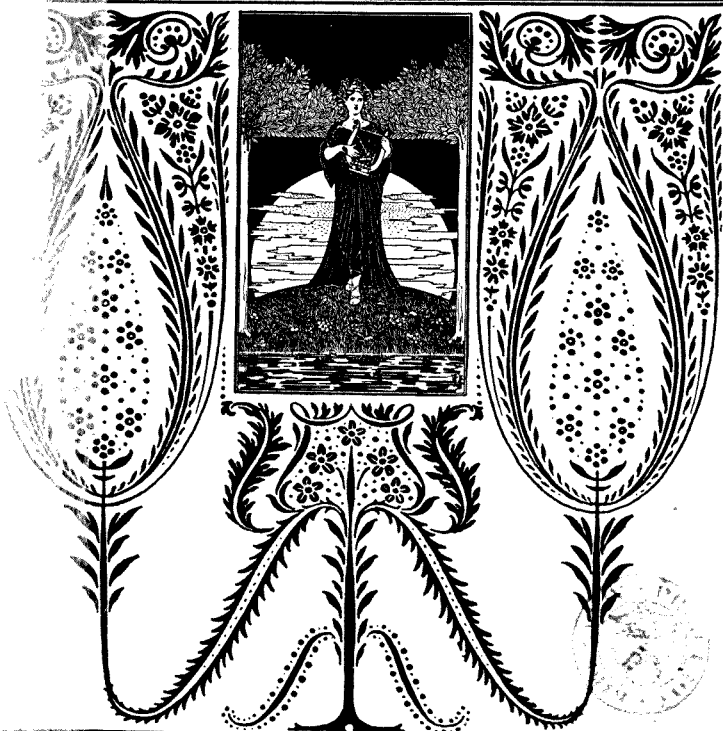


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Johann Sebastian Bach, one of the greatest of all musicians, was a member of a very large family for several generations renowned through their pre-eminence in music. He was born in Eisenach, Germany, in 1685, and died in Leipzig in 1750. During his life he held several posts as Kapellmeister or musical director, the most important of which was that in Leipzig, from 1723 to his death, when he was musical director of the University and Cantor of the St. Thomas School. He wrote music for orchestra, chorus, organ, clavichord, and harpsichord which has been the wonder of the modern world, since appreciation of his greatness was revived by Mendelssohn and his contemporaries eighty years ago.

His works for clavichord, and harpsichord have a very important place and are among the most prized of all music for those instruments and their modern successor, the pianoforte. Of these the most famous is the collection of forty-eight preludes and fugues, in two books, called "The well-tempered clavichord." These show not only his supreme mastery of the contrapuntal style, in which he was greatest, but also the inexhaustible musical inspiration, poetical feeling, and romantic impulse that his genius possessed.

A "well-tempered clavichord" means one that is tuned in the modern system of equal temperament, by which pieces can be played in all the different keys, while in the old unequal temperament the more remote keys were so out of tune as to be impossible. Bach favored the adoption of the equal temperament, and the "well-tempered clavichord," in which all the major and minor keys are used, each succeeding prelude and fugue being in a key a semitone higher than the preceding one, of course required this system of tuning.

The clavichord was a small keyed instrument of exceedingly delicate tone, in which the strings were struck by brass tangents, fixed at right angles on the farther end of the key-levers. The tangent remained pressed against the string as long as the key was held down, and an effect of "vibrato" (called "bebung") was obtainable quite unknown to the modern pianoforte. The clavichord was Bach's favorite instrument at home, and he preferred it to the harpsichord or spinet, the more common instruments of the class in the eighteenth century.

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the violin by the Italian masters. In this piece the violin character most clearly appears in the andante, with its richly ornamented melody; and it is specially with reference to this that the appellation "Italian" was applied to the concerto. This was the "Italian taste" mentioned in Bach's title to the work.

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Woldemar Bargiel was the stepbrother of Clara Schumann—her mother, having been divorced from Friedrich Wieck, married Adolf Bargiel, a music teacher of Berlin. Woldemar was born there October 3, 1828. He studied at the Leipzig Conservatory, and occupied several important posts afterwards as instructor and professor of music. He wrote numerous excellent instrumental works, in which his artistic kinship with Robert Schumann is evident. He died in 1897.

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Beethoven, the greatest of all modern musicians, he who ushered in the new world of musical thought at the beginning of the nineteenth century, was born in 1770 at Bonn, and died in 1827 at Vienna, where he had lived and worked for all the mature years of his life. Beethoven was in his earlier years a pianist by profession; it was as a pianist that his first reputation was made, and for a considerable time after he had shown his power as a composer, he was regarded by his fellow-townsmen as chiefly a pianist. Hence it is natural that some of his greatest and most influential work was written for the piano. He wrote nothing more important for his instrument than the five concertos. The first two were composed at not a long distance apart (the one now called the second, in B \flat ; was really composed first) in 1795 and 1798. The one in C, Beethoven played at his first public appearance in Vienna in 1795. It is related that he wrote it down only a few hours before he had to appear; and that at the rehearsal, the piano being half a tone too flat, he transposed it to C \sharp . The third concerto, in C minor, was composed in 1800, and shows an advance in style such as would be expected in a work contemporaneous with the septet, the first symphony, the string

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Franz Kullak, who edited this edition, and provided critical and historical introductions, is a distinguished authority upon the subject, and a noted pianist himself. His book on "Beethoven's Piano Playing" (G. Schirmer, 1901) is a very important contribution to the understanding of Beethoven's piano style through a knowledge of his own principles and methods. Kullak's editing of the works themselves comprehends the fullest marking of the fingering, critical correction of the text, full explanation of the abbreviations and signs and all other matters that might occasion doubt.

