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HISTORY AND CONSTRUCTION
OF THE VIOLIN.

PRINTED BY E. SHORE AND CO.,
3, GREEN TERRACE, ROSEBERY AVENUE, LONDON, E.C.

TREATISE ON THE
HISTORY & CONSTRUCTION
OF
THE VIOLIN

WITH A SHORT ACCOUNT OF THE LIVES OF
ITS GREATEST PLAYERS AND MAKERS.
WRITTEN ESPECIALLY FOR THE USE OF
STUDENTS PREPARING FOR THE EXAMINATIONS
OF THE
COLLEGE OF VIOLINISTS

BY
G. FOUCHER,
HON. SEC. OF THE ABOVE INSTITUTION

NEW AND REVISED EDITION.

LONDON, 1897.

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PREFACE TO THE FIRST EDITION.

DURING the period for which it has been my privilege to officiate as the Honorary Secretary of the College of Violinists I have frequently been desired by students to recommend them a text book from which they could obtain all the requisite information respecting the history of the violin, its players and makers, in order to enable them to prepare successfully for the various examinations. Strangely enough, no book has yet been published which contains in a sufficiently concise form, reliable and modern information on the above subjects. Many valuable and scholarly works have been written by authors of great and well-deserved reputation, but the very completeness, and superabundance of detail, which characterises them, tend to dismay the young student, who feels a kind of horror at the idea of being required to answer three or four questions taken at random from so extensive a field. It has therefore occurred to me that a work embracing the principal facts in connection with the history of the instrument itself, and the more salient features in the lives of its great players and makers, with a short account of the construction of the violin and an enumeration of the names and

functions of its different parts, would prove a decided help to the youthful student, smoothing the difficulties which present themselves to him at the outset of his study, and paving his way to the works of the great authors. With this object in view I have, with the assistance of Mr. Brabazon J. Saunders, written the present work. How far I have succeeded in producing a volume which will be of service to the earnest student, by clearing his path of some of the difficulties which beset him, must be left to the verdict of my readers.

G. FOUCHER.

London, 1894.

PREFACE TO THE NEW AND REVISED EDITION.

THE fact that another edition of this book has been requisite is a gratifying proof that the work has been found of some utility. In revising the biographical portion of this edition for the press, I have recast much of the matter, and a few unimportant notices have been omitted. I hope the book has been by this means rendered more useful to the student.

London, 1897.

G. FOUCHER.

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HISTORY & CONSTRUCTION OF THE VIOLIN.

CHAPTER I.

The Acoustics of the Violin.

EVERY solid body is composed of a number of minute particles, called molecules. Each time that a body is caused to emit a sound, these molecules tend to vibrate with regularity and symmetry. That this is the case may be readily demonstrated by the following experiment. Hold a small round plate of metal, such as brass, or of glass, of which both surfaces are perfectly parallel, between the thumb and fore-finger of the left hand, and sprinkle upon the upper surface a light coating of the finest silver sand, which must be perfectly dry. Then with the right hand draw a well-resined bow

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vertically across the edge of the plate: the sand will be at once seen to arrange itself into a definite and regular form, resembling a star with four or six points, or even more.

Few players, even those whose study of the instrument is scarcely advanced beyond the elementary stage, can have failed to notice the peculiar manner in which the strings of their violin divide themselves, when put into vibration by the bow, into two, three or more parts, which vibrate separately, the point which divides the vibrating portions being termed the node. The same phenomenon is observed in the case of vibrating bodies, some portions of their surfaces remaining stationary whilst the remainder vibrates; the stationary or non-vibrating portion will be found to follow a curved line. Regularity of form is so necessary for the production of a mellow and musical tone, that it is only from bodies in which the molecules are nearly homogeneous and of which the form is symmetrical that we can expect to get agreeable and beautiful sounds. To this fact is to be attributed the beauty of the tone of the organ and all the wind instruments: their tone is derived from the vibrations of the

column of air which they contain, and air being amongst the most homogeneous of substances is capable of vibrating with the most perfect regularity.

From these remarks it will be easily understood that when, by reason of its want of homogeneity or from external causes, a body is unable to vibrate with regularity throughout its component parts, it cannot produce a sustained musical note, and it is the confusion of various sounds which ensues which we term noise. Hence it follows that the more regular the form of a body is the more easily will that body be capable of being caused to vibrate, or of having vibrations communicated to it. Further, the greater the facility with which it vibrates, and the greater the homogeneity of its constituent molecules, the greater will be its powers of producing beautiful musical sounds, or notes, as they are termed.

The subject of acoustics is, although a valuable one to a trained musician, almost beyond the requirements of the youthful student, and, moreover, the compass of the present work precludes me from giving anything more than a mere sketch of the most

salient features of the science as applied to musical instruments. From what I have said, however, the student will understand the nature of the science, and how much it explains of the phenomena which present themselves to him in the course of his study of the violin. He will see, for instance, how necessary it is that all the parts of which a musical instrument is composed should be perfectly symmetrical if we wish to obtain the best quality and power of tone from it. From the want of symmetry arises all the difficulty which is experienced in procuring instruments possessing a tone at once equal on all the notes, and of great power and richness. On the one side, under the G string, we have the bass bar, a long narrow strip of wood glued longitudinally upon the table; whilst under the E string is the sound post, which is a round stick of wood jammed tightly between the back and belly.

This arrangement of the interior part of a violin necessarily destroys, in a manner, the symmetry of its form, although for other and more important reasons, which will be seen as we proceed, this construction

is the best which can be devised for the instrument. To compensate for the want of symmetry the violin maker has to take especial care that every portion of the instrument is constructed with an especial view to obtaining the maximum amount of vibration from every part, the thicknesses of the back and table being one of the most important points; for this purpose they have to be carefully gauged. An illustration of this is to be found in common cheap violins, which being hurriedly made, and by inexperienced workmen, have no care devoted to this most important matter, and as a consequence, the actual tone of the instrument is accompanied by a number of other sounds, rendering the tone, as it is called in common parlance, harsh or rough, the harshness or roughness being produced by the noise which is emitted along with the proper tone, and which is caused by portions of the instrument vibrating differently from the remainder. I may also mention another result of this unequal vibrating capacity. A violin may sound loud enough to the player, and yet be almost inaudible to a listener a short distance away. This is

caused by the noise which is produced with the tone being very poorly conducted by the air, the result being that, whilst the player hears both the tone and the noise, the listener at a distance can only hear the tone.

CHAPTER II.

Component Parts of the Violin.

IT is an unquestionable fact that among both students and amateur players of the Violin, there exists a great want of knowledge of the most elementary details of its construction. It is very rare indeed to find a performer whose knowledge of violin making extends further than a hazy notion that the table is made of pine and the back of maple.

The present chapter is therefore devoted to the internal construction of the Violin, the materials that are employed, and the processes that are adopted in its manufacture, and I venture to think that the student who has mastered the information herein set forth will have gained a sufficient general knowledge of the subject for ordinary purposes, and which will enable him to succeed in any examination that he is likely to be called upon to pass.

Commencing with the materials that are employed in violin making, they will be found to consist of three only, that is to say, wood, glue and varnish ; the last named being considered, for the purposes of the present chapter, as being but a single material, although it is really a compound of as many as a dozen different substances in some cases.

The violin is composed of about eighty different pieces of wood, but these may, for the sake of clear comprehension, be divided into three principal divisions. In the first we include the head, neck, and the fingerboard. In the second are the back and table with their adjuncts, forming the body of the instrument, and in the third are placed all the movable parts, which are known by the general name of accessories.

THE HEAD AND NECK.

The head and neck are formed of a single piece of hard wood, generally maple. The head is carved into a voluted scroll, the central portion being termed the eye of the scroll. The carving of the scroll requires much skill on the part of the maker in

order to give it the graceful form which characterises the work of the best makers. The neck is the straight semi-cylindrical portion which extends from the lower end of the head to the body of the instrument. Upon the upper portion of the neck, which is flat, is glued the finger-board, which is a piece of ebony of the same width as the neck, beyond which it projects over the table of the instrument, and gradually widening throughout its length. At the end nearest to the head there is a small piece of ebony called the nut, which projects above the level of the finger board, forming a bearing for the strings.

BACK, TABLE, AND RIBS.

