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INDEX

ARTOT, JOSEPH, AND HIS VIOLIN MUSIC. By Dr. T. L. Phipson ... 370
 Art, The, of Playing in Tune. By Dr. T. L. Phipson ... 43
 Arthur St. Leon and the "Violon du Diable." By Dr. T. L. Phipson ... 143
 Answers to Correspondents, 28, 59, 92, 124, 156, 188, 220, 251, 284, 315, 347, 379
 Author's Violin, The. By R. E. Peagelly ... 315

BACH'S VIOLIN DAYS ... 59
 Beriot, de, The Violin Music of. By Dr. T. L. Phipson ... 305
 Berlioz and Paganini. By Dr. T. L. Phipson ... 219
 Blackpool, String Music at. By Lancastrian ... 198
 Bridge, The Violin, and its Functions. By Arthur Broadley ... 76

CAREER, THE, OF CHARLES DANCLA. By Dr. T. L. Phipson ... 84
 Cat and the Fiddle, The ... 198
 Cathie, Philip Marston ... 121
 CELEBRATED VIOLINISTS, PAST AND PRESENT. By Robin H. Legge.

LXXV. Ludwig Straus ... 11
 LXXVI. Eugène Ysaie ... 11
 LXXVII. Henri Vieuxtemps ... 12
 LXXVIII. Prosper Philippe Catherine Sainton ... 43
 LXXIX. Henri Wieniawski ... 43
 LXXX. Francesco Maria Veracini ... 75
 LXXXI. Wilhelmina Maria Franziska Neruda (Lady Halle) ... 107
 LXXXII. Giovanni Battista Viotti ... 107
 LXXXIII. Louis Spohr ... 139, 175, 204, 235
 LXXXIV. Joseph Joachim ... 267
 LXXXV. Marie Soldat ... 268
 LXXXVI. John Dunn ... 269
 LXXXVII. Gabriel-e Wietrowetz ... 299
 LXXXVIII. Emile Sauret ... 299
 LXXXIX. Nicolo Paganini ... 300, 331, 363
 Chats to 'Cello Students. By Arthur Broadley 173, 207, 238, 270, 302, 334, 365
 Chiaroscuro. By Arthur Broadley ... 142
 College of Music, Leeds ... 39
 College of Violinists, The 20, 52, 70, 102, 134, 178, 219, 230, 306, 340
 Correspondents, Answers to 28, 59, 92, 124, 156, 188, 220, 251, 284, 315, 347, 379

CORRESPONDENCE—

A Correction ... 134
 Bergonzi's Birth Year ... 124
 Best Method of Practising, The ... 90
 Bridge, The Carpet of the ... 20
 Broadley's Violin Bridge ... 187
 Class Teaching, Far worse than ... 19
 Class Tuition ... 18, 50
 Cremona Varnish ... 19
 De Beriot's Compositions ... 337, 372
 Far worse than Class Teaching ... 19
 Fendt's Exhibition Double Bass ... 133
 G String, The ... 20
 Half Position, The ... 50
 In search of a Tenor ... 337
 Kloz, Sebastian ... 20
 Laurie, The late Mr. David ... 212
 Music, A lost piece of Violin ... 307
 Music in Manchester ... 338
 Photographs of Violins ... 133
 Practising, The Best Method of ... 90
 Preservative for Strings, Vaseline as a ... 231, 307, 338
 Quartets, String ... 51
 Sebastian Kloz ... 20
 String Quartets ... 51
 Strings, Sympathetic Vibration of ... 211, 231
 String, The G ... 20
 Strings, Vaseline as a Preservative for Varnish, Cremona ... 231, 307, 338
 Vaseline as a Preservative for Strings ... 231, 307, 372
 Violin Bridge, Broadley's ... 187
 Violin Music, A lost piece of ... 307
 Violins, Photographs of ... 133

Cremona, A Genuine ... 123
 Critics and the Musicians, The By Wilson G. Smith ... 111
 Curious Collection of Printed Music. By E. van der Straeten 242

DANCLA, CHARLES, THE CAREER OF. By Dr. T. L. Phipson 84
 David Laurie ... 185

EDINBURGH, MUSIC IN ... 283, 347
 Editor's Table, The 26, 50, 91, 116, 166, 199, 231, 283, 314, 327, 378
 Emancipation, Musical. By T. Hardfield ... 155
 Episode in the Life of a Violinist. By Dr. T. L. Phipson ... 110

FACTS AND FANCIES ABOUT VIOLINS. By T. B. Connery 27, 46
 Family of the Guarneri, The. By Dr. T. L. Phipson ... 276
 Fiddle, The Cat and the ... 198
 Fingering the Viola. By George Brayley ... 284
 French and German Schools, The, of Violin Making. By Berkeley Brandt ... 26

GENUINE CREMONA, A ... 123
 Georgi. By Dr. T. L. Phipson ... 180
 German and French Schools of Violin Making, The. By Berkeley Brandt ... 26
 Gordon Tanner ... 57
 Gow, Neil ... 148
 Gregorowitsch, Charles ... 249
 Guarneri, The Family of the. By Dr. T. L. Phipson ... 276

HALF POSITION, THE. By George Brayley ... 7
 Hammer, Violins under the ... 78, 273
 Hess Quartet, 'The Willy ... 25

INSTRUMENTS, DR. STELZNER'S NEW STRINGED. By E. van der Straeten ... 112
 Is it necessary that Pupils use Instruments of fine tone qualities? By Louis Lombard ... 244
 Italian Violinists, Old ... 39

JACKSON, MISS LEONORA ... 345

KOSMAN, MR. ELKMAN ... 377

LAURIE, DAVID ... 185, 210
 Leeds College of Music ... 39
 Long Hair and Musicians ... 39

MAKING, THE FRENCH AND GERMAN SCHOOLS OF VIOLIN. By Berkeley Brandt ... 26
 Mistaken ... 83
 Modern Orchestration ... 39
 More incidents in the Life of the late David Laurie. By a Scotsman ... 210
 Musical Criticism in Rome ... 187
 Musical Emancipation. By T. Hardfield ... 155
 Musical Experiments at the Zoo ... 186
 Music, A Curious Collection of Printed. By E. van der Straeten ... 242
 Music at Blackpool. By Lancastrian ... 198
 Music in Edinburgh ... 283, 347
 Music, Leeds College of ... 39
 Music of de Beriot, The Violin. By Dr. T. L. Phipson ... 305
 Music of Papiui, The Violin. By Dr. T. L. Phipson ... 251
 Music, Recreation in. By Edwin Moore ... 103
 Music, The Violin, of de Beriot. By Dr. T. L. Phipson ... 305
 Music, Torn ... 244
 Musicians, Long Hair and ... 39
 Musicians, The Critics and the. By Wilson G. Smith ... 111
 Music, Violin, Joseph Artot and his. By Dr. T. L. Phipson 370

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Violinists at Home.

THE concert season may be said to have begun in London, and although it is reported to be going to be the busiest on record, up to the hour of writing these scanty notes it has shown no great signs of anything out of the ordinary way. In point of fact it all looks up to now like rather a mild attack. But we shall see what we shall see.

Little Maude MacCarthy played at one of the Crystal Palace Concerts with tremendous success, which was thoroughly well deserved. I am all against infant prodigies being trotted about the world. But I must confess Miss MacCarthy, prodigy though she be, plays with most of the finish and *aplomb* of a "complete" artist.

Miss Edith Robinson, of whom an appreciation and a portrait appear elsewhere in this number of THE STRAD, is one of the native artists in whom I have absolute faith. It is my firm conviction that she will yet "set the Thames on fire," though of course the ladder of fame is a tedious climb. As THE STRAD goes to press before Miss Robinson's concert in the Queen's Hall, detailed notice of it must of necessity be held over until next month.

Mr. William Henley, a Birmingham violinist who made so distinguished a first appearance at Mme. Patti's concert in the Albert Hall last spring, has recently been touring with the eminent *prima donna* and Mme. Gomez in the provinces. Of his playing one journal says that his "power of extracting with apparent ease the most difficult phrases from his beautiful instrument quite enchanted the audience." Another states that "Mechanical difficulties are thoroughly mastered by Mr. Henley, and the tone is perfect." But look at this:—"Mr. Henley contributed a solo, and the excellence of his performance was such as to make the audience almost forget that Mme. Patti had not yet sung." The *Buxton Advertiser* said with delicious vagueness that "the instrumentation (of Mr. Henley's solo) was perfect." What *does* the paper mean? However, Mr. Henley's success was complete and we congratulate him heartily upon it.

I had forgotten to mention the fact that Miss Edith Robinson plays at her concert on a real, genuine Strad whose happy owner is Mr. G. A. Chanot of Manchester.

I am asked by a friendly correspondent (would that all my correspondents were equally friendly!) to correct a statement made in our October issue that "*Master Ten Have* will play at the Crystal Palace." My

correspondent says "I know the Ten Have family very well, and *Master Ten Have*, the son of Wilhelm Ten Have, violinist and composer, is no longer of 'tender years,' he being at least two and twenty years of age." Thank you, Miss Florence M. Bouts for the correction.

Mr. G. H. Brett was the violinist at a grand concert recently given in the Town Hall, Portadown, when he played a cavatina by Bohm "very well indeed" says a correspondent.

Of Mr. Gordon Tanner's playing last month at Chesterfield in a concert given by Mme. Antoinette Sterling, a local paper says "it is impossible to speak too highly." Good.

M. Rivarde will have made his reappearance in London almost before these lines are in print. He is so excellent a violinist that his reappearance will be extremely welcome.

Long before our next issue appears much will have happened in the London musical world, and news will be more plentiful than it has been scarce during the past two or three months, when even musicians and critics are holiday-making.

There is a good deal of interest going on just now in regard to the election of new orchestral members in the Westminster Orchestra. This flourishing society generally has a few vacancies at the commencement of each season, and competition to fill them becomes keener each year. Any of our lady or gentlemen amateur readers who are desirous of getting some profitable orchestral experience, should apply at once to the hon. sec. of the Westminster Orchestral Society, Mr. Algernon Rose, Town Hall, Westminster, for a prospectus of forthcoming events. The subscription is one guinea a year.

The first of the Arthur Van Dooren and Bromley Booth Recitals in St. James's Hall is announced for October 29th, too late for notice in the present number of THE STRAD. Mr. Bromley Booth will be heard in Hans Huber's "Suite," op. 82 (first time in London), Bach's "Chaconne," the Chopin-Sarasate Nocturne in E flat, Raff's "Rigandon," a "Retrospect" by his brother, Edward C. Booth (first time) and the Wieniawski "Polonaise in A." The second recital is announced for November 19th.

