the year 1707.

CHAPTER XII

SOMEWHAT more important and of greater historical and literary interest is a work which appeared in London in 1740 under the title, "*The Fiddle New Model'd*, or a useful introduction to the Violin. Exemplified with familiar Dialogues by Robert Crome. Price 4s. London. Printed by J. Tyther, facing New Broad Street, Moorfields," etc. A later edition was "Printed and Sold by David Rutherford at the Violin and German Flute in St. Martin's Court, Leicester Fields." A copy of the former is in the British Museum; of the latter there is a copy in Mr. Edward Heron-Allen's library. It is one of the most amusing books of its kind. In his preface the author says: "As the Fiddle is so celebrated an instrument and most gentlemen are very fond of it, a great many have endeavour'd to learn it; but to very little Purpose; for they generally lay it aside. The Complaint is the difficulty of learning. I have often thought some part of the difficulty might be remov'd, and some years ago contriv'd ye following Dialogues for that Purpose. . . . They are chiefly drawn from the Life and treat altogether on the two Fundamentals of Musick, Tune and Time, which most young Gentlemen that learn the Fiddle are defective in." In the first Dialogue

the master expostulates against the pupil's desire to learn a tune before he has laid a good foundation. The pupil remarks: "If I cou'd learn but one Tune, I cou'd easily learn another. The master: "Yes, and another, and be just where you were, not a step forwarder." The pupil says: "But I fear my ear is not good," to which he is answered, "You can't expect I should teach you and find ears. What kind of voice have you? Can you sing the Tune of eight Bells? or, to speak in the musical phrase, can you Sol Fa the eight notes ascending and descending as I play them on the fiddle, thus?"—



Sc. "My voice is not very good, but I'll try." *M.* "Hold, this key don't suit the compass of your voice; I'll try it a note higher." The pupil says that he learned the names of the notes as Alamire, B fa bemi, C sol fa ut, etc., whereupon the master tells him that the first letter does as well. This shows that down to the middle of the eighteenth century the names of the old solmisation were still in use.

The master explains that he intends to "draw the Tune Part from the sound or Tune of eight Bells." This leads him to speak of the Carillons: "You find that there is something to be gather'd from the Ringing of Bells; but in France and Holland, you may hear them to great Perfection, but then,

they have a greater number, 50 or 60 *Bells*, and something like the keys of an Harpsicord or Organ, are contriv'd to have a communication with the Bells, and a person is employ'd at fix't hours to perform." He would scarcely have relished the remark of a famous composer who said that the musical talent of a nation was in inverse ratio to the number of their carillons.

Crome explains the fingering by means of diagrams, or as he says: "For the Tune part I have drawn a scale for every practical Key, by representing the Finger Board of the Fiddle with Strings, and placing spots thereon to shew where the Fingers should be put to stop each Note in Tune, and though the Scholar can't at first stop with Exactness, he will see where the Fingers should be put. Though I am satisfy'd these Scales will be of great use for stopping in Tune, nevertheless we must depend on the Ear as Umpire." All the practical scales go as far as four sharps and three flats. This reminds one of the old orchestral fiddler who said that he could not understand why composers should go to the trouble to write pieces with six or seven flats or sharps as they never played more than three!

For the practice of the scales he has constructed a little minuet by the rhythmical arrangement of the diatonic notes within one octave, and this minuet he transposes into the various keys. The fingering of the chromatic scale is identical with that given by Mersenne (Chap. II.).

For the tuning of the violin Crome recommends the use of a pitch pipe, on the slide of which were marked the diatonic

notes in C major. Some of these pipes gave the notes of a full octave. He advises the pupil to commence with the A string, or else to begin with the E string, and Sol fa downward "like a ring of five Bells" until you come to A, and then down in the same manner to A and G, "and if they are in Tune there will be an agreement in the two Sounds which is also called Concord, and if there is no agreement then the strings are not in Tune." The holding of bow and instrument he describes as follows: "Take the fiddle and hold it in your Left Hand; let the Neck lie between your forefinger and Thumb, turning your Wrist that your Fingers may lie over the Finger Board to be in readyness when you want them; then let the back part rest on your left Breast, the best way is to stay it with your Chin, that it may remain steady; hold your Bow with your right Hand near the Nut, with your Fingers and Thumb without touching the Hair, and when you draw the Bow downward, and upwards; take care you don't let your Bow Hand come too near the Fiddle, but rather play with the small end of the Bow, unless it be to lengthen out a long note."

Next he recommends the study of the major keys as the pupil will have "the eight Bells for a guide." Then he recommends the division of these notes in quavers and semiquavers —"without setting any exact time"—for the practice of the bow.

After that he comes to "Time": "I can't warrant your stoping the Fiddle in Tune by these Rules; I may venture to

say I will make you a Timeist if you will follow these directions." . . . "Time in itself is simply plain, but when appli'd to Musick is a little difficult (!). The way to measure time is by motion as the Pendulum of a clock or any other regular movement."

Sc. "There is a way of Learning Time by the Pendulum. Do you approve of it?"

M. "Yes, it may do well enough, but the best way is to make your Bow Hand supply the want of one by drawing the Bow down and up on the Fiddle when the Notes are equal in Time or Value."

Sc. "Is it not amiss to beat Time with the Foot?"

M. "'Tis not amiss to beat the Time, provided you measure the Value, but without measuring 'tis of no use, as you have no certainty when to beat."

Sc. "I believe 'tis the first note in the Bar."

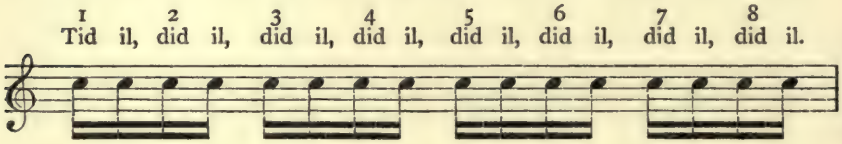
M. "Yes, but then you must measure the Value of the Notes in Each Bar, else 'twill be but guess-work."

Sc. "I don't understand the measuring of Bars."

M. "'Tis like measuring anything else that requires measure, only in other things you may take your own Time to do it in (!), such as the length of a Cane. You may guess very near the length; but, if you measure it with a Rule, you will know the Exact length (!). Or, suppose a Handful of Shillings were laid on a Table, you may guess very near the sum; but, if you will count them, you are sure of their number. But, in regard to measure of Time in Musick, it must be done

with Exactness, else 'twou'd be likewise guess-work too." . . .

For the counting of quavers he recommends the use of some syllables such as Tol, Dol, Lol, etc., and when the Notes run very quick, to use other syllables as Tid il, did il, did il, etc. And when pronounced as fast as you can, each syllable is the time of a semiquaver, so that, whilst you are Singing or saying sixteen of these Syllables, I can very easily count Eight thus: 1, 2, 3, 4, 5, 6, 7, 8. But, for your satisfaction, I'll write them down and you may the better judge, and though the comparison be very simple yet you may form a just Idea of the length of Semiquavers and be of singular service to you hereafter—



After explaining common or triple time, and the tempo of the Minuet, he explains the Jig: "Jigg time is much the easiest both to count and play, provided you have command with the Bow Hand, as Jiggs are always play'd with life and Spirit. You may form a Just Idea of Jigg Time by the Hand Gallop of a Horse or Poney as he beats Time of every Note with his Feet thus: 1 2 3, 1 2 3, and so on continually (.) I shall set the same Jigg various ways, but will be to the same purpose differing only in appearance." Then follows a Jigg written down in $\frac{12}{8}$, $\frac{6}{4}$, $\frac{12}{4}$ time.

In his explanation of the terms "Adagio" and "Allegro" he says they "are taken from the Italian Language. This last is the Time I have been speaking of, and is the sort of Time that is generally us'd for single Tunes, such as Minuets, Jiggs, Song Tunes, and other Airs; the Adagio or slow Time is seldom us'd but in Concert Musick." . . . This reminds of Purcell's words about the levity of our neighbours.

While explaining many things in a very clear manner, as, for instance, the amusing simile of the Hand Gallop to Jig time, he shows him also the best and shortest way to drift into all sorts of bad habits (speaking of syllables, and stamping time with the foot). A very useful passage is that which explains the manner of playing tenor or bass parts on the violin and the use of C and F clefs. . . .

About Graces he says: "It is adding other Notes that are not set in the Tune in order to sweeten and make the Tune smooth and pleasing to the Ear they may very properly be called Ornament or dress as the Musick wou'd be quite nacked and bare without them." With Prelleur's *The Art of Playing on the Violin* Crome was evidently well acquainted, and showed his appreciation of the work by reproducing a considerable part of his instructions on bowing to the letter in his *Fiddle New Model'd.* This kind of piracy was quite common among our worthy forefathers. They frequently pirated whole instruction books as well as music. *The Art of Playing on the Violin* was literally reprinted in 1750–55 by Peter Thompson, at the "Violin and Hautboy" at the West

End of St. Paul's Churchyard, as *The Compleat Tutor for the Violin* (8vo, 48 pp.). The only difference between the two books was that Thompson had returned Crome's compliment of reprinting the bowing instructions from Prelleur's book by adding a number of lessons from the appendix of *The Fiddle New Model'd*, and also by the addition of the following Airs:—

Coldstream or Second Regt. of Guard's March.
Bellisle March.
The Pastry Cook's Shop in "Fortunatus."
Well Met Pretty Maid in Thomas and Sally.
The Bagnio in Harlequin Ranger.
The Settee in Queen Mab.
Bedfordshire March and Capt. Reed's or Third Regt. Guard's March.
The Dog in Perseus and Andromeda.
Ye Fair Marri'd Dames.
The Lass with the Delicate Air.
Mrs. Vernon's Hornpipe and Miss Dawson's New Hornpipe.
Rail no More ye Learned Asses.
Queen Charlotte's Minuet.
Dead March in Saul.
Come, Come my Good Shepherd: Winter's Tale.
Cackling of the Hens.
The Parlour and the Cook's Pursuit in Harlequin Ranger.
Handel's Water Piece (*sic!*).

Wm. Hollar's Frontispiece to Playford's *Dancing Master*. From the later edition sold by John Young.

Thompson's *Collection of Country Dances*, published in 1758, showing a ball-room of the period. The musicians consist of two violinists and a man playing the "tabor and pipe."

The reason for giving the names of the pieces in this place explains itself. Where they do not recall historical recollections they are, at least, amusing. The "Bagnio" played a great part in the history of the eighteenth century. It was the meeting-place of the fashionable world, and filled the office of "Figaro" of later days as the best medium for spreading gossip and scandal.

"The Cackling of the Hens" was a favourite theme among all musical people. We have already mentioned the charming example from Rameau's "Pièces en Concert," and the earlier one from Farina's "Capriccio Stravagante." Some of the above pieces contain some specimens of double stopping. They are the first that occur in an English Tutor. Thompson published also Eight Solos for a Violin and a thorough bass, composed by Joseph Gibbs, of Dedham in Essex (about 1750–55), while Thompson and Son published Six Solos and Six Scots Airs with Variations for the Violin, by Walter Clagget, op. 2 (*c.* 1759), and Charles and Samuel Thompson about 1765–66, Six Sonatas with thorough bass, by Sigr. Lampugnani.

Peter Thompson published in 1758 a book of country dances with frontispiece showing the interior of a ballroom. The music is provided by two violins, etc., one pipe and tabor. As it is an interesting illustration of the manners and costumes of that period we reproduce it here.

The pieces in Crome's *The Fiddle New Model'd* are insignificant little tunes, minuets, a gavotte, and a jigg with not more than three flats or four sharps, and not exceeding the

first position. The same author wrote also a similar instruction book for the violoncello; a collection of Dr. Watts' divine and moral songs (1740), and, perhaps only to show his versatility, he set to music a song called "The Tipsey Lovers," which appeared among the rare publications of Tyther, who also published "Six Solos for the German Flute, Violin, or Harpsichord"; the first three composed by Mr. Burk Thumoth, the three last by Sigr. Canaby. Thumoth was an Irish flute player, but who Sigr. Canaby was is apparently not known.

About the same period, viz. 1735–40, appeared a book of Six Sonatas, by the famous violinist Jean Joseph Cassanea de Mondonville, entitled: "Les Sons Harmoniques, Sonates à violin seul avec la basse continue, par Mondonville oeuvre 4, gravée par L. Hue. A Paris et à Lille, chez: L'Auteur au Concert de Lille en Flandre. Me. Boivin Mde (Marchande), rue Saint Honoré, à la Règle d'or. Le S^r. (sieur) Le Clerc, M^d., rue du Roule, à la Croix d'or. Avec Privilège du Roy" (no date). (The Harmonics, Sonatas for violin solo with a thorough bass, by Mondonville, op. 4, engraved by Hue, etc.) The Sonatas, printed on 41 quarto pages, are prefaced by: "Useful instructions to play the Sonatas in the spirit of the author." In these instructions Mondonville explains the theory of the overtones or natural harmonics and the division of the strings, giving the exact place where they are to be found, and how they are to be produced on the violin. This work is of very great historical interest as it is, according to Laurent Grillet

(*Les Ancêtres du violon*), absolutely the first in which mention is made of the harmonics, of which Mondonville was either the discoverer or at any rate the first to apply them to the technic of the violin. So far Paganini has been generally credited with the latter achievement.

An interesting personality with a marked influence upon the development of music in France was Michel Corrette, Knight of the Order of Christ, and Organist of the "Temple" at Paris, and the Duke d'Augoulême. He was an eminent musician, who was held in high esteem particularly as a teacher. Like his countryman Prelleur, he wrote instruction books for all the musical instruments of his time. He was also the inventor of an instrument called the "Viole d'Orphée," which was to take the place of the gradually vanishing bass viol. That object he did not achieve, for they both disappeared. Corrette was a strong character who had the courage of his opinion, and he expressed it freely and without fear. When he did so with regard to the Italian violinists, to whom he accorded the palm in the art of violin playing, he engendered the wrath of his countrymen, who revenged themselves by bestowing upon his numerous pupils the name of "les anachorètes" (ânes à Corrette).

For the violin Corrette wrote two instruction books: "L'École d'Orphée, Methode pour apprendre facilement à jouer du violon, dans le goût françois et italien; avec les principes de musique et beaucoup de leçons à 1 et 2 violons. . . . Oeuvre XVIII., Paris, 1738. Chez l'auteur." (The

School of Orpheus, an easy method for the study of the violin in the French and Italian style, together with the elements of music and numerous lessons for one and two violins. . . . op. 18, Paris, 1738, sold by the author.)

The other book was—

"L'Art de se perfectionner dans le violin ou l'ou donne à étudier des leçons sur toutes les quatres cordes d'u violon et les differentes coups d'archet. . . . Cet Ouvrage fait la suite de l'École d'Orphée. . . . Paris, Castagneri, 1738." (The Art to become perfect on the violin where may be found lessons for all the four strings and the various kinds of bowing. . . . This work is a continuation of the "School of Orpheus," etc.)

These were the first instruction books of any consequence published in France. In the "School of Orpheus," which was not in advance of the average standard of the time, he speaks still of various ways of tuning the violin, besides the one in G, D′, A′, E″, viz. G, D′, A′, D″ and F, C′, A′, E″.

