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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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"Inventions" is a term used by Bach alone as referring to musical compositions. It may be taken to mean about the same as "improvisations." The inventions he intended for students of the clavichord, as he stated on the title page of the first edition (1723), but not merely as technical exercises. They are to serve especially, he says, to cultivate a cantabile style of playing; also to stimulate the taste for extemporizing and composition. They have lost not a jot of their value to-day as technical exercises, and behind their formal outlines there is an inexhaustible store of poetical ideas.

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The "French suites," probably so called without Bach's knowledge, are shorter and less broadly developed than Bach's other suites, and the movements correspond more closely to the original types of the dance forms. If they are French in character it is only in their graceful and amiable spirit. They follow in the main the general Suite-form, Allemande, Courante, Sarabande, Gigue, with various kinds of interludes inserted before the Gigue, and they are without preludes.


The Italian concerto, being for one piano, without accompaniment, can scarcely be called a concerto in strictness. But Bach had made his concertos more and more a matter for the soloist and pushed the accompaniment in the background; in this one the accompaniment disappeared entirely. The form of the concerto was originally devised for

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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.

**Bach-album**


**W. Bargiel**


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.

**L. van Beethoven**


Beethoven, the greatest of all modern musicians, 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♭, 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♯. 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
quartets, Op. 18. This Beethoven also played publicly for the first time in 1803. In the fourth concerto, G major, composed in 1806, and the fifth, in E♭, composed in 1809, we enter upon a different phase of Beethoven's work, the so-called "second period," his mature period, "a time of extraordinary greatness, full of individuality, character, and humor, but still more full of power and mastery and pregnant strong sense."

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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Bertini was noted as a pedagogue, a composer, and a pianist of the Clementi school as extended by Cramer and Hummel. He lived at a period when flashy virtuosity was in vogue—the sort of thing that Schumann founded his "Neue Zeitschrift" to combat and overcome. Yet Bertini was inalterably opposed to it, and both as a pianist and composer exemplified the highest ideals. He was born in London in 1798, and died near Grenoble in 1876. His technical studies are still highly regarded and much used by judicious teachers.

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Johannes Brahms was born in Hamburg in 1833, and died in Vienna in 1897. The first set of his Hungarian dances was published in 1869, and immediately attained an enormous popularity. But there was also a protest raised by some who accused Brahms of appropriating the melodies of others and enriching himself at their expense; for all these Hungarian dances are based on dances by Hungarian composers, or are paraphrases of them. Brahms did not reply to the charge, but his publisher refuted it, though it was sufficiently refuted already by the fact that the title page bore the words "arranged by Johannes Brahms." The composers have all been identified and their names, most of them little known, published. The second set of Hungarian dances was published in 1880. The popularity of them has resulted in the publication of all sorts of arrangements.

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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 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.

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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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Without Field’s nocturnes there would not have been—at least in the form in which they exist—Chopin’s. Not only the name, but also the whole style and matter of these pieces were strikingly new and original, freed as they were from the trammels of a set form. Field was an Irishman, born in Dublin in 1782. His family was musical, and he was brought up under severe musical discipline. As a pupil of Clementi he was trained in the best methods and had great success. Going to St. Petersburg in 1804, he became the fashionable teacher and virtuoso, which success he duplicated in Moscow. In that city he died in 1837.

N. W. Gade


Niels W. Gade was one of the founders of the Scandinavian national school of musical composition, which has been carried to a more characteristic and pungent form of expression by his successor, Grieg. He was born in Copenhagen in 1817, and died there in 1890. His first successful work, the overture “Nach-klänge von Ossian,” in 1840 attracted wide-spread attention, and he came under the influence of Mendelssohn and Schumann in Leipzig, where he succeeded the former as conductor of the Gewandhaus concerts. Returning to Copenhagen, however, in 1848, he remained there the rest of his life. There he was active as conductor and composer, wielding a beneficent influence. His symphonies and overtures, his cantatas and his chamber music have a lasting place in the productions of the modern romantic school.