Mr. Calow, of 8, Sussex Street, Nottingham, writes:—"My shop was robbed last Friday night, October 15th, and all my October STRADS were taken, over three dozen, along with sheet music. The police are doing all they can to discover the thief or thieves. Perhaps a line in next month's issue might be the means of a clue." I trust

Mr. Calow may soon recover his property. But what excellent and refined taste had those enterprising burglars to purloin three dozen of one issue of THE STRAD!!

GAMBA.

Miss Maud MacCarthy recently had the honour of playing at Balmoral before the Queen and the Royal Family. Her solos were Sarasate's "Zigeunerweisen" and "Highland Memories," H. M'Guan.

The Bohemian String Quartet will return to England at the end of February next, when besides appearances in Manchester, Newcastle-on-Tyne, Birmingham, Bradford, Leeds, York and other provincial towns, their first concert at St. James's Hall in London has been fixed by Mr. Ernest Cavour for March 1st, their appearance at the last of the Hampstead Popular Concerts for March 11th, and their second and last concert at St. James's Hall for March 29th.

Mr. Fred Fisher was the violinist at an organ recital given in Pontefract parish church on October 11th, when he played "Intermezzo" (Tours), "Allegretto" from Sonata No. 1 (Schumann) and "Reverie" (Dancla) with much success.

Madame Irma Sethe will make his first appearance in London this season at Miss Edith Nalborough's concert at St. James's Hall on October 27th, when she is down to play "Introduzione e Andante" from Vieuxtemps's Fourth Concerto.

Violinists Abroad.

Miss Alice Ivimy, a young violinist, seems to be making rapid strides in her profession in South Africa, where a few weeks ago she played with conspicuous success at some concerts given by Mrs. McKay. Mrs. Van der Veer Green and Mr. Oscar Beringer were among others well known in London who took a prominent part in the concert.

The brothers Hambourg, Mark, the pianist and Jakoff, the violinist, have been meeting with success in Australia. A Sydney correspondent bearing the familiar name of Straus writes that "the former achieved a great success, and the latter shows himself already a youth of ability and great promise."

For some minutes I have puzzled my weary brain in an attempt to find out why a copy of the *Belgian News* was sent to me. After much tribulation I discovered a long paragraph headed "Lion American Cycles" (only the animal was some other!) Now

I can't yet understand what cycles have to do with Mr. Stanley Moses, "who has gained a *premier prix avec la plus grande distinction* at the first attempt." Did he gain the prize for biking or fiddling? Ah! light dawns. He was a pupil of M. Ysaye, whom I have never heard of as a cyclist. Therefore the fiddle is saved. Mr. Moses has won a triumph, and I congratulate him upon it.

A great bundle of programmes forwarded to me from Adelaide by a kindly and evidently interested reader, shows, as he says, "what is being done" in that city. "Immense audiences; people turned away nightly," writes our friend, who adds that "the orchestra was started without any patrons or subscribers, about four and a half years' ago. A Wagner night drew 1,500 people!" So the Wagner cycle belts the world! Our genial correspondent further remarks that "there were no deadheads *except the press*!" Is this a compliment to the physiognomies of the most patient and long-suffering of human beings since the days of Job? Herr Heinicke is the conductor of the society.

An Australian musical paper called *Music*, brings forward a capital picture of Herr Hopf's orchestra in its September issue. Herr Hopf is a Thuringian, and was formerly a pupil of the Leipzig Conservatorium, where he studied under Hermann and Brodsky.

Miss Beatrice Stuart, a young violinist who has been creating a furore at Bloemfontein in South Africa, was formerly a pupil of M. Emile Sauret, I imagine, at the Royal Academy of Music. The young lady is on her way now to Brussels to study further under Ysaye, and she takes our good wishes with her.

Miss Leonora Jackson, the American violinist, achieved a brilliant victory in Berlin, September 30th, where after the closest competition with artists of different nationalities, including pianists as well as violinists, she was awarded the great Mendelssohn State Prize of 1,500 marks (£75). She was a pupil of Joachim and made her *début* under his baton October 13th, 1896, with the Philharmonic Orchestra. She played subsequently with great success in Germany and will appear in London in the spring.

The Conservatoire at Antwerp, under the distinguished composer, M. Peter Benoit, is about to obtain its charter as a Royal Institution, under the style of "Conservatoire Royal Flamand," and will be in receipt of a subvention from government. The event is shortly to be celebrated by a performance of M. Benoit's fine choral cantata "Schelde."

VIOLA.

the best masters there seems to be every reason why, in the course of time he should rise to a very high position among English violinists.

The excellent Walenn Concerts have come to an end for the time being, their last concert for the season having been given at the end of April, too late for notice in our last issue. A capital trio in E minor by the (by birth) Russian, (by residence) Viennese composer, Edouard Schütt, was introduced for the first time and scored a great and well-deserved success. It is a richly melodious work and has much of those emotional qualities which present-day concert-goers seem to love, so that it should meet with success when as well played as it was by Mr. Walenn and his colleagues. The scherzo is particularly charming, as also is the slow movement, which latter, however, seems to require a "programme" to elucidate an apparent mystery. It is, though, full of feeling.

Miss Ethel Barns and Mr. Ludwig Lebell played with great success, violin and violoncello solos respectively at Miss Ward and Mr. Owen Morgan's concert last month. The concert-givers, two new-comers, were also very well received, the latter singing in a very pleasing manner.

GAMBA.

Mr. Bromley Booth, the young English violinist whose portrait appeared in No. 28 of THE STRAD, is to give three recitals in St. James's Hall in the autumn, under the direction of Mr. W. Adlington (Concert Direction Mayer.)

Miss Liza Honeyman was the violinist at the chamber concert of Mr. Alexander Low, A.R.C.M., which was held in Dundee Assembly Rooms on May 6th, and besides joining Mr. Low in Beethoven's sonata in F, Op. 24, gave as her solos Max Bruch's *Romance* and De Beriot's 9th concerto, for which she received double recalls. Miss Honeyman is the daughter of the author of "The Violin: How to master it," and a six years' student at the Royal College of Music, her violin masters being Mr. Alfred Burnett and Professor Gompertz.

At the Jubilee concert held at the Guildhall, Gloucester, on May 18th, Miss Weaver, a very young and talented violinist, played *Allegro Brilliant* (Ten Have) with great success. At the same concert Mr. H. Aubry Price showed himself a very capable violinist in a fine performance of De Beriot's *Andante*, Op. 32.

Violinists Abroad.

WE are delighted to hear, on the authority of a frequent correspondent from Australia, that in that continent THE STRAD is regarded as the highest authority in the world on matters connected with the violin and its sisters of the string and bow. We trust we shall long continue to deserve this honour.

In our advertisement columns will be seen the offer for sale of what is said to be a genuine Strad violin, dated 1699. Here is an opportunity for a *Cæsus*. We are not informed of the price required, nor do we know anything personally of the violin. But a real Strad is not to be picked up in open market every day.

The Fanny Moody Concert party seem to have been enjoying a right royal time in South Africa to judge by various newspaper cuttings which have been forwarded to us. A Mr. T. Ballantyne was the violinist, but of him we confess our profound ignorance.

Mr. H. J. Shrobbree, an Australian violin maker to whom reference has been made in this column on previous occasions, seems to have led a tolerably out-of-the-way sort of life before finally settling down to his present profession. He is a Londoner by birth (born December, 1858), and for a number of years he followed a seafaring life. After leaving the sea, he became an accomplished taxidermist, for which art or science he gained the distinction of a first prize and certificate of merit at the Adelaide Exhibition in 1891. This success he repeated in 1895 but his exhibit now was a violin of his own manufacture. Among his most valued testimonials is a letter from Johann Kruse, a prominent member of the Joachim Quartet of whom, no doubt, "Gamba" will have something to say next month after Herr Kruse's London concerts. This letter praises Mr. Shrobbree in the warmest terms, and ends by saying "I have requested Mr. Shrobbree to make a violin for me." This speaks volumes for the Colonial since Herr Kreuse is a German, and Germany is the home of the modern violin. But we think only quantitatively, so to speak!

An Australian contemporary, *Music*, in a recent number brought forward a portrait of Mrs. R. G. Alderman, who is described in the text as "our leading lady violinist, a near relation of the Zerbiniis." Mrs. Alderman possesses and invariably uses in concerts a Benjamin Banks violin. Surely these instruments are very rare? It is said to be very old (which we can quite believe, since Banks died in 1795. He was the foremost of the English

and melodious production by the present holder of the Mendelssohn scholarship, and a native of Derby—was given for the first time in Derby, and met with success.

Mr. Basil Althaus announces a concert to take place at Paddington Baths' Hall on January 25th, at which prizes will be presented to the successful students of the Tavistock Violin Academy.

I must snatch one more line to utter my little word of praise in favour of Miss May Mukle who gave a violoncello recital some time ago with great success. Personally I think very highly of Miss Mukle's talent. She is being well-trained, and with years her natural fire should develop, when no doubt she will be a violoncellist of fame and distinction, for she is on the right road.

GAMBA.

Violinists Abroad.

I HAVE recently received a long and most interesting letter from an English correspondent (and an old reader of THE STRAD) who has resided in Vienna, Braila and other "furrin parts" as GAMBA says. My correspondent is a keen musical enthusiast. She writes from Braila as follows: "We really are seriously at work now. A happy thought struck us—a new departure altogether for this country—Afternoon violin recitals! Not in Braila, however, for there are no satisfactory musical folk here. But in Galatz where F— goes twice a week to give lessons. We had no sooner given a bare hint of the proposal to two ladies, hoping to get together some twelve or fifteen music-lovers who would be interested, than the idea spread like wild-fire, and was taken up so enthusiastically, that three or four ladies promptly placed their drawing-rooms at our disposal. Instead of our puny twelve or fifteen, we have an audience of from ninety to one hundred and fifty! Our recitals have taken the form of huge 'five o'clocks,' notice only being sent to each lady who has lent her room, and to the guests of the house, who, however, may bring as many friends as they please. Amateurs play and sing or recite, and after our programme has been played, we have refreshments, and all depart about 7.30. The undertaking has proved eminently successful."

I may say that the above-mentioned F— is a young English violinist, Miss Freda Prior by name, who for some years was a highly esteemed pupil of Professor Grün at the Vienna Conservatoire.