In the second work, "L'Art de se perfectionner," etc., he gives examples and pieces by: Abaco, Albinoni, Birckens (tock!), Castrucci, P. Conti, Corelli, Desjardins, Facco, Geminiani, Laurenti, Maurini, Meck, Ottoni, Rasetti, Saccia, Tartini, Tessarini, Valentini, Veracini, Vivaldi, Zani, Zuccari, Handel, Locatelli, Nozeman, Chinzer, Kenis. At the end he says: "Those who should find one or other of the lessons difficult I advise to stake on the number of the piece in the lottery until he can master it. In that manner he will win both ways."

FRANCESCO GEMINIANI.

From his Tutor "L'Art du Violon."

To face p. 213.

It can hardly be said that the progress in the art of violin playing in England kept pace with the number of instruction books and eminent teachers that kept flowing in from Italy and France. In the year 1740, however, there appeared an instruction book which embodied in systematic order all the achievements of the great school of Corelli—a book whose advent was heralded in a sense by the works of Prelleur and Crome. This was: "*The Art of Playing on the Violin*, containing all the Rules necessary to attain to a Perfection on that Instrument, with great variety of compositions, which will also be very useful to those who study the Violoncello, Harpsichord, etc." Composed by F. Geminiani, opera IX. London, 1740.

This work consists of twenty-four chapters each containing a separate exercise with all the necessary explanations for its execution and study. These are followed by twelve pieces with a basso continuo. Although one comes here and there across some remarks which have a flavour of primitive simplicity, it is, on the whole, clear and to the point. Geminiani was the greatest violin virtuoso of his time. Nobody could play his violin concertos but himself, and he made some bold steps forward in the development of violin technics. Apart from his technical achievements he was an excellent musician with great seriousness of purpose. He declares war against the charlatans who degrade true art by tricks, imitating all sorts of animals and instruments, even to the tromba marina and the drum, also sudden shifts of the hand

from one extremity of the fingerboard to the other, accompanied with contortions of the head and body, and all such tricks "which rather belong to the professors of legerdemain and posture-masters than to the art of musick." The example of his great contemporaries and his own artistic feeling showed him that the aims of musical expression lay altogether in a different direction. He felt that music was capable of expressing various phases of our inner life; but in trying to find the means of expressing them he lost the right track. Instead of seeing them in the musical idea itself he tried to find them in external symbolism and superficial by-work. He says, for instance: "The turned shake being made quick and long, is fit to express gaiety, but if you make it short, and continue the note plain and soft, it may express some of the more tender passions." "The beat, if it be performed with strength and continued long, expresses fury, anger, resolution," etc. If it be played less strong it expresses mirth, satisfaction; by making it short and swelling the note gently, it may express affection and pleasure, and so on. He recommends beginning the study of fingering *without* using the bow, "which you should not meddle with till you come to the seventh example, in which will be found the proper method of using it." This is very curious, as we know that his master, Corelli, followed exactly the opposite course. He taught his pupils first how to draw their bow across the strings, and did not allow them to use the fingers of the left hand before they could do so to his satisfaction. Corelli's superior

To face p. 219

Frontispiece from the *Entire New and Compleat Tutor for the Violin*, about 1780.

Engraved by H. Roberts.

To face p. 215.

judgment in this has been endorsed by the practice of all the best teachers of our day. The twenty-four exercises can only be taken as specimens of various parts of the technic of the violin. They could not be meant to be exhaustive or sufficient for the practice thereof, as the eleventh exercise introduces already the eighth position, and the twelve pieces at the end of the book present considerable technical difficulties.

Geminiani's compositions have met with a great deal of adverse criticism, yet while admitting that the form is not always above reproach, and that true inspiration is often wanting, it must be admitted that there are, especially among the dance movements, some instances of refined and elegant melody of distinct charm. The importance of Geminiani's tutor may be gathered from the fact that it acquired great popularity in all civilised countries. J. A. Hiller, in his violin tutor, mentions the German edition as a popular instruction book.

It has already been mentioned that at least two books appeared in London previous to Geminiani's tutor, which showed the influence of that master. In its train there came a large number of imitations and partial reprints. One which connects Prelleur's work directly with Geminiani appeared about 1780 under the title: *The Entire New and Compleat Tutor for the Violin*, containing the easiest and best methods for learners, etc., by Geminiani. London, John Preston, Oblong, 4to, with a frontispiece showing a gentleman in the

costume of the time playing the violin in front of a music stand.

The text of this very primitive little book is absolutely identical with Prelleur's *The Art of Playing on the Violin.* It contains also Crome's remark on graces from *The Fiddle New Model'd*: . . . "They may very properly be called ornament or dress as the Musick wou'd be quite nacked and bare without them."

Longman and Broderip, "At Ye Apollo in Cheapside," published another tutor which contained a verbal reprint of the above. It appeared about the same time as *New and Compleat Instructions for the Violin,* . . . by Geminiani, and contained at least one exercise from Geminiani's book, viz. the seventh.

There was evidently no protection for the property of musical authorship, for we find reprints of the above book as late as 1800, when W. M. Cahusac, 196, opposite St. Clement's Church, Strand, published *The Compleat Tutor,* . . . by Geminiani; oblong, 4to, with exactly the same text. An indirect outcome of Geminiani's school was Stephen Philpot, a pupil of Michael Festing (see page 193), who, in his turn, was a pupil of Geminiani. He published in 1767 a tutor: "An Introduction to the Art of Playing on the Violin on an Entirely New Plan calculated for Laying a Regular Foundation for Young Beginners. Explained by such Easy Rules and Principles as will enable a scholar to acquire a proper Method for performing on that Instrument. By Stephen

Philpot, of Lewes in Sussex, one of His Majesty's Musicians in Ordinary, London: Printed and Sold for the Author by Mess. Randall and Abell, Successors to the late Mr. Walsh, in Catherine Street in the Strand, Mrs. Johnson, at the Harp and Crown, opposite Bow-Church, Cheapside; Mr. Smith, at the Harp and Hautboy in Piccadilly; Mr. Charles Thompson in St. Paul's Church-Yard; and Mr. Bremner, opposite Somerset House in the Strand. Price 7s. 6d." It is not known who Randall's partner "Abell" was, but it seems not improbable that he was a grandson or even a son of John Abell, a celebrated lute player and singer, and Bachelor of Music at Cambridge, where he died in 1724. The other names, as given on the title page, have been added on account of their historical connection. John Johnson published, moreover, *Philpot's Dances, Rigadoons, etc.*, which appeared also in Bremner and Preston's lists.

Underneath the publishers' names the title page has the following announcement, which appears very comical in connection with the violin tutor: "Where may be had, a Treatise on the Advantage of a Polite Education, joined with a Learned one, dedicated to the Duchess of Somerset."

Then follows a notice which reminds one of the musical pirates of the present time: "This Treatise is entered at Stationers' Hall, according to Act of Parliament. Those that are sold without being signed by the Author are unfairly procured, and the Vender will be prosecuted." Underneath Philpot's signature (in ink) a slip with the following notice

has been pasted on to the title page: "*N.B.*—The Lessons may also be played on the German Flute, Violoncello, and by Beginners on the Harpsichord; and are figured for Thorough Bass." That savours still of the old "Lessons for sundry instruments or voices," which were quite common during the early part of the seventeenth century.

In lieu of an introduction he prints a letter dated "London, the 10th of December 1766." It contains the following passage: "The Lessons are genteel and proper to their different Subjects. The Bases well set. The Rules and Directions masterly and ingeniously contrived, and I think it on the whole a very useful and well-executed Performance. . . ." The letter is signed, "Your Friend and Servant" (no name).

In his preface he sets forth the "three grand Requisites that must conspire to bring any Art or Science to Perfection": "(1) a proper genius; (2) regular and well-grounded Instructions; and (3) Application." In his first subdivision headed "i. Of Genius," he shows that he confounds natural ability in general and physical ability in particular with the endowment of Heaven. Of the pleasing sensation of a fine musical performance to a sensitive ear he says: "It is indeed very wonderful, and a great mystery beyond the human comprehension to account for; and is a Phænomenon which must be resolved into the Will, Power, Wisdom, and Goodness of the Great Creator, who doubtless designed the pleasing Melody and Harmony of sounds, to sweaten and

lighten the Pleasures of human Life; to alleviate and dispel its cares; to soften the rough dispositions of Nature, and to make us susceptible of the Power and Charms of Harmony. It is not my Business, if I had Abilities (especially in an Introduction to a single Instrument), to philosophise upon this subject."[1]

A little later he makes this remarkable statement: "Where People are in such circumstances that they cannot afford the Expense, and must depend upon getting a Livelihood by their Ingenuity and Skill in their Professions, it may be thought improper to spend too much Time foreign to the Purpose; but to those of Property and Fortune, who have a Liking and Genius for Music, there can be no just Reason assigned why they should not learn it."

What would Tom Britton have thought of such sentiments, or Caslon, Phillips, Ben Wallington, and others mentioned in Chaps. VI. and VII.?

His remarks on "Application" are brief and obvious. "The Advantage of Regular Instructions" is explained at greater length. We are told that "the Want of proper Rules for young Beginners" accounts for the fact that so very few attain to perfection in violin playing, though so many attempt it. "As the violin is so much practised, and is in such great Esteem, one would imagine that there should not be wanting ingenious and proper Treatises to give regular Instructions for the learning of it; yet, except that excellent

[1] *Several* instruments would accordingly have sufficed to cause the production of this valuable essay.

one of Geminiani (which is too difficult for children or young Beginners to attempt till they have made a good Progress in Playing), there has not appeared any Treatise upon this Subject that has been of any Use, than as a gamut to shew the notes, and something of the different sorts of Time."

". . . Fourthly: In order to proceed regularly, I shall begin with shewing the Manner of holding the Violin. As to the position in which the Violin should be held, different Masters give different Directions. The Method I learnt was to rest it upon the collar-bone, the Tail-piece rather of the Left side of the Chin; bringing the hollow part of the Arm, and the Elbow quite under the Instrument, that the Fingers may the more readily cover all the strings."

From the pictures of Geminiani and Mozart we see that this was followed by the best Masters of that time, and even later.

"The Method of holding the Bow" forms the next heading. "The Thumb should be placed just above the Nut, the Hair resting on the Back of the Thumb, and the Fingers on the outside of the Bow, some little distance from each other, that thereby the whole Length of the Bow may be commanded at Pleasure." This tallies again with the manner shown in Geminiani's portrait.

The next advice to the pupil is to play the "gamut up and down, drawing the bow softly, and the whole length at each semibreve, stopping the Fingers firm upon each String; by which Means a clear Tone will be produced. . . ." This

is sound advice and good sense, and so is the following, but the manner of expressing it is extraordinary: "I have sharpened the Note F in the Gamut for two Reasons: First, to make the first Finger of an equal Height on all the Strings. Secondly, to make the Sounds in the key of G, with a sharp Third, in their proper Progression; which would have been deficient had they remained in their diatonic Order."

All through the book he never uses the words Major or Minor, but calls them keys with a sharp third and keys with a flat third. "If a sharp is set upon a note already sharp," he says, "it must be played a semitone higher; and if a Flat should be placed upon a note already flat, it must be played a semitone lower."

In playing compositions of that period it is necessary to pay attention to this, as we should employ the sign of double sharp or double flat in such cases to avoid any mistake, although the old way is more logical.

To impress upon the student the position of tones and semitones in a "sharp" (major) key, he advises him to sing or *sol-fa* eight Bells up and down. This was a favourite device of the eighteenth-century masters, as may be seen also from Crome's *Fiddle New Model'd* (page 201) and other contemporary tutors. Philpot tells the pupil to play the gamut up and down no higher than B in Alt. at first, because *from A to D in Alt. is the whole shift.* The half shift was from G to C in Alt., corresponding with our second position.

With regard to the positions of the semitones in a flat key (minor), Philpot explains "that the sixth and seventh note must be sharpened in a flat Key to ascend properly into the Key. The seventh, being sharpened, becomes the sharp third to the fifth of the Key, and leads you into the Key; but in a flat Key descending, the semitones are between the sixth and fifth, and third and second of the Key. . . ."

Thus he explains our melodic minor scale, but of the harmonic minor he makes no mention.

The common chords he calls concords. In speaking of graces and ornaments, he explains that "the Shake is begun from the whole or half Tone above, and the Beat from that below." This explanation may be welcome to some of our readers, as it is not so generally known as might be expected.

"No Beat, Shake, or appogiatura can be made on the semitone minor, but all may be used upon the semitone major. Upon the Harpsichord there are no Semitones minor, which renders that Instrument imperfect." This is an interesting remark and important for the better understanding of eighteenth-century compositions, as we are so used to the temperate scale that we take no notice of major and minor semitones in this respect.

The exercises, in all major or minor keys not exceeding four flats or sharps, are in the form of short *Suites* preceded by the respective scale and its common chord (concord, as he calls it). They commence with a little "Prelude" followed by a "Minuet," sometimes with a second Minuet as "alterna-

tivo," then a "Gavot," which begins either with the first or fourth beat of the bar, but never shows the characteristic Alla Breve form beginning with the *third* beat. It is usually followed by another Minuet and a Rigadoon. Though simple, these pieces have at all events the merit of being melodious and original compositions with well-constructed figured basses.

Another work appeared in 1752, which is interesting in so far as it is perhaps the first work written by an English composer on the lines of the "Concerto Grosso." About the author, John George Freake, little or nothing is known, except what appears from the following advertisement from a contemporary newspaper. Unfortunately, the advertisement was cut out from the paper without giving the name of the latter. Freake's name does not appear in any biographical dictionary. The following is the text of the advertisement: "Six Sonatas by John George Freake, for two Violins or Flutes and Thorough Bass offered for Subscr. at 10s. 6d. Each Subscriber shall be entitled to a Ticket, which will admit one Person to a publick Rehearsal of the above Sonatas at the Great Room in Dean Street, Soho, which will be on Saturday next, the 9th inst.: First they will be played as Sonatas with two Violins, and a Violoncello, and then with a full Band as Concertos, being contrived for that Purpose; wherein he hopes to give Satisfaction. After the Subscription is closed the Price will be 12s.

"The Author has just published Six Solos for a Vn. with

a Thorough Bass, or Lessons for the Harpsichord; which the Subscribers to the above Sonatas will be entitled to at the Price of 4s. 6d., which otherwise is 7s. 6d. Subscriptions are taken at Mr. Simpson's Musick Shop in Sweeting's Alley, Cornhill; at Mr. Solerol's; the Cocoa Tree Chocolate House in Pall Mall; at Mr. Clegg's, the Mount Coffee House in Grosvenor Street; at Mr. Winfield's, the Prince of Orange Coffee House at the Bottom of the Hay Market; and at the Author's House in Rathbone Place, 1754."

Another point of interest in the above advertisement is the mention of the Great Room in Dean Street, which figures conspicuously in the annals of musical London from the middle of the eighteenth to the beginning of the nineteenth centuries. It had previously formed part of the Venetian Embassy, a large house partly in Dean Street (No. 17) and partly in Frith Street (No. 67). One of the first references is contained in the *General Advertiser* of 23rd March 1750: "For the Benefit of Mr. Parry and Mr. Gwynn, at the Great House in Thrift Street, Soho (late the Venetian Ambassador's), on Monday, March 26, will be perform'd a Concert of Vocal and Instrumental Musick. The Vocal Parts by Sig. Gaëtano Guadagni; the first Violin by Mr. Brown, and several pieces of Musick on two Welsh Harps together, by Mr. Parry and Mr. Gwynne, also several Welsh and Scotch Airs, by Mr. Parry alone. Tickets to be had at the place of performance at 5 shillings each. To begin at seven o'clock."