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drama to the accompaniment of illustrative music. The piece was at that time a failure, however; whereupon Bizet arranged four of the numbers as a suite for concert performance by orchestra. The second suite of four numbers was afterwards arranged by Ernest Guiraud. There were originally twenty-four numbers in all. The prelude of the first suite is based on an old Provençal Christmas song. The farandole is a wild dance native to the south of France.

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Cécile Louise Stéphanie Chaminade is one of the few recognized and distinguished women composers. She was born in Paris in 1861, and showed great musical precocity as a child, both as a pianist and as a composer. Ambroise Thomas said of her, "This is not a woman who composes, but a composer who is a woman." She has written several works in the larger forms, a ballet symphony "Calirrhoe," a lyric symphony, "Les amazones," a comic opera, "La sévillane"; but her reputation rests chiefly on her piano works, which are numerous and popular. They are marked by insinuating melody and sparkling rhythms and a dainty expressiveness that has always exercised a captivating effect. Her songs, too, with a wealth of melodic charm, have also been widely popular.

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for the beauty and delicacy of his playing. In Paris he became one of the most noted personages of the time, and was in great demand as virtuoso and teacher.

Most of Chopin's best and ripest work was achieved after his settlement in Paris, where he lived from 1831, when he was twenty-one years old, till his death in 1849. It was always influenced to a greater or less degree by his strong feeling of Polish nationalism, although individual characteristics of his genius and the potent influence of the romantic school are compelling factors in his music. It is, at any rate, *sui generis*, and has retained its vitality more than any other music of its immediate period. Chopin was born near Warsaw, February 22, 1810, studied privately and then in a Warsaw school, and appeared in concerts as a boy. In 1829 he first came prominently before the great public, when he made a trip through Europe, winning admiration

One of his pupils was Karl Mikuli, a Pole, who settled in Paris in 1844; and the years of study he had under the master made him an authority on his methods and style of playing his own compositions. His edition of Chopin's works are therefore of exceptional value to students and players.

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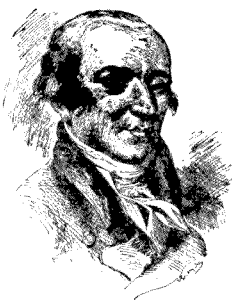
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The name of Muzio Clementi is one of the landmarks in the history of piano-playing. He was one of the principal influences in introducing a modern style of the art. He was a great performer and teacher, and also a composer of charm, according to the spirit of his time. The enduring esteem in which his chief work, the "Gradus ad Parnassum," is held by the greatest players and teachers of modern times, shows how essentially correct and how firmly based on fundamentals was his method of playing and teaching. He was born in Rome in 1752 and brought up as a musician. His early compositions were well received, and as a virtuoso he made successful tours. His artistic career was interrupted and finally arrested by

his success as a piano manufacturer and music publisher in London. The "Gradus," published in 1817, is a series of 100 superb studies. These are of the most varied description, and were evidently not arranged systematically by the composer. Modern pedagogues have felt the impossibility of using them in the order in which Clementi

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Johann Baptist Cramer, one of the founders of the modern pianoforte style, was a pupil of Clementi, whose methods he adopted and handed on. He was born at Mannheim in 1771, but lived most of his life in London, where he died in 1858. Like his master Clementi, his artistic career was interrupted and finally broken off by his success in business, as a music publisher. Cramer's fame is chiefly preserved by his piano studies, which formed a part of his great "Method" for the instrument. These studies are still among the most valuable material for training in piano-playing and are constantly used by the best masters.

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Antonio Diabelli's fame rests partly on having supplied Beethoven with a theme for a noted set of pianoforte variations. But among his own compositions are a number that are valued by teachers for their melodious charm and their availability for teaching. Diabelli was born near Salzburg in 1781, and died in Vienna in 1858. Like Clementi and Cramer, he stopped his career as a musician to become a music publisher. In Vienna he published much of Schubert's work.

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Edvard Grieg's place in the development of nationalism in music is a highly important one; while the wonderful musical richness of his work, its melodic beauty, its harmonic originality and effectiveness, its fascinating rhythmic qualities, have made him one of the most popular and deeply beloved of all modern composers. He was born in Bergen, Norway, in 1843. Studying at Leipzig he found the prevailing influences there dry and unsympathetic. In 1863 he studied with Gade and came under Hartmann's influence, and then he was profoundly stirred by his intercourse with Rikard Nordraak, a young Norwegian composer, with whom he entered on a crusade "against the effeminate Mendelssohnian-Gade Scandinavianism, turn-



ing with enthusiasm into the well-defined path along which the Northern school is now travelling." The results of this are evident in his piano pieces, in which the boisterousness, the gloom and melancholy, the tenderness and wistfulness of the Scandinavian people are mirrored. He has used many native idioms, without refining away their characteristic tang and even occasional harshness, and his work deserves a place beside Chopin's, Liszt's, Dvořák's, as being thoroughly representative of the spirit of a nation and its song.

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Ernst Haberbier was a cosmopolitan musician, chiefly known in his time as a pianist, though he has left an enduring record as a composer in his "Études-poésies," which alone of his works survive. He was born in Königsberg on October 5, 1813, and met with success as a pianist in St. Petersburg, London, and Paris, where he created a sensation. In 1866 he settled in Bergen, Norway, as a teacher, and there he died while playing at a concert, in 1869. His "Études-poésies" are a set of twenty-four picturesque and characteristic pieces, highly romantic in their style and representing vividly bits of scenery, of picturesque fancy, and mood painting.