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Benjamin Godard was a character- istic representative of the modern French grace and charm in melody and rhythm, in salon music of the highest type. He was largely con- cerned with music of a larger scale; with operas, symphonies, and chamber music, some of which was very suc- cessful in Paris and Brussels. Outside of those cities, however, he is chiefly known by his delightful piano pieces, of which he wrote many. He was a thorough Parisian, born in the French capital in 1849, educated there at the Conservatoire, active there in compo- position and in the production of his works. He died at Cannes in 1895.

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Edvard Grieg’s place in the develop- ment of nationalism in music is a highly important one; while the wonderful musical richness of his work, its melodic beauty, its har- monic 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 Leip- zig he found the prevailing influ- ences 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 Nord- raak, a young Norwegian composer, with whom he entered on a crusade “against the effeminate Mendels- schnian-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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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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Born in 1809, Mendelssohn was one of the chief exponents of the romantic school of the first half of the century, while yet adhering in all essentials to the principles of form and euphony established by the classical composers. To the time of his death in 1847 he enjoyed an enormous popularity. To the wide extension of this, nothing contributed more than his "Songs without Words," a style of short piano piece of romantic and poetic content, which, while he did not invent it, he developed with much skill and originality. In these little pieces is contained a vast range of feeling and emotion expressed with consummate technical perfection of finish. Mendelssohn's oratorios, "Elijah" and "St. Paul" and his symphonies and overtures are the greatest of his works, and his songs also contain many beauties. He was born into the rich Mendelssohn family of Berlin bankers, and having every opportunity for developing his talent, made remarkable exhibitions of precocity both as a pianist and composer. Among the most noteworthy episodes in his short life were his work in conducting the Gewandhaus orchestra in Leipzig, his establishment of the Leipzig Conservatory, and his several visits to England, where he had great influence and popularity.

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Although his greatness is now measured by his operatic and symphonic works, as well as his piano sonatas, Mozart was also one of the greatest pianists of his day. He was born in Salzburg in 1756, and died in Vienna in 1791. He was a "wonder child," and was taken over Europe by his father, who exploited his piano-playing in private and public concerts. He made marvelous progress in composition, and his music aroused universal wonder and admiration. He was for some time in the employment of the Archbishop of Salzburg, but resigned his place in 1777 because of indignities heaped upon him, and insufficient income, but resumed it again in 1779 for two years, leaving it then to settle in Vienna. There his later operas were composed and performed, bringing him fame but little money, and with his wife he lived in penury. His last work was his "Requiem," the subject of which aroused in him superstitious forebodings of his death, and he died before he could complete it. His piano music shares the beauty and distinction of his music in the larger forms: joy is its keynote; melody is lavishly expended in them, and they show the finest taste and elegance, and, above all, euphony and plastic beauty of form. Apparently simple in their structure, they are a stumbling block to the superficial.

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Joachim Raff was born in Switzerland in 1822, died in Frankfort 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 Frankfort.

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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Carl Reinecke held for many years a dignified place in the world of music as director of the Leipzig Gewandhaus Orchestra, as a pianist of amiable gifts, especially in the interpretation of Mozart, and as a composer of great melodic fluency and winning grace. He was born near Hamburg in 1824. He studied the piano and became intimate with Schumann and Mendelssohn, taught at the Cologne Conservatory, and was called to Leipzig as conductor and professor at the Conservatory in 1860. He resigned in 1895. He had many distinguished pupils. His compositions are very numerous, and especially those for young players are full of charm.

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Anton Rubinstein was one of the greatest pianists of the world; but even more than for fame as a pianist did he yearn for fame as a composer. He was born in Bessarabia, part of Russia, in 1830, and died near St. Petersburg in 1894. He showed precocity as a pianist, and was recognized by Liszt, under whose advice he continued his studies. His tours brought him tremendous success in fame and money, and his compositions were greatly admired. In 1858, returning to Russia, he was appointed conductor, and in 1862 founded the Imperial Conservatory in St. Petersburg. He visited America in 1872 with great success. He composed many works in all styles, including a sort of Biblical opera that he devised himself. Many of

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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 was the first to study especially the characteristics of the harpsichord and adapt his compositions to them. He wrote in the free style, with graceful and brilliant ornamentation and passage work, in distinction to the older contrapuntal style; and much of his writing demands technique suggesting that of the modern piano.