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CARLISLE HOUSE AS IT APPEARED IN MRS. CORNELYS' TIME.

From a Water-Colour by T. Hosmer Shepherd in the British Museum.

In the following year the advertisements contained a notice that coaches were desired to come to the door in Frith Street, and chairs to the door in Frith Street or Dean Street, as happens to be convenient.

At the beginning of 1753 a series of subscription concerts was given with Sig. Guadagni, Signora Frasi, Sig. Cervetto, and Miss Turner as principal performers.[1]

Malcolm (author of *Manners and Customs of London*, see page 125), who attended a performance of *Judas Maccabæus* at the Great Room, says: "The Music is now Christie's Auction Room for furniture, and seems in a state of ruin."

In 1872 it was known as Caudwell's Dancing Academy, and the Parish, which acquired it eventually, adapted it for the use of St. Anne's Schools.

Close by was Carlisle House (in Carlisle Street) built in the time of James II. by an Earl of Carlisle of the Howard family. The mansion stood in a large garden. The lower walls were of red brick, and on the lead work of the cistern was the date 1669. It had a marble-floored hall, superbly decorated staircase, and large, lofty rooms. When the Subscription Concerts in Hickford's Rooms began to decline after the death of Festing, Mrs. Cornelys instituted similar concerts at Carlisle House, with the assistance of the best artists in

[1] The Programme of the 2nd Subscription Concert in 1753—on Saturday, January 1753—included a Concerto for Violin by Geminiani, and a Concerto for Violoncello by Cervetto. (Advert. *London Daily Advertiser*, Jan. 26.)

London. Fisher, Cramer, Cervetto, Crosdill all appeared at these concerts, as well as Abel and Bach. But the latter two instituted concerts of their own about 1763, which were given at Hanover Rooms. Mrs. Cornelys was supported by the aristocracy to screen their orgies and gaming parties. The infamous masquerades became a public scandal, and when Mrs. Cornelys tried to open a similar institution in Bishopsgate she was opposed by the citizens in the interest of public morality. The managers of the Opera complained that the principal singers appeared at Mrs. Cornelys' concerts, and Sir John Fielding had Guardini arrested at Carlisle House for breach of contract. In 1772 the Pantheon was opened in Oxford Street. It had been constructed from designs by Sir James Wyatt at the expense of £60,000, and was to form a sort of Winter Ranelagh. Almack's (later Willis' Rooms) had also been opened for concerts, dances, and all sorts of public entertainments, and Carlisle House went from bad to worse. The contents were brought to the hammer, and the *Westminster Magazine* for January 1773 gives an account of the auction under the heading "Cupid turned Auctioneer." A few years later Mrs. Cornelys was found selling asses' milk at Knightsbridge, and eventually she died in Fleet Prison, still forming schemes for retrieving her broken fortune.

The Bach-Abel Concerts lasted for about twenty-two years, when they were succeeded about 1785 by the professional

concerts under the management of Lord Abingdon, who was also the chief supporter of the former.

There was also a "Great Room in James Street," which is mentioned in Dubourg's *The Violin* as a concert room in which Matthew Dubourg played some solos when he was twelve years old.

CHAPTER XIII

GEMINIANI's tutor was the first and most important instruction book for the violin which, so far, had emanated from the Italian School, as Corelli never wrote any work which was expressly conceived for educational purposes, although his Sonatas offer some of the finest bowing exercises to this very day. We need only think of that wonderful composition, *Les Follies d'Espagne*, written on "Farinel's Ground" (see page 84). The "Follia" appears to have been a dance tune which was used in Spain about that time. Tartini's fame as a teacher was so great that he was called "Il Maëstro dei Nazioni," and it was to be expected that he should contribute to the educational literature in some shape or form. He did so in three instances. His most important work, entitled *L'Arte Dell'arco*, consists in fifty variations on a jig by Corelli, which has recently been revived by the masterly rendering of Mr. Fritz Kreisler. The work is essentially written for the development of the technic of the bow. The art of bowing formed the point of gravity in Tartini's work, as is also shown in his "Lettera alla Signora Maddallena Lombardini" (a pupil of Tartini, afterwards Madame Sirmen) "inserviente aduna importante lezione per i suonatori di violino."

(Letter to Signora Lombardini—serving as an important lesson for all violin players.) This letter appeared first in *Europe Littéraire*, in 1770, and in J. A. Hiller's biographical notice. The third work was on embellishments. It was never published in the original Italian, but was printed in a French translation by P. Denis as *Traité des Agréments de la Musique*, in Paris, 1780.

In his letter to the Signora Lombardini he lays stress on the practice of a very gradual crescendo from *pp* to *ff*, and decrescendo back to *pp*. The instructions which he gives with regard to the study thereof are clearly foreshadowing Viotti's art of "spinning out the tone" (filer le son), which finds a modern exposition in Emil Kross' and Ottokar Sevcik's methods. Tartini's letter may be found in numerous republications (among others at the end of Hart's *The Violin*).

About the same period another interesting educational work by a less famous countryman of Tartini was published in London. The author was Carlo Zuccari, who flourished about 1770, and was attached to the Italian Opera. The title of his book is *The True Method of Playing an Adagio Made Easy by Twelve Examples*, etc. Printed by R. Bremner at the Harp and Hautboy, opposite Somerset House in the Strand. (The House of Bremner was not far from the famous Maypole, a relic of the Merry Monarch's reign.) It contains twelve Adagios for violin and bass. The violin part of each piece is printed in two versions over the bass, the top

line containing the plain melody as it was usually written down by composers of the time. The second line contained a version showing all the customary embellishments, which were left to the knowledge, taste, and technic of the executant. The pieces are instructive for modern players as showing the manner in which the slow movements were rendered according to the composer's intention.

Germany had so far produced very little in the way of instruction books for the violin. The first work of a popular nature, like Prelleur's and Crome's books, was "*Rudimenta Panduristæ*; oder Geig-Fundamenten, worinnen die Kürzeste Unterweisung für einen Scholaren, welcher in der Violin unterwiesen zu werden verlangt, sowohl zum Behuf des Discipuls, als auch zur Erleichterung der Mühe und Arbeit eines Lehrmeisters auf die gründlichste und leichteste Art mit beygesetzten Exempeln dargethan wird. Von einem Musikfreunde. Augsburg, 1759, 4to."

(*Rudimenta Panduristæ*, or elements of the violin, in which are given the most concise instructions for the student seeking tuition on the violin. For the use of the disciple as well as for the alleviation of the trouble and work of the master; in a thorough and easy manner with additional exercises. By a lover of music. Augsburg, 1759, 4to.)

The next step in the advance of violin technics was made by France, by the publication of a work which contained exercises showing distinctly novel features, while the explanatory remarks remained primitive and inadequate. The

title of this work, which appeared about 1760, is: "Principes du Violon pour apprendre le doigté de cet instrument. Et les différends agréments dont il est susceptibles, Dédiés a Monsieur le Marquis de Rodovan de Damartin. Par Mr. L'Abbé le Fils, Ordinaire de l'Academie Royale de Musique. . . . Prix 12 livres en blanc, a Paris chez Des Lauriers Md. de Papier, rue St. Honorée à côté de celle des Pronvaires à L'Enfant Jésus. . . . A.P.D.R." (avec privilège du Roi).

On the title page the author remarks that the work may serve also for the study of the "Par-dessus-de-Viole" (the treble viol), with the only difference that up bows and down bows would have to be reversed in that case. The holding of the instrument which L'Abbé teaches is the same as we know it now, with the chin on the left of the tailpiece, while many players of that period were still in the habit of placing the chin on the right of the tailpiece. The bow, which he calls with just appreciation "the soul of the instrument," is held according to modern usage, and the bowing in its essential points is equally modern.

While the text of the book is poor, the exercises are very advanced and make considerable demands upon the executive skill of the student, including chromatic chord figures, double shakes, etc. etc. Wasielewski doubts the authenticity of this book, but he gives no reason for his doing so.

L'Abbé le Fils, whose real name was Joseph Barnabé de Saint-Sévin, was the son of Philipp de Saint-Sévin, a church musician of Agen who, from his clerical dress, was called

l'abbé (the abbot). The father was appointed violoncellist at the Paris Opera in 1727, and his brother Pièrre joined that orchestra in the same capacity in 1739. The latter possessed a very fine tone and showed the advantages of the violoncello over the bass viol in such a manner that the latter was finally excluded from that orchestra. L'Abbé le Fils is also mentioned as a violoncellist, and it may be that this circumstance caused Wasielewski to express the opinion above mentioned.

It was quite usual in those days for musicians to play many instruments, as has been pointed out before; and Corrette and Prelleur both wrote instruction books for every popular instrument of their time, so that there is absolutely nothing extraordinary in the fact that a well-educated musician, whose *chief* instrument may have been the violoncello, should have written a violin tutor. L'Abbé le Fils had a great reputation as a teacher as well as an executant, and it is impossible that an important work like the above, with a dedication to a well-known nobleman, should have appeared under his name without actually emanating from his pen. About the same time that L'Abbé le Fils' book appeared, viz. 1760, Antonio Lolli published his *École du Violon*, op. 8 (Paris-Sieber), dedicated to the Russian Count Potemkin. A Russian edition appeared at St. Petersburg in 1775. This edition was engraved in London with a French title, and the engraver's name, J. Sherer, No. 7 Haymarket, appears to be the anglicised name of Scherer, a very frequent name in

Germany. It is, therefore, the most international edition of all musical works that have ever been printed. The book was evidently conceived with regard to the particular requirements of Count Potemkin, as all the exercises, and even the scales, are provided with the accompaniment of a complete string quartet! The exercises are very melodious, but they do not touch the advanced stage, nor does the book contain any explanatory text.

While the technic of the violin was thus steadily advancing in England, France, and Italy, Germany did not remain behind. Excellent masters like Höckh, Pisendel, and, above all, the excellent Franz Benda, had turned out a number of talented violinists. Foremost among these was Benda's pupil, Frederic William Rust, an incomparable virtuoso on all instruments who eventually went to Padua to benefit by the advice and example of the great Tartini himself. Rust left no studies in the strict sense of the word, but his Sonata in A for Violin Solo, with a bass which was written for the E string, contains the following instructions: "I advise violinists to practise this Sonata on each of the four strings of the violin by transposing it a fifth lower for the A string, and the same for the D and G string." On the title page we find the pathetic words: "Written during my last illness in the first weeks of February 1795." This work was not published before 1853, when it appeared together with the Sonatas in B flat and D minor. Leipzig, Peters. The latter was afterwards republished in a mutilated edition with the pianoforte

accompaniment by Ferdinand David, which was made popular by Madame Norman-Neruda (afterwards Lady Hallé). The Sonata in A anticipates Paganini's Solo for the G string by about twenty years, although the latter was credited with being the first to use that device. Technically it stands on a level with Paganini, and to the present day there are few who could attempt to follow Rust's advice to practise it also on the lower strings. Musically it stands on a much higher level than Paganini's Solo, although it does not attain the standard of the D minor Sonata, and still less of the grand "Sonata Seria" in B minor for violin and pianoforte. The latter is one of the finest works of its kind, which by undeserved and inexcusable neglect has been almost forgotten, and very few violinists of the present day know even of its existence. Except a few studies by Benda, which were published after the composer's death, none of the above-named German masters laid down his experience and the result of his studies in an educational work for the violin. This task was reserved for Leopold Mozart, father of the great composer, who accomplished it in a manner which characterises the thorough and conscientious pedagogue. The book appeared in 1756, the year in which W. A. Mozart was born. It was published by Jacob Lotter of Augsburg under the title of "Versuch einer gründlichen Violinschule, entworfen und mit 4 Kupfer-tafeln sammt einer Tabelle versehen von Leopold Mozart Hochfürstl. Salzburgischen Cammermusikus. In Verlag des Verfassers."

LEOPOLD MOZART.

From the title-page of his Tutor.—See p. 238.

(Attempt at a complete tutor for the violin delineated with the addition of 4 engravings on copper plate and one table by Leopold Mozart, chamber musician to His Highness the Prince of Salsburg. (Hochfürstlich-Salzburgischer. Kammer Musikus.) Printed for the author.)

This is by far the most systematic and compendious tutor which appeared up to this time, and the first which is based upon the chief elements and principles of modern violin playing. As W. A. Mozart, under his father's guidance, acquired great proficiency, it may be taken for granted that his masterly treatment of that, as well as of the other stringed instruments, was in a great measure due to the excellent method of Leopold Mozart.

In the introduction of his work the latter gives an account of the string instruments which were in use during his time. He tells us that the "Sack oder spitze geiglein" (Anglice Kit) with four or three strings was falling into disuse as well as the "Brettgeigen" (literally, slab violins), which resembled the upper part of a violin without ribs or back. He explains that the "Quart oder Halbgeiglein" (quarter or half violins) were called "Violino piccolo" by the Italians, and that up to a few years before the time of writing his book they were still used for concert purposes. "As they can be tuned much higher than another violin," says Mozart, "they are peculiarly suitable for Serenades in company with a piccolo, harp, or some other such instrument." These were no doubt the same instruments which Claudio Monteverde introduced in

the score of his *Orfeo*, where he prescribes "due violini piccioli alla Francese" (two little French violins). Mozart says that "we stand no longer in need of the little violins. Everything can be played on the ordinary violin in the higher positions." The little violins were thenceforth used exclusively to teach very small boys, although he says that even there an ordinary instrument would be preferable, provided that the size of the hand permits of its being used.

Very curious are his remarks about the "Fagotgeige" (bassoon-violin), which differed from the viola a little in size and the manner of *stringing* (tuning?). Some call it the *Handbassel* (hand bass), but the Handbassel is still a little bigger than the "Fagotgeige." The latter instrument supplied the bass to the violins, "Zwerchflauten" (piccolos), and other high treble parts.[1]

Then comes the "Bassel" or "Bassete" which the Italians call Violoncello. Mozart knew several sizes of this instrument, but says that they differed only in power of tone. The double bass he describes as "Grosse Bass" or "Violon," of which there were two kinds, one with five strings and one with four strings, "tuned an Octave lower than the Violoncello, and, like the latter, in fifths." Besides these eight members of the violin tribe he mentions the bass viol (Viola da gamba) as an instrument with a more agreeable tone than that of the violoncello, and as being on

[1] The name Fagotgeige was sometimes applied to the Baryton, but Mozart evidently makes a distinction between the two instruments.

that account mostly used for the treble parts. He describes also the "Baryton," a species of bass viol with brass strings running through a groove at the back of the neck which were only used as open bass strings and plucked with the left thumb. It was a favourite instrument of the Austrian Emperor, and Hadyn composed a great deal of music for it. Mozart gives also an account of the Viola d'amore, the "English Violet" (a species of viola d'amore), and of the Marine trumpet (trompetta marina).

His description of the construction and parts of the violin is very lucid and correct, and he knows the correct position of bridge and sound-post too well to make the ridiculous mistake of P. Prelleur, who tells the pupil to make the length from nut to bridge on his instrument agree with the length of a diagram printed in his tutor, by shifting the bridge backward or forward, as the case might be, without regard to the proportions of the instrument.

The second part of his introduction contains an essay on the origin of musical instruments which is just as primitive and naive as most of the contemporary treatises on the subject.

The first chapter (Hauptstück) of his tutor acquaints the pupil with the elements of music—a very sensible way of commencing. In this he speaks of the absurdity of counting too many beats in a bar, as for instance quavers in quick time, which as he says was still largely practised.

