

CHAPTER XXIII.

PLAYERS ON THE FLUTE WITH FOUR KEYS AND UPWARDS.

TROMLITZ TO PRATTEN.

1730—1868.

§842. TROMLITZ.—844. DELUSSE.—845. LIEBESKIND.—846. DOTHEL.—848. RAULT.—850. TACET.—852. FLORIO.—854. TAUBERT.—856. WUNDERLICH.—858. DEVIENNE.—860. ASHE.—861. HUGOT.—863. PETERSEN.—865. MONZANI.—867. GUNN.—868. DULON.—870. SAUST.—871. BAYR.—873. MICHEL.—874. WEISS.—876. SCHROECK.—877. RUDALL.—878. BERBIGNIER.—880. DRESSLER.—882. KELLER.—884. CAPELLER.—886. KUHLAU.—888. SOLA.—890. TULOU.—894. GUILLOU.—896. GABRIELSKI.—898. FUERSTENAU.—900. DROUET.—902. WALCKIERS.—904. FARRENC.—906. GRENSER.—907. KUMMER.—909. NICHOLSON.—911. BÖEHM.—913. BELCKE.—915. SOUSSMANN.—917. CAMUS.—919. RIBAS.—921. FRISCH.—923. CÔCHE.—925. CARTE.—927. CLINTON.—929. DORUS.—930. RICHARDSON.—932. DEMEURS.—933. BRICCIALDI.—935. PRATTEN.

842. TROMLITZ (JOHANN GEORGE), born at Gera in Saxony about the year 1730, was well known as a flutist; as a composer; as an author, and especially as a flute-maker. In 1760 he settled in Leipsic, and there resided until his death. It does not appear that he ever occupied any orchestral post of importance, and although he frequently played solos in public he achieved but moderate success, as he always played at a disadvantage owing to his excessive nervousness. On this point he was evidently keenly sensitive, for he writes (1786): "Flute-players should not be judged by one performance, as it is impossible for a man to be always at his best. He may be unwell or otherwise temporarily unfitted for playing. If it is

wished to hear a man play well he should be heard at home, for it is not every one who can play in public. Of all instruments the flute shows most plainly when one is out of condition, for a bad *embouchure* spoils the performance completely. It is all very well for people to say that he who understands his work thoroughly has nothing to fear; such is not the case. Nervousness is not always the result of incompetence; with ambitious persons it is often caused by the desire for success. Some there are who care equally little for praise or blame: that may be taken as a sign of incompetence. I have always observed that the more knowledge one gains, and the more skill one acquires, the more timid one is likely to become."

Before Tromlitz attained the age of fifty he relinquished public performance, devoting the remainder of his life to teaching and to the improvement of his instrument. In the latter occupation he was eminently successful, and we are perhaps more deeply indebted to him than to any other flute-constructor for the excellent system of open keys now in vogue, as it was he who first conceived the idea of extending the application of the open finger-holes of the primitive diatonic flute to the chromatic one of more recent times. Some account of his mechanical and literary work is given in §§453, 469, 471-2, 474-6, 478, 481-6 and 496-7.

For many years Tromlitz held constant and friendly intercourse with his pupil, Dr. J. J. H. Ribock (see §§339, 453, 466-470 and 868), but a feud occurred between them which was carried on by Tromlitz with most unjustifiable rancour. Although, as it appears, Ribock paid no fees for the lessons that he received, he was certainly charged heavily for the numerous flutes and extra joints that were constructed, and continually altered for him, by Tromlitz. It is, however, only fair to add that Ribock must have been an excessively trying customer, not only difficult to please, but prone to attribute the failure of his schemes to the manner in which they were carried out by his constructor. He published (1782) some disparaging remarks on the work and the charges of Tromlitz; he also, in an interesting

though prolix article on music, particularly addressed to lovers of the flute, which was published in *Cramer's Magazine* (1783), further raised the ire of Tromlitz by omitting to mention his name either as a player, as a composer, or as a manufacturer. Considering himself slighted as well as traduced, Tromlitz entertained the most bitter animosity against his former friend and patron, which he did not scruple to display, in language decidedly venomous, even after Ribock's lips were sealed by death.

Besides his three important treatises on the flute (1786, 1791, 1800), Tromlitz wrote an often quoted article on tone-production (*Ueber den schönen Ton auf der Flöte*) which was published in the *Allgemeine Musikalische Zeitung* for the year 1800. This essay, which contains much useful information, is disfigured by some severe but unjust strictures on the excellent Quantz and his admirable work on the flute. In its turn it was rather savagely criticised by Heinrich Grenser (1800), a noted flute-maker of Dresden, who seems to have lost no opportunity of attacking his rivals.

Tromlitz died at Leipsic in February 1805.

843. His compositions do not appear to have been held in very high repute, and they have been long since forgotten. Amongst those published were: *Three Concertos for flute and orchestra*.—*Two Sets of Sonatas for flute and harpsichord*.—*Six Solos for the flute*.

844. DELUSSE (CHARLES) was born in Paris, in the year 1731. Though an excellent flute-player, a prolific composer and an author of some repute, he is chiefly remembered as a skilful manufacturer of wind-instruments, especially hautboys. In the Museum of the Paris *Conservatoire* may be seen some interesting specimens of the work of this able and versatile man, namely, a *galoubet* (most acute of wind-instruments, being a whistle giving sounds two octaves above those of a concert-flute); a *contrabasse-de-bombarde* (a primitive double-bassoon); a hautboy, with seven silver keys, which once belonged to the celebrated Gustave Vogt of Strasbourg; a *cor-anglais*, with seven brass keys, made

in the form of a bassoon; a pitch-pipe, and the precious recently acquired "bass-flute" described in §450.

In 1758 Delusse was appointed principal flutist at the *Opéra Comique* of Paris. In 1759 a comic opera, to which he had composed the music, was performed at the Fair of Saint-Laurent. He had previously published *Six Duets for two flutes*; *Six Sonatas for the flute, with figured bass*, and *Six Divertissements for two flutes*. His instruction-book, entitled "*l'Art de la Flûte traversière*" appeared in 1761. This is stated by Fétis to be an inferior work to that of Quantz. In December 1765 Delusse published: "*Lettre sur une nouvelle dénomination des sept degrés de la gamme*." In 1768 his "*Recueil de romances historiques, tendres et burlesques, tant anciennes que modernes, avec les airs notés*" was printed in Paris. In 1780 he invented the *flûte harmonique*, an instrument similar to that afterwards known in England as the double-flageolet.

The year in which Delusse died is not known.

845. LIEBESKIND (GEORG GOTTHELF), a celebrated flute-player, born in Altenburg on November 22nd 1732. At eight years of age he accompanied his father, a distinguished performer on the bassoon, to Bayreuth. Having evinced a passionate attachment to the flute, he was encouraged to practise that instrument, and he made such excellent progress that at the age of seventeen he was admitted a member of the orchestra of the Margrave of Bayreuth, brother-in-law of Frederick the Second of Prussia, and a pupil of J. J. Quantz. The Margrave placed the boy under the care of his own instructor, with whom he remained until 1756. Quantz, being then obliged to attend the King at Potsdam, sent Liebeskind to Berlin to receive lessons from Lindner, a former pupil, who was at that time the first flutist at the Chapel Royal. In the same year Quantz visited Berlin and again took Liebeskind under his able guidance. So great was the interest that the veteran flute-player felt in his promising pupil that he was in the habit of giving him two lessons every day.

In 1759 Liebeskind returned to Bayreuth, and there remained

until the death of the Margrave in 1769. He then went, with the other members of the orchestra, to Anspach in Franconia, where he died in 1800.

This clever artist was renowned as a performer throughout all Germany, but he composed no music of any kind. His son, JOHANN HEINRICH, born at Bayreuth in 1768, was also a devoted admirer of the flute, and achieved distinction as a player though he did not follow music as a profession. See §503.

846. DOTHEL (NICHOLAS), a noted German flute-player and composer of the last century. About the year 1750 he was connected with the chapel of the Grand Duke of Tuscany. Döthel is stated by Mendel and Reissmann, and by other writers, to have advocated a system of playing the flute, in opposition to that taught by Quantz, without the use of the tongue. This statement seems to have been founded on a criticism of Döthel's performance contributed to *Cramer's Magazine* by Dr. Ribock (1783). See §842. The paper certainly affords no warrant for supposing that Döthel taught or advocated the avoidance of the employment of the tongue in flute-playing, but it seems rather to point to the fact that he did not articulate with sufficient force to satisfy his critic. He is also censured by Ribock for his monotony of style; his manner of taking breath, and his too frequent use of the *tempo rubato*, but, as Ribock's criticisms of all the flute-players whom he notices may be fairly summed up as a general condemnation of everything they did, his opinions are not entitled to much consideration.

847. Döthel's compositions were very numerous, and are said by Fétis to have been much prized in Germany. They include: *Nine Concertos for the flute*.—*Seven Quartets for various instruments*.—*Studi per il flauto, in tutti tuoni e Modi*, 1763. These were re-printed in London under the title: *Twenty-one Capriccios or Preludes for the German-flute in all the keys*. The work was recommended by John Gunn as a supplement to his *Art of playing the German-flute*. (1793). The following compositions of Döthel were also printed in London and may be seen in the Library of the

British Museum: *Six Duos for two German-flutes, or Violins*.—*Six Sonatas for the German-flute or Violin, with a figured bass for the Harpsichord or Violoncello*.—*Six Sonatas for two Flutes, or two Violins*. Op. 3.—XII. *Sonatine Notturme per due Flauti-traversi, o due Violini*.—*Six Trios for two German-flutes, or two Violins, with a Violoncello obbligato figur'd for the Harpsichord*.

848. RAULT (FÉLIX), born at Bordeaux in 1736, was the son of Charles Rault, *Ordinaire de la Musique du Roi* and principal bassoonist at the Paris Opera. While very young, Félix received lessons from the famous Blavet, and when only seventeen years of age he was engaged in the orchestra of the Opera, where he eventually succeeded his master as principal flutist. In 1768, the year of Blavet's death, Rault received an appointment in the *Musique du Roi*. He obtained his *pension de retraite* from the Opera in 1776, at which time he was a member of the *Concert Spirituel*. Amongst his pupils was Wunderlich, the instructor of Tulou.

In the *Essai sur la Musique* (1780) it is written of Félix Rault: "His talents are so well known that they are beyond all praise. Since the death of Blavet no one has carried the art of flute-playing to such perfection, particularly in accompanying the voice, an art much more difficult than that of playing concertos, which are generally well studied before being played in public. Such study is, however, unnecessary for Rault who is unrivalled in the facility with which he reads music, as well as in style and expression. The beauty of the tone that he produces from the flute; the precision with which he plays, and his command of *embouchure*, extraordinary as they are, yet merit less praise than his personal qualities, which have endeared him to all who know him."