Her programmes have been wonderfully catholic. The first contained Beethoven's sonata in E flat from op. 12, Wieniawski's "Légende," Bruch's G minor concerto, and pieces by Halir and Papini. In the second was Brahms's sonata in G, Ernst's "Élégie," Sarasate's "Zigeunerweisen," two "Songs" by Robin H. Legge, and a Mazurka by Wieniawski. At later recitals or "Auditions" as they are called, Spohr, Svendsen, Bohm, Simonetti, Rubinstein, Lipinski, Godard, Joachim, Miska Hauser, Mendelssohn, Sgambati, Gade, Sarasate and Tschai-kowsky were represented. So that, as I said, the programmes were thoroughly catholic.

It is not generally known, I think, that Carl Goldmark, the eminent composer, began his musical career with the intention of becoming a concert-violinist. This intention he abandoned early to devote himself to composition. The "jubilee" of his first composition has just passed.

VIOLA.

Writing of the concerts given by the Brothers Mark and Jakoff Hambourg at Adelaide, our contemporary *Music* says:—"Probably the chief interest was centred in the appearance of Master Jakoff Hambourg, a prodigy violinist of some sixteen summers. This lad must have, throughout the season, surprised his audiences by his marvellous technique and memory. In fact as far as technical difficulties go it would appear that he can play anything written for the instrument, and the only difference which one could notice in his performances and those of such mature artists as Wilhelmj, Remenyi, and Musin was in the matter of control, judgment, and physical power. Boy-like he occasionally allowed his enthusiasm to run away with him, and in the finales it was more than once noticeable that the accompanist was, to use a colloquialism, clean out of the running. These are, however, but slight faults, all of which will disappear with further experience, and it was very apparent that the young virtuoso's playing gave sincere pleasure to the whole of his audience."

MESSRS. F. Warne & Co. send us a copy of *The Stolen Fiddle* by Walter H. Mayson, of Manchester. The book, which relates the adventures of a stolen fiddle, will be read with interest by lovers of that instrument, particularly the chapter on the "Forged Stradivarius." To those who admire the Lake District as well as the fiddle the book will be doubly interesting, the description of the scenery being particularly fine. We congratulate Mr. Mayson on his work, and wish him success as a novelist. The book which is well got up would make a suitable Christmas or New Year's present, and is published at 3s. 6d.

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CELEBRATED VIOLINISTS PAST AND PRESENT.

Translated from the German of A. Ehrlich, and Edited with Notes and Additions,

BY ROBIN H. LEGGE.

(Continued from page 13).

LXXVIII.—PROSPER PHILIPPE CATHERINE SAINTON.

Although Sainton came of an old southern French stock he belonged entirely to the English musical world. Of his youth little enough is known. He was born 5th June, 1813, at Toulouse and entered the Paris Conservatoire (where he was a pupil for violin of Habeneck) on the 20th Dec., 1831. His own diligence speaks volumes for his clever teacher, and soon after the completion of his course in the music school and after a brief period of orchestral playing at the Grand Opera, Sainton undertook a lengthy concert-tour through Southern Germany, Upper Italy, Russia, Sweden and Denmark. In 1840 he became professor of the violin at the Toulouse music school, but in 1844 he came to London where the purity and elegance of his playing, far more, by the way, than the grandeur

of his tone, won for him the admiration of all the friends of music and connoisseurs. He was appointed violin professor at the Royal Academy of Music in 1845, leader of Her Majesty's band, and of the orchestra at Her Majesty's Theatre, and a chamber musician to the Queen, a post he held till 1856.

He married in 1860 Charlotte Dolby, the eminent contralto singer, who for years was known throughout the length and breadth of the land as Mme. Sainton-Dolby.

After many busy years Sainton retired into private life, and died in London, full of years and honour, 17th October, 1890.

[It is worthy of note that at the last Birmingham Festival before his death, every violinist in the orchestra had been either a direct pupil of Sainton's or a pupil of a pupil].

LXXIX.—HENRI WIENIAWSKI.

A brilliant success followed immediately upon the first appearance of this artist after he had laid a solid foundation for a career as a virtuoso in Paris and Brussels.

Wieniawski was born at Lublin on the 10th July, 1834, but while still a small child his mother took him to Paris, where, in 1843, Clavel became his earliest violin master. In the year following he entered the Conservatoire

where Massart, who had only recently been appointed professor, took him into his class. In the second year after his entry Wieniawski began to show the full benefit of this tuition, for he was awarded the first prize in the violin classes. Then he set out for Russia, but soon returned to Paris, where he continued his studies during 1849-50, and paid particular attention to harmony under Colet's guidance. In the concert-tours upon which he immediately set out his brilliant execution and



PROSPER SAINTON.

warmth of style, and his absolute indifference to all technical difficulties, made for him at once the reputation of one of the foremost violinists of the day.

In 1860 Wieniawski visited St. Petersburg yet once more, where he obtained a billet as Imperial chamber musician, a post he continued to occupy until 1872, when he made a grand tour of the United States of America with Rubinstein (for which, it may be stated, he alone received 100,000 francs—ED.). On the return to Europe of Rubinstein, Wieniawski remained in America (and made a "big bag" of fame as well as of gold) until

crowd to a "popular" chamber concert is the fact that two stars are down for Bach's concerto for two violins, not that this old fashioned work offers much scope for any new rendering or any very extraordinary ensemble or anything else, but it goes to show what nonsense will attract a British audience.

As yet we have had no English violinist who has formed a school or style that might be termed the "English School" in the sense that we speak of the French, German schools, etc. In conclusion let us hope then, should any such style be originated in the future, that it will be founded on the best features of technique and the choicest touches of inspiration connected with our nationality—more can not be boasted by any folk.

THE END.

CELEBRATED VIOLINISTS PAST AND PRESENT.

Translated from the German of A. Ehrlich, and Edited with Notes and Additions,

BY ROBIN H. LEGGE.

(Continued from page 178).

In Berlin he knew the most distinguished musicians — Radziwill, Romberg, Möser, Seidler, Semmler; but when he played Beethoven to them they were as ignorant as those of Leipzig. They praised Spohr's playing, but thought little of Beethoven. Bernhard Romberg actually said, "But dear Spohr, how can you play such dull stuff!"

When he gave them more of Rode, they were positively delighted.

In Berlin he gave one concert, but in spite of every effort he could not bring about a second. On the other hand, however, he played at a number of musical parties, among others at the banker's, Beer, where he made the acquaintance of Meyerbeer, then a youth of thirteen, and heard him play. Of this he wrote: "The clever lad already aroused such enthusiasm by his virtuosity on the piano-forte that his relations and co-religionists regarded him with great pride. It is related that one of them, returning from a popular lecture on astronomy, called out to his friends: "Think you, they have already put our Beer among the stars. The Professor showed us a map of the heavens containing a picture of 'the little bear,' so-called in his honour!"

An apparent success attending Roebnitz's generous notice in the Leipzig *Musik-zeitung* occurred when Spohr returned to Brunswick.

He received an invitation to fill the place left vacant by Ernst's death as leader of the orchestra at Gotha. He was almost rejected by the director owing to his youth—this quaint gentleman apparently not recognising the fact that genius does not require a ripe old age for its development. He asked Spohr to give out that he was older than his real age, and so the latter was taken, after a brilliant success at a court concert, to be twenty-five years of age, and as such he was appointed with about 500 thalers of pay.

The Duke of Brunswick, Carl Wilhelm Ferdinand, showed a strong disposition to help him. As Spohr left, the Duke offered his hand, saying: "If, dear Spohr, your new billet does not satisfy you, you will always find a place in my service ready for you." "I left my benefactor" wrote Spohr, "deeply moved, and, unhappily, I never saw him again, for he fell, severely wounded, at Jena, and died, a refugee in England. I mourned him as a father."

The musical Prince Louis Ferdinand, with whom Spohr had often made music in Berlin, died heroically at Saalfeld.

At Gotha Spohr was on very friendly terms with the opera singer, Frau Scheidler, whose eighteen year old daughter became his wife. His first Gotha composition was a grand vocal scena written for the mother, and a sonata for violin and harp for the daughter, a clever harpist who subsequently often appeared with him in public. During his first year at Gotha he composed his concerto in C, which, with the harp sonata, afterwards made quite a sensation at Leipzig; he also wrote, shortly after Jena, whose far-reaching effect he appears not then to have fully appreciated, his 5th concerto, op. 17.

In October, 1807, Spohr and his wife started on a wide concert-tour, beginning in Weimar. "Among the audience in the Court Concert were Goethe and Wieland, the latter of whom expressed himself most amiably towards me; the former was cold."

In Leipzig Spohr introduced on the 27th October his E flat concerto, his op. 22 and some harp pieces. The *Musik-zeitung* said that he had now entirely freed himself from some mannerisms which formerly had been noticeable, and that now his tone, expression, accuracy and technique, whether in *allegro* or *adagio*; but especially in the latter, gave him a right to a place among the foremost of living violinists.

The Spohrs next visited Dresden, Prague, Munich (where the new King Max made much of them), Stuttgart (where Spohr broke through Court etiquette and forbad the King

to play at cards during the music), where Spohr made Weber's acquaintance. Next they went to Heidelberg, where they gave a concert of which the *Musikalische Zeitung* said: "Eisenmenger's violin would have remained unforgotten had the Heidelbergers not had the pleasure of hearing Louis Spohr in their last concert, with his Rode manner, firm, lissom bow." Spohr himself wrote: "It pleases and surprises me that my method is always described here as Rode's, since I never believed that I had quite conquered his style."

This tour ended at Frankfort. On returning to Gotha, Spohr spent much time in composition; in 1809 he gave up a salary of two hundred thalers, not on account of his violin playing, but because he was a good chess player, and in October he and his wife set out on another tour, which Spohr intended should extend to St. Petersburg, but this was abandoned by desire of the Duchess of Gotha and because of his wife's homesickness.

At last in November, 1812, he reached Vienna. I have already said how Spohr feared a meeting with Rode; while his oratorio *Das jüngste Gericht* (composed by command to celebrate "Napoleon Day" at Erfurt) made almost a fiasco, Spohr made a triumph as a violinist. The critics of standing said "Spohr is unquestionably a master of violin playing. In tender passages he is a very nightingale among contemporary players. His is the finest of tastes, and he conquers the greatest difficulties with consummate ease."

After having "fought" in friendly combat all the violinist celebrities in Vienna, and being content with the result and desirous of departing, he received from the Count Palffy, proprietor of the Theater au der Wien, the offer of a place as conductor and orchestral director with a salary more than three times that he received at Gotha, and more even than at that time Salieri and Weigl received in Vienna. This offer he accepted. For the orchestra he obtained many talented young artists, among others Moritz Hauptmann from Dresden, who was seeking a settlement in Vienna, and his own brother Ferdinand, whom he had taught to play the violin.