He describes two different ways for holding the instru-

ment. The first is to hold it free against the shoulder, with the lower rim resting on the collar bone. This manner he describes as more elegant though more difficult as the left hand has to hold the instrument. It is illustrated on the frontispiece, which gives his portrait with the instrument held in the above manner. It is here reproduced as well as a second full-page engraving which demonstrates the second manner.

In this the violin is held with the chin resting *on the right side* of the tailpiece. This manner he describes as easier, the instrument being thus held firmer and steadier. In the fourth chapter he speaks about the various bowings and the division of the bow, which are treated exhaustively and with critical penetration. These explanations are followed by rhythmical exercises with reference to the sundry paragraphs on the various kinds of bowing. Of these pieces he says: "The more unpalatable they will be found the more will it please me; it was at least my intention to make them thus." In the fifth chapter he explains "How the good tone on the violin may be obtained and produced by a skilful moderation of the bow." In this he shows the spirit of the German school, which excels in breadth and power of tone, while its massiveness is often subservient to beauty. He recommends the use of thick strings "to obtain the power of the left hand and a strong and manly bow." "For," he says, "what could be more insipid than not daring to attack the violin with a will, but to produce with the bow

LEOPOLD MOZART.

From his Tutor.

(which is often held only with two fingers) an artificial whispering up the fingerboard right to the bridge of which only a casual note may be heard here and there, because all is floating about like a dream. Such air-violinists have such assurance, that they will not hesitate to play the most difficult pieces from sight. . . ." "If they have to play loud and with a full tone, their whole art is gone altogether." "Solche Luftviolinisten sind so verwegen, dass sie die schwersten stücke ausdem stegreif wegzuspielen Keinen austand nehmen. . . . Müssen sie lant und stark spielen; alsdann ist die gauze kunst auf einmal weg."

This is an amusing mixture of truth and error. With regard to the systematic investigation of tone production and the inherent division of the bow, Mozart may be looked upon as a pioneer, who laid down sound and correct rules and principles.

The use of harmonics ("Flascholets" as he calls them) causes his ire: "Such trumpery and trickery is best left for those to excel in who appear at Carnival time as mummers and Morris dancers. He who wants to exhibit the 'Flascholet' (harmonics) on the violin had better use concerts or solos written on those notes, and not intermix them with natural sounds of the violin."

This is, of course, the voice of a conservative and pedantic schoolmaster, yet it may be well to remember the bad effect of an indiscriminate use of the natural harmonics (the artificial

harmonics are out of the question here), especially in scale passages, etc.

He is very emphatic with regard to the importance of the study of the "Cantabile" in phrasing and expression. The sixth chapter treats of triplets and the seventh of the various kinds of bowing, viz. detached notes, slurred notes, and their various combinations. The modern system of *positions* was unknown to him, as may be seen from the eighth chapter, which treats "of the whole, the half, and the mixed 'Applicatur.'" By whole or full "Applicatur" (application) he understands our fourth position, the *half application* denotes the second, and the *mixed application* the mixed use of the first four positions. Double stopping and Arppegios are also dealt with in this chapter. The ninth chapter explains various embellishments, the tenth chapter deals with shakes, and the eleventh chaper with vibrato (close shakes), mordent, and a few other graces. The twelfth chapter dwells upon "the correct reading of notes and a good style of delivery in general." In this chapter he expostulates against virtuosity. In paragraph four he says: "One may conclude herefrom, whether a good orchestral violinist should not be thought much more of than a mere Soloist. . . . A Solo player may rattle off his Concerto tolerably, nay even with honour, without any deeper insight into the essence of music if he have only a pure intonation and delivery. A good orchestral player on the other hand requires great insight into the whole science of music, into the science of composition, the different

Chi ben principia ha la meta dell'Opra
ne si principia ben se non dal Cielo
PRINCIPJ DI MUSICA.
Nei quali oltre le antiche, e solite Regole vi sono aggiunte altre figure di Note, schiarimento di chiavi, scale dei Tuoni, Lettura alla Francese, Scale semplici delle Prime Regole del Cimbalo, Violino, Viola, Violoncello, Contrabasso, Oboè, e Flauto.
Prospo Giovanni Chiari alla Condotta in Firenze

characters, nay even a particular vivacious skill to fulfil his duties honourably, especially if he intends to become the leader of an orchestra in course of time."

He complains that everybody wants to be a soloist, while there is a dearth of good accompanists. Mozart stands not alone in laying stress on the importance of ensemble and orchestral playing. His views were endorsed by many good masters like J. A. Hiller, Löhlein, and others. Although their views of the subject are extreme, it might be well to call their words to mind in the face of a prevailing spirit of vanity and greed, which has almost extinguished the cultivation of chamber music (perhaps the most elevated and refined form of that art in a smaller frame) in home circles.

To this period belongs also a tutor which appeared without the author's name at Florence. The title is: "*Principij di Musica*: Nei quali oltre le antiche, e solite Regole vi sono aggiunte altre figure di Note, schiarimento di schiavi, scale del Tuoni, Lettura alla Francese, scale semplici delle Prince Regole del Cimbalo, Violino, Viola, Violoncello, Contrabosso, Oboe e Flauto." As may be expected from the number of subjects comprised in the book, each comes in but for a very small share, and the instructions for the violin are even more primitive than those in some of the minor English instruction books of the time. The book has, however, a remarkably fine title page which, for that reason, has been reproduced in this place.

CHAPTER XIV

THE most important tutor which followed that of Leopold Mozart in Germany was: "Anweisung zum Violinspielen mit pracktischen Beyspielen und zur Uebung mit vier und zwanzig Kleinen Duetten erläutert von George Simon Löhlein. Leipzig und Züllichau auf Kosten der Waysenhaus und Frommannischen Buchhandlung, 1774."

(Instructions for playing the violin with practical examples and, for the practice thereof, with twenty-four Duets, explained by George Simon Löhlein. Leipzig and Züllichau at the expense of the Orphanage and Frommann's Library, 1774.)

The book is dedicated to the "Reichsgraf Carl Heinrich, Herr von Schönburg" (Count Schönburg), and the homely and familiar style in which the author addresses his readers recalls at once the times of Voss, Gellert, and Gleim. The explanations are thorough and clear, yet frequently they reveal the pedantic schoolmaster. He evidently does not overestimate his own capabilities, as he tells us in the preface to his book of a friend who asked him why he would not rather compose a comic opera than write an "ABC Book" (primer) for the violin. "I and a Comic Opera!" exclaims Löhlein. "No, the latter

requires *cleverness*, *science*, and above all great *genius*, and of all those I unfortunately have none." The contemplation of this fact seems to nettle him, and he adds a footnote: "Genius is a new-fangled (neumodische) mental capacity, possessed by authors who have many friends among journalists and newspaper scribes.—Wall paper, 3 pieces" (Tapeten—3 Stück).

He protests against the idea that his book might serve as a self-instructor: "By no means! I maintain that this is quite impracticable in learning any musical instrument, more especially in the case of the violin. I am only attempting to show the right road to the master as well as to the pupil on which they are to proceed." This is a severe rebuke to the speculative publishers and their "Self-Instructors" for every instrument. Like Leopold Mozart he attaches more importance to the training of good orchestral players than the production of solists. Another remark of Löhlein's is worthy of note: "I hold it to be the proof of the greatest skill on the part of a teacher if he understands how to lead a fiery and inquisitive genius, like a spirited young horse, in such a manner that he does not wear himself out in aimless exertion, but that he should only use such energies and powers as are required to obtain his final purpose. Moreover, that he should impose such wise restraint upon the pupil as would prevent him proceeding from one thing to another before the former has been thoroughly mastered and understood." Sleepy and lazy talents on the other hand should be roused by the teacher. "If the pupil, on the other hand, insists on following

his own ideas, as is often the case, then I cannot see why he should go to a teacher at all."

Speaking of the instrument and the bow he says: "Many people hold the opinion that the worst instrument is good enough for a beginner. This is erroneous. . . . As soon as one applies a thing to a certain purpose, it is necessary that the instrument which is required should be good, otherwise the final aim cannot be attained."

The strings he calls: "The 'Quinte' (fifth) or E; the 'Quarte' (fourth) or A; the third is called 'Q'; the fourth 'G,' or the spun string—the French call it 'bourdon' from the buzz of the bumble bee." His remarks about the best strings show that although the fame of Italian strings was well established yet it was difficult to obtain the genuine article: "Many people will buy only Roman strings. They do not know, however, that most of the Roman strings are *made in Germany* (even in those days!), and also that the real Italian strings are often very bad."

He explains Mozart's way of holding the violin as faulty, although still followed by many players. The holding of the instrument which he advocates is the same as we know it now.

Löhlein as well as Mozart warns the pupil against contracting bad habits with regard to the position of the body and facial expression. Grimaces, puffing, blowing, snotting, etc., are among those bad habits which he strongly condemns; they are frequently indulged in by present-day amateurs. He

has a good deal to say about such external, gentle signs by which the player may legitimately follow the ideas and sentiment of the music, and he comes to the conclusion that "it does not come into consideration so long as it does not enter the sphere of the ridiculous or the grotesque." He does not believe in the player who stands there like a statue, as he impresses him as being a "wooden musician." In speaking of the fingers he makes the following droll remark: "One more little reminder! which I am almost ashamed to make: The hands must be kept clean, and the nails cut. This reminds me of an old proverb which my teacher wrote in large letters on the cover of my music book: 'Wer will lernen Orgel and Instrument, Schneid'ab die Nägel und säubre die Händ.'"

("Who wants to learn organ or instruments
Must cut his nails and wash his hands.")

(Very excellent advice!)

"Some have an evil habit of biting their nails. Apart from being an ugly habit, this has the bad consequence of the nails becoming too short and the extreme tips of the fingers becoming too fleshy, which prevents the free vibration of the string." His bow is the so-called Corelli-bow, bending outwards like an archer's bow. To attain a perfectly straight bowing, Löhlein advises the student to "take a piece of very flexible wood or whalebone and bend it so that it forms an arch about one and a half inches higher than the strings, and at a proper distance from the bridge. Fix the two ends in the

F holes (!!). This prevents the bow from travelling up and down on the strings, and in letting the bow touch the stick or whalebone on both sides of the bridge it is bound to travel straight, and in following this mode of practice for some time the student will obtain a perfectly straight bow and a good tone. When this object has been attained one can throw the *hobby horse* away." He does not say what becomes of the poor soundholes into which that stick is wedged tightly enough to keep in its place even when the bow leans against it; nor either what effect this arrangement has on the tone of the instrument. It must mute the tone to a considerable extent. Amusing are his instructions for counting semiquavers in common time, viz. "Ei-ne-ni-e, Zwei-e-ni-e," etc. (One-na-nee-e), which reminds very much of Rob Crome's "Tid-il-did-il," only that it has, at least, the advantage of indicating the exact beat of the bar.

Another very original explanation is that of the "Fermate" (pause). "When it (the pause) occurs in the middle of a movement it is the intention of the composer to give the vocalist or instrumentalist a little time for recovery and rest after a long and difficult passage, to resume his way afterwards with renewed vigour. This intention is entirely frustrated by a generally adopted custom of exhausting oneself by all manner of musical *Hocus-Pocus* (tricks) instead of husbanding one's resources. Secondly, the sign occurs when the singer or instrumentalist wants to finish his Aria or Concerto. Here it is the sign for a Cadence, or according to present usage the

occasion for an extensive display of musical nonsense: 'Omnibus hoc vitium est cantoribus' (this vice is common to all singers), etc. (Horace, Serm. II. Liber i. Sat. 3)."

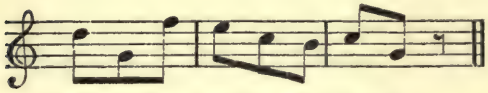
On the other hand there are judicious musicians who use the pause according to the intention of the composer. In taking leave and making their final bow to the audience, they collect the most beautiful passages of the piece and form them into a short and pleasing compliment. They leave it to those who cannot say a single sensible word during a long visit to start an endless leave-taking at the door where they keep up an incessant meaningless chatter, their "Scharywary" (charivari).

The shake with the third he calls "Bockstriller" (buck-shake), which he says is in bad repute. In modern times the term is generally applied to a clumsy shake of uneven beats. In the whole of his tutor he does not exceed the fourth position. In his clear and comprehensive explanations of graces and embellishments he treats also of the close shake (generally called Vibrato, although that is a misnomer), about which he tells us that "many are in the laudable (?) habit of using the tremolo (the correct term for 'close shake') on open strings. This is a little worse than bad, and belongs to the Alehouse." It certainly is an extraordinary statement, as a close shake in that manner is impossible, and the ordinary shake would sound horrible.

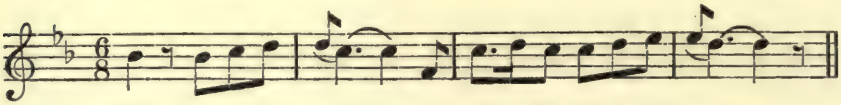
In Chap. XI. he speaks about playing the notes correctly and in time, and about observing rests. This

leads him to explain the laws and principles of prosody, and the application of the up-bow and down-bow by examples from various well-known songs. The following specimens of $\frac{3}{8}$ and $\frac{6}{8}$ time he has evidently written and composed for the edification of his pupils :—

Sei nur hübsch fleissig, du wirst's schon be - greiffen und wenn auch dein



Meis - ter bis - weilen sollt keifen.



Geh' lass mich in Ruh', ich höre dir weiter nicht zu.

The master, in the $\frac{3}{8}$ time passage, tells his pupil: "Be good and practise, and you will get on even if your master should sometimes upbraid." The pupil who gets more advice than he asks for answers in $\frac{6}{8}$ time: "Go leave me in peace, I shall listen no longer to you." Löhlein believes in beating time with the tips of the toes, but very gently. He recommends that this should be particularly observed in church performances, where the musicians are scattered about. "But," he adds, "one often finds that, instead of marking the time with his hands, the musician who conducts the music in the church shows such ardour with his feet, as if he

would stamp the whole choir with everything belonging to it right into the ground." This reminds one of the tragic death of Baptiste Lully, the great composer at the Court of Louis XIV. He was conducting one of his works with a staff about two yards long, which served to stamp time on the floor of the platform. In his excitement he struck his toe with such vehemence that it had to be amputated, and he succumbed after several operations.

Löhlein's book, which fills 136 pages, comprises an appendix of twenty-four exercises with accompaniment of a second violin to which a bass is added in the last exercise. They are rather primitive and not in systematic order.

With Canon and Fugue he was not on very good terms, as may be seen from examples XII. and XVII. No. XII. is a Minuet, of which he tells us, "This Minuet is a canon. What a canon is everybody has seen during the last war, viz. a great, long, round piece of perforated brass resting on a wooden machine with wheels, dragged along, together with the tube, by horses. It is used in war time in battles and sieges, Q.E.D." In music, of course, such terrible instruments are not needed. The word signifies here a certain law or rule by which one part has to follow another strictly and regularly. Such learned baubles are more for the eye than for the ear. The *so-called* Fugue No. XVII. fares no better. This is what he says of it: "To the healthy ear this musical artifice will be just as unpleasant as the English salt[1] to a healthy palate.

[1] Epsom-salt!?

At the same time it is necessary that a thorough composer should understand it."