The Body of the Violin consists of the back, table or belly, and ribs. The back is made of maple, and either of a single piece, which is known as a slab back, or more commonly of two pieces joined together down the centre. The small semi-circular projection at the top of the back is called the button. The table is made of pine, Swiss pine being considered the best, and is also made either in one or two pieces.

Slightly below the middle of the table and on each side of the centre are two curved holes called the sound holes, which, as their name implies, allow the sound or tone of the instrument to escape from the interior. They are always of the shape of two *f*'s facing one another. The angle at which the sound holes are placed, and their distance apart, as well as their size, have an important influence on the tone of the violin. The further they are apart, the sweeter and less brilliant will be the tone, and conversely, if the sound holes are brought nearer together, the tone will become more brilliant and powerful, until the maximum has been reached, but if the sound holes were brought too near together, a harsh and shrill tone would be the result.

The thickness of both the back and table is a matter of the first importance, and requires the greatest judgment on the part of the violin maker, who has to determine, by the density of the wood, the thickness which is to be allowed. If the wood is of a light open grain, or soft and porous in nature, a much greater thickness has to be given than when the wood is of a close,

fine grain, and hard in nature. The thickness of the back must be greater than that of the table when the latter is thin, otherwise the tone is apt to be of a muffled character.

PURFLING.

The purfling is formed of a strip of white wood, which is glued between two strips of black wood. The purfling does not add to the tone of the instrument, being merely an ornament.

SADDLE.

The saddle is the piece of ebony which is fixed to the lower end of the table, over which the string (gut) which secures the tail-piece passes.

RIBS.

The ribs are the thin curved pieces of maple which form the sides of the instrument. They are six in number, and are bent to correspond with the outline of the violin; they are joined together at the four corners and at the top and bottom of the instrument by pieces of wood termed blocks, which serve to secure the ribs, and

also to give rigidity to the entire instrument, by offering broad flat surfaces to which the back and table can be firmly glued. The ribs are secured to the back and table by glue, the union being further strengthened by means of the linings, which are small strips of pine, twelve in number, glued to the angle formed between each rib and the adjacent portion of the back or table, as the case may be. They may in fact be said to form, with the blocks, of which they are really but an extension, the frame of the violin. Through the centre of the lower joint of the ribs, and the lower block, is bored a small hole, this is to receive the end pin.

BASS BAR, SOUND POST AND BRIDGE.

We now arrive at what may be termed the important accessories of the instrument, namely, the Bass Bar, the Sound Post and the Bridge. The Bass Bar is the name of the long thin strip of pine which is laid upon the upper surface of the table, as nearly as possible in a line with the G string.

The sound post is a small cylindrical piece of pine, of which the lower extremity is placed upon the inner surface of the back,

and the other upon the table. The Sound Post is usually placed a little behind the right foot of the bridge. The use of the sound post is, according to some authorities, to transmit the vibrations from the table to the back of the instrument, in the same way that the bridge is placed between the strings and table to transmit the vibrations of the former to the latter. According to other authorities, the use of the sound post is to give tension to the table of the instrument by the pressure which it exerts upon it.

The Bridge is the small flat piece of wood upon which the strings rest. A good Bridge is most necessary to every violin. They are to be had from all music sellers at about sixpence each, the best are those made by Panpi or Aubert, but care should be taken that they are the genuine production of those makers as many cheap imitations of them are sold ; and it is also of the utmost importance that a bridge should be properly fitted to the violin.

THE STRINGS.

The Strings are made of gut from the sheep, or better still from the lamb. The G

or fourth string is of gut covered with fine wire, the wire being placed upon it for the purpose of rendering it heavier, and consequently slower in vibration. The same result would be attained by using a very thick string of plain gut, but the great thickness which would be necessary would cause the string to have a dull and muffled tone, and it would not readily respond to the bow.

We now come to the consideration of the minor accessories of the violin, or those which have little or no influence upon the tone of the instrument.

THE TAIL PIECE AND THE PEGS.

The Tail piece is the piece of ebony to which one end of each of the four strings is attached. The other ends of the strings are attached to the pegs, which are usually made of either ebony or rosewood, and pass through holes bored in the violin head to receive them. By their means the strings can be brought to the necessary tension.

THE END PIN.

This is a small peg, usually of ebony or rosewood, which is fitted to the bottom of the instrument through a hole in the lowest block.

It forms a means of attachment for the piece of stout gut which secures the tail piece.

THE VARNISH.

This is a transparent resinous substance which is used for the purpose of giving a protective and ornamental covering to the surface of the wood. The varnish also gives permanence to the quality of tone possessed by the instrument. If the wood were left unvarnished the tone would rapidly deteriorate with age, and the instrument speedily lose all its power.

Respecting the composition of the varnish which was used by the old masters, a great deal of difference of opinion exists; many maintain that it was a varnish in which oil was the liquid constituent, hence called an oil varnish, others consider that it was what is called a spirit varnish, or one in which some spirit, such as spirits of wine or alcohol, formed the liquid portion. It is not my purpose to enter here upon any discussion on a subject which has already given rise to much controversy, and upon which a great deal of valuable ink and paper have been wasted, which might have been devoted to a more profitable purpose.

CHAPTER III.

Violin Makers—The Italian School.

BRESCIAN MAKERS.

THE position occupied by the Brescian makers in the history of violin making is one of great importance, as they are the earliest of whom any record exists, and we have no reason for doubting that it was in Brescia that the first violin was made. Although most historians concede to Gasparo da Sala, a maker of Brescia, the credit of having been the first man who made a violin, there is not wanting some slight evidence that there existed a violin maker of the name of Jean Kerlino, in Brescia, at a period considerably antecedent to the birth of Gasparo da Salo, namely, about the year 1493. We are not in possession at the present day of any particulars concerning him or his work. That he was a maker of viols of some celebrity we know, but whether it was really to him that occurred first the idea of mould-

ing the back of a viol we do not and probably shall not know; but until we have some reliable confirmation of the justice of Kerlino's claims to the honour, we may safely leave to Gasparo the credit of the invention of the violin.

From times so remote that no trace of their history remains there have existed, in numerous and most varied forms, instruments of the viol family, from which the violin and the other stringed instruments of the present day are directly descended. Whether the stringed instruments which were in use among the Egyptians, Phœnicians, Greeks, and Romans were played with a bow or with the hand or a plectrum is a question which has formed the theme of many discussions in the past, and into which, in an educational work like the present, it is no part of my purpose to enter.

The immediate predecessors of the violin appear to have been the Cruth, which is the oldest of the viol family, and which did not resemble the violin in any way except that it was played with a bow; and the Rebec, which somewhat resembled the violin in shape, and is said to have been introduced into Spain

by the Moors during the fifteenth century, or perhaps at the end of the fourteenth. This instrument was very rude and imperfect, and had only three strings, but was undoubtedly the forerunner of the violin. The fourth string was probably added during the early part of the sixteenth century, but no record of the fact has descended to our time. Gasparo da Salo, as he is usually called, although his name has been proved beyond doubt, by modern researches, to have been Gasparo di Bertolotti, began violin making about the year 1560; and died in Brescia in 1609. His labels are always worded "Gasparo da Salo" (Gasparo from Salo, his native town) and for many years it was thought to be his name. His instruments are fairly well made, large in model, but some of the workmanship of this maker is far from artistic in finish; his sound holes are very characteristic, and somewhat pointed in appearance.

GIOVANNI PAOLO MAGGINI, BRESCIA,

BORN 1580, DIED ABOUT 1630.

This is the only other Brescian maker whom it will be necessary for us to notice.

It is generally supposed that Maggini was a pupil of Gasparo, although no positive proof exists of this having been the fact, but it is evident that he must have learnt the trade somewhere, and no record exists of any other violin maker having lived in Brescia previous to the year 1600. His violins are of a large but well-proportioned outline, the arching is much less than that of either Gasparo or of the earlier Cremonese makers. The violins of the Brescian makers have a few characteristics in common, particularly their bold outlines and pointed Gothic type of sound hole. The work of Maggini is, however, of a more refined character. He made his violins rather smaller during the latter years of his life, and most of them have a double row of purfling.

Maggini ornamented many of his violins with elaborate designs, chiefly of a Gothic pattern, executed in purfling, which occasionally cover the entire backs of his instruments. The beautiful manner in which this ornamenting is executed proves that he possessed a dexterity in the use of tools of no mean order.