During the "reign of terror" Rault lost his pension and his appointments; he was then obliged to enter the orchestra of the *Théâtre de la Cité*. By the closing of this theatre, in 1800, he was reduced to extreme poverty, and died shortly afterwards.

849. Amongst the numerous compositions of Rault are mentioned: *Trois Duos pour deux flûtes*. Op. 1.—*Idem*. Op. 2.—*Deux*

Concertos pour la flûte avec orchestre, [No. 1 in D, No. 2 in G].—*Six Duos faciles pour deux flûtes*. Op. 5.—*Six Duos pour deux flûtes*. Op. 6.—*Six ditto*, Op. 7.—*Six Duos concertants pour deux flûtes*. Op. 8.—*Six Trios pour deux flûtes et Basson*. Op. 25-26.—*Recueil d'Airs pour deux flûtes*.—*Six Trios pour flûte, violon et alto*.—*Sonates pour flûte avec basse*.

850. TACET (JOSEPH) was an English flute-player of some celebrity in the last century. His career is involved in much obscurity, as he does not appear to have been considered worthy of any lengthened notice by contemporary authors. His name is however mentioned by several writers on the history of the flute, who, unable to collect any authentic information of importance concerning him, have promulgated certain hypothetical statements that it is necessary to contradict. Allusion has been made, in §461, to a frequently asserted claim that Tacet was the inventor of the closed keys for $f\sharp$, $g\sharp$ and $b\flat$. This claim seems to have been originally set up by Gerber, who in the first edition of his *Lexicon* (1790-2) says: "Joseph Tacet, an English musician and celebrated flute virtuoso, now living, has perfected his instrument, already much improved by Quantz, with regard to the purity of its intonation. By means of a little side-key he has given to the hitherto dull notes $g\sharp$, $f\sharp$ [sic] $b\flat$ and c the requisite brightness, and by the addition of a long key he has enabled the low $c\sharp$ and $c\sharp\sharp$ to be produced with a full, pure tone."

In the later edition of Gerber's work (1812-14) the name of Tacet is omitted, Choron having in the meantime written in the following terms: "Gerber, whose authority is a very doubtful one, on account of his ignorance and simplicity, attributes to him [Tacet] the invention of keys, by means of which this instrument produces with the necessary power, the naturally weak notes $g\sharp$, $f\sharp$ [Gerber's error copied], $b\flat$ and c above, as well as $c\sharp$ and $c\sharp\sharp$ below." As a matter of fact Choron's criticism is quite justified, and Gerber did wisely to withdraw his statement, the absurdity of the idea that four notes could be produced by one key being manifest to everyone possessing the slightest knowledge of the flute.

An account of the *New Instructions for the German-flute with the additional Keys, such as played on by two eminent Masters, Florio and Tacet*, is given in §477. This book contains nothing whatever to lead to the supposition that the additional keys were invented by Tacet, and the natural inference would seem to be that if he had been their inventor the fact would have been mentioned. It is evident, however, that Tacet was one of the first in this country to adopt these keys, and there is no doubt that he did much to bring them into general use. Cornelius Ward (1844) mentions him as a maker of flutes, but on what grounds his statement is based does not appear.

851. Gerber says that in 1782 there were nine manuscript concertos of Tacet's composition in Hamburg. Schilling states that Tacet was "only known as a composer of flute solos, none of which appear to have been printed," but in the library of the British Museum may be seen copies of the following published works by Joseph Tacet.

Six Sonates pour Flûte ou Violon, Œuvre, 1er. Paris.—*A Collection of Italian, French and English airs, adapted for two German flutes or violins*. London.—*Six Divertimentos for the German flute, with a Thorough-bass for the Harpsichord*. Op. 4. London.—*Lady Coventry's Minuet, with variations by Mr. Tacet*. London.—*Thirty-six Preludes in different keys, for the German Flute, Hoboy or Violin, etc*. London.—*Six Solos for a German flute or Violin, with a Thorough-bass for the Harpsichord or Violoncello*. London.

852. FLORIO (PIETRO GRASSI), a celebrated Italian flute-player, for some years a member of the orchestra of the Electoral Chapel in Dresden. On account of the seven years' war he left Dresden in 1756, and after a stay in Paris, finally settled in London, where he achieved great success and was eventually appointed first flutist at the Opera. He was one of the first in this country to play on a flute with the $f\sharp$, $g\sharp$ and $b\flat$ keys, and he became a formidable rival of Joseph Tacet. An account of his attempted revival of the " $c\sharp$ and $c\sharp\sharp$ keys" is quoted in §454. It is stated that he died in London, about the year 1795, in extreme poverty. He is not known to have com-

posed much music, but, in the British Museum there are *Six Sonatas for two German flutes* from his pen, and *Three* of his *Sonatas for Flute and Piano* were printed in London.

853. Pietro Grassi Florio left a son, G , born at Dresden, a composer and also a flute-player. The younger Florio was a protégé of Madame Mara, the famous singer, whom he accompanied on a continental tour in 1803, and who unsuccessfully attempted to render his music popular. Gerber seems to have confounded together the father and the son.

854. TAUBERT, or TAUBER, (J F), an excellent flute-player, born in 1750 at Naumburg in Saxony. He received his first musical instruction from Gœtze of Dresden, and afterwards received an excellent general education at the University of Göttingen. On leaving the University he entered the service of the Elector of Bernburg, as a member of the orchestra of the Electoral Chapel, and subsequently he was appointed Chamber-musician. Besides attending to his duties at the Court, he travelled a great deal, giving concerts, and thus gained a widely extended reputation. In 1792 he went to Berlin, and there, at a concert of his own compositions, he astonished all who heard him by his fine tone and execution. Gerber, who describes him as a man of genial disposition and good education, although he only heard him play the first flute part in the exquisite trio for three flutes which forms the opening to the third part of Haydn's "Creation," was greatly impressed, not only with his faultless expression, but also with his perfect command over his instrument.

Towards the latter part of his career Taubert was compelled by ill-health to desist from public performance; he therefore devoted his time principally to teaching. He was highly successful with his pupils, amongst whom was Saust, for many years a popular performer and teacher in London. Taubert retired in 1801 to Ballenstadt in Anhalt, where he died in May 1803.

855. Taubert's published compositions for the flute include CONCERTOS: No. 1, in G; No. 2, in F, Leipsic;—AIRS WITH

VARIATIONS, WITH ORCHESTRAL ACCOMPANIMENTS: "*O du lieber Augustin, in G*"; "*In Meinem Schlosse,*" in G; "*Ein Mädchen oder Weibchen,*" in G. Manheim.

856. WUNDERLICH (JOHANN GEORG), the son of a hautboy-player in the service of the Margrave of Anspach, was born at Bayreuth in 1755. He received his first lessons on the flute from his father, but at the age of twenty-one he went to Paris and obtained further instruction from Rault, at that time the most famous performer in France. In 1779 Wunderlich was admitted a member of the orchestra of the *Concert Spirituel*; in 1782 he entered the King's Chapel and was appointed "second flute" at the Paris Opera; he became the principal in 1787.

On the formation of the Paris *Conservatoire de Musique* in 1795 (see DEVIENNE), Wunderlich received an appointment as professor of the second class at that institution, and two years later he began to give instruction there to Tulou, then only eleven years of age. In 1803, Wunderlich became the only professor of the flute at the *Conservatoire*, where in 1805 he received Berbiguier as a pupil. He retired from the Opera in 1813 and was succeeded by the illustrious Tulou, but he retained his post as professor at the *Conservatoire* until his death in 1819. He is chiefly remembered as the editor of the *Méthode de Flûte* (1801) for which Hugot prepared the matter. On the failure of Hugot's intellect, Wunderlich collected and arranged the manuscript. The work was at once accepted by the *Conservatoire*, and published in the joint names of the author and the editor. See §487. This *Méthode* seems to have supplanted, in some degree, that of Devienne, which was published in 1795.

857. The following is a list of Wunderlich's principal compositions for the flute: *Trois Sonates pour flûte et basse.* Op. 1.—*Trois grandes Sonates, avec basson ou violoncelle.*—*Six Duos pour deux flûtes.*—*Six Solos pour la flûte à cinq clefs.* Op. 5-6.—*Six Diversissements pour flûte solo.*—*Etudes pour la flûte à cinq clefs, composées de 64 Exercices dans tous les tons.*—*Etudes et Caprices pour la flûte.*—*Trois grands Solos.*—*Six grands Solos.*—The above were all published in Paris.—*Variationen über ein beliebtes Thema.* Wien.

858. DEVIENNE (FRANÇOIS) was born at Joinville in France on 31st January 1759. While yet a child he played the flute in a regimental band, and at ten years of age he composed a mass with accompaniments for wind-instruments, which was performed by his comrades. After having been for a short time in the service of Cardinal de Rohan, he joined the band of the *Gardes Suisses*, in which he remained until he entered the orchestra of the *Théâtre de Monsieur* as bassonist in 1788. When, by the decree of the *Convention Nationale* in 1795, the *Conservatoire National de Musique* was formed by the amalgamation of the *Ecole de Chant et de Déclamation* with the *Institut National de Musique*, Devienne was appointed professor of the flute in the first class, at that establishment, and there he received Guillou as a pupil. Equally skilful in his performance on the flute and the bassoon, he was engaged as principal bassoonist in the orchestra of the Paris Opera in 1796. On the *réforme* of the *Conservatoire* in 1802 his professorship ceased.

As a flute-player Devienne must be pronounced to have been decidedly old-fashioned, even for the time at which he lived; he evidently made little use of the extra keys, although he recommended them to his pupils. Double-tonguing of all kinds he unreservedly condemned, designating it "*bredouillage*."

Notwithstanding his other professional avocations, and the horrible turmoil of the Revolution, he composed in ten years sixty-two works, including six operas, several symphonies and some overtures, and he undertook, besides, the editorship of the *Journal d'Harmonie*, which was issued in monthly parts. At the age of forty-four he fell a martyr to his intense industry, and died insane at Charenton Lunatic asylum in 1803.

859. Devienne's music was at one time held in great repute; his opera, *Les Visitandines*, was performed two-hundred times, and his symphonies for wind-instruments were particularly esteemed. The work by which this indefatigable composer is now best known, is his *Méthode pour la Flûte* (1795) (see §480). Amongst his compositions for the flute are: *Thirteen Concertos*, in *D, D, G, G, G, D, E minor, G, E minor, D, B minor, A and G*

(posthumous) respectively.—Several *Sinfonies Concertantes* for wind-instruments.—Numerous *Quartets* and *Trios* for various instruments, including *Six Trios for three flutes*.—*Sonatas for flute and 'cello*, and *flute and piano*.—*Twenty-four Solos for the flute*, and no less than eighty-four original *Duets for two flutes*, *Op.* 1, 2, 5, 6, 7, 8, 15, 18, 20, 53, 63, 64, 65 and 68, besides a large number of smaller works.