Very interesting is Spohr's account of Körner written at that time (1813). Körner had promised to write him an opera libretto. "Yet suddenly Körner wanted to go as a volunteer in Lützow's corps to fight for the freeing of Germany. I hurried to him and tried to dissuade him, but in vain. Soon afterwards he left. Later it became known that a desire to free Germany was a secondary

consideration, and that the first was an unhappy, unrequited affection for the famous Viennese actress, Adamberger." [This story is quite different from that usually told in the life of Körner.]

But of far greater interest is Spohr's account of his friendly intercourse with Beethoven, whom he had often tried vainly to see, until at last he met him accidentally in a restaurant. "Beethoven knew of me through the papers, and greeted me in an uncommonly friendly manner. We sat down together at a table; Beethoven was very talkative, which surprised our neighbours, for as a rule he sat silent. It was a troublesome business, however, to make him understand, for one had to shout at him loud enough to be heard three rooms away. He often came to this restaurant, and also visited me in my lodging. So we soon became well acquainted. He was a trifle rough, not to say *gauche*; yet a clear eye shone from under his shaggy eyebrows. He was very well disposed towards Dorette and the children. Of music he spoke but seldom. But when he spoke his judgments were very strong and so determined as to render a reply almost impossible. For the work of others he had no interest whatever; wherefore I had never courage enough to show him mine. . . . Beethoven's short, uncouth manner arose partly from his deafness, which then he had not learnt to bear quietly. Partly, too, it was due to his slender financial resources. He was not a good host, and besides was unfortunate enough to have his goods stolen. So the very necessities of life were often wanting. At the beginning of our acquaintance I once asked him when he had not appeared at the restaurant for several days, 'You were not ill?' 'My boots were, and as I own only this pair, I had to stay at home,' was his reply."

Everything else that Spohr has to say of Beethoven, of his laughable style of conducting, of the efforts of his friends to help him, of his compositions in the last period (when he wrote the 9th symphony) and of his anything but beautiful pianoforte playing, is extremely interesting, but cannot unfortunately be quoted here, as space is necessarily somewhat limited.

Spohr made a great sensation by his playing at the diplomatic Congress in Vienna where he was heard as a quartet player and as a soloist in his own compositions. At this time he was often with Weber before the latter became opera-director at Prague, and with Hummel, Fesca, Moscheles, Pixis and others.

Meanwhile he had given up Count Palffy,

and resigned his contract at the end of two years in order to go again on tour. The most important of his souvenirs of Vienna was a canon written by Beethoven which ended as follows:—

May you, dear Spohr—wheresoever you find true art and true artists—always remember your friend

LUDWIG VAN BEETHOVEN.

Vienna, 3 March, 1815.

After concerts at Brünn and Breslau, a summer holiday with the Royal family at Karoleth, and more concerts in Hanover and other places the Spohrs retired for rest to Thierachen near Berne. But on the 2nd September they began their travels again, going this time to Italy. On the 8th they were in Milan where Spohr met Rolla, and gave a concert in conjunction with his wife at La Scala. In October they went from Brescia, etc., to Venice. Of Spohr's meeting at Venice with Paganini is a full account in the latter's biography. The German master gave a concert to a crowded house, who recalled him many times. The population of Venice was divided into two factions, those for Paganini and those for Spohr.

In Florence Spohr gave a concert on November 7th at the Pergola Theatre, but received his bare expenses therefrom; and a second had a very similar result, "because," said he, "the Italians don't care much for instrumental music, and the cost of seats is far too low."

In Rome he met Meyerbeer. He wanted to meet Rossini, but the latter's manager with whom he lived, and for whom he was writing an opera, would admit no visitors lest the course of the composition should not run smooth!

On the 1st February, 1817, Spohr arrived at Naples, where he remained nearly two months. Here it was that, to his astonishment, Zingarelli, director of the Conservatorium, made the following extraordinary remark: "Mozart was not without ability, but did not live long enough to be properly trained. Had he survived another ten years it is probable that he would then have done something good." Spohr, in his diary drew the portrait of a donkey by the side of this wonderful sentence!

In Naples Spohr gave two concerts, the second between the acts of an opera in the San Carlo Theatre. Barbaja, the director of the Court Theatres made himself something of a nuisance to Spohr. The concerts given on the return journey to Germany, in Florence, Lausanne and Geneva hardly covered ex-

penses, so that now Spohr and his wife and family were in real need, of which Spohr gives a delightful account. When talking over their need with his wife in Geneva, wondering what they should do, and having determined to sell their ornaments and decorations, "Dorette said she would prefer to go to Pastor Gerlach with whom she had become acquainted—for which I have not yet had courage. She took her loveliest jewels, a diadem, the gift of the Queen of Bavaria, and wended her way to the reverend gentleman's house. Never in my life have I endured such pain as during the few minutes of her absence. After an eternal half hour she returned, bringing with her the pledge together with a sum of money sufficient for our travelling expenses." She was suffering from excitement and fright. While relating her story to the worthy pastor, with tears in her eyes and quivering lips, while she told him of their immediate need and asked him for an advance of money on her jewels, he burst out laughing, and vanished through the door into a neighbouring room. But ere she could guess the meaning of his strange behaviour, which to her was both unseemly and rude, as well as ill-timed, he returned bringing with him the necessary sum of money, and said, "I am delighted to be in a position to assist the brave pair of artists who have given us so many pleasures; but how could you believe that a pastor would lend money like a Jew on pledges?"

In that year there was a pretty general famine, so that the pair were hardly able ever to give a concert. Once only, in Zurich, where they had announced their intention of devoting half the proceeds of their concert to the Poor Fund, did they accomplish anything of note, while at Freiburg, Carlsruhe, Wiesbaden and Ems they hardly recovered their expenses. At Aix a series of three well-attended concerts helped them to some extent, and following this came more success at Rotterdam and Düsseldorf. The journey was continued through Holland. From Frankfort Spohr received the offer of a place as Opera and Musical director at the Aktien-theatre, which was promptly accepted. Here there was no lack of subjects for quarrels with the directors and the public taste, which looked far more readily to Rossini than to Spohr's more solid music; and so in 1819 he resigned his post after the financial director of the concert had stated at a general meeting that "we don't want a famous artist, but a willing worker." Dorette was very upset, since further journeying meant separation from her children, who were then old enough to go to school.

Ferdinand Ries, in the names of himself, Clementi, the Cramers, Moscheles, Potter, Smart and other musicians, had offered Spohr an engagement for the Philharmonic season in London for 1820, which he accepted. On the way to London, concerts were given at Hamburg, Berlin, Leipzig, Cassel, Brussels, Lille, etc.

(To be continued.)

CHATS TO 'CELLO STUDENTS.

BY ARTHUR BROADLEY.

(Continued from page 174).

ATTITUDE OF THE PLAYER.

Most pupils are surprised I have no doubt, at the evident discrepancy seen in the plates usually published with 'cello schools, when compared with the manner in which our first class artists hold their instruments. I will endeavour in some measure to explain this away.

The correct way to hold the 'cello if the instrument is not fitted with a sliding pin is as follows. The player to sit on the front part of the chair with the feet advanced, the left a little more forward than the right. The 'cello to be held with the legs, the lower part of the front edge (table) of the instrument being held in position by the right calf—the edge of the back being supported by the left calf—the legs of the player not to cover the ribs of the instrument so that the vibration is not impeded. The upper part of the back to the right of where the neck of the instrument is fitted should rest against the chest of the performer, this will throw the scroll of the instrument a little to the left of the face. The instrument to be held high enough for the bowing to clear the knees of the player. The thumb to be placed in a horizontal position at the back of the neck of the instrument, and should be between the first and second fingers. The left elbow not to be raised. This then is the *correct* manner of holding the 'cello. If the reader will look at the plate which is published with either the Kummer or the Seb. Lee instruction book, he will find that the figure there agrees with the foregoing rules in every particular.

If the student makes use of a sliding-pin these instructions cannot be observed in every respect, the legs are not required to hold the 'cello, the left knee alone being brought into use as a slight support—not to hold the instrument from the ground, but to prevent it from rocking backwards and forwards.

In this matter I would like the student to understand that attitude does not assist in the production of music, but do not let the reader imagine that if unnecessary posing does not help, awkward and uncouth positions of the players do not take away from the effect. Anything which distracts the attention of the audience from the music should be rigidly avoided; awkward attitudes, and grotesque motions of the head and body should therefore be instantly suppressed by the teacher or the private friends of the student.

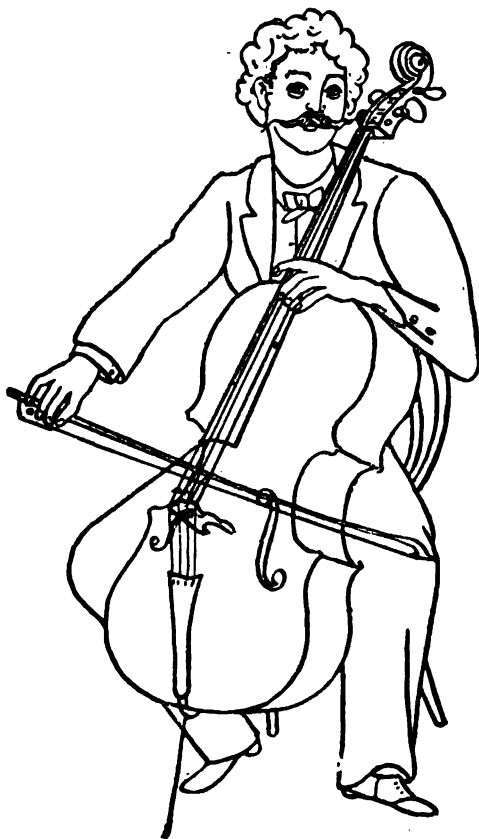


FIG. 1.

Piatti, who does not use a 'cello peg, holds his instrument in a correct manner, not shuffling about or varying his position. Now if the reader ever has a chance of hearing Van Biene, let him observe the manner in which that artist holds his 'cello. We have here the two extremes; as Piatti is of the strictly correct order, Van Biene is of the exaggerated artistic order, all the time he is playing constantly striking some fresh attitude. If Van Biene had again to take to concert work, I have no doubt that he would

have the good sense to calm down a little in this respect, his exaggerated style while being very effective on the stage, would not be tolerated on the concert platform. By all means let the student use a sliding-pin, but let him take advantage of the greater facilities which are offered, to make his attitude more artistic, always adopting the happy medium in *this* matter at least, correctness—without awkwardness, artistic grace—without unnecessary vain posing. As a first class elocutionist seeks by attitude to help the effect of his words, not to distract the attention of his audience, so the attitude of the 'cellist must be pleasing and easeful. If the student will compare (Fig. 1) with the plates usually published with 'cello schools, especially the two previously mentioned, he will see the importance of the matter.