If we take his *fugue* as a specimen, we can fully endorse his verdict. The Rondo does not find favour in his eyes any more than the Canon or the Fugue. Although the primitive Rondo form which he imitates was a great favourite with French composers of the late seventeenth century, Löhlein looks upon it as an innovation. "These little trifles," he says, "which are lugged about so generously (profusely?) by composers of our time are particularly effective on hurdy-gurdy accompaniments to magic-lantern displays, and I am not certain that this learned work (No. XIV. of his examples) of a Rondeau will not share their fate. The taste of the present time requires such *Lyrum Larum.* To judge from the latest compositions, the motto now is: 'The worse, the better.' Therefore, I conclude that we shall soon require bagpipes and hurdy-gurdies in our music to give an adequate rendering of these modern compositions, Q.E.D." He knew evidently more about violin playing than about music as an art, and like many people of our own time he saw in the past perfection, in the present decadence, in the future absolute ruin and decay. Of the grandeur of the fugue as we know it from Bach and Handel, and of the grace and brilliancy which the Rondo assumed under Haydn and Mozart, Löhlein had not the faintest notion.

Each of his twenty-four examples is accompanied with instructions for its execution. At the end of the examples,

which do not exceed C''' (extended first position), he says: "I think that I have opened the way of 'Ripien' (orchestral) playing to the very verge of the 'Solo' and 'Concerto.'"

The twelfth chapter deals with musical terms and the phrasing and rendering expressed by them. It contains many humorous remarks which are characteristic of his homely nature, and they are often very much to the point. As, for instance—

"The greatest genius when left to his own devices resembles a rider mounted on a spirited horse without reins or saddle. A composer who knows all the rules, but has no genius, is like a fat and clumsy rider mounted on a starved and stiff 'Rosinante' with a precious saddle and brilliant harness."

"To describe the prevailing mood of a piece several terms have been borrowed from the Italians." These various moods he specifies in the following manner:—

"A moderate joy (*Eine mässige Freude*), for instance, is expressed by—

Vivace—merry, lively.

Allegro—merry, joyful.

"A joy (*Eine Freude*) which shows more abandon (*Ausgelassenheit*)—

Allegro assai—sufficiently merry.

Allegro di molto—very merry.

"An inordinate joy (*Eine auschweifeude Freude*)—

Prestissimo—quickest.

"*Eine wüthende Ausgelassenheit—*
Allegro furioso Hurtig und heftig (quick and furious).
. . . U.S.W." etc.

He continues to expand upon these "Affecte" and their *tempi*, and then follows Chap. XIII. in which he speaks of the different kinds of bowing and "Applications" (positions).

The fourteenth chapter deals with musical intervals and tonality (*Klang Geschlechtern*) followed by a short treatise on the laws of harmony. The explanations given in the latter are very meagre and elementary.

In an appendix (*Zugabe*) he speaks about the construction of the violin, and the principal makers, of whom he only names Amati, Stradivarius, Maussiel of Nuremberg, Grobbitz of Warsaw, and Stainer. He does not mention the Christian name of the latter, but no doubt he means Jacobus Stainer, whom, as was the opinion in those days, he places above Stradivarius and Amati.

JOHANN ADAM HILLER.

From the portrait by Anton Graff in the University Library at Leipzig.

To face p. 253.

CHAPTER XV

JOHN ADAM HILLER, the genial cantor of St. Thomas at Leipzig, wrote an instruction book for the violin under the title: "Anweisung zum Violinspielen fûr Schulen und zum Sebbst-studium, Nebst einem Kurzgefassten Lexicon der fremden Wörter und Benennungen in der Musik, entworfen von Johann Adam Hiller. Gratz 1795, bez Christ Friedrich Trötscher." (Instructions for playing the violin for schools and self-tuition. With a short dictionary of foreign words and musical terms, compiled by John Adam Hiller, etc.) He explains in the Preface that the book was intended to meet certain exigencies of the school of St. Thomas, and a perhaps still more urgent want in other schools. Its principal object was to teach the elements of violin playing in a clear, easily understood, and *novel* way. "I had no intention to produce virtuosi," says Hiller, "but good ripienists,[1] which are of more consequence to musical art than concert violinists" (soloists). He goes on to explain that he found neither Mozart, Löhlein, Geminiani, nor Kauer would answer his purpose, and for that reason he resolved upon writing this little book, which should contain the same information that

[1] Orchestral players.

was given by his predecessors, but in a different manner. To this were added some explanations concerning the construction of the violin, the bow, the various members of the violin family, the art of bowing, etc. etc.

He speaks about the two different ways of holding the violin explained and illustrated in Mozart's work.

The manner of holding the violin against the breast which Mozart considers agreeable and easy he does not recommend, as the instrument is not steadied by anything when the hand (left) is moved backward and forward, until one has learned to press it against the chest with the thumb and index.

The second way he declares to be the best, viz. to hold the violin against the neck "so that the side of the upper E string (right of the tailpiece) is placed under the chin."

Hiller warns against using too much force in turning the pegs or *using the teeth*, which is a habit of bad musicians.

If a peg slips one should not use *saliva* nor rosin. The former helps only for the moment, and shows bad manners; the latter does more harm than good in the long run.

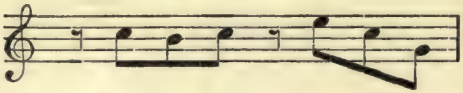
His instructions for tuning are very original. In the absence of a well-tuned piano the student is told to take the commencement of three well-known hymn tunes: "Wir glauben all an einen Gott," where the word "Wir" gives the D of the third string, and "gläu . . ." the A of the second. Now sing "Lobt Gott ihr Christen" and you will find on the word "Gott" the note to which the E must be tuned. "Now take the first tuned D string and sing in tenor manner

(tenor compass) 'Nun sich der Tag,' when the syllable 'sich' will give the note for tuning the G. Sound two and two strings frequently together until the ear becomes accustomed to the harmony of pure fifths when the assistance of the hymn tunes will no longer be required."

This piece of advice shows at once the "cantor" who always thinks of the voice and its training. The "Applicatur," which Mozart uses in his school, is described as an antiquated device by Hiller, who employs the *positions* as we know them still.

In teaching the major scales he introduces the tetrachord of two full tones and one semitone, the latter falling between the third and fourth fingers. He shows how every scale is built up by two of these tetrachords, a very excellent way which, for clearness and simplicity, could not be surpassed even when different fingerings for the scales are taught afterwards. In explaining the melodic minor scale he says: "If it should not appear peculiar that a descending scale should be different from the ascending scale, if one should not object to the very offensive and harsh major sixth in ascending, yet the seventh in the descending scale cuts such a miserable figure that the major seventh as *subsemitonium modi* (leading note) should not have permitted itself to be ousted on any account." He advocates the use of the harmonic scale (particularly in singing) as the only means to become familiar with the interval of the augmented second between the sixth and seventh degrees of the scale.

Very original is his explanation of short rests on accented beats. He calls them "Suspir," a sigh, because the player can mark them best by a short breath.



The staccato he describes as "a punto d'arco," because it is easiest in an up stroke from the point of the bow to the middle.

The very rapid (flying?) staccato he describes as "Pikiren" (prick), "which belongs more to the soloist than to the *ripien* player."

In other particulars this little primer does not differ essentially from similar books of its period.

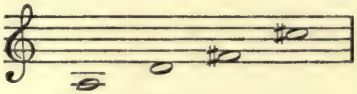
All these instruction books that we have mentioned formed steps in the gradual development of violin playing in which all the principal nations of Europe participated. Yet the most important steps towards the creation of a modern school was again an outcome of the great classical school of Italy.

Giambattista Viotti, a pupil of the famous Pugnani, was in reality the father of modern violin playing. Like some of the greatest teachers he communicated his art to his pupils by individual instruction, and it was reserved to Baillot to lay down his principles in the form of a tutor, and to make them accessible to the majority. Viotti's compositions offer most valuable material for study, even at present.

Baillot, the famous professor of the Paris Conservatoire, compiled a tutor which embodied the principal achievements of Viotti's pupils. The title was: *Rode, Baillot, and Kreutzer's Method of Teaching the Violin*, edited by Baillot. The work is systematically well arranged, and the instructions are concise and clear, but it does not touch the advanced stage. A very limited number of exercises indicate the simultaneous use of the studies of the above-named masters. The particular merit of this work lies in the fact that it lays stress on the agility and elegance of bowing combined with power and beauty of tone.

More extensive and very interesting is the *Nouvelle Methode de la Mecanique Progressive du Jeu de Violon . . .* par B. Campagnoli, op. 21. The author, Bartolomeo Campagnoli, was of Italian descent and born in Dresden. The "Methode" was dedicated to the first Duke of Cambridge, who was an enthusiastic violinist, and the friend and patron of Viotti. The book was published by Breitkopf and Härtel in 1824. It is divided into five chapters. The first four sections contain two hundred and fifty exercises in progressive order, and the fifth chapter gives the rules and instructions for the manner in which they have to be studied. The work is quite modern and leads up to a very advanced technic. Under the circumstances it is surprising to find reference made to the old-fashioned "Applicatur"; for instance: "Second position. It is also still called *halbe applicatur* (half application). . . ." He reverts also once

more to the different ways of tuning, and at the end of his work he gives three pieces under the heading "Imitation of the Viola d'amour." The tuning for these pieces is given in this way—



In his preface Campagnoli states that the rules and principles (Lehrsätze) given in his work are partly those which were taught by his master, the famous Nardini (1722-1793).

This important work had been preceded by a less complete tutor by the same author, which appeared in Paris in 1790.

The modern system of studying the violin was reached in Campagnoli's book and finally completed by Spohr in his compendious tutor published by Artaria in 1832.

The refined and melodious compositions of Campagnoli have for a time been overshadowed by the immense number of works by the greatest composers which followed immediately after their appearance. Recently they have attracted once more the attention of many excellent virtuosi. Mr. Achille Rivarde, the well-known Professor of the Royal College of Music, is an ardent admirer of Campagnoli's work, which he considers one of the most important of its kind. Some of his fine solos have recently been republished. The most popular of his works at the present time are his studies for the viola, which was his favourite instrument during his later years.

With Campagnoli we have reached the history of modern times, which is more or less familiar to all ardent votaries of the king of string instruments, and is, therefore, outside the scope of our investigations. Those who wish to go further into the matter will find a great deal of information in J. von Wasielewski's *Die Violine und ihre Meister.*

Although the great works of Baillot, Campagnoli, etc., form the standards from which the old and new roads diverge, there are still a few educational works of minor importance which deserve to be mentioned. Some on account of the amusing sidelights which they throw upon musical society of their time, and one at least on account of its interesting information about the manner in which Paganini used to handle his instrument, and about his execution of certain passages, chords, harmonics, etc.

Although the latter part of the technic of the violin has recently been treated in a more exhaustive manner by Professor Ottokar Sevcik, the celebrated master of Kubelick Kocian, Miss Marie Hall, and many more of the rising stars, yet the older work has the merit of containing a record of Paganini's achievements by an authentic witness, who was at the same time a competent judge. The title of the work, which appeared in 1829, runs as follows: "Ueber Paganini's Kunst die Violine zu spielen, ein Anhang zu jeder bis jetzt erschienen Violinschule nebst einer Abhandlung über das Flageoletspiel in einfachen und Doppeltönen. Den Herren der Violine Rode, Kreutzer, Baillot, Spohr zugeeignet von

Carl Guhr, Director und Kapellmeister des Theater zu Frankfurt a M." ("On Paganini's Art of Playing the Violin," an appendix to every violin tutor which has appeared before now, with a treatise on the playing of harmonics in single and double notes. Dedicated to the lords of the violin, Rode, Kreutzer, Baillot, Spohr, by Charles Guhr, Director and Conductor of the Theatre at Frankfurt-on-Main.) Published by "Schott Söhnen." Mayence, Paris, and Antwerp.

To enter into a detailed account of the work would be a superfluous repetition of what has become the common property of modern violinists. Suffice it to say that without Guhr's record many particulars about Paganini's art would have been lost, as well as several of his compositions which Paganini himself never committed to paper, but which were noted down on hearing by his ardent admirer, and thus saved from complete extinction. Interesting are his remarks about Paganini's care in the selection and treatment of his strings. For his G string he selected himself the gut strings, which he kept tuned to G on a stretching-board until they were thoroughly settled, so that they could not give after being spun —covered—with wire. He kept also several sets of the three upper strings on the stretching-board tuned to their respective notes in order that every string on changing should at once retain its proper pitch. We have already mentioned that Paganini still employed different tunings for certain effects, and Guhr tells us that he used to alter his tuning with almost lightning speed without endangering the purity of his intona-

tion. The strings remained always immediately in tune. When we consider how much the slightest change of pitch is resented by all stringed instrument players, on account of its ill effect on the intonation as well as on the quality of tone, this seems very strange, yet we have the testimony of more than one excellent musician confirming Guhr's statement. Paganini himself never gave any indications as to the manner in which he obtained his marvellous new effects. When questioned on that point his only answer was: "Mio caro ogni uomo ha i suoi segreti." (My friend, everybody has his own secrets.) It is much to be regretted that his marvellous virtuosity and the degrading influence of the public encouraged him to resort to such tricks as those in which Carlo Farina gloried nearly two hundred years before in his "Capriccio Stravagante." When one hears people declaiming against such abuses on Paganini's part one can only regret that he had not the moral courage of a Bach, Beethoven, or even a Chopin, who with all their consummate virtuosoship would never degrade their art to please the mob. When these same people, however, go so far as to call him a mere quack, or make light of his musicianship, they should be called to mind that the twenty-four Caprices have occupied the attention of the greatest masters and produced some of the most wonderful arrangements by Liszt, Schumann, and Brahms, and that his Concerto in E flat is one of the most beautiful violin concertos.

Paganini had only *one* pupil, and that was Camillo Sivori,

who was looked upon as the legitimate heir to his technical achievements, and handed them down to the masters of the latter part of the nineteenth century.

The author had the good fortune to hear Sivori on several occasions, and to admire the elegance of his bowing and the purity of his intonation, to say nothing of the immense technic of his left hand. His tone was always beautiful, of a singing quality, and great carrying power. His phrasing was elegant, but he lacked depth of feeling and power of emotion, which is to be found more often in the northern masters.

Unfortunately Sivori did not commit to writing the technical principles and instructions of his teacher.

An interesting tutor appeared in Halle, in Saxony, in the year 1803. The title was as follows: *Anweisung zum Violinspielen von Johann August Fenkner*" (Instructions for Violin Playing by John Aug. Fenkner). The name of the publisher and printer was Johann Christian Hendel, and the price one thaler (3s.).

In his preface (Vorerinnerung) the author says that his original intention was to omit that which belonged to the elements of music generally, but that on second consideration he resolved to include these matters. His reason for doing so was that the pupil should be able to find information on all points, and to read over quietly that which the teacher had explained during lessons. This is a sound idea and the spirit in which such handbooks and tutors should be conceived by

the master and looked upon by the pupil. Unfortunately they are sometimes used by misguided people as self-tutors, or else they are mere skeletons which require so many verbal explanations on the part of the teacher that most pupils forget half of them on their way home.

In speaking of the best way of holding the violin, Fenkner says: "The *right side* of the violin is placed under the chin." This is the manner which, as we have seen before, was recommended as the best by Leopold Mozart, and it is evident that the influence of Viotti, Rode, and Kreutzer had not found its way into these parts, although the tutor appeared in the year in which Rode traversed Germany on his way to St. Petersburg.