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Stephen Heller as pianist, teacher, and composer was prominent for fifty years in Paris, where he lived from 1838 to 1888. He was a Hungarian, and was born in Pesth in 1815. He wrote voluminously for the piano alone; his music is distinguished for its elegance and refinement, varied and forceful rhythms, exquisite melody, and for a poetic sentiment to which his distinctive titles in many cases give the key. He wrote several hundred pieces, comprised in more than 150 opus numbers. Besides his characteristic pieces he wrote many admirable études, in the higher and more musical sense, for the development more of taste and expression than of technique.

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Adolphe Henselt was one of the most accomplished pianists of his day. He was born in Bavaria in 1814, and died in Silesia in 1889. He studied with Hummel, and aroused great enthusiasm by his early public performances in 1837. In 1838 he received royal appointments at St. Petersburg, where he spent many years of his life. He seldom appeared in public, owing to great nervousness; but he was hailed by Schumann as one of the greatest players. His music is noted for its lyric grace and charm and also for many characteristic and beautiful pianistic effects produced in it.

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Johann Nepomuk Hummel was born in Pressburg, Hungary, in 1778 and died in Weimar in 1837. He attracted the interest of Mozart in his early years, and profited by his instruction in piano-playing, becoming one of the most distinguished virtuosos of the day, at one time regarded as the equal of Beethoven. His compositions have taken their place as among the lesser classics of this period. They are brilliant in their treatment of the piano, and carefully wrought in respect of workmanship.

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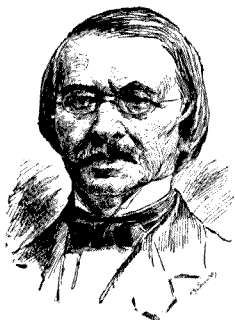
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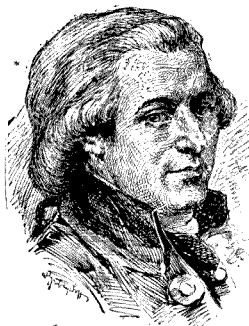
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Joachim Raff was born in Switzerland in 1822, died in Frankfurt in 1882. His early talent recommended him to Mendelssohn and Liszt, and, encouraged by them, he devoted himself to composing. He was a composer of prodigious fertility and industry, and had an inexhaustible vein of melody, with a thorough mastery of the technical requirements of the art. Misfortune accompanied him, however, and his pecuniary condition as well as his popularity and facility often led him to force his genius to unwise overproduction. He lived for a time in Cologne, then in Wiesbaden, where he was in great demand as a piano teacher, and in 1877 he was appointed director of the Hoch Conservatory in Frankfurt.

In 1863 his first symphony, "An das vaterland," won the prize of the "Friends of Music" in Vienna, and his popularity became then greater than ever. Raff was a romanticist of conviction, and sought in music a definite expression of the concrete. Thus in his symphony "Lenore," he expounds the story told in Bürger's ballad of the same title. This somewhat grisly story is of Lenore and her young soldier lover, who is separated from her to go to the wars, and is there killed; but his spirit comes back to fetch her, and together they ride on a ghostly horse, amid all unearthly terrors invisible to living mortals. The love of the pair is described in the first two movements. In the third, Wilhelm, the lover, is shown departing for the wars, through the picturesque and brilliant march that is universally familiar. The last movement is full of the terrors of the ride.

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his piano pieces, his fourth concerto, and the smaller works have been enduringly popular. He had a great gift of melody and of rhythmic charm; but by his Russian contemporaries he was refused a place in the Russian school of composers because of his cosmopolitanism.

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Domenico Scarlatti was one of the chief writers for the harpsichord—the predecessor of the piano—in the first half of the eighteenth century. He was born in Naples in 1685, and died there in 1757. His father was the great operatic composer, Alessandro Scarlatti, and he himself soon made a name as the foremost Italian harpsichordist. In 1709 he competed with Händel on a visit to Rome, and was worsted by him. He occupied various posts in Rome, London, Lisbon, Naples, and Madrid, spending twenty-five years in the Spanish capital as music master in the royal family. He composed a great number of pieces for his instrument, short and brilliant, and

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Xaver Scharwenka, one of the most noted of modern pianists, was born in Posen in 1850, and after studying in Berlin, appeared there as a pianist in 1869. He was also a teacher there in Kullak's academy. After some years of virtuoso playing he founded an academy in Berlin of his own. In 1891 he came to New York, but returned to Berlin in 1898 and is now teaching there. His piano pieces are attractive and brilliant, frequently showing the characteristics of the Polish folksong.

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Franz Schubert, "the most poetic musician who ever lived," as Liszt called him, had a life short and full of hardship and disappointment, yet also of good fellowship. He was born near Vienna in 1797, and died in Vienna in 1828. His gifts were astounding, and he began composing and playing as a mere child; throughout his life he poured forth music with a fecundity that only Mozart could equal. His life was mostly spent in Vienna, but without official position, and he eked out a precarious living with lessons and the sale of his compositions, for which he was miserably paid. He never gained great success with the public during his life,

though some of his songs were popular. Among his works his songs and the two great symphonies take the highest rank; but the piano pieces are exquisite and characteristic examples of his poetic genius.

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Robert Schumann stands as the most distinguished and characteristic representative of the romantic movement in music in the nineteenth century. He was the son of a bookseller, born in 1810 in Zwickau, and intended for the law, for which reason he attended Leipzig and Heidelberg universities, and his early technical training in music was not that of a professional, either in playing or composing. He finally, however, devoted himself to music; but injury to his hand prevented him from becoming a pianist, so that his attention was turned to composition. He also fought for the cause of good

music by founding a musical journal and writing much for it. His first music was for the piano, in which he developed a style of his own, and a class of short poetic pieces, often descriptive in an ideal sense, and illustrative of some idea outside of music. Thus one of the most characteristic sets of such pieces is that called "Kreisleriana," intended to illustrate a personage in the stories of E. T. A.