HOW TO HOLD THE BOW.

There can be no departure from the acknowledged way of holding the bow, if the best results are to be obtained, that is to say, that the rules must be strictly observed as far as the individual shape of the hand will allow. It will be observed that the nut of the 'cello bow is scooped out on the inner side, which forms two projections, one of these, the lower one, is surrounded with metal through which the hair of the bow passes, the upper projection fits against the stick. The extreme tip of the thumb should be placed on this upper projection (Fig. 2)

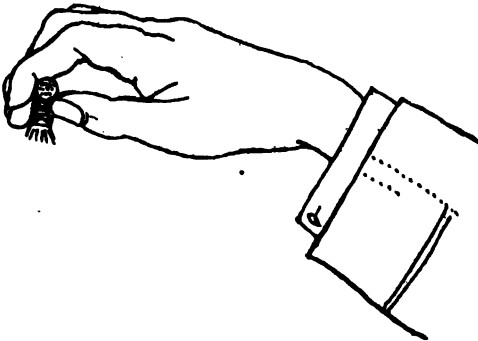


FIG. 2.

so that it is also partly on the stick, the thumb being assisted in holding the bow by the second and third fingers. The second or middle finger is so placed that the tip touches or overlaps the hair close to the lower projection; the third finger falls naturally into its place next to the second finger, and has its tip touching the metal, or silver ferrule on the lower projection (Fig. 3). These two fingers and thumb are all that are required to hold the bow, the fourth finger serves to balance the bow and should be

placed lightly on the stick, its chief work being to prevent the bow dropping too much when playing at the heel, and to ease the pressure on the strings in very light passages. Last but not least comes the first finger; this is the member which is responsible for quality and quantity of tone, it should have a slight bend round the stick, and so that the other fingers do not interfere, it should be placed slightly apart, this also helps to bring out a louder tone if required. The first finger like the fourth is not compelled to remain stationary, thus in long semiquaver *sautillé*

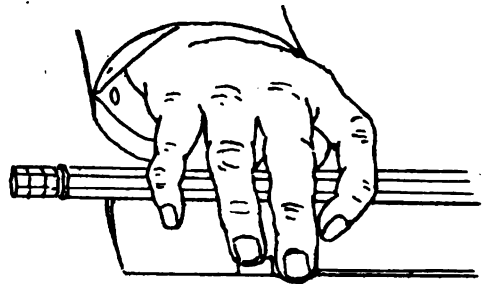


FIG. 3.

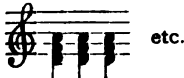
passages, where the extended position of the first finger would interfere with the natural spring of the bow, it should be made to relax its pressure and take a position nearer the second finger; again in long sustained heavy notes the first finger may be extended slightly, so that more pressure may be put on the bow. These last remarks are most important, as the whole success of the student's bowing rests on the correct use of the first finger, and the proper position of the thumb. I cannot quit this subject without mentioning the importance of having the muscles, especially the tendons on the back of the hand, perfectly easy when the bow is in position.

To allow this, the knuckles must not protrude in the least, the fingers also help by being allowed to bend easily at their middle joints, the upper phalanges having an almost horizontal position over the bow (Fig. 2). The wrist is more rounded when playing near the heel than at the tip, and also when playing on the lower strings. Without the aid of an Edison Cinetograph, it would be impossible to demonstrate pictorially the action of the wrist, form-arm, and upper arm during the transit of the bow from heel to tip, and on all the four strings, but if the preceding instructions are carried out the bow will at least be held properly. Although my remarks may seem rather drawn out on this subject, from my own personal experience I may say that I would gladly have paid five year's subscription to the STRAD in advance, and then

have paid for each number as I got them if I could have had this knowledge imparted to me a couple of years earlier than was the case. Much unlearning and relearning at more than double the expense would have been saved. To the student who is in possession of the Seb. Lee instruction book, I would remark that the position of the thumb as shown in the plate superscribed "Position de l'archet" (Fig. 2) is decidedly misleading. It is impossible to have the thick fleshy part of the thumb near the first joint, grasping the nut as there shown, without having the fingers stiffly extended, and the knuckles protruding; a position which I wish the student to guard against.

(To be continued).

STRINGS IN GENERAL.



Violoncellists have good reason to envy violinists the extreme portability of the instruments of the latter. The violin, bow, case and all are easily carried in one hand, while the 'cellist has either to take a cab, to send his instrument by a porter, or to remove it from the safety of its strong wooden case and swathe it in a baize or canvas bag. The 'cello treated in the latter way is indeed easily carried, but it is also easily injured. By the way, the waterproofed canvas bag is infinitely preferable to the baize variety; in the first place because it is waterproof, and in the second because it does not possess the tendency of shedding any of the material of which it is composed on any of the little cracks or roughnesses which often exist, especially in an old and much used bass. What is badly wanted is a strong waterproof case, light enough to enable the instrument to be carried easily therein. It is also essential that it should be stiff enough to resist moderate knocks and blows. Here is a chance for inventors! The difficulties of the problem should not be insuperable, and its solution would be of inestimable benefit to a large number of players. For the double bass I fear no hope can be held out. Case or no case, it is, and must always be, an eminently unportable instrument; but, on the other hand, it is, from its solid construction, much better able to withstand the slings and arrows of outrageous fortune in the shape of the shocks incidental to continual transit than is the more tender and delicate violoncello.

In the July number of THE STRAD I gave some account of various attempts to produce fiddle-harpsichords. To the particulars therein contained I now have the pleasure of adding a description, which I have only just come across, taken from Dr. Busby's "Music and Musicians" (London, 1825). Says the learned Doctor "The new patent piano-forte, called the *Euphonon*, is constructed upon a principle, by virtue of which it produces the most mellifluous tone, and is as remarkable for the continuity as for the sweetness of its

sounds. This instrument, whose properties signalize it as a striking improvement upon Walker's *celestina stop*,* partakes of the sustaining power of the organ, the delicate vibration of the harp, the dulcet flow of the flute, and the brilliant tone of the violin. To the merit of combining these desirable qualities, the *Euphonon* possesses [*sic*.] the recommendation of producing whatever effect may be intended by the composer; and of forming a most eligible companion for the voice. Another advantage in this instrument is, that of its being calculated to accommodate the juvenile finger, while, by the liveliness and power of its tone, it is calculated to display the execution of the most brilliant executant.

"The exterior of the *Euphonon* bears a near resemblance to the upright grand piano; but its interior construction is altogether different. Every string has a *separate bow* applied to it, and the whole of the bows being kept in constant revolution by the aid of *self-acting machinery*, a continuous sound is produced, so long as the the finger of the performer rests on the keys; the touch is peculiarly light, the articulation distinct, and the player has the means of increasing or diminishing the tone at pleasure, without the slightest trouble, while the instrument is invariably kept in tune by the application of spiral springs and levers of great strength and elasticity."

In spite of the above eulogy the instrument seems to have shared the fate of similar attempts, and to have been relegated to the limbo provided for essays at squaring the circle and achieving perpetual motion *et hoc genus omnes*.

The Broomstick as a Fiddle.

Swift in his celebrated "Meditation upon a Broomstick" has omitted to mention one use to which that harmless necessary implement has been put. I refer to its appearance in the character of a fiddle. Personally I have never made its acquaintance in that capacity, but Mr. Wallace Sutcliffe in his pamphlet "Queer Fiddles and Queer Fiddling" (London: printed for the Author, 1892), describes how he heard the Broomstick fiddle played upon at the Alhambra. Says he "In appearance it was an ordinary house broom, the brush end acting as the body of the instrument; the stick, or handle, taking the part of the neck, though of course only a small portion of it was used. I have never been able to obtain any details of its construction. The tone produced was wonderfully powerful, but piercingly metallic." Mr. Sutcliffe goes on to say that that so far back as 1751 "the celebrated professor, Lord Skaggs" performed on a musical broomstick at the Haymarket Theatre; and quotes the following verses:—

"Each buck and jolly fellow has heard of Skegginello,
The famous Skegginello, that grunts so pretty
Upon his broomstickado, such music he has made, O,
'Twill spoil the fiddling trade, O,
And that's a pity!

"But have you heard or seen, O, his phis so pretty,
In picture shops so grin, O,
With comic nose and chin, O,
Who'd think a man could shine so,
At, Eh, Eh, Eh, Eh?"

Mr. Sutcliffe says that there use to be a tobacco paper on which Skaggs was depicted playing on his "broomstick fiddle," surrounded by a jovial party; and some time ago I saw, in a print shop, a long paper containing a likeness of this broomstick *virtuoso*. So far as I remember, there were words and music below

* This *celestina stop* is referred to in the account quoted in THE STRAD, July, 1897.

the portrait. I am, however, fortunate enough to possess a copy of what was no doubt the usual representation of "his phiz so pretty," as sold in the picture shops of the period. It is a mezzotint by Richard Houston after Thomas King, and the inscription runs as follows.—

SKEGGS,

In the Character of Seignor Bumbasto

Sold by the Proprietor M Jackson the corner of Bride Court, in Fleetstreet & M Skeggs at the Hoop and bunch of Grapes in St. Albans Street."

It will be seen that the name is given as "Skeggs," not "Skaggs"; but what is much more pertinent is the fact that the performer is shewn holding his bow upside down, *i.e.*, with the stick, instead of the hair, touching the broomstick. From this it seems quite evident that the worthy Mr. Skeggs did not produce the tone in the ordinary way, but probably "boo'd" with his mouth. To this, indeed, the expression "that grunts so pretty" seems to allude. If this is the case the "Seignor's" performance was of an altogether different kind from that recorded to have taken place at the Alhambra, and must have somewhat resembled the late Fred Leslie's imitation of a bass viol. Mr. Leslie, if I remember right, produced the sound with his mouth, while he went through the motions of playing a gamba, which gamba, however, was purely imaginary and was not represented even by a broomstick.

G. E. H.

MORE INCIDENTS IN THE LIFE OF THE LATE DAVID LAURIE.

BY A SCOTSMAN.