More surprising still is Fenkner's statement that "there are ignorant players who place the violin against the chest and try to hold it with the fingers. It will be easily understood that the player will never acquire technique in this manner." One would hardly expect to see this point discussed in all seriousness at the beginning of last century.

Fenkner's explanations of stringed instruments are based upon those contained in Mozart's book. In speaking about tuning he quotes Hiller's words (see Chap. XV., p. 254). He opines, however, that although correct in itself, that method requires first of all that every violin student should know the hymn tunes in question; secondly, that when he knows the tune, "Wir gläuben, etc.," he should be able to discern between the right and the wrong pitch.

Löhlein's book was also known to Fenkner, as he warns against trying to fix the pegs with rosin or saliva.

In speaking of scales, it is very amusing, although correct from his point of view, to hear him speak of single sharps as "Doppelkreuz" (double cross), which is, of course, a correct definition of the actual sign ♯, and of the double sharp as "einfaches Kreuz" ×, which is likewise an exact description. At present the words are used in an opposite sense, as the "*single*" cross has actually the effect of two crosses or sharps.

He speaks of three kinds of scales, viz.: 1, the diatonic; 2, the chromatic; 3, the enharmonic. This is very curious, as the Greeks had already an enharmonic mode, which they obtained by lowering the third note of the tetrachord one semitone, thus being in unison with the second note (E, F, F, A). In later times they lowered the second tone also, but only by a quarter tone, whereby the tetrachord appeared thus—

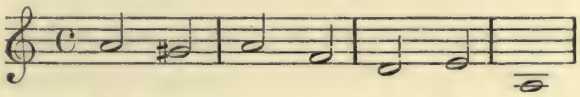
$$e \overset{\frac{1}{2}}{-} e\sharp \overset{\frac{1}{2}}{-} f - a$$

These quarter tones they called diësis.

The minor scale was a sore point in those days, and has been even up to the present, as may be seen from the explanations given in some modern dictionaries. Fenkner's explanations are amusing, because his good musical feeling tells him that the harmonic minor scale is the correct one, yet he is afraid of the augmented second between the sixth and the seventh degree of the scale. He says: "The most marked note is the minor third, where, according to this, the first semitone is to be found from the second to the third degree.

In the progression of the second semitone, teachers are not of uniform opinion. Some place it between the fifth and sixth degree, thus: 'A, BC, D, EF, G, A.' But in this we miss the one note, essential to every scale, which is called leading note (introductory note). This is the second semitone which falls between the seventh and eighth degree of the major scale, and without which, at least in ascending, neither the hard nor the soft[1] scale can exist. Others accept this leading note and place it as follows: A, BC, D, EF, G♯, A. Through that progression, however, it ceases to be diatonic as the interval from F to G♯ comprises a tone and a semitone" (augmented second, or under other circumstances a minor third F, A flat).

"And yet," he adds in a footnote, "it is my conviction that this minor scale is the best, if one will not accept the one which I propose later on; because the intervals follow most naturally in this way—



except in the diatonic progression. Why should one introduce notes which do not belong to the scale as, for instance, the F sharp? Others try to avoid the augmented second by putting a sharp before the F, progressing in the following manner: A, B, C, D, E, F♯, G♯, A. All music

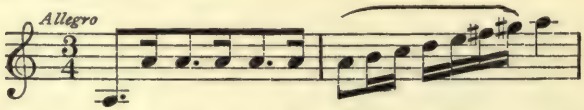
[1] The German names "Dur" and "Moll" are derived from the Latin *durus*—hard (for major), *mollis*—soft (for minor).

masters agree, however, that the soft (minor) diatonic scale should descend in the following way: A, G, F, E, D, C, B, A." To this he adds in a footnote: "Whether the F sharp is not too hard and altogether unnatural in the soft scale, one may easily decide by playing the passage in the previous footnote in this way—

A, G, A, F♯, D, E, A."

He forgets that this is quite another matter, as that passage is distinctly in A major, and has nothing to do with the melodic minor.

He adds that in a quick movement, and in the following manner, it might pass :—



This is, of course, simply an ordinary and correct melodic scale.

The ear of the Western nations clings to smooth progressions, and resents, generally speaking, augmented intervals as unvocal, while the music of the Norse and Oriental peoples glories in them. Fenkner was evidently much troubled about it, and while recognising the logical and systematic necessity of the harmonic scale, he tried to find a way out of the difficulty which is very *naif*.

He proposes for the use of beginners in particular to play the ascending scale in the following manner :—

and the descending scale in the same way as it is played in the melodic scale, viz. with a flattened leading note. Very sensible, on the other hand, appears the following remark: "It seems to me absolutely necessary, and conducive to a pure intonation, that the ear of the pupil should be trained from the first lessons to perceive the minor sixth and major seventh, as the violinist can show the difference between the major and minor semitones." What these were he evidently did not know, for he goes on to say: "The teacher should be strict in this and accustom the beginner to draw the minor semitones C♯, D♯, etc., a little higher up towards D, E, etc., and the major semitones E♭, D♭, etc., a little downward towards D, C, etc. In a like manner I should like to see the soft scale treated. By inserting the 'E' again after the sixth 'F' I think it will be much truer than if the G were to follow immediately. Also, the G♯, if regarded as major third from E, progresses more naturally to 'A.'"

When treating about the positions he speaks still of "Applicatur," but he uses the word in a different sense from the older masters: "By 'Applicatur' one understands that way of placing the fingers, which enables us to execute comfortably and in perfect time everything expressed by means of notes or other signs. Do not accustom yourself to the incorrect way of speaking of the 'half' and the 'whole' *Applikatur*; it is quite as illogical as calling the white keys of the piano forte full tones and the black keys half tones. Rather divide the 'Applicatur' in several positions, for

instance: first, second, third, fourth position, etc. This denomination is more to the purpose for the beginner." (!)

The ridiculous mistakes above referred to were more common than our younger readers would imagine, and that right into the latter half of last century.

Very curious is Fenkner's remark that "most things on the violin are played in the first position." It shows the primitive state of violin playing, as far as the so-called musical public was concerned, at a time when such giants as Rust, Spohr, Viotti, and even Paganini had already appeared.

The explanations about "ornaments" are in conformity with the rules of the classical school and do not call for further comment.

The book finishes with some advice with regard to style and phrasing, the accompaniment of the Recitativo (which played an important rôle in those days), and the elements of musical form, so important for the understanding of any musical composition.

CHAPTER XVI

WHILE such tutors as Hiller's, Fenkner's, and others were in existence to meet the want of the amateur player, there were still teachers of the instrument that felt the necessity of introducing new works, being "clever little dodges on a clever little plan"[1] of their own. Some of them followed Richard Crome in his form of dialogue between pupil and master. One of the most amusing specimens of this kind is "*A Treatise on the Violin*: shewing how to ascertain the true degree of time, by a peculiar method of bowing; exemplified by a tune attached to each degree: Likewise the easiest way of stopping correctly in tune; with directions for shifting and transposition; interspersed with entertaining poetry and anecdotes, in a Dialogue between a Master and his pupils by John Paine, professor and teacher of the violin, London. Published by J. Reynolds, 174 Strand (about 1825). Price 2s."

The title page shows the figures of pupil and master.

The pupil complains: "It makes my arm ache," and the professor answers: "No doubt it does, the way you hold it. Look at me." From the reproduction of the title page the

[1] From Gilbert and Sullivan's opera *The Sorcerer*.

reader will see that it is very hard to decide which of the two cuts the more ridiculous figure.

In the opening of the dialogue the professor pats himself on the back by making his pupil say: "I have a great desire of resuming my practice, provided I could meet with a patient and experienced master. As such I am recommended to you." A little later on the professor says: "Well, Sir, I can engage to bring you forward sufficiently in one quarter to play a march, song, easy duets, etc., in tune and time." (!) This is something like lightning speed. When the pupil complains that he finds his hand slips very much on the fingerboard he is told: "Then you had better procure the patent fingerboard, as that has got frets above the strings to prevent the fingers from slipping, likewise a prong to keep your bow parallel with the bridge." Then he falls into the "entertaining poetry" announced on the title page—

> "Praise is deserving, to the careful hand;
> But to the unthinking, doth correction stand."

The confusion with regard to positions or "shifts" which existed during the eighteenth century is still exemplified in this *tutor*. "The first Order, or Half Shift" is the name he gives to the second position, and our third position is called the "Second or Whole Shift." The way "to ascertain the *true* degree of time, by a *peculiar* method of bowing" referred to in the title of the book, is given by the master in the following words: "Each note counts as four, in the time you

THIRD EDITION.

Treatise

THE VIOLIN:

SHEWING,

HOW TO ASCERTAIN THE TRUE DEGREE OF TIME, BY A PECULIAR METHOD OF BOWING, EXEMPLIFIED BY A TUNE ATTACHED TO EACH DEGREE: LIKEWISE, THE EASIEST WAY OF STOPPING CORRECTLY IN TUNE; WITH DIRECTIONS FOR SHIFTING AND TRANSPOSITION; INTERSPERSED WITH ENTERTAINING POETRY AND ANECDOTES

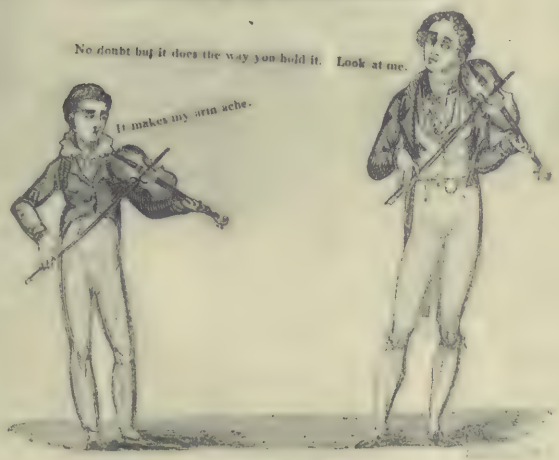
IN A

DIALOGUE

BETWEEN A MASTER AND HIS PUPIL.

BY JOHN PAINE,

PROFESSOR AND TEACHER OF THE VIOLIN.



LONDON:

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can articulate one, two, three, and four; and the most correct way I would recommend is to begin from the bottom of the bow, and when it is one third part down, press it very tightly with the first finger, the same when half-way down again at three parts, and the finish will make the four." That is the whole essence of the "peculiar method," and what is more *peculiar* is that the book appeared in three editions and perhaps even more.

Although Payne's tutor was published after the year 1800, the dawn of the modern school of violin playing, it follows entirely the lines of a school which was practically defunct, and in this particular it did not stand alone.

Even more elaborate works showed here and there a mixture of the ancient and modern systems, as, for instance, in the case of: "*The Theory and Practice of the Violin*, clearly explained in a Series of Instructions and Examples, particularly calculated to facilitate the progress of Learners in the *Art of Bowing* with propriety and elegance. By J. Jousse, Professor of Music, London. Printed for R. Birchall, 133 New Bond Street. Price £1, 1s. 0d." The price of a guinea is perhaps the largest that was ever charged for a violin tutor until the publication of the above book, which appeared in 1811. The dedication to J. P. Salomon, the famous leader of the Academy of Ancient Music, is dated 20th February 1811.

In his preface the author gives it as his opinion that the violin has been neglected by English gentlemen owing to

their despair of ever attaining a certain degree of proficiency "for the want of a proper book of Precepts." With the exception of Geminiani's Art of Playing the Violin, he says, there existed no complete tutor in this country, and in that book the instructions were very incomplete and the examples above the capacity of learners. Jousse, like Paine, was evidently still imbued with the idea that he had to fill that want, although there is no doubt that his tutor was on a much higher level than Paine's book. Jousse states that he compiled his book from the precepts of Mozart, Geminiani, L'Abbé, Rode, Baillot, Kreutzer, etc., a goodly array, and he shows that he had profited by his study of those masters. It is curious, then, to find him speaking about the half shift and full shift when he explains in the same diagram the "positions" which he calls "orders" or shifts.

The book is divided into two parts, the first part containing technical instructions, and the second part a number of exercises arranged as duets. These two parts are preceded by an "Introduction," giving a brief account of the history of the violin, its parts, the rudiments of music, and the necessary requirements of an artist.

The historical notes contain the astounding assertion that "the shape of the violin bears a great resemblance to that of the Lyre, and induces a belief that it is nothing else but the ancient lyre brought to perfection. . . ." He gives illustrations of three different lyres to prove this, but only the third, which appears specially drawn for the purpose (with a

bridge and tailpiece!), suggests the violin in a very remote manner.

After telling his readers a good deal about the Lyre, and the principal performers thereon in Ancient Greece, he comes to the Rebec and the Viols, and finally to the violin, remarking "that the modern violin had assumed its present form in 1600" (see the "Introduction" (page 4) to the present vol.).

After that he gives a short account of the progress of the violin in Italy, Germany, France, and England. In his description of the violin and bow he says that "the violin is the first in that class of Instruments . . . the other Instruments of that class are the Tenor-Violin, Bass Violin, or Violoncello, and the Double Bass." This is interesting, as it shows how long these old designations were used. In his *Short Account of the Best Violin Makers*, he begins with the Amati family, whose violins "are remarkable for the Beauty of their Shape and the peculiar sweetness of their tone." Next comes Stradivarius: "There were two persons of that name at Cremona, both of them admirable workmen. The latter was living at the beginning of 1700; his signature was this: Antonius Stradivarius Cremonensis, etc. . . . Who was the *first*? We only know of his father Alessandro and his brother Guiseppe, but nothing of their having been instrument makers. The son, Omoboni, cannot come into question as 'Antonius' is referred to as the 'latter.'" Of the Guarnerius family Jousse only knows Andreas. "Joseph" was an

unknown quantity to him. Of Tyrolese makers he mentions Jacob Stainer and Mathias Albani. Of the former he says: "The violins of Cremona are equalled, if not surpassed, by those of Stainer, a German and native of Tyrol, whose instruments are remarkable for a full and piercing tone."

This admiration of Stainer lasted right into the second half of last century, and the author remembers well the time when a Stainer violin or violoncello was looked upon as equal to an Amati, which was almost as much valued as a Stradivarius. It is curious to read Jousse's remarks about the *full* and *piercing* tone of the Stainer instruments, as they are now more known for perfect workmanship and sweetness of tone while lacking in power. Very amusing is his concluding sentence: "Several other makers might be mentioned here as *Galliani* (Gagliano), Rogerius (Ruggerius), etc. etc., but their violins do not come in point of tone, etc., near those of the foregoing artists." If he knew what the present generation thinks about Gagliano (Galliani) and Ruggeri it would come as a surprise to the good man to find that Stainer and Albani are not considered their equals by a long way.

From that which follows one is led to think that Jousse was not unacquainted with Philpot, for Chap. IV. of his "Introduction" speaks of "the necessary Requisites in a good artist. These are Genius, Taste, and Application."