CHAPTER IV.

The Italian School—(*continued*).

THE CREMONESE MAKERS.

THE first of the Cremonese makers was Andreas Amati, the earliest who bore that now celebrated name. He was probably born about the year 1530 and died some time after the year 1609, and it is generally surmised that he must have learnt his trade from Gasparo da Salo.

There is a 'cello in existence at the present day called the "King Andreas Amati," which is the finest of this maker, and is most beautifully decorated.

ANTONIUS AMATI, BORN 1555, DIED 1635.

(These dates are merely approximate).

HIERONYMUS AMATI, BORN 1556, DIED 1630.

These two makers were sons of Andreas Amati, and their lives are always considered jointly inasmuch as they worked together

at violin making for some twenty years, viz., from about 1577 to 1600; after the latter period they worked separately. The work of these two brothers shows a marked advance on that of their father and the Brescian makers. In it we first see the "Amati Model" with its high, graceful arch and altered type of sound-hole. Of the first mentioned, Antonius Amati, little else of his life or work has come down to us but his name and the bare facts I have mentioned. Of his brother Hieronymus, very little more is known. He had two pupils, one of whom, his son Nicholas, far exceeded him in skill.

NICOLAS AMATI, CREMONA, 1596-1684.

The only one of the thirteen children of Hieronymus who appears to have followed his father's trade. He displayed such excellence of workmanship in his violins, and devoted so much artistic finish to his work, that his name ranks among the very first of the Cremonese masters; indeed, he has only been excelled by his own pupils.

The work of Nicolas Amati shows a distinct advance on that of A. and H. Amati. His model is less arched, the corners are

larger and the sound holes of a more elegant design.

The last of the Amati family was a son of Nicolas, Hieronymus, who was born in 1649 and died in 1680. He was an indifferent workman and made very few violins himself.

The pupils of Nicolas Amati include the names of many of the Cremonese masters of the highest rank.

THE GUARNARIUS FAMILY.

This family was founded by Andreas Guarnerius, who was born in 1626 and died in 1696. He was a pupil of Nicolas Amati, but not a first class maker.

GIUSEPPE GIAN BATTISTA GUARNERIUS,
KNOWN AS JOSEPH GUARNERIUS, SON OF ANDREW,
BORN IN CREMONA 1666, DIED IN 1739.

Was the second son of Andreas and a far superior workman to his father and brother, being amongst the best makers of his school.

GIUSEPPE GUARNERIUS, KNOWN AS JOSEPH
GUARNERIUS DEL JESÙ,
CREMONA, BORN 1687.

With the exception of the renowned

Stradivarius he was the greatest violin maker that the world has ever seen. His surname of "del Jesù" has been given to him in consequence of the design that he frequently used upon his violin labels of the initials "J.H.S." surmounted by a cross, and has been conferred upon him in order to distinguish him from the last named Joseph Guarnerius, to whom he is only very distantly related, and with which maker the student should be careful not to confuse him. Of whom this celebrated master learned his trade is uncertain but many suppose that it was from Stradivarius himself; although this may have been so, no positive evidence of the fact has yet been brought to light. The work of this maker is nearly perfect, his outline is at once graceful and bold, but it is to the pointed appearance given to the sound-holes by the somewhat abrupt termination of the upper portion of the curves that his violins owe most of their originality. This type of sound hole is very similar to that of the Brescian makers, of which it may be regarded as an improved copy. The date of his death has never been ascertained, but the latest date that has been found on his

violins is 1745, probably his death occurred shortly after this time.

DOMENICO MONTAGNANA.

CREMONA AND VENICE, DIED 1735.

He is thought to have been a fellow workman of Stradivarius in Nicolas Amati's workshop. He was one of the first makers of the Italian School and copied the work of Amati much more closely than Stradivarius. His work is, however, somewhat larger and bolder in style than that of his master. His varnish is usually of a rich orange red colour.

ANTONIUS STRADIVARIUS.

CREMONA, BORN 1644, DIED 1737.

Best of all Nicolas Amati's pupils, and most celebrated violin maker the world has ever seen. By the excellence of his workmanship and the pure artistic character of his outline and of the design of his soundholes, he brought the art of violin making nearer perfection than any other maker. The makers of the present day number a few whose work is able to bear comparison with that of Stradivarius, but none have excelled him in any single feature. In a handbook of

the size of the present work it would be obviously impossible to give an account of the life or work of this maker, about whom numerous books have already appeared, and I will therefore content myself with giving a brief outline of his history, referring those of my readers who desire more complete details to the volumes of which I have spoken.

He learned the art in the workshop of Nicolas Amati, who, if history is correct, must have been the trainer of a very large number of violin makers. During the time that Stradivarius was working for Amati, and for some time after he worked on his own account, he adopted the high arching and the outlines of his master. But about the year 1690 he flattened his arching and made his instruments slightly longer in proportion to their width; the instruments of this period are known as the "Long Strads." In the year 1700 he decreased the length of his instruments slightly and also increased their width. The violins of this period are known by the name of "Grand Strads," and are the finest in workmanship. Stradivarius had two sons, Omobono and Francesco, who

died in 1742 and 1743 respectively. They did not attain any distinction approaching that of their father.

CARLO BERGONZI,

CREMONA, DIED 1747.

The best pupil of Stradivarius and one of the best makers of Cremona. His instruments somewhat resemble those of his master, but his sound holes are more like those of Nicolas Amati. The year of his birth is unknown, but he had passed through the period of his apprenticeship with Stradivarius, and commenced business on his own account, by the year 1716. Bergonzi copied the "grand" model of Stradivarius, but not exactly, there being certain characteristic features which distinguish his work from that of the mere copyist, who slavishly imitates every detail of his pattern. He generally used a brownish red-orange varnish of great beauty.

His son Michael Angelo (1720-1760) and grandsons Nicolaus and Zosimo, who died in 1763 and 1765 respectively, were all good makers, the first named being the best, but

they did not nearly equal Carlo in skill and reputation.

GENNARO GAGLIANO,
NAPLES, 1696-1750.

The best of a family of makers of this name who flourished from about 1640 until the last few years, indeed I believe there is a representative still living. The first was Alessandro, who worked for some time with Stradivarius and then removed to Naples. Gennaro was his second son, and a much more skilful maker than either his father or his brother Nicolas. The latter had a son Ferdinando, who is the only other member of this family that need be mentioned.

THE GUADAGNINI FAMILY.

The first maker of this family was Lorenzo Guadagnini, who was born at Piacenza about 1695. He was a pupil of Stradivarius, with whom he worked for some years. He then returned to Piacenza. His work is good and finely finished, and his varnish of a deep orange colour. He died in 1760. The other makers of note in this family were Lorenzo's brother, Giovanni Battista and son Giam-

battista. Of the two the latter was the better workman. He died in Turin in 1780.

LORENZO STORIONI, CREMONA, 1751-1798.

Made violins and double basses of excellent workmanship. He is generally regarded as the last great maker of the school.

GIOVANNI FRANCESCO PRESSEDA,
TURIN, 1777-1854.

Although he learnt his trade with one of the Cremonese makers, the last mentioned Lorenzo Storioni, yet the fact that he principally worked in Turin prevents him from being considered as the last of the Cremonese school. He was certainly the last known representative of the classic Italian school.

THE REMAINING ITALIAN MAKERS

Although there have been a very large number of Italian makers of the violin beyond those whom we have already mentioned, yet their names are not sufficiently important to be included in such a brief work as this. I shall therefore merely mention three or four of the remaining makers

who are the most important of those not directly connected with the Cremonese school.

SERAPHIN SANCTUS, VENICE, 1710-1748.

The instruments of this maker are considered by many competent judges to be second only in excellence to those of the great Stradivarius himself. Although this may possibly be a somewhat exaggerated view to take of his skill, there is no room for doubting that he is a maker of the very first rank. In graceful appearance and delicate finish his work is worthy of the great Cremonese makers, but the tone of many of his instruments is deficient. His double basses are especially excellent. He employed the models of both Stradivarius and Nicolas Amati and used a red-brown varnish of great beauty.

THE TESTORE FAMILY.