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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. Schirmer's Library of Musical Classics
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 Adolph 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 Ilyitch Tschaikowsky 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 travelled, 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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Delphin Alard was one of the great French teachers of the violin, and a writer of valuable studies for the instrument; and it is in these capacities that he is now chiefly remembered though he was also a noted virtuoso, and composed much music of a brilliant character. He was born at Bayonne in 1815, and was a pupil of Habeneck at the Paris Conservatoire. He succeeded Baillot as professor of the violin there in 1843, and taught till 1875. Among his most famous pupils was Sarasate. He died in 1888.

J. S. Bach

221. 6 Sonatas (Gm.; Bm.; Am.; Dm.; C; E). (E. Herrmann) 1 00

Bach’s solo sonatas for the violin—or rather sonatas and suites, for he wrote three of each—are unique of their kind. They had no precursors, and have had no successors that are worthy of the name. In these works for violin without accompaniment he finds expression

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for the same sort of grandeur and polyphonic fullness as in his music for the organ and clavier. He makes the violin speak in many voices. By extending the use of double-stopping and the skilful employment of the open strings, he attains an almost incredible fullness of tone. In the contrapuntal passages the voices enter and re-enter with almost the same freedom and independence as in an organ fugue. The movements of the suites are in the character of the old dance forms of the eighteenth-century suites. The sonatas are distinguished from them in not being composed of dance movements; but they are essentially different in form from the modern sonata.

The Ciaconna of the suite in D minor is one of the most famous of Bach's compositions, a gigantic piece that tests the highest powers of the greatest artists. A ciacona was a slow dance form in triple time, on a short theme continually repeated in new aspects and enriched with contrapuntal and other ornament. This one is built on five themes that appear in such elaborate figuration and polyphonic complications that they are often not discernible except upon close study.

A. Blumenstengel

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C. Böhmer

744-745. Op. 54. 75 studies in intonation (Schill). 2 books, each

C. Dancla

602. Op. 68. 15 studies, with acc. of a second violin (in score)

Jean Baptiste Charles Dancia was a noted French violinist born in Bagnères de Bigorre in 1818, and a pupil of Baillot at the Conservatory in Paris. He made a great reputation as solo violinist at the Opéra Comique and the concerts of the Conservatoire, and by the quartet performances he gave with his brothers. In 1860 he was appointed professor of the violin at the Conservatory. He has composed a great amount of music, but his valuable études for the violin alone survive.

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F. Fiorillo

*228. 36 Studies or caprices (Schradieck)

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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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A player and teacher of the violin, Heinrich Ernst Kayser is kept in remembrance chiefly through his many invaluable studies for his instrument, which are used and esteemed wherever the violin is studied and played. He was born April 16, 1815, at Altona, near Hamburg, and died at Hamburg on January 17, 1888. From 1840 to 1857 he was a member of the operatic orchestra of the city.

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R. Kreutzer

*230. 42 Studies or caprices (Singer)

Rodolphe Kreutzer has tasted of immortality as the one to whom Beethoven dedicated one of his greatest violin sonatas, and by whose name it is universally known. To all violinists his fame is ever renewed through his "Études or caprices," an indispensable part of the study of every performer on the violin. All the rest of Kreutzer's many works are forgotten; but these études preserve his memory as a great master. He was an industrious composer; born at Versailles November 16, 1766, he early showed talent as a musician and attained prominence in Paris as player, composer, and teacher in the Conservatoire. He died in 1831.

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Jacques Pierre Joseph Rode is another of the past masters of the violin whose fame is conserved by his instructive works for his instrument. His "Twenty-four caprices in the form of studies, in the twenty-four major and minor keys" are famed and indispensable to every student of the violin. He was born in Bordeaux, February 16, 1774; a pupil of Viotti, he became one of the first professors in the newly opened Conservatoire in Paris. Later he was violinist to the Czar of Russia. He travelled much, and while in Vienna Beethoven wrote for him his Romance, Op. 50. His last appearance in Paris was a failure. He died in 1830.