"Article I. Of Genius" gives a far better definition than that of his predecessor, as Jousse is altogether more serious and thorough. In the second article he speaks of "Taste by

which Genius should be directed." In the course of his meditations on that subject he expresses his views in the following sentences, which deserve to be called to mind at a time when petty jealousy, prejudice, and hatred so often make opponents and enemies of those who should consider themselves priests in the temple of art, in which they should *unite* their efforts for the advancement of their art, and the improvement of mankind. These are the words of Jousse: "The musical productions of various countries, and in various styles, enlighten by degrees his judgement, and convince him that to please constantly, genius must be always guided by taste: despising these mean jealousies which are ye appendage of inferior Talents, he travels in neighbouring Kingdoms to draw from a new fount the knowledge with which at his return he will enrich his country, eager after novelty, fond of whatever can aggrandise his Ideas, he welcomes foreign Artists with that cordiality which the love of the fine Arts inspires, and with that eagerness inseparable from the Art, and actuated by a noble ambition he makes his rival his friend. Far from an artist for ever those despicable quarrels, in which prejudice opposed the progress of knowledge! in which Antagonists were treated with hatred in an Art formed to conciliate every heart. Is there anything common between those disgraceful quarrels, and Melody or Harmony which exalt the soul?

"The love of the fine Arts must be in an artist above every consideration; free from the prejudices which would

mislead his judgment, he will acquire the faculty of understanding, feeling, and comparing everything; he will imbibe that sentiment of congruities to which we are disposed by Nature, but which reflection and experience alone enable us to apply with propriety."

At the end of this chapter Jousse gives a list of works which he recommends for the practice of students. It is interesting to see that some of these never ceased to be "daily bread" for violin students, while others were lost sight of for a time—as, for instance, many of the works of the old Italian school—yet have returned to their former position quite recently again. The following are the items as they appear in Jousse's list:—

I. "The Solos of the immortal Corelli, as a classical work for forming the hand of a young practitioner on the violin; it is the first of the kind according to the opinion of the best Masters.

II. "Tartini's Art of Bowing so justly celebrated.

III. "The Duetts of le Clerc, Stamitz, Viotti, Rode, Romberg, etc.

IV. "The Sonatas of Corelli, Pugnani, Nardini, Tartini, Geminiani, etc.

V. "The Studies of Fiorillo, and those of Kreutzer (just imported from Paris).

"Lastly the excellent Concertos of Viotti, also those of Jarnovick."

The names of Le Clerc, Stamitz, and Jarnovick are quite unknown to amateurs of the present day, while A. Romberg is almost exclusively known by his pretty Cantata "The Lay of the Bell." Their compositions gave expression to fashionable conventionalities, nice little melodies with nice little shakes and runs between that were not too exciting; for anything exciting or strongly emotional was contrary to the dictates of propriety and *good taste.* Since people have broken down some of the fences of artificiality, the works which had trailed on them fell to the ground with their supports.

Chap. V. introduces the Rudiments of Music. It is interesting to note that by that time the Minor Scale was only used in its Melodic form, and that practice obtained until the latter part of last century. The harmonic form is scarcely mentioned in any tutor of that period.

The sol-faing of Bells, which, as we have seen, was a favourite device to teach the succession of tones and semitones in the Major Scale, had fallen into disuse by that time.

"A Dictionary of Italian and Other Words used in Music" concludes this Introduction, which is followed by "Part the First, in which the theory of the Violin is fully explained. . . ."

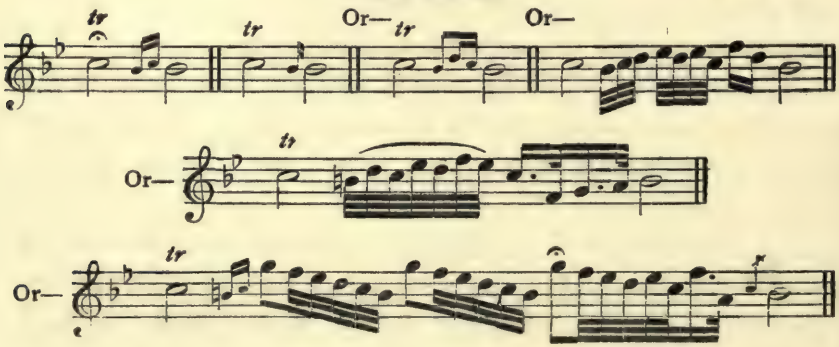
The holding of the violin and bow, as shown in excellent engravings, has now reached the modern stage, and requires therefore no further comment. He gives a good and full

explanation of the various bowings even to the staccato, length of bow to be used, etc. etc. For the Common Chord he still retains the name of concord, and in explaining the "Orders or Shifts" (positions) he still speaks of the "half shift and the whole shift" as mentioned above.

Double stoppings and arpeggios are explained by numerous examples. It is curious to note that he speaks of the diminished fifth as "false" fifth and the augmented as "superfluous" fifth.

The shakes are dealt with fully and explicitly. In speaking of the final shake he mentions "various ways of ending a Final Shake"; the three last are become very fashionable.

FINAL SHAKE.



As this is a manner of finishing a shake which has shared the fate of all things of "fashion," it is interesting to note it in this place, as it might serve in historical illustrations for

that period, as might also the following: "There is a Shake called by the Italians, Trillo Raddopiato, which is commonly made on the Dominant; it begins by a simple Shake which is swelled towards the middle, then gradually diminished; at the end is added the inverted turn, thus"—

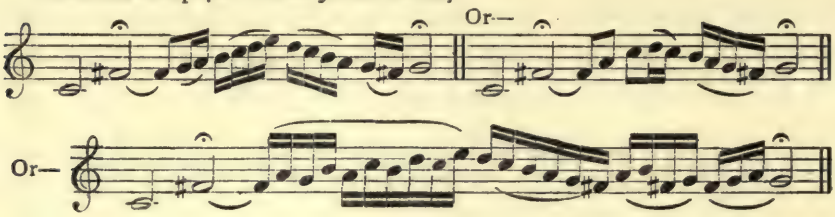
TRILLO RADDOPPIATO (commonly made on the Dominant).

In speaking of the "Cadence" (Cadenza, Fermata) he mentions three kinds, viz.: the final cadence, which is known to all players of the present day; the intermediate cadence, from the sharp fourth to the fifth of the key; and the Reprise, which was used "to bring in the original Key after a Modulation"; it may be introduced on any note, but must not be so long as the cadence.

As the latter two Cadences are now obsolete we shall give the examples from Jousse's book. They may be of interest to violinists, as very few works give any explanation of these embellishments, and yet they are distinctly indicated in compositions of that period by the pause signs. To use a simple shake or a full cadenza in their place would be distinctly contrary to the intention of the composer.

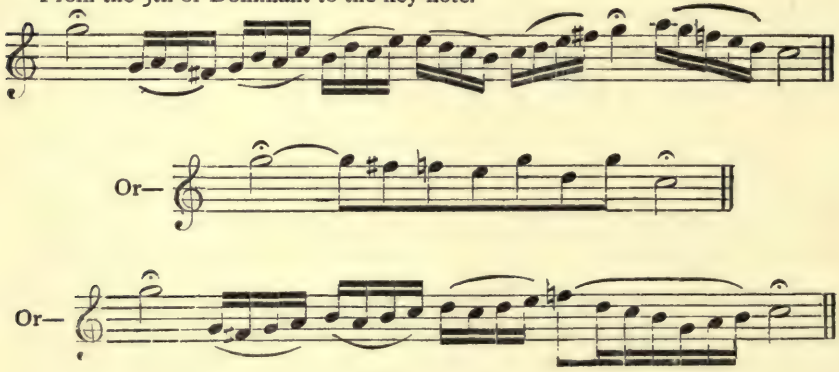
Intermediate Cadences.

From the sharp 4th to the 5th of the key.

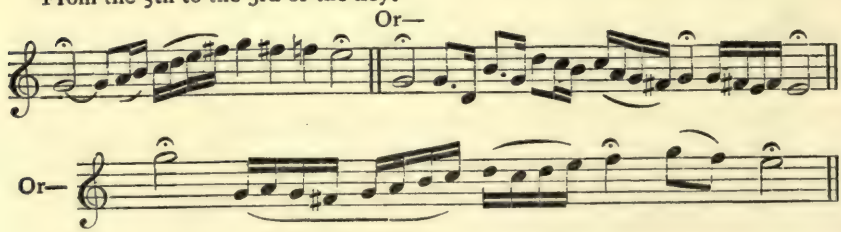


Reprise.

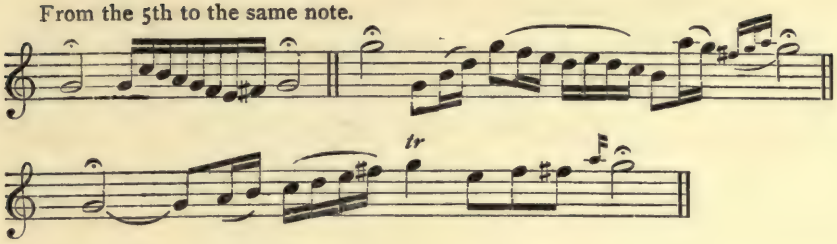
From the 5th or Dominant to the key-note.



From the 5th to the 3rd of the key.



From the 5th to the same note.



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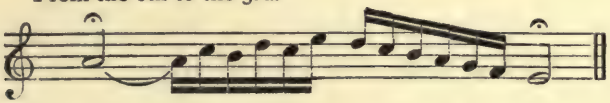

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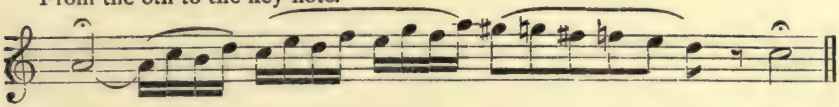

The diligent student will not fail to transpose the foregoing examples into several keys.

He gives also specimens of ornamentations used in playing the old Sonatas, and refers the student for further "excellent models on this subject" to Corelli's Solos embellished by Geminiani.

At the end of his chapter on graces and embellishments he makes some "Observations" which are so excellent that we cannot refrain from giving them in this place as a guidance to those who wish to acquaint themselves with the use of these ornamentations in olden times—

I. "Embellishments are invented by fancy, but sound Taste restrains them, gives them their proper form, and even entirely excludes them from all pieces in which the Subject of the composition presents a particular sentiment which cannot be anyways altered.

II. "It is not enough to introduce Embellishments in their proper place; they must not be repeated too often; for then they injure the true expression, disfigure the melody, and become monotonous.

III. "A performer oftentimes makes use of them to enhance the charms of his execution, or to make up for a want of feeling, but this is an error; for nothing is fine and moving but what is simple; expression may be adorned by graces, but should not be lost in them.

IV. "Embellishments are chiefly used where the melody is well accented, and when there is no danger of destroying it by ornaments: Lastly, a performer must be very reserved in the use of them, as he may easily be guilty of a Breach of Harmony."

In Chap. XII. he deals at some length with natural and artificial Harmonics, giving a complete diatonic and a chromatic scale both in two octaves, and a Tempo di Minuetto entirely in Harmonics.

The "Second Part" contains exercises with accompaniment of a second violin which do not exceed the degree of medium difficulty, although they go in some instances up to the ninth position, and include short exercises in octaves, tenths, sixths, and thirds.

CHAPTER XVII

WITH the beginning of the nineteenth century the study of the violin entered upon a new era which found its chief representatives in Spohr, De Beriot, Vieuxtemps, Alard, and Léonard. They collected the best material of their predecessors,—arranging all that was of standard value into systematic order and adding their own vast achievements, they gave us the modern art of violin playing as we know it.

The last two decades before their arrival the instructive literature for the violin assumed immense proportions, but the tutors of that period contained nothing that could not be found in the works of Mozart, Hiller, Baillot, Campagnoli, etc., of which an account has been given in previous chapters.

As a curiosity may be mentioned Leoni's *Méthode Raisonnée pour Passer du Violon à la Mandoline*, Paris, 1783. (Rational method to pass from the violin on to the mandoline.)

It shows that the mandoline had a fair number of votaries at that time, and whilst it was practically obsolete during the last century, at least in middle and northern Europe it has regained some of its popularity in recent years.

The names and description of the numerous tutors mentioned above do not come within the scope of this present work, which is not intended as another addition to the existing histories of the violin, but rather as a graphic account of the manner in which it was studied in earlier times and the circumstances surrounding its study and practice. Those who wish to acquaint themselves more fully with the titles of educational works of the later period will find most of them in Wasielewski's *Die Violine und ihre Meister*, and the various "guides through violin literature."

Although Jousse complains of the neglect which the violin experienced on the part of the English gentlemen, yet there is ample proof of the popularity which the instrument had attained at that time.

The cornets and other wind instruments, the lutes, trumpets marine, and other exotic instruments had vanished. Even the once popular favourite, the bass viol, had but one solitary votary of note in Carl Friedrich Abel, whose concerts in connection with Joh. Chr. Bach have been mentioned in Chap. XII. The violin and the harpsichord were the ruling solo instruments of the day.

Felice Giardini, of whom there exists an exquisite little portrait by Bartolozzi, was the chief representative of the Italian school resident in London during the second half of the eighteenth century. However great his personal achievements may have been, he proved ephemeral in the development of violin playing. The most important figures in that

respect were two Rhenish artists: William Cramer, pupil of the famous Mannheim Masters—Stamitz, Senr., and Cannabich—and Johann Peter Salomon. Both Giardini and Cramer appeared at divers times at Mrs. Cornelys' palace of dissipation.

In 1769 a new gallery for the dancing of cotillions and allemandes had been added to Carlisle House, as well as an adjoining suite of rooms, which part was thrown open for the use of subscribers at an additional charge of £1, 1s. per annum. A festival and grand concert, together with illuminations, took place there in honour of the king's birthday, and Giardini was engaged as conductor for the concert. The price of admission was fixed at £1, 1s. for each single ticket.

In 1779 a number of eminent musicians had their benefit concerts at Carlisle House. Among others, William Cramer, also Crosdil, Tenducci, Fisher, etc.

The banqueting or ball room in Sutton Street was connected with the mansion in the square by means of a Chinese bridge. It was turned into a Roman Catholic chapel in 1792, and the houses which in 1788 had been erected on the site of the mansion had to make room for the church when it was rebuilt.

The fate of Mrs. Cornelys has been told in Chap. XII. (p. 226).

Before she left Carlisle House for good in 1777, the final catastrophe was heralded by a compulsory sale of the contents of the mansion in November 1772. The *Westminster*

Magazine for January 1773 relates the particulars in an amusing account entitled "Cupid Turned Auctioneer."

In the year 1770 the Pantheon was built in opposition to Mrs. Cornelys. James Wyatt had made the designs for the building, which cost £60,000, and was to be a sort of Winter Ranelagh intended for concerts, balls, promenades, etc. Destroyed by fire in 1792, it was rebuilt on the same plan. In 1812 Cundy, the builder, took the lease of the premises, and after reconstructing it on the plan of the Milan Theatre it was opened for Italian comic operas, burlettas, etc.[1] In 1814 everything movable was sold, and it remained in its abandoned state for years. In 1834 it was remodelled and turned into a bazaar. In 1851 the interior is described in a guide book as unequalled by anything of the kind in London or even in Europe. It is now the business place of Messrs. W. & A. Gilbey, Limited.

In 1783 the coming of age of the Prince of Wales was celebrated at the Pantheon by a masquerade arranged by the clown Delpini. The tickets were sold at £3, 3s. each. In the following year a Handel Commemoration Festival was held there, which was attended by the whole Royal family. A great many of the well-known virtuosi and singers appeared at the Pantheon Concerts.