By the death of David Laurie of Glasgow, on the 6th of August, at Brussels, the world of art has lost a distinguished member. It is a somewhat peculiar fact that the country which was destined to furnish the most famous fiddle expert of modern times should be the one wherein the fiddle was held in least repute, after all other countries had accepted it, if not as a work of art, at least as entitled to rank side by side with other musical instruments. We can only put down such a fact to the irony of fate. We cannot explain it, unless indeed, by bearing in mind that an eminent man described a difficulty as a thing to be overcome, and that David Laurie in overcoming difficulties mastered his profession. He was born at Netherton, Kinrosshire, on the 8th of January, 1833, and commenced to learn to play the fiddle when quite a lad. I have heard him tell of many a long tramp to his music teacher after school was over for the day, and how he took three pence to pay for each lesson. As the fashionable syllabus now has it "Fees" were "payable in advance." In those days a teacher of the fiddle in Scotland did not occupy a very high social position. His attainments consisted of a capacity to play reels and strathspeys from dusk to dawn at some marriage party or other junketing, and an equal capacity for partaking of the refreshments inseparable from such merrymakings, indeed, his fee was often paid in kind—a copious supply of "Scotch" was often his only fee. Not only were they as a class looked down upon, but their pupils were looked upon despairingly as ones who were "gagin' the same gait."

There were no "Professors of the Violin" in Scotland then. They were known simply as "puir fiddlin' bodies," indeed it may be remarked in passing that a German who came to Glasgow many years after the time I write about to teach the violin, found it impossible to get a living and was obliged to give

lessons on the piano instead. How backward the knowledge of the fiddling public in Scotland was, may be gleaned from the fact that even in the larger towns in Scotland the prevalent idea was that a fiddle could be of little or no value unless it were of an inky blackness. For this reason many of the abortions that were hung on the walls of a Highland cabin and exposed to the peat reek as it sought its way out of the opening in the roof, were keenly sought after. When the late expert first began to bring to this country new looking and well preserved instruments (not black) the wise men of the fiddle world shook their heads and pitied him, and some of them to their dying day bemoaned the degenerate taste that admired a new looking instrument.

He lived to see however a goodly number of canny Scots become the proud possessors of well preserved Italian instruments. Of course it was uphill work and a goodly fiddle was often on his hands in his early years of fiddle dealing for a long period, and had he not been endowed with a large supply of Scottish "dourness" he must have given up the business as hopeless. In the dispute about the "Court Strad" several years ago, a Scottish gentleman who was anxious to show his superior knowledge of Italian instruments to Mr. Laurie's by putting forth a different opinion to his, was asked if he had had any dealings in these instruments, if he had ever bought or sold any? He replied that he had. Asked if he had any of them still, he replied, no, he had sold them and at a considerable profit, and all the instruments that ever he had a profit on were those which he had purchased from Mr. Laurie. Many Scots could tell the same tale. Some have held on to the instruments he with difficulty persuaded them to buy, and but for the fact that Mr. Laurie was a Scotsman and had their full confidence, it is doubtful if any other dealer could have persuaded them to put a "bawbee" in them. How much the raising of the taste in these matters in Scotland has been due to him is difficult to say. In speaking of it to him once he remarked that he might have been the means of giving a few individuals in Scotland an insight into the fine workmanship and beautiful tone of these instruments, but, said he, undoubtedly by far the most powerful factor in raising the public taste was the frequent visits of Madam Neruda (Lady Hallé) to Scotland, her fine playing and fine tone raised the instrument from the lowest point in public estimation to the highest. He regretted that the Glasgow University had not seen fit to bestow its honours on her as well as on Dr. Joachim. He reckoned Vuillaume the best informed man on Italian instruments he ever met. He spoke highly of him as an expert and a man. He was, I have heard him declare, a shrewd business man, and was quite alive to the fact that his own instruments were merely excellent copies of the old masters. To Vuillaume he was indebted for many of his best introductions in France, and by these same was enabled to see many instruments which would otherwise have been to him as a sealed book. His admiration for these early instruments could be gauged by the bitter contempt he would pour upon the unfortunate and often unscrupulous "gagonmacher" who through ignorance or for gain would mutilate one. An incident occurred a short time ago which shows how accurate his observation was. A gentleman in Glasgow called upon him with a "Guarnerius" which he wished to show him. Mr. Laurie looked at him and admired it as a fine specimen. He told the gentleman he had seen it some thirty years ago at a sale, but he did not know that he was the purchaser of it. The gentleman told him he had bought the "Guarnerius" and another, a little French instrument, at the sale. Mr. Laurie asked him if he

Correspondence.

The Editor will print short, interesting and suitable letters on matters likely to prove attractive to our readers. All copy must be written on one side of the paper only, and addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

SYMPATHETIC VIBRATION OF STRINGS.

To the Editor of THE STRAD.

DEAR SIR,—In respect to the above article by Mr. W. Wolff, I beg to offer a few remarks on that most important subject.

Every one will, I think, agree with Mr. Wolff when he says "Every player knows that his own instrument has some specially good, but also some less good and sometimes even bad tone. A great deal of this is, of course, owing to its construction, but there is no doubt that sympathetic vibration is one of the causes which makes the tone of an instrument uneven."

It is upon that special paragraph that I desire to enlarge, and I submit that when playing upon one string the tone is affected by every one of the other strings for good or ill.

Most players must have noticed that the tone of an instrument, or any note on the instrument, is not so clear as when properly in tune, and that is the basis of my remarks. My contention is, that it is the sympathy of concordance that improves the tone of those notes which are so much better than others, and it is not necessarily the concordance of octaves, but may be any other concord such as the third, the fifth, the sixth, as well as the octave.

Let the player take up his violin and if it is properly in tune the following results will be noticed provided, of course, that the construction is not in fault.

Each of the open strings are clear tones, owing to their being in harmony one with another by the concord of fifths.

All the other notes played with the fingers have enemies to contend with, to a greater or less degree, but it will be noticed that, playing in the first position the third finger down on any of the three top strings gives a clear tone, which is owing to its being in exact octave with the next open string below. The next clear note is the first finger down, making a sixth with the next open string below. The second finger down is a bad note, because it has a strong enemy or discord to contend with in the next open string below.

It will be seen that I seem to speak only of the next open string below, and I do so advisedly, as I maintain that it is the strongest and most effective sympathiser or otherwise.

My object in commencing to write on this subject was to shew if possible the practical benefit to be derived from the knowledge of sympathetic vibration, and I am curtailing my remarks as much as possible to arrive at that consummation. I must now state them as briefly as possible.

It will be beneficial in solo playing when playing with the second finger down, to place the first or fourth finger on the string below, both of which being in harmony will assist the tone. This may be carried out in all the various ramifications of notes in the upper positions, not only with the second finger down, but with any other finger down, finding out the best note in accordance, such as, for instance, when playing with the fourth finger, the first finger down on the lower string will be the most beneficial.

Yours very sincerely,

HENRY SEARLES.

London, October, 1897.

still had the French one, for he thought he remembered it. The gentleman replied "yes." Mr. Laurie then proceeded to describe it and gave several details regarding the varnish and some cracks of a trifling nature on it. The gentleman was somewhat taken aback, for though he had seen the instrument often during the thirty years it was in his possession, many of these things he had never noticed. When he went home he had a fresh examination of the instrument, and found all as described. This was an instrument that had nothing special about it, save that he had examined it carefully at the sale as it happened to be in such good company as that of a "Guarnerius." I don't think any one living would seriously claim to be his equal as a judge, and there is little hope of any one in future acquiring his knowledge of the subject. He had special facilities for gaining information about them, and he was gifted with an exceptional combination of ear and eye. He travelled Europe in his quest and had the run of all the principal shops. He had a large clientele of artists and he was as fond of listening to their playing as they were of his anecdotes. He played well himself when in good health, never produced a great tone but always perfectly pure. He spoke of little Sivori's tone (Paganini's only pupil) as being the most beautiful he had ever heard, and this was produced by Sivori on an instrument so strangely mounted (Sivori's hand was exceedingly petit) that neither the late Mons. Gand or he could get anything but the most horrible row out of it. If he has brought home to mankind a keener appreciation of the artistic value of these beautiful old instruments, and if greater care be consequently taken of them, I feel certain from my knowledge of the man and his love of these instruments that he will have carried out what he felt to be his life's message.

In London alone it is calculated there are close on 1,200 orchestral players, and of these there are probably not more than a hundred, if, indeed, the number is so great, whose income from orchestral work is over £250 a year, says the *National Review*.

The ordinary pay of the player at concerts is a guinea per performance, one rehearsal being thrown in gratis, the leaders and soloists receiving extra. But no bandsman could hope to secure 250 concerts or performances a year, so that a post on a permanent day orchestra is really one of the prizes of the profession. How the fees have fallen as the result of competition, especially foreign competition, can easily be determined. At the Royal Italian Opera, for example, during Sir Michael Costa's time, the "principals" were paid from nine to twelve guineas a week, and others from four to five guineas. Now, these salaries are represented in many instances by three guineas and two and one-half guineas, respectively. The case, no doubt, is extreme; but the same process on a smaller scale is constantly going on. The orchestral player himself is explicit on the point. Here is a quotation from a statement made recently in the columns of the *Orchestral Association's official Gazette*. We read that:—"Where formerly it was possible for a player to make a fair income by adding a few concerts to his fairly paid teaching, he must now be in everything to make ends meet. This necessitates his attendance at rehearsal after rehearsal by day and concert after concert by night, until he is worn out at an age when men in business are at their prime. He cannot at such high pressure remain at his best but a few years. When he shows signs of decay he is cast off like an old glove, with no more consideration than would be bestowed on a broken-down cab horse."

symptoms of dropsy, a feeble hand and defective sight. In the year 1793 he appears to have been in St. Petersburg with a small burletta company, but all their efforts were unsuccessful, and complete disaster awaited him in the ancient capital of Russia, whither he had proceeded. He could now do no more. Utterly dispirited and worn out, and not far removed from absolute penury, he dragged on a wretched existence, thinking sadly of his palmy days and of his thirty four years of unrivalled prosperity in England and Ireland. In the year 1796 dangerous symptoms of dropsy began to show themselves, at a time when his mind was sadly troubled and his frame utterly exhausted. And it came to pass that one night while Felix was sleeping, death came a knocking at his door, and placing his icy hand on poor Giardini, soon put a period to his sufferings and to his existence. Thus he passed into that undiscovered country where diseases cease from troubling and where fiddlers are at rest. Thus perished in his eightieth year, in dire poverty and perplexity, the finest virtuoso of the last century. A notable instance of improvidence.