Hoffmann, Kapellmeister Kreisler, a quaint, mournful, and fantastic figure. There are eight pieces in the set, of widely divergent emotional and musical expressiveness; and some have said that in thus depicting the character of Hoffmann's hero, Schumann was in reality giving a portrait of himself. Schumann married Clara Wieck, the distinguished pianist, in 1840 and was appointed professor in the Leipzig Conservatory; later he lived in Dresden and in Düsseldorf, where he conducted. In 1853 signs of insanity developed; in 1854 an attempt to commit suicide compelled his confinement in an asylum, where he died in 1856.

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Among the most gifted of the younger Scandinavian composers is Christian Sinding, a Norwegian, born in 1856. He studied first in Christiania, then in Leipzig under Reinecke, where he was befriended by Adolf Brodsky. Since his student years he has lived in Christiania and Copenhagen. His first great reputation was made by his symphony in D, produced in 1890. His chamber music is praised, his songs, original in conception and expression, are becoming increasingly popular, and his piano pieces are strikingly fresh and strong. Sinding makes less use of the characteristic Norse spirit in music than Grieg, as to melodic and rhythmic folk-song elements; but it is in evidence, though he fearlessly follows the trend of his own individuality.

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Johann Strauss's title, the "Waltz King," epitomizes the nature of his genius. He was first and foremost a composer of dance tunes, a dealer in dance rhythms; and even his most delightful operettas, of which he wrote many, are built upon dance rhythms. He was born in Vienna in 1825, the son of another "Waltz King," Johann Strauss, the elder, who brought the waltz into its great popularity. The younger Johann had to devote himself to music secretly, because of his father's opposition. He was at one time a conductor in St. Petersburg, but Vienna was his life, and in his music he expressed the light-hearted gayety and elegant grace of the city and its people. He wrote over four hundred pieces of dance music, many of which spread like wildfire through Europe and America, and many operettas, the best of which, as "Die Fledermaus," and "Der Zigeunerbaron," are classics of their kind. He died in Vienna in 1899.

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Peter Iljitch Tchaikowsky was the greatest of the composers of Russia since the musical impulse was started in that country by Glinka seventy or eighty years ago. He was also one of the most original, powerful, and fertile of modern composers. He was born at Wotkinsk in 1840, and died in St. Petersburg of cholera in 1893. At first he studied law; but soon became a pupil of Rubinstein's at the newly established conservatory of St. Petersburg. Later he became an instructor there; but after 1877 devoted himself wholly to composition. His life was uneventful; one of its singular episodes was the bestowal upon him of an annual income by an admirer, a woman, on condition that he should never try to see her. This made him independent of drudgery. He trav-

elled, and gained inspiration for some of his works in Italy; but they are mostly intensely Russian in feeling, and embody much of the wild, sad, tender, and boisterous spirit of the Russian folk music. His greatest works are orchestral, but his operas are much played in Russia. His piano works are graceful and melodious.

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Robert Volkmann, a Saxon by birth, spent more than forty years in Pesth, where he caught much of the Hungarian spirit in his music. He was born in 1815, and died in 1883. At Leipzig he received the encouragement of Schumann, and the influence of Schumann is to be seen in much of his work. After teaching music in Prague, he settled in Pesth, where he was for some years a teacher in the Academy. His most important works are symphonies and overtures.

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Carl Maria von Weber is best known as the founder of the romantic German opera; but he was a musician of remarkable versatility and touched no department of the art without enriching it. He was born in Oldenburg, in 1786, and died in London in 1826, where he had gone to produce his opera "Oberon." For years he lived with his father a wandering life in a travelling dramatic company. He learned various parts of his art from different masters, among them Michael Haydn. He was for a short time conductor of the opera in Breslau, and after various wanderings, producing his operas and playing as a concert pianist, he became conductor of the opera at Prague. There he made such a mark that in 1816 he was made conductor of the opera at Dresden. He made an overwhelming triumph with "Der Freischütz" in Berlin and elsewhere, in 1821. This with the later "Euryanthe" are his master works.

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Noted as a violinist and the son of a noted violinist, Federigo Fiorillo was born in 1753 in Brunswick, Germany, where his father, an Italian by birth, was conductor. He played as a soloist in various cities, and in London for some years was viola player in Salomon's famous quartet. The date of his death is uncertain, but was later than 1823. He composed much music, but the best known of his works, and his title to a share of immortality, are the "36 Caprices," studies for the violin, which have become indispensable to every well-trained player.

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Henri Wieniawski was one of the greatest of that remarkable group of violinists who made notable the middle and later years of the nineteenth century. Born in 1835, in Lublin, Poland, he was a "wonder child" and made a remarkable record as a pupil of Massart at the Paris Conservatoire. He made European tours in his boyhood with steadily increasing fame, and in 1872 he started with Anton Rubinstein on a famous artistic tour of the United States. He was already recognized as one of the greatest virtuosos of the time, and his style was marked by a Slavic passion and impetuosity that carried all before it. Wieniawski occupied for a time the post of violin professor at the Conservatoire at Brussels, where he succeeded Vieuxtemps. One of his pupils is Leopold Lichtenberg of New York, editor of these caprices, who is one of the best performers and one of the most authoritative teachers in the United States. Wieniawski composed many pieces, concertos, and other works that exemplify the brilliant style of writing for the violin. He died in Moscow in 1880.