860. ASHE (ANDREW), one of the best flute-players of his time, was born in 1759 at Lisburn in Antrim. At nine years of age he was sent to school at Woolwich and began to learn the violin. Three years later, his parents having become reduced in circumstances, he was adopted by Count Bentinck with whom he went to Minorca, where he received lessons from an eminent Italian violinist. He afterwards accompanied his patron on a tour through Spain, Portugal, France and Germany, and thence to Holland. The Count paid great attention to the boy's general education, as he wished to make him steward of his estates, but an absorbing passion for music rendered him quite unfit for such an office, and he was therefore permitted to devote all his energies to the acquirement of musical knowledge and skill.

Before he attained the age of sixteen he gained some proficiency on several wind-instruments, particularly the flute, but the imperfections of the one-keyed flute, and he knew of no other, caused him to relinquish the practice of that instrument for a time. In the year 1774 Vanhall (not the celebrated composer of that name, who was then in Vienna, but his brother) arrived at the Hague, and announced a concert at which he was to perform on a flute with six keys, made by Richard Potter, the noted wind-instrument maker of London. Besides the four closed keys for *d*[♯], *f*[♯], *g*[♯] and *b*[♭] respectively, this flute was furnished with open keys on the foot-joint, for the production of *c*[♯] and *c*[♮]. Vanhall being unable to make any use of the five extra keys, the flute in his hands was no more than the ordinary one-keyed instrument of the period, but young Ashe, having obtained the loan of it, soon discovered the advantages of the

keys, and, through the kindness of his patron, he was enabled to become the possessor of this flute before the end of the year. From that time he gave up the practice of the violin and occupied himself exclusively with his new flute.

In the course of a few months, Wendling, who had been appointed Chamber-musician to the King of Prussia after the death of Quantz in 1773, visited the Hague, and Ashe became his pupil, but at the second lesson Wendling pronounced the highly prized flute a bad one, saying that the foot-keys spoiled its tone, and that the small keys were of no use. The boy had sufficient discrimination to discover that this opinion was mainly the result of ignorance and prejudice, he therefore discontinued his lessons. Aided then by his natural genius alone, he worked incessantly, and eventually gained distinction as a flute-player, being particularly noted for his fine tone.

While still a young lad, Ashe was engaged at a handsome salary as family-musician to Lord and Lady Torrington, then resident in Brussels. He was afterwards engaged in the same capacity by Lord Dillon, who also resided in that city, and who was one of the chief patrons of the Brussels Opera. About the year 1778 Vanhall was the principal orchestral flute-player in Brussels, and therefore held the position of "first flute" at the Opera, but the English residents, with Lord Dillon at their head, wished to see Ashe in that position, and they demanded and obtained a public trial of skill between the two flute-players. The young man was victorious, chiefly on account of the superiority of his tone, and he was appointed to the Opera-orchestra in Vanhall's place.

In 1782 Ashe gave up his engagements in Brussels, and returned to the land of his birth; soon afterwards he was engaged at the Rotunda concerts in Dublin, and became exceedingly popular. His fame having reached England, he was invited to play at the celebrated concerts of Salomon, then being held in Hanover Square, and in 1792 he made his first appearance before a London audience, selecting for the occasion a manuscript concerto of his own composition. Such was his

success that he soon obtained the highest position in London, both as a soloist and as an orchestral performer. W. N. James in his *Word or Two on the Flute* (1826), thus writes of this excellent flute-player: "In a solo, where grand and dignified feeling is to be produced, no performer excels him, and although time has now, in some measure, deprived him of the fine rich tone which he once possessed, his conception, expression, and deep pathos, remain unimpaired and unrivalled. . . . As a master, Mr. Ashe is inimitable."

On the retirement of Tebaldo Monzani from the orchestra of the King's Theatre, Ashe was engaged in his stead. He became director of the concerts at the then fashionable city of Bath in 1810. At the opening of the Royal Academy of Music, in 1822, he was nominally appointed a professor, but in that year he returned to Dublin, where he resided until his death in 1841.

None of his compositions were published.

861. HUGOT (A . . .), a distinguished flute-player of Paris, born in that city in 1761. He received lessons on the flute from a creole named ARYS, who was born about the year 1715 and who settled in Paris, where he acquired some celebrity. On the formation of the orchestra of the *Bouffons Italiens* by the famous Viotti, in 1789, A. Hugot was chosen to play the first flute, while his elder brother was appointed as his second. When the *Ecole gratuite de la Garde Nationale* (afterwards the *Institut National de Musique*) was established, in 1792, Hugot was one of the eminent artists who joined that institution, and in 1795 he was nominated a professor at the *Conservatoire* (see DEVIENNE). The *Bouffons Italiens* were succeeded at the *Théâtre Feydeau* by the *Opéra Comique*, and Hugot retained his post in the orchestra. At the concerts given in that theatre in 1796-7 he achieved his greatest successes, his correct intonation, fine tone and brilliant execution producing a general impression that his performance was the most perfect that had ever been heard in France.

While engaged on a *Méthode* that he had been appointed to write for the use of the pupils of the *Conservatoire* (see WUNDER-

LICH) Hugot was attacked by a nervous fever, during a paroxysm of which he stabbed himself in several places and threw himself from a window four stories high, dying a few moments afterwards. This dreadful event occurred on the 18th September 1803.

862. The chief compositions of Hugot are as follows: *Six Duos pour deux flûtes*, Op. 1, Paris.—*Idem*, Op. 2, Paris.—*Idem*, Op. 4, Paris.—*Variations pour flûte seule*, Op. 5, Paris.—*Trois Trios pour deux flûtes et Basse*, Op. 6, Paris.—*Six Duos pour deux flûtes*, Op. 7, Paris.—*Six Duos concertans pour deux flûtes, avec Basse*, Op. 9, Paris.—*25 Grandes Etudes*, Op. 13, Paris. (This excellent work is still popular, a new edition having been recently published in London).—*Trois Sonates faciles*, Leipsic.—*Two Concertos, in G and D*, Paris.—*Four Concertos, in E minor D, B minor and G*, Leipsic.

863. PETERSEN (PETER NICHOLAS) was born on September 2nd 1761, at Bederkesa in the duchy of Bremen. At a very early age he showed signs of great musical talent, in the development of which his father, an itinerant organ-builder, was too poor and too ignorant of music to be able to render any assistance. Aided only by chance and his own perseverance, young Peter became the possessor of a flute; taught himself to play as best he could, and joined a troop of strolling musicians. While thus earning a precarious living he constantly strove to improve his knowledge and his skill, his roving life affording him opportunities, which he never failed to embrace, for hearing good musical performances. At the age of seventeen he left the strollers and entered the band of a militia regiment quartered at Hamburg, augmenting his slender pay by giving lessons. After that time his position gradually improved and his exceptional talents began to be appreciated, but he was thirty years of age before he played his first solo at a public concert. On that occasion his success was unequivocal, and for the next thirty years he was a popular favourite in Hamburg. He is said to have been remarkable for the perfection of his intonation; his grand style of playing an *adagio*, and his peculiarly fine, mellow tone.

It is stated by Fétis that Petersen invented the g^{\sharp} , b^{\flat} and c'' keys of the flute, but there does not appear to be the slightest foundation for such a statement, and good reasons for doubting it will be found in §§452, 453 and 455. An account of some alterations which were adopted by him is given in §541, and taking into consideration all the circumstances, as far as they seem to be known, one would be led to conclude that he endeavoured to dispense with the use of keys rather than that he added to their number: see the closing sentences of §495. Fétis makes a further unsupported statement that Petersen wrote, and published at Hamburg, a "*Méthode de la flûte*, a good work which ranks high."

About the year 1825 this undoubtedly clever artist was compelled, through failing powers, to discontinue playing in public. He died at Hamburg on August 19th, 1830.

864. Amongst the published compositions of Petersen are: *Adagio et variations pour flûte avec piano*. Op. 3.—*Variations pour flûte avec orchestre ou piano*.—*Auswahl vorzüglicher Duetten in verschiedenen Tonarten für zwei Flöten, von verschiedenen Componisten*.—*Etudes pour flûte dans tous les différens tons*. Liv. 1 et 2. All printed at Hamburg.

865. MONZANI (TEBALDO), a well-known flute-player and manufacturer, was born at Modena in 1762. Like many other musicians of his own and earlier times, he played the hautboy as well as the flute, but at the age of twenty-three he laid aside the hautboy and devoted himself entirely to the one-keyed flute. He came to this country about the year 1786, and continued to use his one-keyed instrument until some years after Joseph Tacet and Pietro Grassi Florio had adopted the extra keys, but he eventually played on a flute with eleven keys.

Monzani's career was eminently successful, and before long he became the chief solo flute-player in London. He was also engaged in the best orchestras, including that of the King's Theatre. In 1800 he started in business as a music-seller and musical-instrument manufacturer, and Giambattista Cimador, an unsuccessful Venetian composer who had settled in

London, joined him in partnership. The style of the firm was changed in 1808 to Monzani and Hill.

A description of a flute by Monzani, made during the short time that he was in business by himself, is given in §§500-2. An account of his patents will be found in §525.

Monzani relinquished the greater part of his professional engagements soon after he entered into business, and he had trained his son, Willoughby, to succeed him, but the young man did not remain long in the musical profession. The elder Monzani died in London in 1839.

866. He composed a large quantity of music of the most rapid description, including: *Solos for the flute with violoncello accompaniment.*—*Duets for flute and pianoforte.*—*Duets for two flutes.*—*Trios for three flutes.* He also wrote *Instructions for the German Flute*, London, 1801.

867. GUNN (JOHN), born in Edinburgh about the year 1765, was a performer of some repute on the flute and the violoncello, but he was better known as an author and a teacher of music. He settled in London about 1790 and soon afterwards published an important work, entitled: *The Theory and Practice of the Violoncello*. In 1793 he published, on his own account, *The Art of Playing the German Flute*, a review of which is given in §479. This was followed by *The School of the German Flute, or Principles and Practice for attaining a Command of that Instrument in all Keys, etc.*, which was intended as a continuation of the former work.

Gunn returned to Edinburgh in 1795, and six years later he produced an *Essay, theoretical and practical, on the Application of Harmony, Thorough-bass and Modulation to the Violoncello*. At the desire of the Scottish National Society he brought out, in 1806, *An historical Inquiry respecting the Performance on the Harp in the Highlands of Scotland, from the earliest times until it was discontinued about the year 1734.*

John Gunn died in Edinburgh in 1824.