After the downfall and decay and death of poor Felice, there appeared before the public the celebrated Viotti, also a Piedmontese, and a star of the first magnitude, rising majestically above all his fellows. Equally great as Giardini, as a violinist, he was much superior as a composer. Unfortunately, as in the case of Giardini, fortune deserted him in his old age, and through an imprudent speculation and want of care in finance, he expired in poor circumstances. This eminent performer first appeared in England, in 1793, at Salomon's concerts, being then in his 38th year, having been preceded by Yaniewicz the year before.

The French Tartini about this time was nigh unto death, and finished his earthly career in 1799. Jarnovick, a rambling and eccentric Sicilian, and the most brilliant performer of his time, died in a fit a few years later.

It should never be forgotten, however, that brilliancy and wonderful execution are not everything in violin playing. There are brilliant players now-a-days, and there always will be. Mayseder notwithstanding his jerks and his love of altissimo, was rapid and brilliant in a high degree; so was Mori; but they lacked other qualities which no will of theirs could bring into existence, since nature denied them. Jarnovick was indeed very brilliant, playing mostly in A major, which is certainly the most brilliant key on the violin. He never failed to give delight and satisfaction whenever he performed, but like the adorable Mozart, he was as touchy as gunpowder; in fact a very pugnacious personage.

As regards Mr. J. P. Salomon, who was the introducer to the English public of the wheelright's son and of his twelve notable symphonies, he was one of the most eminent performers on the violin, a man of liberal mind, very scrupulous in his dealings with others, knew several languages, and was a true gentleman in every sense of the word. And now I have a question to ask your readers respecting Mr. Salomon. It is not generally known that the instrument on which he played, was the celebrated violin that belonged to Corelli; with his name elegantly embossed in large capital letters on the ribs. It may be recollected that, in the hands of Corelli, the tone of this violin was exquisite, resembling that of a sweet trumpet. Il divino having died more than 180 years ago, this instrument must be of great age. Into whose hands has it passed, and who was the maker? Apologising for the length of this,

I remain, Yours truly,

THOMAS TYSON.

Brighton.

THE COLLEGE OF VIOLINISTS.

DURING the early days of the College when it was a voluntary society, its work and influence were of a most restricted nature. Later, when the founders recognised the necessity of laying a broader foundation on which they could build an edifice of wide extension and important dimensions, they sought and obtained from the Board of Trade their Incorporation, the word Limited being added to the title of the College in accordance with the statute. The immediate result of this step was to place the College in a more important and permanent position than it could ever have attained as a voluntary society, and the constant growth of the institution ever since has convincingly proved the foresight and wisdom which dictated it.

Among those who have in past times acted as examiners for the College we find the late J. T. Carrodus, Signor Guido Papini, Herr Johannes Wolff, Jacques Haakman, August Wilhelmj, Carl Schneider, the late J. B. Poznanski, H. C. Tonking, F. Roth, E. Polonaski, Réne Ortmans and many others. That the high standard set by the employment of examiners of such reputation as the foregoing is still maintained is sufficiently shown by the fact that all the following have been engaged for the examinations which commenced on May 31st, and which will continue till the end of July: Jacques Haakman, Esq., John Dunn, Esq., Réne Ortmans, Esq., Aug. Wilhelmj, Esq., E. Polonaski, Esq., H. Saint-George, Esq., Gordon Tanner, Esq., Basil Althaus, Esq., Franz Roth, Esq., H. Lyell Tayler, Esq., and H. C. Tonking, Esq.

We hear that a new departure in the organization of the College will very shortly be made, and although details are still incomplete, we may say that it aims at giving the local representatives and others who have shown interest in the College a voice in its artistic direction. We believe that the plans will be sufficiently matured by the time the examinations have commenced to enable the Hon. Sec., Mr. G. Foucher, to give information on the matter to the various local representatives and others whom he will meet during his journeys with the examiners. The proposed innovations have the support of a considerable number of the Vice-Presidents and others interested in the College.

The new term of the Academical Department began on April 26th, and a considerably larger number of students are studying under the various professors of the College than in any previous term.

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Believe me, my dear Mr. Courvoisier, to be
 Most faithfully yours,

JOSEPH JOACHIM.

Berlin, November 3rd, 1894.

The New and Revised Edition of "Technics of Violin Playing" issued by THE STRAD is the only authorised edition of my work. The several English editions which have all appeared without my knowledge are *incomplete and faulty*.

CARL COURVOISIER.

HOW TO STUDY THE VIOLIN

By J. T. CARRODUS

CONTENTS

Strings and Tuning—The Bow and Bowing—Faults and their Correction—Scales and their Importance—Course of Study—Advice on Elementary Matters—Concerning Harmonics, Octaves, etc.—Orchestral Playing—Some Experiences as a Soloist—The Italian School—The French School—The German and English Schools—Recollections of the Three Choirs Festivals—Various Smaller Festivals. With full page portraits of Carrodus, Molière, Paganini, Spohr, Sivori, De Bériot, Blagrove and Sainton, and a photo-reproduction of Dr. Spohr's testimonial to Carrodus.

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The Strad

OCTOBER, 1897

DAVID LAURIE.

SINCE our last issue there has passed away
 into the unknown spheres one of the most
 prominent lights belonging to the violin-
 connoisseur world. David Laurie, who re-
 sided in Glasgow, but was at the time of
 his end in Brussels, long figured as the most
 reliable authority as an expert and keenly
 enthusiastic connoisseur, that Europe or the
 world possessed, his fame extending over the
 entire fiddle-world. Indeed, since Vuillaume
 there has been no expert or dealer through
 whose hands have passed so many of the very
 finest Cremonese violins. This was particu-

larly the case with regard to the highest class "Strads" and "Josephs," his intimate and varied knowledge of which might be said to have been that of an enthusiastic specialist. Of David Laurie's actual birthplace and early career little information is at present obtainable, except that he was born in Kinrosshire, educated in Dunfermline, spent some years at sea on a man-of-war while still a boy, later on became manager of the Scotland Electro Plating Co., and subsequently went into the oil trade. From early life he evinced a strong attachment for the violin, playing as an amateur sufficiently well for the connoisseur's purposes. It was at a friend's, Mr. John King Clarke's house that he first came to have his keen desire for collecting violins aroused. Here he saw and heard for the first time a fine specimen of a "long" Strad. From this time forward he commenced to study the characteristics of the best violins, and his business frequently taking him on the continent he had splendid opportunities of indulging his growing passion for the sight and sound of his favourite instrument. He picked up many choice specimens, his first being a small sized Nicolas Amati, price £35, the next being another of the same make at £60; and from these small beginnings he became of world-wide fame. He possessed a wonderfully sensitive ear for tone quality and a remarkable memory for violins. Once seen he could always recall them. He was equally remarkable in judging at a glance the maker of any violin. One day in a friend's house in London, Mr. Laurie saw a violin and immediately said, "Oh! what a beautiful little Steiner." "A Steiner," said his friend, "That is not in the least like my Steiner." "No," replied Mr. Laurie, "because yours is *not* a Steiner." "Why, you never told me that before," said his friend. "No," replied Mr. Laurie, "you never asked me." That fiddle was sent by the owner of it to this friend of Mr. Laurie's who asked him to get some small repairs done, but was quite unaware of what it was.

A large number of the most famous Strads and Josephs, etc., passed through Mr. Laurie's hands at one time or another, or were brought over from the continent by him for the amateur collector or for some distinguished player. The magnificent toned "Ernst" Strad upon which Lady Hallé plays was procured through Mr. Laurie from Ernst's widow, and was afterwards presented to Madame Neruda by a number of her friends. Hugo Becker purchased his fine 'cello from Mr. Laurie as also did J. T. Carrodus his first Strad. Joachim's jubilee presentation Strad

was purchased from Mr. Laurie, besides many other violins of note which though not sold to their present owners by Mr. Laurie were nevertheless imported by him. The famous "King Joseph" and Alard Strad were his two favourites and long remained in his possession, until an unfortunate law case compelled him through losses to part with the former, but to the Alard Strad he clung to the last with the tenacity of love for his favourite treasure typical of the true connoisseur. A dealer he was and in the keenest sense a shrewd business man, *once* a little too shrewd, for in fiddle dealing as in horse dealing the opportunities of taking in the novice are pretty much on the same lines, except that in selling a fiddle one has to be rather more careful how one misrepresents the article especially when said in writing. The law does not always take the same view of the phraseology as does the seller.

David Laurie brought much tact, knowledge and foresight to bear on his labours, oftentimes suffering many risks and hardships in procuring and bringing his valuable treasures from far off lands safely home. Many long dreary fatiguing journeys, made more trying by anxious detention of the instrument cases at outlandish foreign stations, formed part of his lot and but for his tact many times he might have lost his precious store altogether. Again when we bear in mind the number of professionals and others whom his labours have benefitted by fitting them up with gems to which England and the world at large enjoy listening in raptures, surely all those who can admire a man for the better part of himself will long remember Mr. David Laurie for the good things he has done in the sphere to which he devoted his chief life study.

JOHN DUNN.

MUSICAL EXPERIMENTS AT THE "ZOO."—The *Spectator* gives an account of experiments made to determine the sensibility of animals to music. In each experiment the violin would first be played, at first low and soft, then louder and louder. The sharp, high-toned piccolo would then follow and then the flute. The effect was often startling. The tiger, for example, listened intently and with evident pleasure to the violin, but when the piccolo began was filled with the wildest rage, rushed up and down the cage, reared on its hind legs, shook its head and ears, and lashed its tail from side to side. The flute, however, calmed it at once, and coming to the bars of the cage, it listened intently. The monkeys were affected in the same way, but were not so violent in expressing their emotions. Violin music was often so agreeable to them that they would drop their food and listen very attentively, while the piccolo almost invariably aroused their anger.

THE COLLEGE OF VIOLINISTS

THE extension of violin playing within the last few years has been very great and to some extent this increase can be traced to the College of Violinists, which, since its foundation some eight years ago, has proved itself worthy of the belief that we have always had in its utility. In this connection it may not be altogether superfluous for us to glance cursorily at the early career of the Institution.

The idea of a "College of Violinists" was first promulgated by an English gentleman of influence who was interested in the progress of violin playing in this country (we are to our regret obliged to omit his name, as we have not his authority to use it). He brought the matter under the notice of a few others of like views, and it was decided to test the soundness of his opinion as to the need of such an Institution and the College of Violinists was started. It would come as a surprise to many could they know the amount of work that was expended upon the college during those earlier years of its existence. The founders gave their time and energies to the welfare of the infant institution and that without the slightest remuneration. It is very significant that in London where competition is most severe, the growth of the college is most rapid. This can be attributed to two reasons, first the thoroughly capable and common sense management, and second the absolutely unassailable status of the examiners. While such gentleman as Wilhelmj, Ortman, Dunn, Papini, Polonaski, Saint-George, Tonking, and others are actively engaged in the examining work it is idle to pretend that the work of the college is not worthy of the utmost support.