P. Rovelli

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Pietro Rovelli came of a family of noted Italian musicians; he was a pupil of Rodolphe Kreutzer in Paris and also modelled his style on that of the great Viotti. As a solo artist he won many of the successes that were open to virtuosos in the early part of the nineteenth century in France, Germany, and Austria. His career extended from 1793 to 1838, and his playing was considered "simple, expressive, graceful, noble; on the whole, classical; the kind of playing that wins the heart of the listener." He composed much; but little has survived except his caprices.

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score). (Lichtenberg.) 2 books, each 1.00

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 Con-
servatoire. 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. Wiene-
awski occupied for a time the post of violin professor at the Conserva-
toire 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.

Fr. Wohlfahrt

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I. Pleyel
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298. Op. 48. 6 little duets 50
448. Op. 59. 6 little duets 50

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 "instructive" works are still highly esteemed. He died near Paris in 1831.

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VIOLIN AND PIANO

L. van Beethoven

232. Sonatas. Violin-part by A. Brodsky. Piano-part by M. Vogrich. Paper, $2.00; cloth $4.00


74. The same, separately: Op. 47, A (Kreutzer-sonata) 75

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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C. de Bériot

Airs variés (Schradeck):

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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 Brussells Conservatory, retiring in 1862.

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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 transcendental" for the violin.

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675. Scène de ballet. Op. 100  

**M. Bruch**


Max Bruch has gained eminence as a composer by a few works, most important of which is this violin concerto, Op. 26, which he composed in his twenty-seventh year. It at once gained the high esteem of both performers and the public, and has been one of the most popular works in the violinist’s repertory ever since. Bruch was born in Cologne in 1838, and has occupied a number of posts as conductor and teacher. His greatest successes have been made in this violin concerto; to a less degree in the second concerto (D minor) and other violin works, and in his epic choral works with orchestra.

**F. Burgmüller**

767. 3 Nocturnes  

**A. Corelli**

*525. La folia, variations. Acc. and cadenza by H. Léonard. (Lichtenberg)  

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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.

C. Dancla

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F. David

236. Op. 6. Introduction and variations on the Russian air THE RED SARAFAN (Schradieck) 75

*237. Op. 16. Andante and scherzo capriccioso (Schradieck) 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 (Schradieck) 50

407. Op. 22. Hungarian airs, with variations (Schradieck) 50

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.

N. W. Gade

*222. Op. 6. Sonata, A (Lichtenberg) $1.00
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G. F. Händel

416. Sonata, A, for violin with figured bass, arr. by F. David.
(Schradieck) 50

M. Hauptmann

512. Op. 10. 3 easy sonatinas (E. Herrmann) 50

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

*660. Ballade, Op. 4, No. 2 and polonaise, Op. 8 (Schradieck) 75

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 concertmaster 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.

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) 1 00
220. Op. 15. Grande fantaisie militaire (Schradeck) 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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235. Op. 64. Concerto, Em. (Schradeck) 50

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B. Molique

*419. Op. 21. Concerto No. 5, Am. (Schradieck) $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 1866. He composed an oratorio, "Abraham," and many solo pieces for violin, including six concertos; also a 'cello concerto.

W. A. Mozart


P. Nardini

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

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 Fabiana, 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 executants.

N. Paganini

*723. Op. 8. Le streghe. (The witches' dance.) (Lichtenberg) 75

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724. Op. 13. I palpiti (Lichtenberg) 75

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Niccolò Paganini was the greatest of all violin virtuosi, and contends 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 disaster in 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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P. Rode


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**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.

388. Op. 38. Concerto No. 7, Em. (Schradieck) 75
*389. Op. 47. Concerto No. 8 (Gesangscene), A (Schradieck) 75
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**G. Tartini**

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

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VIOLIN AND PIANO

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 innovator 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 repeat it but 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.

H. Vieuxtemps

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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 prominent 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.

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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.