868. DULON (LUDWIG), a celebrated flute-player, blind from early infancy, was born August 14th, 1769, at Oranienburg

in the province of Brandenburg. His father, a government official (*Stadt-Inspektor*), was a fairly good flute-player, having taken lessons from Neuff, a distinguished pupil of Quantz.

While very young, Dulon showed signs of great musical ability, and this was fostered by an old nurse, who, possessing a very good voice, was in the habit of singing all sorts of little songs which the child soon learned. When scarcely eight years of age he could sing, or play on a comb with a piece of paper placed round it, two of Quantz's *Allegros* which he had heard his father play on the flute. On March 16th, 1778, a blind flute-player named Joseph Winter, visited Oranienburg, and little Ludwig on hearing him perform, evinced such a strong desire to learn to play the flute that his father undertook to teach him; but his fingers being too small to stop the holes, he had to content himself with the head-joint only, and to practise the production of tone. Having mastered this in a few days, he begged for the whole flute, and by dint of much perseverance succeeded in covering the holes.

At the age of nine he composed a minuet, and as he had little knowledge of time-signatures or the value of notes, he played it to his father who wrote it down for him. In 1779 he performed for the first time in public at Stendal, his tone and execution exciting universal admiration. His memory was marvellous; he could learn a Hoffmeister concerto by heart in three hours, and one by Quantz in an hour. About this time he commenced the study of harmony and the pianoforte under Angerstein, but although he made good progress in the former, he never was able to play the most simple pianoforte accompaniment.

On October 9th, 1781, Dulon gave his first concert in Berlin, and during his journey to that city in the company of his father he made the acquaintance of Neuff at Potsdam, from whom he received some valuable advice. Kirnberger, a celebrated musician who had studied under Sebastian Bach, also took great interest in the young flute-player, although, as Dulon laments in his autobiography, he never had an opportunity of

playing before Bach's eminent pupil. In 1782 and 1783 Dulon again visited Berlin, and, when passing through Hamburg on the latter occasion, was fortunate enough to get an introduction to Capellmeister C. P. Emmanuel Bach, who, on hearing him play, expressed great approval and encouraged him to persevere in composition. Dulon also visited Lüchow, where he became acquainted with Doctor Ribock (see §§339 and 466-470), with whom he played duets, and whom he describes as a "most engaging and intellectual man, whose well-contrived flutes were far superior to many manufactured by so-called masters." He also mentions Ribock's fancy with regard to "an excavation he was in the habit of making in that part of the head-joint of a flute which rests on the chin, thinking by this means to bring the flute nearer the mouth, so as to prevent any slipping in the event of the chin perspiring," adding: "I would not recommend any flute-player to adopt this plan, as the *embouchure* is thereby destroyed for any other flute." During the year 1783 Dulon formed a friendship with Karl Benda, the ballet-master at the Berlin Opera, and this excellent musician took great pains in teaching him the true style of playing an *Adagio*.

At Reinsberg the kindly interest of Capellmeister Schultz enabled him to perform before Prince Heinrich, who, as a mark of approbation, made him a handsome present. Leaving Reinsberg for Oranienburg, Dulon was introduced by Capellmeister Zeller to the Grand Duke of Mecklenburg Strelitz, whose sister played the flute, and after he had performed before these illustrious personages, the Princess requested that Dulon's father might be presented to her. To him she expressed a desire to become the possessor of the flute upon which his son had played, offering him six louis d'or and a Quantz flute in exchange. Her wish being gratified, she desired that Ludwig should give her lessons, and this he did.

In 1784 Dulon met Tromlitz at Leipsic and they played duets together. A year later he became associated with Forkel, the director of the music at the University of Göttingen, and with Weiss, a well-known flute-player of Mülhausen, the

father of C. N. Weiss, who was long popular in London. Dulon speaks highly of the beauty and purity of tone, as well as of the rapid execution of Weiss.

In 1786 young Dulon was joined by his sister, who for seventeen years was his constant and devoted companion, never wearying of reading to him hour after hour, and to whom he was indebted for the large store of knowledge he possessed. During this year he paid a visit to England, and thanks to a letter of introduction to Queen Charlotte from the Duke of Mecklenburg Strelitz, he had the honour of playing at the Court on several occasions.

During a visit to St. Petersburg, in 1792, Dulon was engaged as Royal musician to the Russian Emperor, at a yearly salary of a thousand roubles, but in 1798 the Emperor granted him a pension, and he returned to Germany, where he gave many most successful concerts. From the year 1800 he resided for some time at Stendal in Marienburg, and there he composed his autobiography (1808), by means of a raised alphabet which had been invented for him by Wolke, the Principal of a Dresden college.

In 1823 Dulon established himself at Würzburg in Bavaria, and not long afterwards he purchased an estate in Waldenburg, intending to spend the remainder of his days there in rest. His desire however was not fulfilled, for he died at Würzburg, on July 7th, 1826.

869. Dulon composed numerous works for his instrument, which were dictated by him with such care that not a single rest was wanting; they comprise the following pieces, all of which were printed at Leipsic: *Concerto, Op. 8*, (in G).—DUETS FOR FLUTE AND VIOLIN: *Six, Op. 1*; *Six Op. 2*; *Twelve Variations, Op. 3*.—FOR TWO FLUTES: *Three Duets, Op. 5*.—FOR FLUTE AND TENOR: *Three Duets, Op. 6*.—FOR ONE OR TWO FLUTES: *Caprices, Op. 4*.
G. M. R.

870. SAUST (CARL) was born in 1773 at Ballenstadt in the duchy of Anhalt in Saxony. He was a pupil of the celebrated Taubert for the flute, and of C. C. Agthe for thorough-bass.

Possin of Berlin, whom Haydn pronounced to be one of the best musical theorists of his time, gave him lessons in composition and bequeathed to him all his manuscript music on condition that it should never be published. Saust came to England in the year 1800, and became popular in London both as a soloist and teacher. He played, while in this country, on a Monzani flute. W. N. James (1826) thus writes of him: "His style is elegant, refined and classical, and seems to have arrived at the last degree of beauty and polish. His tone is exquisitely beautiful. . . . A man who has a genius for the instrument cannot obtain a better lesson than by hearing Mr. Saust play a solo, . . . he does not, however, possess the powerful tone which distinguishes many other performers." It does not appear that Saust profited much by the lessons in composition that he received from Possin, for his published works are exceedingly trivial, consisting for the most part of *Melodies with embellishments*, and *Variations on popular airs*; he wrote, however, some *Exercises* and *Studies*, as well as *Three grand concertante Duets for two flutes*, which have been long since forgotten.

871. BAYR (GEORG), born of poor parents in 1773, at Bömischkrud in Lower Austria, was one of the numerous celebrated continental flute-players whose fame has scarcely reached this country. After having received his first music-lessons at a Cistercian monastery near Vienna, Bayr manifested an extraordinary talent for flute-playing, which he cultivated with assiduity. We have no further tidings of him until 1803, when he was playing the flute in the orchestra of one of the Viennese theatres. Subsequently he made a professional tour, which extended as far as St. Petersburg, and at last settled for a time at Krzemeniek in Podolia. In 1810 he returned to Vienna, and then, for the first time, his great merits received the recognition they deserved.

Bayr seems to have been the discoverer of an ingenious artifice, now perhaps too commonly employed, namely, causing one flute to produce an effect similar to that of two. This

pleasing novelty so astounded the musical public of Vienna that a commission was appointed to enquire as to the means by which the deception was produced, and whether all the sounds that were heard were really obtained from a single instrument. The report left no doubt that the means employed were perfectly legitimate, and that the apparently simultaneous sounds were veritably produced from one flute. In the meantime certain wild reports had been circulated, which eventually found their way into some of the standard musical dictionaries, so that one still meets with a statement that Bayr played double notes on the flute.

It will hardly be necessary to inform the flute-playing reader that the effect which created so much surprise was simply the result of playing a moderately soft "running" or *arpeggio* accompaniment between strong detached notes at some distance either above or below the accompaniment. The deception was, of course, partly due to the peculiar faculty of the ear for the retention of vivid impressions, (see §§13-16) in consequence of which the detached notes appeared to be prolonged, and therefore to sound at the same time as the accompanying passage. Drouet created a similar feeling of astonishment, on the occasion of his first performance in London, by his skilful employment of the same artifice. See §696.

Bayr died in Vienna in 1833.

872. Whistling (1844) gives the following list of Bayr's works for the flute, which were all published in Vienna. *Premier Concerto*, Op. 3.—*Quartette*, Op. 4.—*Six Variations*, Op. 5.—*Second Concerto, avec quatuor*, Op. 6.—*Variations avec quatuor*, Op. 7.—*Deux Caprices pour flûte*, Op. 8.—*Solos mit quart. oder P.F.*, No. 1-6.—*Praktische Flötenschule*.—12 *Ländler* und 4 *Polonaisen*.—7 *Variationen*.—*Favorit Polonaise für 2 Flöten*.

873. MICHEL (GEORG), the youngest member of a celebrated musical family, was born at Cassel in 1775. While quite a young man he went to St. Petersburg and received an appointment as flutist in the Imperial Chapel. Between the years 1790 and

1794 he visited London, returning soon afterwards to St. Petersburg. In 1800 he undertook a second journey to London, and passing through Sondershausen on his way, he became acquainted with Gerber, who considered him one of the finest performers on the flute that he had ever heard.

Michel played on what was then regarded as a most costly instrument; it was of ebony, with ivory bands and eight silver keys. His playing was much admired in London, and he is reported to have been able to cause his flute to "produce the effect of a trumpet." In 1825 he enjoyed the title of Captain of the Imperial Chapel at St. Petersburg. He composed *Three Concertos* which were printed in London and Paris.

The *Nouvelle Méthode de Flûte*, Paris 1802, the authorship of which has been attributed to Georg Michel was written by his brother, Franz Louis.

874. WEISS (CHARLES N.) was born in 1777, probably in England. The father of this well-known flute-player and composer was Carl Weiss, a native of Mülhausen, who, in the year 1760, accompanied an English nobleman to Rome, in the capacity of music-master, and soon afterwards came to England. Through the interest of his pupil he obtained an appointment as principal flutist in the private band of George the Third. He is said to have been an excellent flute-player, and to have composed some good music for his instrument. He died in London in 1795.

Charles N. Weiss, though not intended to follow the musical profession, received lessons on the flute from his father at a very early age, and when only nine years old he played a concerto in public. While a lad, he was placed, much against his inclinations, in a counting-house, but he soon left his situation and was then sent to Paris, and afterwards to Italy. In Bergamo he took lessons in composition from Simon Mayer, the *Maître de Chapelle* in the church of *S. Maria Maggiore*, but he still followed, in desultory fashion, his mercantile pursuits, until a dispute with his employer at length brought matters to a crisis, and young Weiss determined to gratify his own inclinations by adopting music as a profession.