There were three makers of this name, C. G. Testore and his two sons. The former was born in 1690 and died in 1715 and all worked in Milan. They made good violins on the lines of Giuseppe Guarnerius del Jesu,

and occasionally copied Nicolas Amati and Stradivarius.

DAVID TECCHLER.

This maker was identified with the Italian School by reason of his residence in Rome and the character of his work. He is believed, however, to have been born in Salzburg in 1666. His work is bold and characteristic, fine and gracefully arched and covered with yellow-brown varnish of good quality, but not very lustrous. He died about 1742.

VICENZO PANORMO.

A native of Sicily, who is generally thought to have been born about the beginning of the eighteenth century. He most probably first learned the art of violin making from one of the Italian makers. He afterwards worked for a considerable time in Paris, and also in Ireland and London. He died at a very advanced age.

CHAPTER V.

The French School of Violin Makers.

THIS school is essentially of modern growth, for although there were one or two French makers contemporaneous with Stradivarius, their importance was very small, and it is not until the latter part of last century, the period when the Italian school was lapsing into mediocrity, that we find really good makers in France. Since then its position has been constantly maintained at the head of modern violin making, and however much may be urged against the thousands of common class instruments that are made in France every year, no unprejudiced observer will care to deny that the greater number of the finest makers of modern instruments are Frenchmen.

The earliest French maker who need be noticed here is

PIERRE LEDUC

who lived and worked in Paris about the year 1646.

THE LUPOT FAMILY.

This family was founded by Jean Lupot, who was working at Mirecourt in the Vosges at the latter end of the seventeenth century. His son Laurent and grandson François were both violin makers, the former settled in Orleans and the latter in Paris, where he died in 1804. This François had two sons, one of whom, Nicolas, born in 1758, was the greatest maker of the family. He worked first at Orleans and went to Paris in 1794 where he remained till his death in 1824. Some of his copies of Stradivarius are so fine as to place him among the greatest of the modern makers. His varnish varies very much. Sometimes it is orange, at others red and occasionally a very dark brown. He made some very good copies of Guarnarius.

F. L. PIQUE, PARIS, 1728-1822.

A fine maker, who was considered by Spohr to divide with Lupot the honour of

being the best violin maker of that time. He made very accurate copies of Stradivarius which have an excellent tone. He used a rich brown varnish.

FENT.

A fine maker who flourished in Paris between the year 1763 and 1780. He was probably born at Innsbruck in the Tyrol, but all his violins were made in Paris. He was the uncle of Bernhard Fendt who settled in London, and who is referred to in the chapter on English makers. Fent made some fine copies of Stradivarius.

CLAUDOT.

A family of French violin makers, of whom the first was

AUGUSTIN CLAUDOT,

Who was working at the early part of last century. His model is good and he employed yellow varnish.

The present representative of this family is

H. CLAUDOT.

He is directly descended from the preceding. He was apprenticed to the old firm

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of Vuillaume Darte at Mirecourt, and afterwards worked for other well known makers there. In 1883 he went to Paris and entered the house of Gand and Bernadel, where he stayed till 1886. In that year he began to work for himself at Dijon. He has since received the appointment of violin maker to the conservatoire. His work is among the best of the modern French School.

Further particulars of the violins of this maker will be found in the advertisement pages at the end of this book.

THE GAND FAMILY.

The first prominent maker of this name was Michel Gand, a native of Mirecourt, who settled in Versailles in 1780. His two sons Charles François and Guillaume were both pupils of Lopot, the former becoming later on his son-in-law. The work of both these makers is very fine, but the first mentioned is more esteemed, perhaps on account of greater originality. The other makers of this family were Claude Adolphe who died in 1866, Eugene, who established the firm of Gand and Bernadel, well known Paris dealers, and

L. GAND,

the most clever of the living representatives of this important family of violin makers, is a grand nephew of the famous Charles François Gand. He served his apprenticeship with Derazey Père and also with his cousin, Sebastian Vuillaume. When we bear in mind his excellent instructors which he had in violin making, we cannot be surprised that his work is of the highest class, both in construction and finish.

Further information will be found in the advertisement pages at the end of this book respecting the work of this maker.

He holds the post of violin maker to the Conservatoire.

GEORGES CHANOT.

Born in Mirecourt in 1801, and was a maker of considerable ability. He served his apprenticeship in his native place, and then went to Paris, where he worked in the business of his brother François, the inventor of the guitar shaped violin. In 1821 he was employed by Gand, and in 1823 commenced business on his own account. He was a very scientific workman, who displayed much

ability in the restoration of old violins, and his educational attainments were far above those of ordinary artisans. He died in the year 1883, at the advanced age of eighty-two.

JEAN BAPTISTE VUILLAUME.

The most celebrated of the makers of the French School. He was born in Mirecourt in 1798, and was the son of Claude Vuillaume of that place. After serving his apprenticeship in his native town, he went to Paris in 1818 and entered the employment of Francois Chanut, with whom he remained till 1821. He was with a dealer named Lété for four years, at the end of which period he was taken by Lété into partnership. In 1828 he parted from Lété and began business for himself, being then twenty-nine years of age. He made remarkable imitations of the work of the Cremonese masters, which have been known to deceive the most experienced judges. He had several pupils, but only one or two of them have attained to anything like the skill of their master. He died in Paris in 1875.

GEORGES LOTTE.

This maker was one of the best of Vuil-

laume's pupils. He was born at Mirecourt on June 6th, 1857, and apprenticed to Honoré Derazey. Three years later he went to work in the Paris workshop of J. B. Vuillaume. He stayed with Vuillaume until 1875, and then worked for a short time for Sebastian Vuillaume, who was a nephew of the great violin maker. Georges Lotte died a few months since, but some time before he had transferred his English trade mark giving sole right to the use of his name to the author of this book.

GEORGES CHARLES FILLION.

One of the finest living French makers. After serving his apprenticeship in Mirecourt, and working in Berne, Paris, etc., he came to London and was employed for a considerable time by Messrs. W. E. Hill and Sons. Later on he returned to the continent to start in business on his own account. His copies of Stradivarius and other of the old masters are excellent. His varnish is dark red. Further particulars of the violins of this maker will be found in the advertisement pages at the end of this book.

CHARLES PIROUÉ.

An excellent maker of the modern French school. After his apprenticeship in Mirecourt he went to Paris and afterwards settled in London. The model and design of his work are distinctly original. Further particulars of the violins of this maker will be found in the advertisement pages at the end of this book.

CHAPTER VI.

The German School of Violin Makers.

THE makers of this school are not numerous, at least not those of the highest class. There have been numerous makers of ordinary quality instruments but from the character of their work they do not need mentioning in a brief treatise like the present. Of the few really fine masters which Germany has produced the oldest and by far the best is

JAKOB STAINER.

This maker was the founder of the German School of violin making. He was born at Hall, a town in the Tyrol, in the year 1621. He appears to have been apprenticed to an organ builder in Innsbruck, and to have shortly afterwards exchanged that occupation for violin making. Although he is supposed by many to

have spent some time in Cremona with Nicolas Amati, there does not appear to be any reliable evidence that this was the case. However this may have been, his violins are magnificent instruments in every respect, and at the present day of the greatest possible rarity. He worked during almost the whole of his life at Absom, which is not far from his native place. He was unfortunate in his business, which seems to have preyed upon his mind, for he died raving mad at the age of sixty-two. The instruments which are commonly known by the name of "Elector Stainers" are the best specimens of his work which are known to exist at the present day. They received the name from a story which was at one time current that they were made for the Electors of the different German States, but the rumour is not generally credited at the present day.

THE KLOTZ FAMILY.

This is the only case in which a succession of good makers of the German school has belonged to the same family. The first maker was Mattias Klotz, but beyond the fact that he lived at Mittenwald nothing of import-

ance is known respecting him. Egidius Klotz is supposed to have been a pupil of Stainer. He flourished about the year 1676 in Mittenwald.

The best maker of the Klotz family was Sebastian Klotz, who lived at Mittenwald between the years 1700 and 1760. His work was distinctly in advance of any other German maker excepting Stainer. The only other member of the Klotz family who need be mentioned is George Klotz who was living in Mittenwald in 1754. Although a good maker he is far inferior to Sebastian.

CHAPTER VII.

The English School.

THE first class makers are not very numerous, but some of them are of very considerable merit. It will not be possible for me to mention more than a few of them here.