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Ignaz Joseph Pleyel occupied a large place in the musical life of the late eighteenth and early nineteenth century. Born near Vienna in 1757, he became a pupil of Haydn, and was prominent as a conductor in various places. Finally, after the beginning of the French Revolution, he went to Paris and started a piano factory that is still one of the foremost in Europe. Pleyel was enormously prolific as a composer—many symphonies and a great mass of chamber music attest his industry, if not his inspiration. His "instructional" works are still highly esteemed. He died near Paris in 1831.

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Beethoven's ten sonatas for violin and piano are among his best beloved and most popular works. With few exceptions, as the sonata dedicated to Rudolph Kreutzer, they are not manifestations of the profoundest depths of Beethoven's musical nature; but they show all his skill and unerring sense of form and line, and are some of the loveliest and most spontaneous outpourings of his creative faculty. Most of them belong to what the biographers have agreed to call his "first period": the period when the influence of Haydn and Mozart was still strongly felt in his work. The first eight of them were composed between the years 1798 and 1802. The adagios frequently show Beethoven's most fervid and uplifted style, the scherzos are graceful, the first movements and rondos spirited and brilliant. The "Kreutzer" sonata, Op. 47, composed in 1803, first shows the influence of the "second" style that is more characteristic of Beethoven's most individual work—a greater passion, a greater eloquence are manifested in it, as in the other works of the same period composed about the same time—the "Waldstein" piano sonata, the "Eroica" symphony, the "Appassionata" piano sonata, "Fidelio." The last sonata dates from 1810; and is far from the tragic and lofty spirit that marks the "Egmont" music, the quartet, Op. 95, the great B flat trio that originated at about the same period. It is full of grace and charm, elusive yet unmistakable.

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Charles Auguste de Bériot was one of the first of modern violin virtuosos, who brought about the change from the classical severity of the older French school to meet the newer spirit of the age that found expression in the virtuoso's achievements in music. He was born in Belgium in 1802, and from his first appearances in Paris as an artist exercised an indescribable charm by the brilliancy, grace, and piquancy of his playing. He became speedily one of the greatest virtuosos of the day. He married Mme. Malibran, the great singer, but their union was severed by her death a few months later. In 1843 he became professor of violin at the newly founded Brussels Conservatory, retiring in 1852.

He died in 1870. He composed much for his instrument; in his earlier years, facile and brilliant "airs variés"; later more serious concertos (seven in number), and some chamber music; as well as a remarkable "École transcendente" for the violin.

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That he was the greatest virtuoso of his time was the contemporary verdict upon Arcangelo Corelli as a player. He was one of the founders of the art of the violin, both in technical performance and in composition for it. He was born near Bologna, Italy, in 1653, and died in Rome in 1713. He visited Paris and Germany and was attached to the court in Munich; but the later years of his life he spent in Rome as one of the most famous musicians of his time. His compositions survive as among the noblest and most beautiful productions of the pre-classical period, and many distinguished pupils handed down the principles of his art as a violinist.

VOL.

C. Dancla

785. Op. 89. 6 petits airs variés sur des thèmes favoris de Pacini, Rossini, Bellini, Donizetti, Weigl, Mercadante \$1 00

F. David

236. Op. 6. Introduction and variations on the Russian air
THE RED SARAFAN (Schradiack) 75
- *237. Op. 16. Andante and scherzo capriccioso (Schradiack) 75

Ferdinand David exercised a great and lasting influence on the art of the violin by his teaching at the Conservatory in Leipzig from 1843 to the time of his death in 1873, and as concertmaster of the Gewandhaus from 1836. He was born in 1810 in Hamburg, and was a pupil of Spohr and Hauptmann. He developed the technique of the violin along lines of his own, and had a great influence on musical taste by first playing Bach's solo violin sonatas and suites and Beethoven's last quartets. His own compositions are sound and dignified, if not inspired music.



H. W. Ernst

411. Op. 11. Fantaisie brillante on the march and the romance from OTELLO by Rossini (Schradiack) 50
407. Op. 22. Hungarian airs, with variations (Schradiack) 50
354. Elégie, Op. 10. See Masterpieces for the violin, Vol. I.



Heinrich Wilhelm Ernst was one of the most famous violinists of the nineteenth century. Born in Moravia in 1814, he studied at the Vienna Conservatory, and later under Mayseder; and at the age of sixteen appeared as a public performer. Fascinated by Paganini, then at the height of his fame, Ernst followed him from town to town, endeavoring to master the secrets of his power. He won a great name all through Europe, and died at Nice in 1865. As a composer he produced pieces that have long been favorites with violinists, mostly on the order of virtuoso display pieces, especially his F sharp minor concerto.

VOL.

N. W. Gade

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E. Grieg

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G. F. Händel

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| 416. Sonata, A, for violin with figured bass, arr. by F. David.
(Schradeck) | 50 |
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M. Hauptmann

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| 512. Op. 10. 3 easy sonatinas (E. Herrmann) | 50 |
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Moritz Hauptmann, born at Dresden in 1792, died at Leipzig in 1868. He made his chief reputation as a learned theorist, a master of counterpoint and classic form; and as a teacher of those and allied subjects in the Leipzig Conservatory. There he was professor from 1842 till his death. He published many important theoretical works, which are the basis of much of the modern doctrine of musical structure; but he was also a finished and accomplished composer. He wrote an opera, choral music, and many chamber works which are highly esteemed.