He first started on his new career at Naples, where he gave lessons on the flute; he then went to Rome, and there he gave his first concert, which was highly successful. Travelling through Italy, he went to Geneva, and was there presented to Madame de Staël, who promised him good letters of introduction for England, but her death, in 1817, prevented the fulfilment of her promise. Soon after this event C. N. Weiss settled in London and became both popular and prosperous.

The termination of his career has been variously reported, and as I have no grounds for forming an opinion as to which is the correct account, I leave the question, perforce, an open one.

875. C. N. Weiss composed a great quantity of not very high-class music, most of which is now forgotten. His published works for the flute include: *Concerto in D*, Op. 1.—*Studies on Modulation for two flutes*, Op. 2.—*Two Hundred Studies*, Op. 3.—*Seven Trios for three flutes*.—Numerous *Fantasias* and *Airs Variés for flute and piano*.—*Duets for two flutes*.—*Methodical Instruction-book*, Op. 50, an excellent work of its kind.

876. SCHROECK (AUGUST), chamber-musician at the Prussian Court and first flutist at the Royal Opera in Berlin, was born in that city in 1779. As a youth he was a highly meritorious and successful public performer; at twenty-five years of age he received an appointment in the Royal Chapel, and he eventually became one of the best flute-players in Germany, being distinguished especially for his correct intonation and his clear, full tone. Schroeck had many good pupils, amongst whom were Gabrielski, Belcke and Soussmann. To all of these he was an excellent master and a kind friend; to the last-named he behaved most generously, giving him, when a poor lad, gratuitous instruction. In 1845 Schroeck retired on a pension; he died in July 1854. He is not known to have composed any music.

877. RUDALL (GEORGE), born in 1781 at Crediton in Devonshire, was the son of Samuel Rudall, a solicitor of that town. During his early childhood he evinced extraordinary fondness for the instrument with which his name will probably be always

associated, and amused himself by making flutes of reeds, on which he taught himself to play tunes. It is a tradition in his family that he and his little flutes were such inseparable companions that he always took one of them to bed with him. He was apprenticed by his father to a serge-maker, but that calling was utterly distasteful to him, and he soon relinquished it. Shortly afterwards he received a commission in the South Devon Militia, flute-playing was, however, his ruling passion, and he practised assiduously, unaided by any instruction. While quartered with his regiment at Liverpool he became acquainted with the Nicholsons, father and son, and from the latter he received a few lessons, but he was really almost self-taught.

In 1820, or shortly before, he left his regiment, and thenceforward resided in London, where he soon acquired an extensive connection as a teacher of the flute. According to the custom of the time, he supplied his pupils with flutes stamped with his name. These were made for him by a man of some repute named Willis, who resided in Clement's Inn, and they were the first instruments which bore the name that was destined to become so famous.

About the year 1821 a Scotch gentleman named James McWhirter, mentioned to Rudall, in terms of high commendation, a young flute-maker of Edinburgh who had served an apprenticeship at the organ manufactory of Messrs. Wood and Co. in that City, and who had recently started in business on his own account. This was none other than John Mitchell Rose, who having long been an amateur flute-player, and possessing some knowledge of flute-construction, as well as great mechanical skill, was able to make a good flute from beginning to end with his own hands. Rudall undertook a journey to Edinburgh on purpose to see the young man who had been so warmly recommended, and the result of their meeting was a partnership of fifty years duration. The firm, Rudall and Rose, first began business about the year 1821, at 11, Tavistock Street, Covent Garden; shortly afterwards they removed to number 7 in the

same street; in 1827 they were established at 15 Piazza, Covent Garden; in 1845, at 1 Tavistock Street; in 1847, for the second time, at 38 Southampton Street, where Mr. Carte joined them in 1850; in 1852 they were at 100 New Bond Street; in 1856 at 20 Charing Cross, having taken over the well-known military musical-instrument factory of Key and Co. They carried on the two houses until 1857, when they removed entirely to 20 Charing Cross, and Rudall ceased to take an active part in the business. After the death of Rose the title of the firm was changed to Rudall, Carte and Co., and Mr. Carte shortly afterwards became the sole proprietor of the business. In 1878 the establishment was removed to 23 Berners Street.

Descriptions and figures of the most important of the numerous different kinds of flutes made by this eminent firm, during its prosperous career of nearly seventy years, will be found in §§535, 549-551, 555, 643-4, 653-6, 661-670, 673-5, 679 *et seq.*

For many years Rudall played on an eight-keyed box-wood flute, with what were then considered large holes; at the age of sixty-two he successfully adopted the so-called Boehm-flute, with the open $g\sharp$ key, and four years later he made a further change to the "cylinder flute." His nephew, Mr. Frank Rudall, informs me that the old gentleman "always felt a lingering fondness for the box-wood eight-keyed instrument on which his early triumphs in the musical world had been achieved." One can scarcely wonder at this, considering his advanced age when he changed his fingering.

It was always a source of regret to his friends that Rudall could never be induced to play in public; he even declined an invitation to play before George the Third, but as a drawing-room player he was immensely popular. I well remember my delight on first hearing him play; I thought he produced the most charming music that I had ever heard. Though his tone was not powerful, it was so clear, so sweet, and so indescribably sympathetic, that once heard it was not likely to be forgotten. His expression was absolutely enchanting, and his execution, as far as it went, perfect. He continued to teach the flute long

after he had entered into business; one of his pupils was his future partner, Mr. Carte, who took lessons from him in 1822-3, and who still speaks in the warmest terms of the benefit that he derived from those lessons.

George Rudall was, in every sense of the word, a gentleman, his polished manners and his genial disposition causing him to be a favourite with all who knew him. For many years I enjoyed his friendship, and I retain the most vivid impression of his invariable kindness and urbanity. He played the flute until a very short time before his death, which occurred in 1871. In six weeks he would have completed his ninetieth year.

Many of the foregoing particulars have been kindly furnished by Mr. Frank Rudall and Mr. Carte.

878. BERBIGUIER (ANTOINE, or BENOÎT, TRANQUILLE) was born on December 21st, 1782, at Caderousse in France. He was destined by his family for the bar, but his attention seems to have been chiefly occupied by music, as he learned, without any instruction, to play the flute, the violin and the violoncello. At the age of twenty-three he left his native town; entered the Paris *Conservatoire*, and began to study the flute under Wunderlich and harmony under Berton. He followed the musical profession in Paris until 1813, when he left that city to avoid the conscription, a decree having been passed authorizing the raising of a levy of three-hundred-thousand men. In 1815 he joined the *gardes du corps*, in which he obtained the rank of lieutenant. He left the service in 1819; re-established himself in Paris, and devoted the remainder of his life to music, but in 1830 he became involved in political troubles and was forced to quit the Capital.

Berbiguier does not appear to have held any orchestral post of importance, but he was renowned as a solo-player, and as a composer for his instrument he still ranks high. An old friend of mine, the late Frederick Hill, who was his pupil for some years, used to say that he was an exceedingly fine player and that his style was particularly grand, but that his tone was not

altogether free from coarseness, and that in artistic finish his performance was far inferior to Tulou's. Berbiguier's views on the subject of tone, and his efforts to induce his compatriots to strive to obtain a larger volume of sound than it was their wont to produce, are recounted in §553, and it is not altogether improbable that the tone which was pronounced coarse, by many others besides Frederick Hill, was only thought so by those who had been accustomed to hear and to admire the "*joueurs de flageolet*" so contemptuously mentioned in Berbiguier's letter. Frederick Hill, who had long resided in Paris, could not endure a tone of any power or brilliancy in the lowest octave of the flute, and he accused Cornelius Ward of making flutes which had a "roaring tone in the lower notes," the fact being that the tone of Ward's flutes was rather weak than otherwise. Like many other flute-players of his time, Berbiguier played left-handed.

As regards the music of this celebrated composer for the flute, the usual variety of opinions prevails, the only point on which his critics agree being the inequality of his compositions, as if any one ever did, or ever will, write a number of works verging on two-hundred, of equal merit. As might have been expected, some of his compositions are poor in comparison with the best, but, on the other hand, some of them are simply delightful, and although none, that I have seen, can be fairly pronounced music of the highest class, yet the melodies, with which all his works are replete, occasionally savour of positive inspiration. Unfortunately most of Berbiguier's compositions are out of print, but some of them are still popular. His *Eighteen Grand Studies* have passed through at least six editions, and have perhaps had a larger sale than any flute-music ever printed. Schilling says: "It seems a strange thing that the Germans, who condemned his compositions, should have printed only the worst of them. His best works were printed in Paris."

Berbiguier lived eight years in retirement at *Pont le Voye* in Blois. Fétis thus describes the last scenes of his life: "The sorrow caused by the death of his friend Hugues Desforges

proved fatal to him. After following the remains of his friend to the grave, he remarked to his companions: "*dans huit jours vous viendrez ici pour moi!*" This prediction was verified." Berbiguier died on January 29th, 1838.

879. A complete list of the works of this prolific composer would occupy more space than can well be afforded. The following are amongst the best of them:

CONCERTOS FOR FLUTE AND ORCHESTRA: No. 1, in D: No. 2, Op. 12, in A; No. 3, Op. 18, in B minor; No. 4, Op. 26, in E minor; No. 5, Op. 27, in E minor; No. 6, Op. 29, in G minor; No. 7, Op. 30, in E \flat ; No. 8, Op. 44, in D; No. 9, Op. 54, in D; No. 10, Op. 64, in A minor; No. 11, Op. 74, in D.—*Une Symphonie pour deux flûtes, avec Orchestre*, Op. 5.—*2ème ditto*, Op. 154.—TRIOS FOR FLUTE, VIOLIN AND ALTO: *Trois Grands*, Op. 37.—TRIOS FOR THREE FLUTES: Op. 13, 33, 40, 51, 62, 70 and 110. (This is a delightful little work, an original cavatina, dedicated to his pupil Frederick Hill).—FOR FLUTE AND PIANOFORTE: *Sonata in C*, Op. 43; *Sonata in F*, Op. 79; 9 *Thèmes variés*; Numerous *Mélodies du Salon*; *Fantásias on operas*; *Airs with variations*.—DUETS FOR TWO FLUTES: 3, Op. 2, dédiés à M. Colclough; 3, Op. 4; 3, Op. 15, à M. Chaix; 3, Op. 22; 6, Op. 28, à M. Bonecorse; 3, Op. 35, à M. de Froment; 3, Op. 38, à M. Camus (a remarkably fine set); 3, Op. 45, à M. Bisetsky; 3, Op. 46, à M. Rebsomen (the one-handed flute-player); 3, Op. 47, à M. du Medic; 3, Op. 57, à M. de Rochefoucauld; 3, Op. 58; 6, Op. 59; 3, Op. 61, à M. du Lac (the composer's favourite set); 6, (operatic) Op. 66; 3, Op. 71, à M. Dubusc; 3, Op. 85, à M. de Ste Hilaire; 6, (operatic) Op. 93; 3, Op. 99, to George Rudall (first printed in London); 36 *petits Duos*, Op. 72, (invaluable for beginners); 6, Op. 83; 48 *preparatory Duets*, in 12 books.—DUETS FOR FLUTE AND VIOLIN: 3, Op. 32; 3, Op. 76.—Numerous *Studies and Solos*, including the celebrated 18 *Grand Studies*, originally forming part of the *Méthode* (1820 circa), and *Thirty Grand Preludes or Cadences*, Op. 140.