The first English maker of note was

JACOB RAYMAN.

He was working in London from about 1460. His work is fairly good, especially his violoncellos.

BARAK NORMAN, LONDON.

Date of birth uncertain, died in 1740. A viol maker as well as a violin maker, and some very fine bass viols by him exist at the present day. His work is somewhat after the style of the Brescian school, especially his

violoncellos, but his sound holes are very poor, German in design and badly cut. In other respects his work is very high class.

PETER WAMSLEY,

LONDON, ABOUT 1727-1740.

One of the best known of the earlier English makers. His work is not remarkably high class, but sufficiently good to have earned for him a considerable reputation. Unfortunately he adopted the ungraceful modification of Stainer's model which was so much in vogue amongst the English makers of the last century. The best of his violins which exist at the present time are covered with a dark, dull brown varnish.

BENJAMIN BANKS.

Born in Salisbury in 1727, and remained there throughout his life. He was one of the very best makers of this country, and in his finest work is not much inferior to the Cremonese masters. His varnish was, however, poor and altogether inferior. He copied Nicolas Amati closely and with good taste, and was probably the finest copyist which that maker has ever had. He made

violins, violas and violoncellos, of which many exist and are highly prized at the present day. He died in 1795.

THE FORSTER FAMILY.

This was the most numerous family of English violin makers. It was founded by John Forster of Brampton. He was a spinning wheel maker who tried his hand at violin making with but little success. His son William Forster was of little more account as a fiddle-maker, but his son William Forster was the finest maker of the family. He was born in or about 1739 and came to London in 1759. There he worked at first for dealers, but in 1762 he began business for himself. Within the next twenty years he made a good reputation both as a violin maker and a music publisher. The composer Haydn published many of his works through him. Forster died in 1807. The third William Forster was a son of the foregoing. He was of far less note as a violin maker than his father and seems to have been chiefly concerned in the music publishing business. He died in 1824. There was yet

another William Forster, of still less account, he also died in 1824.

The last of the Forsters was Simon Andrew, who died in 1869. He is chiefly known as one of the authors of Sandy and Forster's "History of the Violin."

ALEXANDER KENNEDY.

A copyist of Jacob Stainer. His work is distinctly good, and those violins which bear his label are highly valued at the present day. Many of his violins have been ticketed with the names of other and better known makers whose work his resembles. He was a Scotchman, and born about the year 1695. From 1724 he worked in London, and died about the year 1786. His son John and grandson Thomas brought the name down to quite modern times, the latter having died in 1870.

JOHN BETTS,
BORN AT STAMFORD 1755,
DIED IN LONDON 1823.

A maker who is rather celebrated for one or two sensational events which are associated with his career, than for any great

merit displayed by his work. He carried on an extensive dealer's business in one of the shops under the Royal Exchange, and some of the best English violin makers were during some period of their life, employed by him. He had the good fortune to purchase a very fine violin by Stradivarius over his counter for a few shillings. This instrument is now well known to experts by the name of the "Betts' Strad." His two sons, John and Edward, learnt violin making from Richard Duke, and continued the original business at the Royal Exchange. Of the two Edward was the better maker, but they seem to have chiefly concerned themselves with dealing.

RICHARD DUKE,
LONDON, 1754-1780.

One of the first of our native workmen. His instruments are very fine and carefully made, but his varnish is rather poor, being very dull, and of soft brown colour. Very few instruments of this maker are to be had at the present day, only a very small percentage of those marked with his name being genuine. He made very fine copies

of Amati, but those violins in which he followed the Stainer model are not by any means of equal merit.

BERNHARD FENDT,
BORN INNSBRUCK, ABOUT 1775,
DIED LONDON 1832.

This maker was a nephew of the Fent who worked in Paris during the latter half of last century. He first learned his trade of his uncle in Paris, and then came to London at the time of the French Revolution. Here he was employed by Thomas Dodd, and afterwards worked for John Betts, whose name was put into many of his violins. He was a very good maker in every respect.

BERNARD SIMON FENDT,
LONDON, BORN IN 1800, DIED IN 1851.

The son of the last named, and a very clever workman. The tone of his violins is full and rich on all the strings, and he used a most beautiful orange varnish. He worked for John Betts till 1823.

CHAPTER VIII.

Lives of Great Violin Players.

ARCANGELO CORELLI.

THE greatest violinist of his era. He was born at Fusignano in Italy on the 16th February, 1653. His first studies of the violin were made at Faenza, and also at Lugo. Removing thence to Bologna, he worked steadily at his art, it is believed under Bassani, until, by the year 1680, he had made for himself a very wide reputation. About this period he went to Bavaria, and was a member of the band of the reigning Duke of that country. We next hear of him at Rome, where his first work was published in 1683, and his second in 1685. He received an appointment in the Opera Band in the following year, towards the close of which he had

the good fortune to obtain the patronage of Cardinal Ottobone, who gave Corelli the post of leader at the concerts which the Cardinal caused to be given every week. These concerts were at that time the most important in Rome, and Corelli held his post for many years. Here he produced his fourth important work in 1694, and his fifth in 1700. His compositions, even at this distance of time, are universally acknowledged to be most beautiful music and they are even now frequently heard. He was considered one of the finest players of the time in which he lived, but it must be borne in mind that the music of his day was of the simplest character, and entirely wanting in the technical difficulties which characterise modern music. His death took place at Rome in 1713, on the 18th January. The principal compositions of Corelli were his twelve sonatas, published in 1686, his "Balletti di Camera," really a second series of sonatas, in 1688, a third set in 1690 and a fourth in 1694. A volume of solos for the violin and other instruments appeared in 1700, and his "Concerti grossi," his last published work, in 1713.

GIUSEPPE TARTINI.

This celebrated violinist was born at Pirano, in Istria, on April 8th, 1692. He was educated for the law, first in his native town, and then at Padua. During this time he began his studies in violin playing, and he continued to perfect himself in the art after he had finished his career as a law student. In the year 1709 he had acquired much reputation as a violin player in Padua. It was in the year 1713 that he wrote the work that has done so much for his fame, his "Trillo del Diavolo," commonly known as "Tartini's Dream." It received that name from a legendary story that he was first inspired with the theme by a dream which he had that the devil appeared before him and played it to him, upon which he immediately awoke and wrote it down. He was appointed to the office of Director of an Orchestra in Padua, and afterwards went to Prague, where he remained three years. He died at Padua on February 26th, 1770.

His principal prose works are:—"A Treatise on Music," published in 1755; "A Dissertation on the principles of Harmony," published in 1767; and "A Treatise on

Musical Embellishment," published in 1782.

GAETANO PUGNANI.

The date of the birth of this celebrated Piedmontese player has never been definitely ascertained, the highest authorities being much divided in their opinion respecting it. It is generally supposed that he was born in 1727 or 1728. About his early history very little also is known, except that he was a pupil of Somis and of Tartini. He made a successful visit to Paris in 1754, after which he toured through Europe. Upon his return he was re-appointed musical director in Turin, a post which he vacated previous to his appearance in Paris in 1754. He established a violin school in Turin, at which Viotti received a portion of his musical education. It is through this connection with Viotti that his name is chiefly remembered. He died in Turin in 1803.

GIOVANNI BATTISTA VIOTTI.

One of the most celebrated violinists of the last century. He is deservedly called "The Father of modern Violin Playing." He was

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born at Fontanetto in Piedmont in 1753, and received his first instruction on the violin from his father, who was a performer of considerable skill. He began the study later than was the case with most of the great artistes, his first lessons being taken when he was eight years of age. He received some tuition on the guitar when he was eleven years old, and at the age of fourteen he was sent to Turin through the interest of a clerical patron. There his musical ability soon attracted much attention, and the Prince of Cisterna most liberally undertook to defray the entire expenses of his musical education, which it is said amounted to upwards of £1,000. He was placed under Pugnani until the year 1781, in which year he commenced a tour through Europe with his master, from whom he finally parted in 1782. In the latter year he made his first public appearance at the Concerts Spirituels in Paris, and achieved a most brilliant, though short-lived, triumph, for by the end of the following year he had entirely lost the admiration of the public of that capital. He finally left Paris upon the breaking out of the revolution, a ruined man.