**F. Laub**

- | | |
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| *660. Ballade, Op. 4, No. 2 and polonaise, Op. 8 (Schradeck) | 75 |
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Ferdinand Laub was one of the great nineteenth-century violin virtuosos. He was born in Prague in 1832, and died in the Tyrol in 1875. He studied at the Prague Conservatory and appeared in concerts at the age of eleven. He thereafter played in many places throughout Germany, and in 1853 succeeded Joachim as concert-master in Weimar. In 1855 he went to Berlin as teacher and

player and there formed a string quartet that became one of the most famous ones of the time. He made many brilliant tours as a virtuoso, and in 1866 was appointed violin professor at the Moscow Conservatory. Failing health caused his retirement some years before his death.

VOL.

J. M. Leclair

***722. Sonata No. 3 (Lichtenberg)**

\$0 75

Jean Marie Leclair was one of the founders of the classical French school of violinists. His style and methods were derived from Corelli. He was born at Lyons in 1697, and began his career as a ballet dancer at Rouen. Then Somis discovered his talent and taught him violin. The only positions he ever held were subordinate places in the Opéra orchestra and the royal band, though he was eminent as a player and composer. His compositions were a potent force in the development of the art, and are still cherished as among the noblest examples of the classical style. He was assassinated by an unknown person, for an unknown reason, on his own doorstep in 1764.

H. Léonard

629. Op. 2. Souvenir de Haydn. Fantasy on the Austrian national hymn (Lichtenberg)

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220. Op. 15. Grande fantaisie militaire (Schradiack)

75



Hubert Léonard was an eminent violinist and teacher; born near Liège, Belgium, in 1819, he died in Paris in 1890. He was a pupil of Habeneck at the Paris Conservatoire, and played in the orchestras of the Opéra and the Opéra Comique. He made brilliant and extended concert tours in the later 40's, and then succeeded de Bériot as professor of the violin at the Brussels Conservatory. Here he remained till 1867, when he retired on account of ill-health, and thereafter lived in Paris as a teacher. He published many important études and a School for the violin, and edited many of the classical works for the instrument.

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75

366. Vol. II. H. Wieniawski, Op. 12, 2 mazurkas (No. 1. Sielanka; No. 2. Chanson polonaise) and Op. 17, Légende

75

395. Vol. III. L. Spohr. 3 slow movements from concertos Nos. 6, 9, 11

75

F. Mendelssohn

235. Op. 64. Concerto, Em. (Schradiack)

50

VOL.

B. Molique

*419. Op. 21. Concerto No. 5, Am. (Schradiack)

\$0 75



Wilhelm Bernhard Molique was famous as a violinist and composer. Born at Nuremberg in 1802, he studied under Rovelli at Munich, and became a member of the imperial orchestra in Vienna, then succeeded Rovelli in 1820 as leader in the Munich orchestra. He won fame by extended tours throughout Europe till 1849, when he settled in London, remaining there till 1866, enjoying success as solo and quartet player, teacher, and composer. He died in 1869. He composed an oratorio, "Abraham," and many solo pieces for violin, including six concertos; also a 'cello concerto.

W. A. Mozart

836. 18 Sonatas. Violin-part edited and fingered by H. Schradiack. Piano-part by Alex. Rihm. Paper, \$2.25; cloth

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P. Nardini

*511. Sonata, D, arr. by Ferd. David (Schradiack)

Pietro Nardini was one of the famous classical violinists and composers for the violin of the eighteenth century, when Italy produced the leaders in this branch of music. He was born in Fibiiana, Tuscany, in 1722, and died in Florence in 1793. He was a pupil of the great Tartini. In 1753 he became solo violinist to the court in Stuttgart, and remained there till 1767, when he returned to Italy, living with Tartini till the latter's death in 1770, when he became solo violinist and director of the court music at Florence. Nardini commanded a soulful cantilena, and his numerous violin solos and concerted pieces demand this quality especially from their executors.

N. Paganini

*723. Op. 8. Le streghe. (The witches' dance.) (Lichtenberg)

75

521. Op. 11. Moto perpetuo. (Perpetual motion.) (Lichtenberg)

75

724. Op. 13. I palpiti (Lichtenberg)

75



Niccolò Paganini was the greatest of all violin virtuosos, and contests with Franz Liszt the title of the greatest virtuoso on any musical instrument who ever lived. But unlike Liszt, Paganini lacked a truly high and musical gift. His powers were chiefly comprised in a marvelous mastery of the technical difficulties of the violin, and in an undreamed of extension of its possibilities. His compositions have a certain originality and charm, but their purpose is almost wholly to exploit the brilliancy and novelty of the mechanical devices that he himself introduced. Paganini was born in Genoa, Italy, on February 18, 1784. He showed early promise and his talent was forced by his father. He studied in Rome, and even then experimented with new effects. He made his first concert tour at the age of thirteen, and then entered upon his checkered career, in which artistic success was mingled with dissipation of all sorts. In 1828 he appeared in Vienna and threw the city into a delirium of excitement. This success was repeated all over Europe. The end of his life was pitiable, being under the stress of unsuccessful speculation and lawsuits. He died at Nice in 1840.

I. Pleyel

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(Schradiack) 50

L. Spohr

363. Op. 2. Concerto No. 2, Dm. (David) 75



Ludwig Spohr was one of the most original and commanding influences in the nineteenth-century art of the violin and as well a composer of serious and artistic power. He was born in Brunswick, April 5, 1784. He began work early, and was assisted by the Duke of Brunswick. He made concert tours, and began to publish his compositions by the time he was eighteen. At twenty-five he was a conductor. He appeared in many European cities as player and conductor; but for short periods till 1822, when he became court conductor at Hesse Cassel, which post he kept till the end of his life, October 22, 1859. Here he produced operas of his own, symphonies, oratorios, solo and concerted pieces for violin, and chamber music. As a player his style

was individual, broad, and pure. His music has always been very highly esteemed, and for many years his symphonies and orchestral pieces were constantly played. His violin concertos are greatly prized by violinists for their perfection of style.