880. DRESSLER (RAFAEL), a well-known flute-player and composer, was born at Grätz in Styria, in 1784. His first introduction to the German public took place in Leipsic, where he gave a most successful concert in 1809. He subsequently settled in Vienna, and there he obtained the post of "first flute" at the *Kärntnerthor Theater*. In 1817 he accepted an appointment at the Hanoverian Court, which he retained until 1820, when,

relinquishing that post, he visited this country and remained here for fourteen years, enjoying great popularity as a flute-player and teacher of his instrument. In 1826 he was master of the band of the Tenth Hussars; he resigned that appointment in 1834 and returned to Germany. He died at Mayence, on February 12th, 1835.

881. Dressler's compositions for the flute number more than one hundred; the following is a list of the most important of them:

3 *Concertos* Op. 4, Op. 35, Op. 40.—3 *Quartets for flute, violin, tenor, and violoncello*, Op. 10, Op. 30, Op. 37.—*Trio for flute, violin and violoncello*, Op. 39.—*Trio for three flutes*, Op. 64.—14 *Leichte Stücke aus den nöthigsten Tonarten für 2 Flöten*.—6 *Duos concertants pour 2 flûtes*.—11 *sets of Duets for 2 flutes*, Op. 3, 13, 17, 32, 36, 38, 42, 46, 52, 59, and 64.—Numerous *Potpourris, Variations, Fantásias*, and other *Solos, with pianoforte accompaniment*.—6 *Caprices ou Etudes*, Op. 20.—The well-known *Flautist's daily Companion*, consisting of scales and arpeggios in all the keys.—*Useful Exercises*, a sequel to the above.—*New and Complete Instructions for the Flute*, Op. 68.

G. M. R.

882. KELLER (KARL), born on October 16th 1784, at Dessau in Anhalt, was the son of Johann Gotthilf Keller, Chamber-musician and Court-organist in that town. At a very early age Karl lost his father, and, as he had the good fortune to possess a fine soprano voice, some of the chamber-musicians, old colleagues and friends of his father, volunteered to give him a musical education. The lad made excellent progress in his studies, and when his voice developed into a baritone of good quality, he evinced a desire to go on the stage. His relations, however, strongly opposed this desire, so he determined to study an instrument, and selected the flute. Although he was eighteen when he first began to play, he worked with such assiduity that at the end of two years he was an accomplished performer, and appeared in public as a soloist, gaining well-deserved applause. After playing in various towns he visited Berlin, and having attracted the notice of the famous J. F. Reichardt, who was then in the service of the King of Westphalia, that excellent musician gave him some most valuable

advice, and being pleased not only with his talent, but also with his agreeable disposition, placed him in the Royal chapel. When Reichardt left Vienna Keller accompanied him to Cassel, where, as first flutist in the Court-chapel, and instructor of singing and guitar-playing to the Queen of Westphalia, he passed seven happy years.

On the dissolution of the kingdom of Westphalia, he left Cassel and obtained an appointment in the Court-chapel at Stuttgart, which he retained for two years, when he resigned his post and started on a tour through Germany, Hungary, France and Holland. He then settled in Vienna, whence, after a period of eighteen months, he was summoned to the chapel of Fürst Von Fürstenberg in Donauschingen. There he had the management of the theatre, often taking part in the comedies himself, and eventually founded a School of Music. Having obtained a pension in 1849, he retired to Schaffhausen, where he died on July 19th, 1855.

883. Keller's compositions were well known and much admired throughout Germany, especially the songs, "*Der Blinde*"; "*Helft Leutchen, mir vom Wagen auf*"; and the vocal polonaise, "*Kennst Du der Liebe Sehnen?*" The following is a list of his principal works for the flute:

WITH ORCHESTRAL ACCOMPANIMENT: *Variations* ("Schöne Mincka") *Op.* 3; 2 *Potpourris*, *Op.* 4 and 9; *Grand Divertissement*, *Op.* 10; 3 *Grandes Polonaises*; 2 *Concertos*, *Op.* 15 and 20; *Rondeau brillant*, *Op.* 21.—WITH PIANOFORTE ACCOMPANIMENT: *Fantasia*, *Op.* 6; *Grandes Variations*, *Op.* 11; *Idem*, *Op.* 14; 3 *Grandes Polonaises*; *Divertissement*, *Op.* 18.—FOR FLUTE SOLO: 6 *Divertissements*, *Op.* 16.—FOR TWO FLUTES: *Op.* 39, 40 and 48; 3 *Divertissements*, *Op.* 58; *Encouragement aux jeunes flûtistes*, 50 *Duos progressifs et récréatifs*, *Op.* 62.

G. M. R.

884. CAPELLER, OR KAPELLER, (JOHANN NEPOMUK), a German flutist and guitarist who was a member of the Court-orchestra of the King of Bavaria in the early part of the present century. He appears to have been a good performer on both his instruments, particularly on the flute, but he did not acquire much celebrity. He was the instructor of Boehm, who played "second

flute" to him in the King's band. Capeller is chiefly remembered as the inventor of certain contrivances for the improvement of the flute. A rather highly-coloured account of these was written by the illustrious C. M. von Weber, and published in the *Allgemeine Musikalische Zeitung*: see §§521-2. The numerous advantages of the extra *d'* hole and key, which Capeller introduced, are set forth in various parts of this work, particularly in §§570, 573 and 575. The strongest proof of the value of this invention lies in the fact that it is in constant use on every flute of modern construction.

885. The following list contains the titles of all the known compositions of Capeller: *Six Quartets for flute, violin, tenor and violoncello*.—*Variations on a popular Swiss air, for the same instruments*.—*A set of Quartets for two flutes, guitar and violoncello*.—*Serenade for flute, tenor and guitar*.—*Twelve easy pieces for the same instruments*.

886. KUHLAU (FRIEDRICH) was born on March 13th 1786, at Uelzen in Hanover. While quite a little child he showed such great musical talent that his parents, though poor, obtained pianoforte lessons for him. When seven years old he had the misfortune to lose the sight of one eye through a fall when fetching water from a well on a dark winter's evening, but this loss does not seem to have arrested his musical studies, for his parents, still further taxing their slender resources, soon afterwards sent him to Brunswick, where he entered a choir and received, besides the usual instruction in singing, good lessons on the piano, the flute and the violin. He then went to Hamburg and studied composition under Christian Friedrich Gottlieb Schwenke, who had been a pupil of the celebrated Kirnberger. He pursued his studies with zeal and success, eventually gaining well-merited distinction, not only as a performer on the flute and the piano, but also as a composer, and especially as a contrapuntist.

In 1810 Kuhlau went to Copenhagen, in order to avoid the conscription, and was appointed first flutist in the orchestras of the Royal Chapel and the Opera, receiving the title of "Chamber-

musician to the King of Denmark." At that time the national Opera-house was not in a flourishing condition, but the clever young musician succeeded in restoring its fortunes, and at the same time in establishing his own reputation, by producing an opera of his composition entitled *Roeverborgen*. This work met with unequivocal success, and created so much enthusiasm amongst the good people of Copenhagen that Kuhlau's nationality was forgotten and he was hailed as "the great Danish composer." After the performance of his second opera, *Elisa*, which was almost as successful as the first, the King bestowed upon him the title of "Composer to the Court"; he then ceased to play in the orchestra.

Being naturally elated with his success and grateful for the favour that had been accorded to him, he determined to make his home in Denmark; he therefore purchased a house at Lyngbye, a small town near Copenhagen, where he resided with his parents, to whom he was most devoted and for whose sake he remained unmarried.

In 1825 Kuhlau visited Vienna, and became intimate with Beethoven, who, indulging his well-known propensity for punning, wrote a round, or canon, on the words "*Kuhl nicht lau*" (which, but for the omission of the diæresis on the first *u*, would mean "Cool not lukewarm.") The canon begins with the notes :



which, according to the German nomenclature, spell the name B, A, C, H. This may have been intended as an allusion to the fact that Kuhlau was, in a musical sense, a descendant of the mighty master who had been the instructor of Kirnberger.

The greater part of Kuhlau's works were composed in his abode at Lyngbye, where he wrote four more operas: *Lulu*, *Die Zauberharfe*, *Hugo og Adelheide*, and *Elvershojen*. The last of these was performed in 1828, and was enthusiastically received, but the reputation of the composer rests chiefly upon his splendid chamber-music, in most of which the flute plays a leading part.

Frederick Kuhlau has certainly done more than any other composer to raise the standard of flute-music. For many generations to come, if not for all time, his name will be honoured, and his music loved, by every admirer of the flute who has a soul above fantasias and variations on Scotch or Irish airs. The ever increasing popularity of his works, and the numerous editions through which most of them have passed, may be regarded as a most hopeful sign that the taste for really classical flute-music is extending. It was not to be expected that so great a man would escape calumny: he has been accused of all kinds of musical vices, including mannerism, but it is somewhat reassuring to find that his compositions are best appreciated by those who are the best qualified to judge of their merits, and that they are most severely condemned by those prejudiced persons who believe, or affect to believe, that all music written for the flute is necessarily worthless. Kuhlau's greatest detractors have never, as far as I am aware, dared to question his originality, and, as regards his so-called mannerism, it would be more just to describe it as a strong individuality, a quality common to all artists of mark, and from which neither Bach, Handel, Haydn, Mozart, Weber, nor Spohr, was exempt. There is one supreme virtue in the music of Kuhlau, it never palls: on the contrary, one may, according to my experience, play it every day, year after year, without its losing its freshness, and the more intimately one becomes acquainted with it, the more strongly one becomes impressed with the genius of its illustrious composer, to whom might indeed have been said:

"Semper honor, nomenque tuum, laudesque manebunt."