The following gentleman are members of the Musical Council: Messrs. J. Jacques Haakman, E. Polonaski, Franz Roth, F. W. Chanut, H. Saint-George, Councillor Jones, Laudy, H. C. Tonking, Thomas Jolley of Manchester, J. Harold Henry of Derby, H. Lyell Tayler, Carl Volti of Glasgow, Carl Walger of St. Leonards, Basil Althaus, Edwin Ashdown, J. C. H. Macbeth of Aberdeen, Stanley Barfoot of St. Helens, H. Manning of Luton, E. Bertenshaw of Bolton, Matthew Lewis of Portsmouth, Albert Heyes of Ormskirk, H. Riviere, Wells, H. Turner, F.C.V., St. Andrews, etc. Those who desire to be included can obtain particulars of conditions from the Hon. Sec. We draw attention to the forthcoming winter examinations in London and the provincial centres, all particulars of which will be found in the advertisement pages of this issue.

PAGANINI AND BERLIOZ.

By DR. T. L. PHIPSON.

Author of "Scenes from the Reign of Louis XVI.," etc.

ONE of the most astounding revelations regarding the life of Paganini has been recently recorded in the *Life and Letters* of Sir Charles Hallé, the celebrated pianist and conductor, which was published in London last year (1896). This excellent work may be consulted advantageously for many interesting traits regarding the noted musicians who were Hallé's contemporaries; it is a volume which bears the impress of truth and honest conviction on every page and, with the recent works of the same kind by Arditì and Kuhe, forms a valuable addition to the musical literature of the nineteenth century.

Like many hard-working and poor artists who have had to cut out their career entirely by themselves, Paganini has been generally looked upon as a man of mean habits. Many have accused him of selfishness, and of driving hard bargains. On the other hand he has been known to do several generous actions. He is said to have presented to Sivori the fine Vuillaume violin upon which the latter produced such marvellous effects in his concerts, and which was made on the model of his own Guarneri; he has been known occasionally to give concerts for charitable purposes, and a few other liberal acts have been attributed to him, such as the way in which he transformed Ciandelli, the 'cellist, from a second-rate performer into an artist of the first rank, in return for kindness done to himself.

Nevertheless Paganini was generally regarded by his contemporaries, and by those who have studied his career, as a man who was both taciturn and stingy.

Suddenly, he acquired the reputation of being one of the most generous men that ever lived. At a time when Berlioz was struggling to keep misery from his door it was reported that his friend and fellow-musician, Paganini, had made him a present of ten thousand francs (£400). This trait was talked about all over Europe at the time, and had the effect of drawing attention to the works and doings of Berlioz. It has been considered, up to the present time, as absolutely correct.

Alas! it is not true; it is absolutely incorrect, both as regards the sum mentioned and the donor. Thanks to the late Sir Charles Hallé the true facts of the case have at last come to light. The money that was presented to Berlioz at the time in question was not 10,000 francs, but 20,000 (£800); the actual donor was certainly Paganini, but the money given was that of another man, who induced the great violinist to hand it over to Berlioz as if it were a gift from himself. Why all this mystery?

Berlioz, the well known composer and conductor was about 1834 to 1837 in very poor circumstances; his compositions did not please the public, his engagements were few and far between; like many other men of his class, he found it, no doubt, very difficult to keep money in his pocket, when he happened to have any, and he was eking out a precarious living by writing musical articles for the *Journal des Débats*. The proprietor of that influential newspaper was M. Armand Bertin, a very wealthy man and, it appears, not devoid of generosity.

This is the brief account of the transaction as given in the words of Sir Charles Hallé himself:—

"Armand Bertin, the wealthy and distinguished proprietor of the *Journal des Débats*, had a high regard for Berlioz and knew of all his struggles, which he, Bertin, was anxious to lighten. He resolved therefore to make him a present of 20,000 francs, and in order to enhance the moral effect of this gift, he persuaded Paganini to

J. A. B. (Aberdeen). They are all factory made instruments and therefore of no particular value as regards workmanship. They are made in different grades and qualities by the gross.

H. L. (Brierley Hill). Claude Augustin Miremont, was born in 1827, at Mirecourt. He died in 1887. His instruments are very good, but we cannot possibly tell you the value of yours without seeing it.

E. N. (Herts). We do not know the particular chin rest you refer to, but there is one sold by Messrs. Beare, Goodwin and Co. which might suit.

B. W. The blister at the base of your first finger (left hand) is caused through incorrectly holding the violin. There should be no pressure from *either* side of the hand, as if so, it at once becomes strained and the difficulties of fingering greatly increased. If the instrument is correctly supported, *i.e.*, on the second bone of the thumb, there is no necessity for this pressure, and although sometimes the finger is required to touch the neck in order to steady the violin in certain passages, yet it is always best to keep it slightly away wherever possible, and if you will do this your blister will soon disappear. You can read up with advantage some reliable work on *modern* violin technic, and we should recommend you to obtain Courvoisier's "Technics of Violin Playing" (STRAD Edition), and La Tarche's "Practical Violin Playing" (Blockley).

E. S. (Newport, Mon.). Most old violins are sold at fancy prices, and according to the demand so the market value is fixed. Thus third rate Italian instruments fetch very often (according to collector's catalogues) higher prices than immeasurably superior English instruments by Banks, Duke, etc.

D. A. B. (Maida Vale). 1. There is a viola tutor by Mr. Basil Althaus which possibly would meet your requirements. 2. We make it a rule not to recommend any firm specially; consult our advertisement columns and write for catalogues. 3. The technic of the viola is so similar to the violin that there is hardly any necessity for a work on the former. We will, however, bear it in mind.

Gabriella (Harleston). "Simple Aveu," or "Andante Religioso" (Thomé), "Reverie," or "Meditation" (La Tarche) would be suitable.

Marcato. We should think that the ordinary violin and 'cello parts (taken from septetts), together with the piano solo, would make good dance music trios.

Diffident (Clifton). Certainly play by all means, especially if you can give pleasure to a few people by doing so. Your performance ought to be quite passable, if, as you say, you are at the "Senior" Examination stage.

H. W. (Berks). Peters' Edition can be obtained from Messrs. Angener and Co. Donajowski publishes at a cheap rate orchestral scores of symphonies, etc.

Inquirer (Adelaide). You do not say of what difficulty you require the fantasia. Possibly you may be able to suit yourself from the following:—"The Navy" (Swan and Co.), or various arrangements of airs published by miscellaneous firms, J. Williams, Angener, etc., for which we should advise you to write for catalogues and try likely ones. Many soloists make their own arrangements.

A. Holmes (Ashbourne). It would take up too much space to tell you how many bars there are in each figure of the quadrilles, lancers, etc.

J. Andrew (Sydney). Violins by Louis Otto are exceptionally well made and should become valuable. It is said that this maker never uses wood under twenty years old. His thicknesses are accurately determined and he uses a good oil varnish.

J. H. A. (Leeds). The practice of scales (especially in double notes, including octaves), and arpeggios (common chord, dominant and diminished sevenths) is

the very best thing for improving the execution. Ascend on the first string for single note scales and practise all the minor ones (single and double notes) in the *harmonic* form, *i.e.*, the same intervals both ascending and descending. Schools are out of date. You had far better turn your attention to a series of standard exercises.

Forster (Holloway). Have you tried the easiest of Beethoven's sonatas for violin and piano, or Haydn's sonatas?

J. D. (Seaton). We do not know the publisher of Bussler's "Practical Harmony," but should have thought the publisher mentioned could obtain it for you.

Cymru (South Bank). 1. Messrs. Lafleur and Son and Hawkes and Son publish the music you require. 2. How can the thickness of the fingerboard possibly affect the tone. The only way it could do so would be by causing too high a bridge to be fitted. Certainly "half an inch" seems just a trifle thick.

R. L. K. Consult our advertisement columns and write for catalogues, stating what you require.

J. Straight (Larne). We do not know of any book devoted to the imitation of animals on the violin.

Extract (Wyke). 1. There is a work on "Transposition" published by Novello. 2. We seem to recollect a book of "difficult passages" for the viola, but cannot call to mind the publisher, perhaps one of our readers may oblige.

Querist (Bristol). 1. You must bear in mind that violins are made in different sizes, and that the strings have also to do duty for other instruments. 2. The best plan is to divide the string into equal lengths, for example, a string that is only suitable for two lengths should be cut in half. On no account leave the string twining round the scroll as, besides being untidy and exposed to the atmosphere, it is liable to injury. 3. Try Peters' Edition; it can be had from Messrs. Angener.

Banto (Dublin). You evidently mean the "Paganini" mute sold by E. Withers of Wardour Street. It is made of solid silver. 2. Mr. J. T. Carrodus's portrait appeared in No. 19 of THE STRAD.

Reuben (Cheshire). 1. Do you mean Longman and Broderip, if so they were not violin makers, but dealers in Cheapside about 1760. Instruments marked with their name and sold by them were probably made by Benjamin Banks and others. 2. If the stopping of your violin is short you must have a new neck grafted on. A new bass-bar should also be fitted.

J. H. (Sheffield). Antonius and Hieronymus Amati were sons of Andrea, and are generally supposed to have been born in 1555 and 1556 respectively. Your violin dated 1765 cannot possibly be their work, but is probably only a factory copy.

Ammonite (Whitby). 1. We are unable to answer your first question. 2. Rode's Air and Variations in G, published in the Standard English Edition, is the celebrated one.

E. L. B. (Highbury). We are afraid that there are hardly any solos of the difficulty mentioned that can be played without accompaniment, even the one named is incomplete without it. The solos and arrangements for violin alone by N. Louis, F. Mazas and others, for which consult Messrs. Schott's catalogue, would suit you.

Jamie (Edinburgh). The proper place for the thumb in holding the bow is opposite the *point of contact* of the third finger on the stick, the other fingers resting lightly thereon. We may add that pressure is controlled through the first finger and balance by the third and fourth, therefore there is little necessity for the latter fingers to remain on the stick when using the upper third of the bow.

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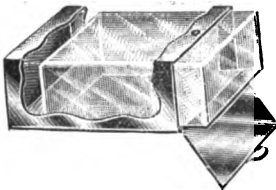
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