He came to London and appeared at one of the concerts given by Salomon who was then the chief concert manager in London. Viotti was received with the utmost enthusiasm and soon obtained a position in the King's Theatre and later became leader of the orchestra at the opera.

After a short stay in London he retired to Hamburg, and remained there, and at Schonfeld, until 1801. He then returned to London, and for a time was engaged in commerce, but after sustaining severe reverses he was compelled to fall back upon his profession. For a short time he was Director of the Grand Opéra in Paris, but his health gave way and he retired to London, where he died in 1824. One of his most notable acts in London was the assistance he rendered in the foundation of the Philharmonic Society.

Viotti wrote twenty-nine violin concertos, two duets concertantes for two violins, twenty-one string quartets, twenty-one trios for strings, fifty-one violin duets, eighteen sonatas for violin and bass, a pianoforte sonata and three divertissements for violin and piano.

RODOLPH KREUTZER.

He was born at Versailles in 1766, and was the son of a musician of that place. His first teacher was Anton Stamitz. At the age of sixteen he attracted the attention of the ill-fated queen, Marie Antoinette, and through her influence he was appointed the first violin in the King's Band, in the place of his father, who was just dead. By the time that he was thirty-four he had received the appointment of first violin at the Opera. Shortly after this time he undertook a tour in Germany and Italy. Returning to Paris, he received the appointment of Professor at the Paris Conservatoire, which he held until 1827, in which year he resigned it in favour of his brother Auguste. He died at Geneva in June, 1831. His name is chiefly familiar to violinists at the present day, by reason of his having been the author of the exercises known to us as "Kreutzer's 40." He was also the composer of two symphonies, a "Symphonie concertante" for two violins and violoncello, and numerous concertos, duets concertantes, airs with variations, sonatas for violin and bass, and other works, besides his share in the "Méthode" by Rode, Baillot

and Kreutzer, which was the standard work adopted by the Paris Conservatoire.

PIERRE MARIE DE SALES BAILLOT.

A celebrated French violinist, who was born at Passy in 1771, and commenced the study of the instrument when seven years old. Soon after, his parents settled in Corsica, and, upon the death of his father, the governor of the place very generously had him educated at Rome, where he made the acquaintance of a former pupil of Nardini, named Pollani, who was at the same school. In 1785 he returned to Corsica, and was appointed to the office of Secretary of the Governor, filling the post until 1791, in which year he journeyed to Paris, and obtained a position in the orchestra of the Théâtre Feydeau there. Here he formed a close friendship with Rode. A few months afterwards he obtained a berth in the Treasury, which he held for some time, and merely continued his study of the violin as an amateur, making no appearance in public. He afterwards became a professor in the Paris Conservatoire, and held the post until his death in 1842.

His most important work as a composer was his share of the celebrated school for the violin known as "Rode, Baillot and Kreutzer," but he also wrote "L'Art du Violon," "Notice sur Viotti," ten concertos for violin, thirty sets of variations, a "Symphonie concertante" for two violins and orchestra, twenty-four preludes, three string quartets, and numerous capriccios, nocturnes, trios, etc.

JAMES PETER JOSEPH RODE.

Born in Bordeaux on Feb. 16th, 1774. He received his first lessons on the violin at the age of six from A. J. Fauvel, who was a pupil of Gervais. By the time that he was twelve years of age he had already made a considerable reputation in his native city. He was taken on a visit to Paris in 1788, and was there introduced to Viotti, under whom he studied for three years. His first public appearance in Paris took place in 1790, when he played Viotti's Sixth Concerto with much success. The following year he joined the Orchestra at the Théâtre Feydeau and there formed the acquaintance of Baillot. They soon became strong friends, and the

following year they met Kreutzer, with whom they shortly afterwards commenced the composition of the violin school which was long afterwards known by the name of "Rode, Baillot and Kreutzer." About the year 1793 he left Paris and was absent until 1797, in which year he was appointed solo violinist at the Opera, and Professor at the Conservatoire. In 1800 Rode was appointed solo violin in the private band of Buonaparte. He received a similar appointment in the Russian Court Band in 1803. Five years later he returned to Paris. In 1811 he again went on tour in Germany. He died at Damazin, near Bordeaux, on November 26th, 1828. He published ten concertos, four quartets, three airs with variations, three violin duets, and other less important works. Among his best known works are "Rode's Air in G" and his "Air Martial in A."

DR. LOUIS SPOHR.

This most distinguished German violinist and composer was born at Brunswick in 1784. A clergyman named Riemen Schneider had the honour of being his first teacher on the

violin. Afterwards he received tuition from another amateur player named Dufour. His first professional instructor was a member of the private orchestra of the Duke of Brunswick, named Kunisch. His next professor was the leader of the same orchestra, and with this player, whose name was Mancourt, he remained until he was fourteen years of age. Through the liberality of the Duke of Brunswick, he was at this time enabled to study under Franz Eck, with whom he journeyed to Russia in 1802, remaining with him some time in St. Petersburg. In 1805 he received his first important post, being appointed leader of the Duke of Gotha's Band. He shortly afterwards commenced the composition of some of his orchestral works. In 1806 he was married to Dorette Scheidler, a harpist of some reputation, and then began a prolonged tour with her. He continued the tour until 1813, when he was appointed conductor of a theatre in Vienna. Two years later he undertook a tour in Italy: afterwards going to Germany in 1818, and in that year conducted his opera of *Faust*, which was produced in Frankfort. His first visit to London was made in 1820, and from

that time until the year 1853 he made frequent journeys to the English capital. His playing of the violin was brought to a sudden and melancholy termination in 1857 by his having the misfortune to break his arm, but he continued his career as a conductor for a short time longer. His last important public appearance was on the occasion of the Jubilee celebrations at Prague in 1858, when he conducted some of the musical portions of the festivities. His death took place at Cassel on October 16th, 1859, at the ripe age of seventy-five.

Among his principal works are "Faust," an opera; Zemiri and Azor, another opera; and his oratorio, "The Last Judgment," which was produced in 1826. His principal compositions for strings are thirty-three quartets, four double quartets, fifteen concertos for violin and orchestra, seven quintets, a sextet, fourteen duets for two violins, and a great number of other works, partly for strings. He is best known to violinists by his "Violin School" which was first published in 1831, and remains to this day a standard text book on the playing of the instrument.

NICOLO PAGANINI.

This celebrated violinist, who is almost universally acknowledged to have been the most skilful performer upon the instrument who ever lived, was born at Genoa on February 18th, 1784. His father, Antonio Paganini, was a musician of considerable reputation, and made his son commence his musical education at a very early age. He began the study of the mandoline and guitar before he took up the violin, but commenced the latter instrument when quite young, under the instruction of a player of the name of Servetto. He obtained notoriety when he was not more than six years of age by playing some of Kreutzer's works at sight, to the amazement of the composer, who was present. From the age of fourteen he made frequent appearances before the public. Throughout his life he was constantly making tours in all parts of Europe, and was everywhere received with the utmost enthusiasm. He first played in Vienna in 1828, in Paris in 1831, and in London in 1832. He died at Nice on May 27th, 1840. So much has been written on Paganini, and his life history was of such an extraordinary

nature that it is impossible to deal with it satisfactorily in the compass of a small treatise like the present. Among the compositions of Paganini for the violin may be mentioned "Cantabile" for violin and piano, "Polonaise," "Polonaise" with variations, "Sonata" for violin only, variations on "God save the King" for violin and orchestra, four concertos, complete with orchestral accompaniments, and four others with orchestral parts unfinished, "Le Streghe" for violin and orchestra, "Le Carnaval de Venise," and numerous other works for violin, violin and guitar, and duets, quartets, etc.

CHARLES AUGUSTE DE BERIOT.

This eminent violinist was born at Louvain, in Belgium, in 1802. His first lessons were received from a local professor named Tiby, and he made sufficiently rapid progress to be able to perform a concerto by Viotti in public when he was but nine years of age, with considerable success. At the age of nineteen he went to Paris in order to study at the Conservatoire there. He then placed himself under the guidance of Viotti, and shortly made a most successful appearance in public.