The good fortune which had been Kuhlau's constant attendant for twenty years was brought to a sad and abrupt termination by a series of terrible calamities which happened to him in 1830. His house was burned down; all his manuscripts, including a large number of unpublished compositions, were destroyed, and very shortly afterwards he lost both his parents. Under this accumulation of disasters he broke down completely, his health becoming seriously and permanently affected. He died

in 1832, his obsequies being performed with great pomp, and his memory honoured by various solemnities at the theatre as well as at the meetings of numerous private societies.

887. I believe that the following list includes all the compositions of Kuhlau, for the flute, that have escaped destruction :

Three Quintets for flute, violin, two tenors and violoncello, Op. 51, No. 1 in D; No. 2 in E minor; No. 3 in A.—*Grand Quartet for four flutes, Op. 103, in E minor, dedicated to Gabrielski.*—*Grand Trio for two flutes and pianoforte. Op. 119, in G.*—**TRIOS FOR THREE FLUTES:** *No. 1, Op. 13, in D, dedicated to A. E. Müller; No. 2, Op. 13, in G. minor, to G. Kummer; No. 3, Op. 13 in F, to G. Klingenbrunner; No. 4, Op. 86, in E minor, to C. Keller; No. 5, Op. 86, in D, to B. Romberg; No. 6, Op. 86, in E♭, to L. Drouet; No. 7, Op. 90, in B minor, to T. Berbiguier.*—**SONATAS FOR FLUTE AND PIANOFORTE CONCERTANTE:** *No. 1, Op. 64, in E♭, dedicated to M. de Kaas; No. 2, Op. 69, in G, to C. Keller; No. 3, Op. 71, in E minor, to J. Sellner; No. 4, Op. 83, in G; No. 5, Op. 83, in C; No. 6, Op. 83, in G minor (this set is dedicated to George Onslow); No. 7, Op. 85, in A minor, to L. Maurer; No. 8, Op. 110, in E♭; No. 9, Op. 110, in E minor; No. 10, Op. 110, in D (this set is dedicated to M^{de}. La Baronne de Schwerin); No. 11, Op. 51, in D, to Franz Schubert; No. 12, Op. 51, in E minor, to J. W. Kalliwoda; No. 13, Op. 51, in A. (These three are the composer's arrangements of the quintets); No. 14, Op. 33, in F minor, to L. Spohr (This is an arrangement by Louis Drouet, of a sonata for violin and piano); *Four Sonatinas for flute and piano, "Recollections of Copenhagen" (the flute part adapted by Sedlatzek), Op. 6, in D; 79, in F, A minor, and C.*—**FANTASIAS, ETC. FOR FLUTE AND PIANO CONCERTANTE:** *Introduction and Variations on a romance from Weber's "Euryanthe," Op. 63; Variations sur "Le Colporteur," Op. 94; Introduction et Rondo sur "Le Colporteur," Op. 98; Variations sur "Le Colporteur," Op. 99; Introduction and Variations on the duet ("Fairest Maiden") from Spohr's Fessonda. Op. 101.*—**DUETS FOR TWO FLUTES CONCERTANTE:** *First Set, Op. 10, in E minor, D and G. (1, 2, 3) dedicated to G. D. de Lorichs; Second Set, Op. 39, in E minor, B♭ and D, (4, 5, 6), to A. B. Fuerstenau; Third set, Op. 80, in G, C, and E minor (7, 8, 9), to Gabrielski; Fourth set, Op. 81, in D, F and G minor (10, 11, 12) to Tulou; Fifth set, Op. 87, in A, G minor and D, (13, 14, 15) to Counsellor Thornam; Sixth set, Op. 102, in D, E minor and A (16, 17, 18) to C. Scholl.*—**SOLOS, WITHOUT ACCOMPANIMENT:** *First set, Op. 54, in D, G minor and C (1, 2, 3), dedicated to G. A. Schneider; Second set, Op. 57, in F, A minor and G (4, 5, 6), to Tulou; Third set, Op. 68, in G, D and B (7, 8, 9), to P. N. Petersen; Fourth set, Op. 68, in E♭, G and C♯ minor (10, 11, 12), to M. Parish; Fifth set, Op. 95, in G, E minor and D (13, 14, 15),**

to C. W. Wiehe; *Twelve small Solos*, published in London as *Passetemps*; *Fantasia on "Durandarte and Balerna"*; *Idem, on "Groves of Blarney"* ("The Last Rose of Summer.") Pianoforte accompaniments have been added to the last-mentioned fantasias, as well as to the second set of grand solos, by Frederick Hill. To numbers 1 and 2 of *Op. 68*, and numbers 1 and 2 of *Op. 95*, accompaniments have been added by Franz Doppler.

888. SOLA (CARLO MICHELE ALESSIO) was born at Turin on June 6th, 1786. At an early age he was placed under the celebrated Gaetano Pugnani, violinist to the King of Sardinia, to receive instruction in theory of music and violin-playing. At his master's death, which took place in 1798, he abandoned the violin and devoted his time to studying the flute. He had for masters, first Pipino and subsequently Vandano, both of whom were excellent flute-players. Sola's progress was so rapid that he soon obtained an appointment at the Theatre Royal, Turin. At the expiration of two years he relinquished his post and enlisted in a French infantry-regiment. Four years later, tired of the wandering life of a military bandsman, he demanded his *congé*, and this being granted, he accepted an engagement from Madame de Staël at Geneva to give singing lessons to her daughter and flute lessons to her son. He remained some years in Geneva as a professor of the flute, the guitar and singing. Being anxious to perfect himself in counterpoint, he studied under Bideau, a celebrated theorist, who had been violoncellist at the *Comédie Italienne* in Paris. Towards the end of 1810 Sola quitted Geneva for Paris, in which city several of his compositions were published. On his return to Geneva, in 1816, his opera, "*Le Tribunal d'Amille*" was produced with great success. The following year, at the invitation of Lady Charlotte Campbell, he visited England, and, being most favourably received, resided in London for some years. Fétis met him there in 1829. Sola was a left-handed player, and his performance is described as wanting in finish, though displaying much energy and good expression. His tone was not of the best quality, particularly in the lower notes. He made himself popular by many charming compositions, both

vocal and instrumental, and his arrangements of songs with flute *obbligato* are a great boon to all lovers of that instrument.

889. Sola's principal compositions and arrangements for the flute are as follows:

Two Concertos for flute with orchestra.—Quartet for flute, clarinet, horn and bassoon.—Idem for flute, violin, viola and violoncello.—Idem for flute, violin, guitar and violoncello.—Trio for flute, pianoforte and violoncello, Op. 15.—Idem for flute, violin and violoncello, Op. 31.—Duet concertante for flute and harp.—ITALIAN SONGS, by various composers, arranged FOR VOICE, FLUTE AND PIANOFORTE: Languir per una bella; Amore tiranno; Cielo a miei; Amo te solo; I tuoi frequenti; Al dolce guidami; Tu vedrai; Deh non voler; Soave immagina; L'incanto d'amore, original; Deh tu' bell' anima; Vivi tu; Notte tremenda; Se il fato, and Ah! che soffrir; Bel raggio; T'abbraccio ti stringo; Numi che intesi; Voi mirate; Con quell' occhietto; Non so se la speranza, original; Vedrai carino; Vieni fra questa; Come t'adoro; Alla gioja ed al piacer; Nel lasciar; Stanca di piu combattere.—Airs variés, and other light Pieces for flute and pianoforte.
G. M. R.

890. TULOU (JEAN LOUIS). This eminent musician was born in Paris, on September 12th, 1786. His father, Jean Pierre, played the bassoon in the orchestra of the Paris Opera, and was one of the original staff of professors at the *Conservatoire*. At ten years of age Jean Louis entered the *Conservatoire* as a student and the following year he became a pupil of Wunderlich. In 1799 he gained the second prize for flute-playing, and the first prize was only withheld from him the next year on account of his youth, and because the authorities wished him to continue his studies, but he received an extra prize in recognition of his assiduity. At the succeeding examination, in 1801, the superiority of Tulou over the other competitors was so manifest, that it was considered impossible to withhold the first prize from him any longer, for even at that early age he was regarded by many as the finest flute-player in France. He is reported to have played perfectly in tune, notwithstanding the imperfections of the flutes of that period; his tone, according to French ideas, was perfect; his execution was remarkable for its precision and

brilliancy, but the greatest charm in the performance of this gifted youth was due to the inimitable grace and refinement of his expression. At eighteen years of age he was appointed principal flutist at the *Opéra Italien*, where he remained until the year 1813; he then succeeded to the position of his master Wunderlich at the Grand Opera.

About the year 1814 Tulou was obliged to look to his laurels, for a most formidable rival had appeared in the field. This was none other than the redoubtable Drouet, then about twenty-two years of age, who was beginning to charm the fancy of the Parisians by his marvellous execution and the novel effects that he produced. The disputes between the respective partisans of the two champions waxed warm, and for about two years the question of supremacy was undecided, but on the occasion of the first performance of Lebrun's opera "*Le Rossignol*," in 1816, Tulou played the important solo flute-part with such ineffable grace and tenderness of expression that all Paris hailed him as the victor.

Unfortunately for his own interests, Tulou was an ardent republican, and being in the habit of making use of intemperate language concerning the restoration of Louis the Eighteenth to the throne of France in 1815, he at last fell into disgrace, consequently he was not offered an appointment in the Royal Chapel. Soon after his immense success at the Opera, he seems to have become rather unsteady, being much too fond of enjoying himself in society, not always of the most intellectual order, and being, besides, passionately addicted to "*la chasse*." In addition to these distractions, he became seized with an unfounded notion that he was destined to become a great painter, and he neglected his flute-practice to such an extent that it was feared he would lose his supremacy over his rivals. He became at last so careless of his professional duties that frequently, when he was required to play in public, he had to borrow a flute, having mislaid his own. The following amusing anecdote, illustrative of his extraordinary carelessness, nerve and readiness of resource, is related by Fétis. At a concert

given by Madame Catalani at the *Théâtre Royal Italien*, Tulou, being about to play a difficult solo before a crowded audience, discovered that a joint of his flute was cracked from one end to the other. Nothing daunted, he produced a piece of wax and some thread from his pocket; on the platform, before the audience, he proceeded to mend his flute, and while his friends were trembling in anticipation of a disaster, he, as confident as if his instrument had been in perfect condition, played his solo with so much taste and brilliancy that his hearers were transported with enthusiasm.