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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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Händel than a certain school of mu-
sicians was willing to concede. He
was devoted to the spirit of Bach's
music, and influenced by the warmth
of Schubert and Schumann's ro-
mantic spirit; it may be traced
through all his own work. This con-
sists almost entirely of songs, with
a few choruses; and to these he de-
voted 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 con-
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Mathilde Marchesi de Castrone, née Graumann, was born at Frankfort in 1826. She was a pupil in Vienna of Otto Nicolai, conductor and composer of "The Merry Wives of Windsor," and of Manuel Garcia in Paris. She was at first a concert singer, and greatly esteemed in Paris and London. In 1852 she married the singer Salvatore, Marquis de Castrone, and together they appeared in opera in a number of cities. Then in 1854 they became singing teachers at the Vienna Conservatory. After this they lived for some years in Paris, taught singing in the Cologne Conservatory, and again in Vienna; and in 1881 they removed to Paris, where Mme. Marchesi has made a great name as a private teacher.

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Antonio Mazzoni was one of the old Italian exponents of singing, whose methods helped to form the school to whose perfection all subsequent teachers have aspired to reach. The date of his birth is uncertain, either 1710 or 1725. He was born in Bologna. He produced operas, and sang in operas. Undertook a journey to Spain, remaining several years in Madrid, then accepted an engagement in St. Petersburg, and returned to Bologna in 1750, where he died in 1792. He published many solfeggi, besides a number of operas, oratorios, etc.

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Gaetano Nava, who was born in Milan, 1802, and died there in 1875, was a pupil of the Milan Conservatory, and in 1837 was appointed professor of solfeggio there; in 1848, maestro of choral singing and harmony for the alumni. He wrote a great number of excellent solfeggii and vocalises, also a method; and he was not unknown as a composer of church music.

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Heinrich Panofka was a German, born in Breslau in 1807, but his long residence in Paris caused him to write his name Henri. He began as a violinist and studied in Vienna. After some concert giving he settled in Paris in 1834, playing at the Conservatoire concerts and studying singing and vocal instruction under Bordogni. They two founded in 1842 a singing academy, which was not successful. In 1844 he moved to London, where he became a singing teacher and conductor. He returned to Paris in 1852, and settled in Florence in 1866, where he died in 1887. He wrote no little violin music; but his vocal works, for instruction, very numerous, are far more important.
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Auguste Mathieu Panseron, born in Paris in 1796, was the son of a musician, who gave him his first instruction. Then he studied at the Conservatoire, won the Roman prize, studied further in Italy, and in Vienna and Naples, and returned to Paris in 1818. In 1826 he became professor of Solfège at the Conservatoire, and of other branches of singing later. He composed many songs and much church music. His real eminence, however, is based on his numerous valuable methods and collections of solfèges for the voice, of which he published many. He died in Paris in 1859.

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Few singing teachers have published more copiously than Ferdinand Sieber who, though an Austrian, born in Vienna in 1822, was an exponent of the old Italian art of song. Many books on the theoretical side of singing as well as practical exercises in large numbers are his contribution to the subject. He sang in opera, taught in Dresden from 1848 to 1854, then settled in Berlin, where he died in 1895.

**N. Vaccai**

Practical Italian vocal method. Revised edition, with translations by Theo. Marzials:

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Nicolò Vaccai was turned from the frivolous employment of an Italian opera composer in the early nineteenth century to the more serious one of teaching singing, through the failure of several of his operas. He was born near Ancona, Italy, in 1790, and was originally intended for the law, but turned to music and studied under Paisiello at Naples. After several failures in opera, Vaccai took up the teaching of singing successfully. He visited Paris and London, attaining great popularity. In 1838 he was appointed to the Milan Conservatory, remaining there till his retirement in 1844. He died in 1848. His "Practical Method" has long been famous. The general plan of the "Lessons" in it is to give melodious exercises, not to bare vowels or syllables, but to smooth Italian verses. These have been admirably translated into good English by Theo Marzials.

**Pauline Viardot**

An hour of study. Exercises for the medium part of the voice:

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Pauline Viardot-Garcia, daughter of the famous Manuel Garcia, the operatic singer and teacher who in 1905 celebrated his one hundredth birthday, was born in Paris in 1821. She herself was a noted operatic mezzo-soprano in her day, of great dramatic power. She first appeared in opera in London in 1839. In 1841 she married Viardot, director of the Théâtre Italien in Paris. She sang with great success till 1863, when she retired. For some years she taught at the Conservatoire, and has composed operas and songs. Her works for study are highly esteemed.
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