His first appearance in England was in May, 1826. He was appointed solo violinist to the King of the Netherlands, a post which he resigned in 1830. He then commenced a most successful series of tours through England and the Continent, which continued for five years. At that time he was universally acknowledged to be one of the greatest players of the day. He married Madame Malibran, the celebrated singer, in 1835, but on her death in 1836 he retired to Brussels, reappearing in a German tour in 1840. He received the appointment of professor at the Brussels Conservatoire in 1843, which post he retained until 1852. In that year he became totally blind, a misfortune which compelled him to permanently retire. He died in Louvain in 1870.

De Beriot wrote seven concertos, eleven "Airs variés," numerous duets and books of studies, and his "Ecole transcendente de violon."

HENRI VIEUXTEMPS.

He was born at Verviers in Belgium on February 17th, 1820. He commenced the study of the violin at an early age, and played

Rode's Fifth Concerto in public, with orchestral accompaniment, when but six years old. From about that time he was under De Beriot, with whom he remained until the year 1831, he then returned to Brussels, where he studied by himself for some time. In 1833 he was taken by his father for a prolonged tour, which embraced a large portion of Germany and Austria. He visited London in 1834 and again in 1841. He also paid two visits to Russia, one in 1836 and one in 1846, remaining there on the last occasion for six years. He also took two journeys to the United States. He was appointed professor of the violin at the Brussels Conservatoire in 1871, but his engagement there, and also his career as a performer was closed with most unhappy suddenness by a stroke of paralysis. He died in Algiers in 1881.

The works of Vieuxtemps were very numerous, the chief being seven concertos, two string quartets, a sonata for violin and pianoforte, "Les Arpéges" caprico, five duets on operatic airs, and numerous works for the violin in conjunction with other instruments.

WILHELM BERNHARD MOLIQUE.

This celebrated player was born at Nuremberg on October 7th, 1803. In 1815 he received a few lessons from Spohr. Shortly after this he was enabled by the liberality of Maximilian I. of Bavaria, to go to Munich, and study there under Rovelli for about two years. He next went to Vienna, and obtained a position in an orchestra there which he retained for a few years, returning to Munich in 1820. In 1826 he went to Stuttgart, mostly remaining there until 1849, in which year he settled down permanently in England, where he obtained a great reputation both as a performer and composer. In 1861 he accepted the post of Professor of Composition in the Royal Academy of Music. In 1866 he retired from the profession, and died at Canstadt in 1869. Molique wrote five concertos, "Variations and Rondo," Op. 11, three duos concertants for two violins, six string quartets, an oratorio "Abraham" and various trios, etc.

OLE BORNEMAN BULL.

This celebrated Norwegian violinist was born at Bergen in Norway on February 5th,

1810. His family were very musical, and, by the help of an astonishing perseverance, he managed to acquire a very fair amount of skill on the violin before he received any regular instruction, indeed, he became sufficiently expert to take the post of first violin in a small orchestra and to perform in public. After this he received some help from a local player named Paulsen, and later from Lundholm, a Swedish violinist who had at one time been a pupil of Baillot. His immense natural aptitude for the violin, and the unwearying energy with which he prosecuted its study, stood him in good stead, and as an almost self-taught performer he stands alone in the highest rank of artistes. As a result of his unusual method of study, his style was intensely original, following the traditions of no particular school. His first important public appearance was made in Paris in 1832, after which he accomplished a highly successful tour in Italy. He first visited England in the summer of 1836, and during the next year and a half he gave an enormous number of concerts in Great Britain and Ireland.

He visited America in 1843, and again in 1850, on the latter occasion making a very

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extended tour, for a great part of which he was accompanied by the now famous Madame Adelina Patti, who then, as a child of only eight years, was already astonishing the American public with her marvellous vocal powers. Altogether he visited America five times during his long career, his last journey there being concluded in 1879. He died on August 17th in the following year in Norway.

Many competent judges deny him a place in the very first rank, on account of the many eccentricities of style which he indulged in; but however this may be, there can be no question that he was a marvellous performer, and a perfect master of his instrument. One of his most celebrated feats was his playing upon the summit of the Pyramid of Cheops, of his "Saeterbesog," which was undertaken on his sixty-sixth birthday, at the request of the King of Sweden.

The chief works composed by Ole Bull were his E minor Concerto, "Polacca Guerriera," "Saeterbesog," "The Mountains of Norway," and one or two prose works on violin topics.

HEINRICH WILHELM ERNST.

He was born at Brünn, in Moravia, in 1814, and studied under Böhm at the Vienna Conservatoire. He was instructed also by Seyfried in counterpoint and composition. Continuing his study of the violin under Mayseder, at the age of sixteen he made his first tour in Germany. In the course of this he heard Paganini play, and was so struck by the marvellous skill which he possessed, that, abandoning his own tour, he followed the famous Italian from town to town in order to thoroughly familiarize himself with his style. Through the exercise of his remarkable perseverance, he attained to a most exceptional degree of technical skill upon his instrument. He made his first visit to London in 1844, and some time afterwards took up his permanent residence there. He died at Nice on October 8th, 1865.

Ernst wrote two works which are still very popular with virtuosi, Op. 10 "Elegy" and his fantasia "Otello." He also wrote some nocturnes, a concerto and fantasias.

CAMILLO SIVORI.

The best known pupil of Paganini. He was

born at Genoa on the 6th June, 1817. He paid a visit to the United States in the years 1846 to 1848. He lived for many years in retirement at Genoa, and died there in February, 1894.

DR. JOSEPH JOACHIM.

This distinguished contemporary player was born at Kitsee, near Pressburg, in Hungary, on the 28th June, 1831. He first studied the violin when five years of age, and very soon after was placed under Szer-vacsinsky, with whom he played a duet in public when but seven years old. In 1841 he was placed under Böhm at the Vienna Conservatoire, and two years later he went to Leipzig, to study under Ferdinand David, receiving at the same time much valuable aid from the renowned Mendelssohn. The latter testified to the great interest which he felt in young Joachim's welfare, by accompanying him on the piano on the occasion of his first public performance as a solo violinist on August 19th, 1843, when he achieved a great success by his splendid rendering of one of de Beriot's rondos. Joachim was but twelve years of age on this occasion. He remained

in Leipzig until 1850, diligently studying his instrument. After this he first appeared at the Monday Popular Concerts, having previously visited England three times, and from that time till the present he has sustained a well-earned and honourable reputation as one of the leading performers upon the instrument. He received the appointment of solo violinist to the King of Hanover in 1854, resigning the post in 1866. In 1877 the University of Cambridge testified to their appreciation of his musicianly skill, by conferring upon him the honorary degree of Doctor of Music. He is the author of some fourteen important works, of which his Op. 11, "Hungarian Concerto for Violin and Orchestra," is perhaps the best known.

LUDWIG STRAUS.

This justly celebrated artiste was born at Pressburg on March 28th, 1835. He began to study the violin under Böhm at the Vienna Conservatoire in 1843, and at the same time studied counterpoint under Preyer and Nottebohm. He made his first public appearance in Vienna in June, 1850; undertook a tour in 1855, and in 1857 made the

acquaintance of Signor Piatti, with whom he shortly began another tour.

He visited England for the first time in 1860, playing at a Monday Popular Concert on June 18th. He came to London again in 1861, and in 1864 settled in England permanently. He was shortly afterwards appointed leader of Sir Charles Hallé's orchestra, and has since lived chiefly in Manchester. For many years he played the viola, and occasionally the first violin, at the Popular Concerts, as a member of the celebrated quartette, of which Joachim, Ries and Piatti were the remaining members. He has now retired from the concert platform.

JOHN TIPLADY CARRODUS.

A celebrated English performer upon the violin. He was a native of Keighley in Yorkshire, where he was born on January 20th, 1836. At the age of twelve, having already acquired considerable reputation as a performer upon the instrument, he came to London to study under Molique, with whom he subsequently went to Stuttgart, where he remained until he was eighteen. He then

returned to England, and successively filled engagements in Glasgow, and under Costa at the first Musical Festival in Bradford. He also held the post of leader at the Royal Italian Opera, and under Signor Arditì at Her Majesty's Theatre. Upon the retirement of M. Sainton he was permanently appointed leader at the Royal Italian Opera at Covent Garden Theatre. He was the first President of the College of Violinists, and acted as principal examiner on many occasions. He died quite suddenly on July 13th, 1895.

JOHN DUNN.