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G. Tartini

725. 2 Sonatas (Gm.; G). (Lichtenberg) 75
*522. Le trille du diable (Lichtenberg-Volkman) 50



One of the greatest of the founders of the art of the violin, in performance and composition, was Giuseppe Tartini, born in Pirano, Italy, April 8, 1692. He stood very near the beginnings of the artistic development of the violin, and carried it many important steps forward by his work. He was a roystering youth, and was compelled to pass two years in monastic retirement, from which he emerged an artist. Veracini, the great violinist, had a decisive influence on him and his example led him to perfect his own style. He was appointed solo violinist of the Basilica of San Antonio at Padua, and there spent the rest of his life, dying in 1770. He made a name not only as a daring and powerful innova-

tor in violin playing, but as a composer of classic breadth and depth. One of his most important services was the development of the modern bow, long, elastic, and responsive to the player's slightest pressure. He left an enormous number of compositions, one of the most famous being "The devil's trill," a sonata which he declared the devil played to him in a dream; a solo surpassing all he had ever heard. Awakening, he tried to reproduce what he had just heard. The result was this sonata; but Tartini declared it to be so inferior to what he had heard in his sleep that he would have broken his instrument and abandoned music if he could have lived in any other way.

VOL.

H. Vieuxtemps

716. Op. 10. Grand concerto, E (Schradiack)

\$1 00

The name of Henri Vieuxtemps stands among the foremost of those who have contributed to the development of modern musical art. He was precocious. Born in Verviers, Belgium, in 1820, he was well trained, and played publicly at the age of six. De Bériot took him as a pupil, and soon he dazzled and delighted the Parisian public at the age of eight. For five years he studied, then started on a concert tour—a concert tour which lasted almost all his life, for he was incessantly travelling and playing. He soon became preëminent among his contemporaries. He came to this country three times, in 1844, 1857, and 1870. From 1846 to 1852 he was professor in the St. Petersburg Conservatory and soloist to the Czar; then recommenced his wanderings. In 1871 he was made professor at the Brussels Conservatory; but two years later he was stricken with paralysis and had to give up. He died in 1881. His compositions are numerous and brilliant, and are greatly prized by modern players on account of their consummate expertness in the idiom of the instrument.



218. Op. 11. Fantaisie-caprice (Schradiack)

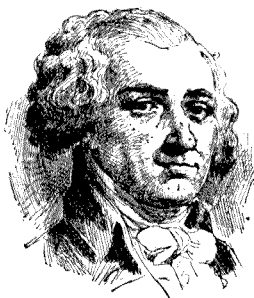
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G. B. Viotti

761. Concerto No. 17 (first movement), Dm., with cadenza by H. Wieniawski. (Lichtenberg) 75



The transition from the old classical Italian school of violin playing to the distinctively modern school is generally attributed to Giovanni Battista Viotti. He was born in Fontaneto, Italy, March 23, 1753. He showed precocity; he finally reached the care of Pugnani, the great Italian violinist, who took him on a tour through Europe. Everywhere Viotti aroused great enthusiasm. In Paris in 1782 he made a deep impression. There he stayed, till the Revolution drove him to London, and became a favorite there. When Haydn visited London in 1794 and 1795 Viotti was leader of the orchestra at his benefit concerts. He undertook operatic management in London, and then tried

in 1818 to raise the Paris Opéra from artistic decadence; but in vain. He returned to London and died there in 1824. Viotti's compositions are important landmarks in the history of modern development, and certain of his twenty-nine concertos are still played, especially the twenty-second. They show an advance (which he made hand in hand with Mozart) in broadening the dimensions of the form, developing it after the model of the sonata and elaborating the resources of the orchestra.

- *443. Concerto No. 22, Am. (David-Schradiack) 75
762. Concerto No. 22 (first movement), Am., with cadenza by H. Wieniawski. (Lichtenberg) 75
444. Concerto No. 23, G (David-Schradiack) 75

T. Vitali

417. Ciaccona (David-Schradiack) 50

Tommaso Vitali lives in the minds of musicians to-day chiefly through his Chaconne with variations, which is considered a worthy precursor of Bach's great movement in the same form. Vitali was born at Bologna, Italy, about the middle of the seventeenth century. In 1706 he was elected a member of the Philharmonic Academy of Bologna and served for several years in Modena as conductor of the court orchestra. He composed several sonatas, and was the teacher of a number of excellent violinists.

H. Wieniawski

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Justus Johann Friedrich Dotzauer exercised an important influence on the art of playing the violoncello through his invaluable studies, which remain an indispensable part of every 'cello player's equipment. He was born near Hildburghausen, Germany, in 1783; played in the Meinnigen Court orchestra in Leipzig, and for many years in Dresden. After more than forty years in that city he was pensioned, and died in 1860. He had a number of famous 'cellists as his pupils, and composed an opera and many other works in the larger forms, especially 'cello concertos.

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Famous both as composer and organist, Théodore Dubois is one of the most distinguished of living French musicians. He was born at Rosnay, France, in 1837. In the Conservatoire at Paris he won the Roman prize. On his return he became chapel master at Sainte Clotilde, and then succeeded Saint-Saëns as organist at the Madeleine; he was professor at the Conservatoire and from 1896 to 1905 its director. He is a very fertile composer, and has produced half a dozen operas, several symphonies, and symphonic works, cantatas, and oratorios (one of the best known being his "Paradise Lost"), and many pieces for piano and organ, as well as songs.

VOL.