Bach and Abel had left Carlisle House about 1770 and opened their Grand Concert Room in Hanover Square. An

[1] A description of its interior is contained in Thornbury's *London*, vol. iv. p. 244.

amusing anecdote is told with reference to that room. Cipriani, the intimate friend of the two famous musicians had decorated the room with transparent figures of Apollo and the Muses. They were finely executed and the work was brilliant and striking. Unfortunately they threw their mingled tints so copiously upon the countenances of the company that it was found necessary to take them down. A lady who had not heard about this was surprised at the appearance of the room when she attended one of the Bach-Abel Concerts after the change had taken place. "What, Apollo and the Muses gone?" She addressed Bach. "They have quitted their station," was the answer, "but have not absolutely deserted us. When the performance begins I hope your ladyship will hear them all."

The Earl of Abingdon, the chief supporter of Bach and Abel in their concerts at the Hanover Rooms, was an excellent performer on the flute and was also an amateur composer. He made Haydn's acquaintance during the great master's visit to London, and presented him with a composition of his entitled "Representation of Maria Queen of Scots in Seven Views." It appears in the Catalogue of Haydn's library prepared by his copyist Eissler. This piece of programme music is now probably at Eisenstadt in the possession of Prince Esterhazy.

After the death of Bach in 1782 Lord Abingdon, together with a committee of noblemen, founded the "Concert of Nobility," also known as the "Professional Concerts."

WILLOUGHBY, EARL OF ABINGDON.

Painted by J. F. Rigaud: engraved by M. Benedetti. Jan. 2, 1800.

They were initiated at the Hanover Rooms in 1783 and continued in a fairly successful state under the personal supervision of Lord Abingdon until Salomon, who had not been included in the list of performers, brought Haydn over in 1793. An interesting account of these concerts appeared in *Cramer's Magazine* for 1783. We give it here in full, translated from the German original—

"*April* 1783.—The chief concerts are the 'Concert of (the) Nobility' under the direction of the Earl of Abingdon. The members consist of noblemen and gentlemen. All amateurs of note were invited to join.

"It is undoubtedly the biggest and best Orchestra that one can imagine or wish for. I have heard many, but none that bears comparison with this. Besides Lord Abingdon, who has the chief management, there is a committee consisting of eight noblemen to support the concert. The Orchestra consists of 16 Violins, 7 Basses, 3 Violas, 2 Oboes, 2 Flutes, 2 Horns, 2 Clarinettes, and 2 Bassoons. Although many of these might compete with the majority of virtuosi, yet they are only there to accompany, and the chief soloists which are heard at these concerts are the following: Cramer the violin, who is also the conductor. He is the best and most pleasing sight-reader that one could imagine. His merits are so well known abroad that it appears unnecessary to say anything more of his excellent delivery as a Soloist. The playing of Salomon the Violinist is equally agreeable, and as he is in the strict sense a good musician and com-

poser, he finds it all the more easy to play things which are unknown to him with the proper expression and phrasing. Pieltain the Elder, Violinist, plays also very beautifully, and is very conscientious in his mode of delivery. Duport, Violoncellist, was asked to come over from Paris. His elder brother is in Berlin. Connoisseurs assert that the younger Duport is the stronger (better) of the two, and that is saying a great deal. Cervetto, whose father died recently, over a hundred years old, left his son a fortune of over £20,000. He is a very great player. Duport appears to have more feeling, but Cervetto surpasses him in power of note. Fischer, Oboe. He, also, is too well known to require further comment. Weiss, flute (flauto-traverso or *German* flute, in contradistinction to the flute-a-bec or flageolet), is the most pleasing and conscientious flute player I know. His notes never fail, and as he assists the weak lower notes by means of keys, his playing is all through clear and perfect. His delivery is the best I have heard; the chief feature is his beautiful cantilena, sparing but tasteful ornamentation, and beauty of tone. Mahon a first-class Clarinet. Pieltain, the younger, an excellent Horn player. Two lady pianists of whom Guest is preferable. A good Tenor, a Contralto, three female singers of whom Miss Cantelo is the best on account of her fine voice. All these virtuosi are heard in turn, and at every concert one or two of the very strong pieces by Graaf of Augsburg, who has been specially brought over for the winter, are heard. All the virtuosi are engaged

for each separate winter, but as Mr. Graaf's grand musical compositions have met with exceptional success, he has received proposals to remain in this country, or at least to accept an engagement for next Winter, which he has undertaken provisionally. The Concert Room is in Hanover Square, and the owner receives fifty guineas for each concert, which covers rent, brilliant illumination of the whole building, and all refreshments. The company is brilliant and numerous. The Prince of Wales and the Duke of Cumberland are never absent. The price of subscription for the Concerts is £6, 6s."

The subjoined is a copy of one of the programmes—

HANOVER SQUARE

Wednesday, 26th March 1783

FIRST ACT

Overture	Haydn.
Song, "Superbodi me Stesso"	Signor Bartolini.
Concerto, Violin	Mr. Salomon.
Concerto, Harpsichord	Master Cramer.
Song, "Idol mio Serena i rai"	Cantelo.
Concerto Grosso, for two Violins and two Violoncellos	By Messrs. Cramer, Pieltain, Cervetto, and Duport; composed by Mr. "Graff" (Graaf).

SECOND ACT

Sinfonie, for two Orchestras	Bach.
The favourite Trio for Flute, Hautboy, and Violoncello	By Messrs. Weiss, Fischer, and Duport; composed by Pla (?).
Song, "So che fedele"	Miss Cantelo.
Concerto Violoncello	Mr. Duport.
Sinfonie	Stamitz.

The doors to be opened at Seven, to begin at Eight o'clock precisely.

We have already spoken about William Cramer as an outcome of the Mannheim school, which stood in very high esteem. Its chief representatives were: Johann Carl Stamitz, born 1719 in Bohemia, who died at Mannheim in 1761 as "Concertmeister" and director of the Chamber Music of the Prince Elector. He was entirely self-taught, but acquired great fame as a virtuoso on the violin and a prolific composer of symphonies and chamber music. His compositions, including six violin concertos which appeared in print (others remained unpublished), were standard pieces in the programmes of his time.

His sons, Karl (1746–1801) and Anton (1753 and after 1782), were both excellent virtuosi and composers. Karl Stamitz took part in Mrs. Weichsel's benefit concert as virtuoso on the viola d'amore about 1775. An advertisement of one of the daily papers, containing the programme, has been preserved in Mr. J. E. Matthew's collection, unfortunately without the date or name of the paper—

"For the Benefit of Mrs. WEICHSEL.
At the Theatre Royal in the Haymarket,
To-morrow, the 30th inst., will be performed a
GRAND CONCERT of
Vocal and Instrumental Music.
The Vocal Parts by Mrs. and Miss Weichsel;
first violin, Mr. Cramer (see v. p. 10).

ACT I

Overture; Song—Mrs. Weichsel (Arne); Concerto Pianoforte—Miss Weichsel (Schobert); Solo on the *Baryton*—Mr. Lidel; Song—Miss Weichsel; with a violin obligato, Master Weichsel (Sacchini); Concerto German Flute—Mr. Floris.

ACT II

Concerto Violin—Master Weichsel (Cramer); Song—Mrs. Weichsel (Sacchini); Concerto Viola d'amore—Mr. Stamitz; Sonata Pianoforte—Miss and Master Weichsel (Boccherini); Concerto Violoncello—Mr. Reinagle (being his first appearance in public); and (by particular desire) the favourite Duet for violin and tenor by Master Weichsel and Mr. Stamitz (Simphony).

Tickets to be had of Mrs. Weichsel, 7 Poland Street, Oxford Street, and at the theatre where places for the Boxes may be taken. Boxes, 10s. 6d.; Pitt, 5s.; First Galleries, 3s.; Upper Gallery, 2s. Door to be opened at *half six*, and to begin at half-past seven o'clock precisely."

The Stamitz brothers travelled a great deal. Karl died as director of music of the University of Jena. Anton apparently died in Paris, where he lived between 1770–1782.

Mrs. Weichsel, whom we mentioned in Chap. XI. as living at 3 Church Street, Soho, was a native of Freiburg in Baden. She became a favourite singer at Vauxhall. The Miss Weichsel referred to in the programme was better known as Mrs. Billington, one of the greatest singers of her time.

Christian Cannabich (1731–1798), born in Mannheim, also a great virtuoso on the violin, studied composition under Jomelli in Italy, and is credited with the introduction of the finer shading and phrasing (especially with regard to crescendo and diminuendo) in Germany. His compositions stood likewise in high esteem. He also had a son Karl (1769–1806) who followed his father in his position as Director of Music at the Court of Munich. He was an excellent executant on the violin and a clever composer.

Jgnaz Fränzl, born at Mannheim (1734–1803), was one of

the most brilliant virtuosi on the violin of his time. He composed a number of concertos as well as trios, quartets, etc. Fränzl followed the Prince Elector to Munich in 1778, and became conductor of the Court Orchestra, in which position his son Ferdinand (1770–1833) succeeded him; the latter was likewise famous as violinist and composer. He studied for some time under Padre Martini in Bologna, and visited most of the principal towns of Europe, including European Russia, on his successful concert tours.

William Cramer born 1745 at Mannheim, studied under Cannabich and Stamitz. In 1772 he came to London, where he died in 1799. He was master of the King's band and leader in the principal concerts, including the Handel Festival in 1784 and the Gloucester Festival in 1799. His name is also included in Mrs. Weichsel's programme.

The "Master Cramer" whose name appears in the above programme of the Concert of Nobility, was John Baptiste Cramer, one of the greatest pianists and teachers of his instrument. His studies were so much admired by Beethoven that he wrote commentary notes on the margin of his copy. Mr. John S. Shedlock has lately re-edited these *Beethoven-Cramer Studies.* John Baptiste, who was born at Mannheim in 1771, was also the founder of the well-known house of Cramer & Co., music publishers and pianoforte manufacturers.

A younger brother Franz was born at Mannheim in 1772. He studied the violin under his father and became the leader

of the "Antient Concerts," which post he retained for forty years.

These concerts, referred to at the end of Chap. IX., were founded in 1776, seventeen years after the death of Handel, by a committee of noblemen and gentlemen, viz.: the Earl of Sandwich (First Lord of the Admiralty, better known by his nickname of Jemmy Twitcher), the Earl of Exeter, Viscount Dudley and Ward, the Bishop of Durham, Sir Watkin Williams Wynn, Bart., Sir R. Jebb, Bart., the Hon. H. Morrice, and the Hon. — Pelham. These were afterwards joined by the Viscount Fitzwilliam and Lord Paget (afterwards Earl of Uxbridge). Joah Bates, a distinguished amateur, was the conductor, and the concerts took place in the new rooms, Tottenham Street, now the Scala or West London Theatre. The principal singers were Miss Sarah Harrop, afterwards Mrs. Bates, Master Harrison, who developed into a famous tenor, the Rev. — Clarke, Minor Canon of St. Paul's, Mr. Dyne, and Mr. Champness.

There is a delightful little story about Mr. Joah Bates' courtship which deserves to find a place here as it brings time and people nearer to us, for elementary principles of human nature remove alike time and distance. The incident happened on a night when their Majesties were expected to attend the performance at Tottenham Street. Joah Bates, presiding at the organ, as was the wont of those days, was going to give the instrumentalists the chord of D, but to his horror not a sound came from the instrument. Mr. Jones,

a partner of the well-known firm of organ builders, was called to examine the organ and find out the reason. He passed through the works from the bellows to the manual, but found nothing amiss, then, sitting down and pulling the necessary stops, he put down the keys of the chord, and out came the sound as harmonious and free as ever. It transpired then that the amorous and absent-minded Joah's thoughts had been with Miss Harrop instead of with the organ, and he forgot to pull out a stop. Joah Bates died in 1799.

It was arranged among the directors that each should choose his own conductor, and Mr. James Turle Hay was leader till 1780, followed by William Cramer, who died 1805, and was succeeded by his son Franz, who retired in 1844, when J. D. Loder became conductor, who was again followed by T. Cooke.

In 1785, George III. became patron of the concerts and attended regularly with Queen Charlotte. When Fr. Cramer was appointed by His Majesty as leader, the King sent him a message to this effect: "Tell young Cramer to keep his eye on me, and watch my hand, with which I will give him the true time of the various compositions." This reminds one of Charles II., who used to stamp the time with his foot to the playing of his twenty-four violins, and likewise Goethe's Harlequin, who addresses his audience as "My good people, and bad musicians!"

In 1785 Madame Mara made her first appearance at

these concerts, and shortly afterwards Mrs. Billington, mentioned above.

In 1795 the concerts were given in the great room of the King's Theatre. This theatre in the Haymarket was built by Sir John Vanbrugh. The foundation stone was inscribed "Little Whig" in honour of Lady Sunderland, the most celebrated Whig toast and beauty of her day. It was a failure for the first twenty-five years, when a subscription of £50,000 was raised, George III. contributing £1000, which was afterwards continued annually. After this it was known as the King's Theatre. In 1804 the concerts were given in the Hanover Rooms.

During the latter decade of the eighteenth century the Concertos by the English composers, Avison, Bond, and the blind London organist, Charles John Stanley, were selected for the instrumental solos.

The city had various concerts chiefly by glee societies. The correspondent of *Cramer's Magazine* of 1783 gives an account of one of these concerts, describing the performance as "rather indifferent." We include his account, to give an authentic description of the character of city concerts of this period.

The Concert was given by the "Anacreontic Society," which claimed to have existed for over three centuries. There was music from half-past seven till ten o'clock. The virtuosi, which are invited, give their services gratuitously, and they are in return regaled with some songs. At ten o'clock we

adjourned to another room where supper was served. During supper-time the concert room was arranged with tables and benches, and on the platform a choir of singers had taken the place of the orchestra. On the tables were bowls with punch, "Bischoff,"[1] and wine. So we found it after supper, and it was not unpleasant to enjoy a good song without instrumental accompaniment with a glass of punch. The singers, who were mostly amateurs, sat also round tables, regaling themselves likewise with punch, and their chairman gave out the various toasts.

The first meetings of another of these societies called the "Madrigal Society," established in 1741, were held at the "Twelve Bells," a public-house in Bride Lane, St. Bride's, and this society is still existing!

The suburbs had also a few places where musical performances took place. Sadler's Wells, as the most important, has been mentioned already.

Goodman's Field Wells was a place of entertainment after the suppression of the theatre in that locality in 1735. Coleman's Music House was another house of entertainment with a large and well-planted garden which was offered for sale in 1682. It was situated near Lamb's Conduit, and demolished upon the building of Ormond Street.

At Lambeth Wells there was a place of public entertainment in 1697 celebrated for its mineral waters which were sold at one penny per quart. At the beginning of the eighteenth

[1] A kind of punch.

century a band played at intervals during the day, and the price of admission was threepence. A monthly concert, under the direction of Sterling Goodwin, organist of St. Saviour's Church, Southwark (better known as composer of the song, "Could a Man be Secure"), was held there in 1727. These concerts do not seem at any time to have attracted fashionable audiences by the appearance of any popular artists.

The writer does not claim any personal merit or original discovery in communicating the above particulars about London music houses, but they complete the picture of the conditions under which our forefathers enjoyed the music of "the fiddle." As our object was not only to show the manner in which they acquired the art of violin playing, but likewise the way in which they made use of their achievements in that art, the addition of these particulars appeared justified. Many of the details given above are not contained in the well-known works on the history of music; they are hidden in the oddest nooks and corners, and are, therefore, known to few, and not easily accessible. If the author has succeeded in giving a compact and graphic picture of his subject, his object has been achieved, and all he can add are the words of Montaigne: "I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them."

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