One of the most talented of our native artists. He was born at Hull in 1866, and appeared in public when only nine years of age. Soon after he was placed at the Leipsic Conservatoire. He has appeared at the Promenade Concerts, at Covent Garden, at the Crystal Palace, at the Glasgow Choral Union concerts, at the Royal Amateur Orchestral Society, and at the Promenade Concerts at Queen's Hall. He is one of the examiners of the College of Violinists.

PABLO DE SARASATE.

One of the most able of contemporary artistes. He was born in Pampeluna, in Spain, on the 10th March, 1844, and went to Paris when very young, where he studied under Alard at the Conservatoire, and succeeded in obtaining two first prizes in 1857, and a third in 1859. He first visited London in 1874, and made a second visit in 1877. Since the latter period his visits have been very frequent, and he is invariably received with the most astonishing enthusiasm. He has visited almost every country of Europe, and also India and America. His correct name is Martin Meliton Sarasate.

LADY HALLÉ.

The most celebrated of lady violinists, whose maiden name was Wilma Neruda. Her magnificent technique, and perfect mastery of the violin, have made her name a household word among violinists at home and abroad for upwards of a quarter of a century. A few years ago she married Sir Charles Hallé, the justly celebrated pianist and conductor. She was a pupil of Jansa.

EMILE SAURET.

This esteemed contemporary violinist was born at Dun le Roi in 1852, and was trained at the Conservatoires of Paris and Brussels.

EUGÈNE YSAÏE.

This talented artist was born at Liège in Belgium in 1858. He received his first lessons on the violin from his father, at the early age of five years. He entered the Liège Conservatoire when he was nine years old, and very shortly succeeded in getting the second prize for violin playing. He studied under Wieniawski in Brussels in 1874 and 1875.

AUGUST WILHELMJ.

This esteemed contemporary player was born in 1845 at Usingen. He began to learn the violin at six years of age, and made his first appearance at a concert when he was eight years old. He was a pupil of David in Leipzig for three years, from 1861, and also received lessons in theory from Richter and Joachim Raff. Between the years 1865 and 1892 Wilhelmj was almost constantly occupied in travelling throughout Europe

and America, and since the latter date he has settled in London. He is one of the principal examiners and a teacher of the College of Violinists.

GUIDO PAPINI.

This famous contemporary artist was born at Camaggiore, near Florence, in 1847. After studying under Giorgetti he made his first appearance before an audience in 1860 in Florence, the solo being the third concerto of Spohr. He led a Quartet Society in Florence for some years, and in 1874 he appeared in London at one of the concerts given by the Musical Union. He first played in Paris in 1876. In England he has appeared at the Crystal Palace, at the Philharmonic Society's concerts, and elsewhere. He is now the principal professor of the violin at the Royal Irish Academy of Music, and he is also the President of the College of Violinists as well as one of its examiners. The very large number of compositions which have emanated from his pen has made his name a household word among the violinists of this country, and some of his works have attained very great notoriety.

Especially is this true of his "Souvenir de Sorrento," his "Feu Follet" and the "Violin School" and "L'Archet," two works of peculiar value to students.

CHAPTER IX.

The Bow and Bow Makers.

HAVING now completed my account of the violin and its players, it remains for me to devote my concluding chapter to the most important adjunct of the violin, upon which players are apt to devote far less attention than from its importance it should rightly receive at their hands.

A violin bow consists, strictly speaking, of a piece of wood, generally Brazil wood, of a shape that is so familiar that it needs no description. The accessories of the bow are the nut, with its accompanying screw and button, and the hair.

The long slender part of the wood is called the stick, the triangular portion at the extremity being called the head. The chief qualities which are needed in a really good stick are elasticity, strength, and balance. Elasticity

is the power of recovering its shape after being bent. The amount of strength which a bow possesses may be ascertained by holding the bow with the hair downwards, and pressing the head upon a table, a good bow will offer considerable resistance to the hand, but a stick of poor quality will bend easily like a piece of cane. The spring should not come from the centre of the stick, but from that part of the stick which is between the centre and the nut. The sticks of bows are sometimes made of an octagon shape, but more generally round, the difference of shape exercises very little influence upon the efficiency of the bow, and is merely a matter of the fancy of the maker.

The balance of a bow is the term applied to the apparent weight of the bow when it is taken into the hand. This varies in accordance with the difference of the weights of the parts of the bow that are upon either side of the hand, the smaller the amount of this difference, the lighter will the bow feel. No definite rule exists by which the correct amount of variation can be ascertained, as from taste and various other causes it is seldom that any two performers will find the same bow to suit them exactly.

The nut needs little description, the chief requirement is that it shall be correctly formed, and carefully finished. The screw, which is connected with the button, enables the player to adjust the tension which the hairs exert upon the stick, it should work in its bearings freely and smoothly. The hair is secured to the head of the bow by means of a knot, which is tied in the extremity of the hair ; a small hollow is cut into the flattened outer surface of the head, in which the knot is placed and secured by a small wedge. The flattened surface of the head is generally covered with a piece of ivory called the plaque. The hair, of which there should be sufficient to form a thin flat ribbon without any spaces between the hairs, is secured to the nut in a similar manner. The hair for a good bow is very carefully selected, each hair being perfectly round, and all of them being of the same size.

Before we conclude this notice we shall say a few words upon the care and preservation of the bow. The hair should never be allowed to become greasy, and a bow should never be allowed to remain with half its hairs worn away, the tension of the remaining

hairs is all exerted upon one side of the stick, with the result that the bow soon acquires a side curve, which will hopelessly ruin it. Rehairing a bow does not merely consist of putting new hairs into it, the workman has also to equalise the tension which is exerted by each side of the flat ribbon, if there is greater strain upon one side than upon the other the bow will be bent outwards and soon spoilt. When a bow has acquired a slight outward curve, it is possible, when rehairing it to correct this fault by causing the hairs upon one side to exert greater tension than those upon the other. A bow should never be put away after it has been used with the hairs tightened as for playing, for this will gradually weaken the stick and alter its shape; the hairs should always be left as slack as possible by means of the screw that is attached to the button.

RESIN.

This is an important adjunct to the bow, for unless it is of the best quality the player cannot do justice to either the violin or the bow. The dark resin is the best, but as it bites strongly, it should be used very sparingly.

BOW MAKERS.

I shall conclude this chapter by giving a short account of the history of the principal bow makers.

JOHN DODD.

The most celebrated English bow maker was born in 1752. His work was very fine and his design especially graceful; those of his bows which exist at the present day commanding very high prices. Notwithstanding his skill, he was never prosperous, and in his later years he was reduced to extreme poverty, dying in 1839 in Richmond workhouse.

FRANÇOIS TOURTE.

The best known of all makers of the bow. He was at first apprenticed to a watch maker, but soon left that trade, and devoted himself to the work which was destined to make his name so famous. His bows are magnificently made, and he was especially careful in the selection of his wood. His work is exceedingly graceful, and his design has been followed by nearly all the best makers. He was the first to use the ferrule

to keep the hair in its place on the nut, and to him we are also indebted for the slide which conceals the spot where the hair enters the hollow in the nut. He died in Paris in 1835.

FRANÇOIS LUPOT,

BORN AT ORLEANS, 1774. DIED IN PARIS, 1837.

This justly renowned maker was the brother of Nicolas Lupot, the well known violin maker. He was a very clever workman, and it is to him that we owe the invention of the metal lining which is placed in the hollow portion of the nut that is in contact with the stick.

DOMINIQUE PECCATE,

BORN IN MIRECOURT, 1810.

He was a son of a barber who originally intended to bring him up to the same trade. He appears, however, to have speedily grown tired of his father's calling, for he was soon afterwards apprenticed to violin and bow making. In the latter branch he soon attained such skill that J. B. Vuillaume induced him to come to Paris. He remained with Vuillaume until the year 1837. In that year he took over the business of François

Lupot, who had just died. He remained in Paris for ten years more, and then went back to Mirecourt, remaining there till his death, which took place on January 13th, 1874.

FRANÇOIS NICOLAS VOIRIN.

BORN AT MIRECOURT, 1833.

He was apprenticed to a bow maker in his native town. In 1855 he was engaged by Vuillaume to go to Paris, and he remained in his employment for fifteen years. In 1870 Voirin began bow making on his own account in Paris, and died there in 1885. He was a very excellent maker, being, in the opinion of many competent judges, entitled to rank with Peccate and Lupot.

THE END.

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