J. A. van Eyken

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Among the Netherlands who have kept alive the ancient fame of the Low Countries in music has been Jan Albert van Eyken, a noted organist and a composer in many branches of the art. He was born at Amersfoort, Holland, in 1822, and appeared in public as pianist and violinist at the age of thirteen. He studied at Leipzig and devoted himself to organ playing. He was organist at Amsterdam, Rotterdam, and Elberfeld, and a noted player, being in demand all over Germany. He died at Elberfeld in 1868. He composed much music in many forms, but his organ works, which are numerous, are best known.

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F. Mendelssohn

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Julius Schneider lived the eighty years of his life between 1805 and 1885, in Berlin, where he was born, and there attained high rank as an organist and composer, chiefly of organ music and sacred choral pieces, though he also produced two operas, a piano concerto, piano sonatas, and other chamber works. He was organist at the Friedrichswerder church, singing teacher at the Municipal Industrial School, Royal Music Director, teacher at the Royal Institute for Church Music, and Royal Inspector of Organs. Besides receiving these honors, he was conductor of several choral societies.

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The modern revival of interest in the works of the preclassical composers has revealed the deep beauty and exquisite purity of the older Italian vocal music. From the vast treasure house of this music has been gathered this remarkable collection of songs and airs. A large majority of them have been quite unknown to even studiously inclined and cultivated singers. They were gleaned from old manuscripts and ancient editions, transcribed with the utmost fidelity, and fitted with accompaniments after the figured basses in keeping with the words and character of the compositions. The collection contains airs from the very first of the operatic composers, as Caccini, Monteverde, Cavalli; then many of the more florid and highly developed airs of the Neapolitan, Roman, and Venetian schools of opera and song, as Alessandro and Domenico Scarlatti, Traetta, Durante, Pergolesi, Jomelli, Gasparini, Tenaglia, Stradella, Lotti, Marcello, Legrenzi, Vivaldi, and many others. The later composers are represented by Händel and Gluck in the works of their Italian style, by Piccinni, Giordani, Paradies, etc. The selection and editing were done by Alessandro Parisotti, of Rome, who had unusual opportunities for obtaining and using the rare volumes in which much of this music appears. The English translations are by Dr. Th. Baker. Parisotti has given a series of biographical and bibliographical notes on the composers represented in the volumes, containing much information not easily obtainable elsewhere.

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How strongly the folk song of his native Poland appealed to Chopin is shown by the great use he made of it in his mazurkas and polonaises, and in some of his works in larger forms, as the Krakowiak. It is also shown in the seventeen Polish songs that were published after his death. While these are original melodies of his own, many of them exhibit strikingly the spirit and form and the characteristic mood of the Polish popular tunes. If he met with any new and beautiful poetry in his native tongue, he would set it to music, not for publication, but for his own pleasure. Many have been lost because the composer constantly put off committing them to paper. Others have been sung in Poland without anything positive being known as to their origin, and have thus taken on the character of true folk songs.

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Except for his three operas, Peter Cornelius's most important works are his songs. Of these about eighty have been published, many of them posthumously. They have qualities that promise them a permanent place in the literature of vocal music. For many of them he wrote the verses himself, and this is significant of his views as to the union of text and music in spirit and form. For he was an ardent follower of Wagner and Liszt. Born in Mainz in 1824, the nephew of the great painter Cornelius, he first intended to become an actor, but turned to music and studied with Dehn in Berlin. In 1852 he went to Weimar and became a member of

Liszt's circle, writing many critical essays championing the new school. The intrigues against his opera, "Der Barbier von Bagdad," produced in 1858, were the cause of Liszt's resignation as conductor of the Grand Ducal Opera. Cornelius became professor of harmony and rhetoric at the reorganized Conservatory in Munich, when Wagner was summoned thither by Ludwig II. He died in 1874.

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Robert Franz's life was quiet and most uneventful; yet he occasioned much stir through his championship of a fuller orchestral accompaniment for the choral works of Bach and Händel than a certain school of musicians was willing to concede. He was devoted to the spirit of Bach's music, and influenced by the warmth of Schubert and Schumann's romantic spirit; it may be traced through all his own work. This consists almost entirely of songs, with a few choruses; and to these he devoted a consummate art and perfect finish of style. He was born in Halle, Germany, June 28, 1815, lived there all his life, and died there October 24, 1892. He studied under Schneider at Dessau, and published his first songs in 1843.

He composed in all about three hundred and fifty. He was conductor of the Singakademie and musical director of the university at Halle. His later years were troubled by blindness and poverty.

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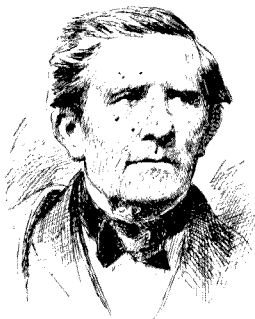
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Johann Carl Gottfried Loewe's name is inseparably connected with the ballad as a form of musical expression. He was an enormously fertile composer, but his operas, symphonies, pianoforte pieces, and chamber works have all fallen into oblivion. Of his four hundred ballads and songs many still retain their freshness and vitality, and in recent years there has been a renewal of interest in them. The German poets, Bürger, Herder, Goethe, Schiller, and Uhland transplanted the ballad into German literature from Scotland. Loewe found the right expression for it in music, picturesque, romantic, legendary; maintaining the strophic form, but with a dramatic freedom. Loewe was born in Löbejün, near Halle,

November 30, 1796, and died at Kiel April 20, 1869. He studied in Halle; had his first appointment as teacher in Stettin in 1820, and there remained as cantor, teacher, and musical director of the city till 1866. Then he suffered a slight stroke of paralysis, was asked to resign by a grateful town council, and lived in Kiel for the remaining three years of his life.

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