Tulou first visited this country about the year 1817, but he did not here meet with the success which he anticipated and which he richly deserved. It must, I fear, be recorded that the average Englishman of the period was not gifted with very refined musical taste; he could enjoy a popular tune, played with a style of expression to which he was accustomed, and lavishly decorated with "embellishments;" he could admire the astonishing rapidity of execution and the *ad captandum* music of Drouet, but the artistic elegance and delicacy of the highest school of French flute-playing were utterly beyond his sense of appreciation. Tulou's performances were therefore coldly received, the English critics accorded to him only faint praise, and he soon returned to Paris much disappointed. The following criticism, which appeared in the *Quarterly Musical Magazine*, may be found interesting: "The reputation which Tulou had obtained in his own country was rather injurious to his success in this. The expectation which it raised in a public already accustomed to the brilliancy and clear articulation of Drouet, and the masculine power and expression of Nicholson, was not easily satisfied, and Tulou, although a very elegant and finished performer, was treated with an indifference which his talents by no means deserved. His compositions are greatly superior to those of Drouet, evincing much more science, taste and feeling."

On the death of Wunderlich in 1819, Tulou, being still under a cloud, was not elected to fill the vacant professor-

ship at the *Conservatoire*, but Guillou, an artist of far inferior merit, received the appointment. Tulou was much irritated at what he deemed unjust treatment, perhaps none the less so because it was evidently the result of his own indiscretion. In 1822 he resigned his position at the Opera, and this appointment also was conferred upon Guillou.

Having in the meantime re-visited London, and played a solo at one of the Philharmonic concerts, Tulou was induced in 1826, to return to his former position at the Opera, and on January 1st, 1829, he received the long coveted professorship at the *Conservatoire*. During a third visit which he paid to this country in 1829, he gave a concert in conjunction with a noted violoncellist named Bohrer. He played on that occasion a fantasia, an *obbligato* with Madame Malibran, and two duets with Bohrer. His performance, however, only seems to have confirmed the impressions previously formed.

The well-known and successful flute-manufactory, carried on in Paris by Tulou and Nonon, was established in 1831. Nonon separated from his partner in 1853, and then adopted as his trade-mark a treble clef; Tulou took for his a nightingale, no doubt, as Chouquet (1884) has suggested, in memory of his triumphant success in Lebrun's opera. The ideas of Tulou on the respective merits of the old and the new flutes are quoted in §572. To the end of his career he maintained the same opinions, and his especial pride seems to have been "*stare super vias antiquas.*" The flutes which he made and used only differed from the ordinary old-fashioned French flutes, with the smallest holes and twelve keys, in respect of the *f#* key described in §559. He retired from his profession in 1856, and died at Nantes on July 23rd, 1865.

891. Amongst the numerous pupils of Tulou were Captain Gordon, Walckiers, Cöche, Brunot, Remusat and Demersseman. JEAN REMUSAT resided for some years in London, where he was well known as an orchestral player. When nearly fifty years of age he had the courage to relinquish the Tulou flute, on which he had previously played, and adopt the "cylinder flute" with

the "closed $g\sharp$ key," a change which was very detrimental to his by no means brilliant execution, for he never thoroughly mastered the new fingering. He died at Shanghai in 1880, at the age of sixty-five.

892. JULES AUGUSTE DEMERSSEMAN was a native of Holland who adhered pertinaciously to the old flute, and, as a consequence, was not appointed to a professorship at the Paris *Conservatoire*. He was an excellent player, and was gifted with great talent as a composer. In his grand solos for the flute, which are eminently calculated for public performance, good musicianly writing is happily combined with elegance, originality and surpassing brilliancy. A list of his chief compositions for the flute is given in the appendix (A) to Part III. Demersseman resided in Paris, where he died at thirty-three years of age in 1866.

893. The compositions of Tulou are exceedingly numerous, and most of them are excellent. Those amongst them which are the best suited for public performance, at the present time, are the fifteen Grand Solos for the flute with accompaniments for orchestra, quartet or piano. Thirty of his duets for two flutes have been arranged progressively and published in an excellent uniform edition at Leipsic. The following list includes most of his best works:

CONCERTOS FOR FLUTE WITH ORCHESTRA: *No. 1 in A; No. 2 in E minor; No. 3 in D; No. 4, Op. 25, in E. minor; No. 5, Op. 37, in D.*—*Grand Solo concertant pour deux flûtes [sic] avec orchestre, quatuor ou piano, Op. 83, in A.* (This is an arrangement of the *Sixth Solo, Op. 82.*)—*Symphonie concertante pour flûte, hautbois, cor et basson.*—*Idem pour flûte, hautbois et basson.*—*Grand Trio pour trois flûtes, Op. 24, en Mi bémol (E \flat).*—*Idem, in F, (London).*—FIFTY-TWO DUETS FOR TWO FLUTES: *Op. 8, 11, 12, 14, 15, 18, 19, 31, 33, 34, 72* (dedicated to Fuerstenau), *102, 103 and 104.*—FIFTEEN GRAND SOLOS: *No. 1, Op. 69; No. 2, Op. 70; No. 3, Op. 74; No. 4, Op. 77; No. 5, Op. 79; No. 6, Op. 82; No. 7, Op. 86; No. 8, Op. 88; No. 9, Op. 91; No. 10, Op. 92; No. 11, Op. 93; No. 12, Op. 94; No. 13, Op. 96; No. 14, Op. 97; No. 15, Op. ?.* Of the above fifteen solos, 1, 2, 3, 4, 5, 6, 7, 8, 13 and 14 have orchestral accompaniments; 9, 10, 11 and 22 have accompaniments for a string-quintet; all have accompaniments for a

string-quartet and also for the pianoforte.—Numerous *Fantasias, Airs with variations, &c., for flute with piano*, including "*La Déclaration d'Amour, Potpourri sentimentale, dédié aux âmes sensibles, Op. 38; Fantaisie concertante, Op. 47; Nocturne, Op. 48; Dernières Pensées musicales, three pieces, Op. 128, 129, 130.*—*Méthode de Flûte (1835 circa).*

894. GUILLOU (JOSEPH) was born in Paris, on September 4th, 1787. When only ten years of age he entered the *Conservatoire*, where he received lessons in flute-playing from Devienne, and after two years study he obtained the second prize. In 1803, Wunderlich being the only flute-professor at the *Conservatoire*, the number of pupils was reduced, and Guillou was one of the rejected. By renewed efforts, however, he obtained readmittance, and at the age of twenty-two carried off the first prize. After finishing his studies he was for some time without employment, but in 1815 he received an appointment as "second flute" to Drouet at the Chapel Royal. In the same year he was engaged as second to Tulou at the Opera. On the death of Wunderlich in 1819, Guillou was elected a professor at the *Conservatoire*, and soon afterwards became first flutist at the Chapel Royal. He was appointed successor to Tulou at the Opera in 1822. Thus, in a few years he rose from comparative obscurity to the summit of his profession. It is only fair to add that although Guillou's position was partly the result of accident, and was certainly higher than his merits deserved, he worked in a conscientious manner, and made good pupils, amongst whom was the renowned artist, Mons. Dorus.

In 1826 Tulou was recalled to the Opera, and Guillou found himself so completely eclipsed by the immense superiority of his rival, that he deemed it advisable to quit Paris, and to seek a position elsewhere. He therefore set out on a concert tour, and after visiting Brussels, Berlin, Hamburg and Stockholm, he proceeded to St. Petersburg. He settled in that city; abandoned music as a profession, and started in business as a dyer and cleaner. This occupation, for which he was totally

unfitted, becoming distasteful to him, he again resumed his profession; contributed musical articles to various periodicals, and started in St. Petersburg a French journal entitled *L'Artiste Russe*; his literary efforts however, did not mend his fortunes. He died in St. Petersburg in 1853.

895. Guillou did not attain fame as a composer. The following are his best known works: *Premier Concerto pour flûte avec orchestre.—Deuxième Concerto [in D] et Rondeau militaire.—“Vive Henri IV,” avec quatuor.—Trois Duos pour deux flûtes, Op. 1.—Air varié, “Au clair de la lune,” pour flûte et piano.—Four Fantasias for flute and piano.*
G. M. R.

896. GABRIELSKI (JOHANN WILHELM), a celebrated flutist and composer, was born at Berlin, on May 27th, 1795. When seven years of age he was taught by his father, a non-commissioned officer in the Polish artillery, to play the violin, and the child's aptitude was such that at the end of a year's teaching he was sufficiently advanced to play at the tea-gardens. He, however, disliked that occupation, and would have given up music altogether, had not his father insisted on his continuing to study. At the age of nine Johann was allowed to discard the violin for the flute, his father teaching him until an artilleryman named Vogel, a far superior player, undertook to direct his studies.

Not far from Johann's parents, lived the excellent flute-player Schroeck, and it was the boy's great delight to stand beneath this musician's windows listening to his practice. When Schroeck heard of this, he sent for him, and recognising his great talent, did so much towards its development that in 1810 Gabrielski was able to perform at public concerts. In the following year he gave a benefit concert at which he performed his first composition; this consisted of an *Adagio* followed by variations, with orchestral accompaniment. In 1814 he was appointed “first flute” at the Stettin Theatre, and as this post left him plenty of leisure, he devoted himself to composition. In 1816 he quitted Stettin and entered the Royal Chapel at

Berlin, under the title of Chamber-musician to the King of Prussia. During the following year he went through a complete course of harmony, choosing first Gürlich, then Seidel, and finally Birnbach as his instructors. His vacations being very short, Gabrielski travelled little, rarely going farther than Stralsund, Rostock, Lubeck, Hamburg, or Bremen. In 1822 he visited Poland, and gave a concert in Warsaw. He died in Berlin, on September 18th, 1846.

897. The works of this excellent musician, which evince great taste and knowledge of the instrument, are still held in deservedly high esteem. In 1826 no flute-music was more fashionable than that of Gabrielski. He composed more than a hundred works, amongst which are:

FOR FLUTE AND ORCHESTRA: *Four Concertos: Op. 48, in D; Op. 50 in G; Op. 75 in G; Op. 90 in A. Five Concertinos.—Grand Quatuor pour flûte, violon, alto et violoncelle, Op. 93.—Trois Grands Quatuors pour quatre flûtes, Op. 53, (in G, D and A).—TRIOS FOR THREE FLUTES: 3, Op. 10, in A, E \flat and E minor; 3, Op. ?, in F, G, and D; 1, Op. 32, in F; 1, Op. 41, in B \flat ; 3, Op. 55, in D, F, and E minor; 3, Op. 56, in G, D and C; 3, Op. 58, in D, E minor and E \flat ; 3, Op. 78, in E \flat , A and G minor; 3, Op. 104, in G, A, and D minor, London.—Grand Trio concertant pour flûte, violon et alto, Op. 45.—Duo pour flûte et violon, Op. 73.—Trois Grands Duos pour flûte et alto, Op. 100.—Fifteen sets of Duets for two flutes.—Numerous Works for flute and piano.—94 Préludes propres pour s'exercer à jouer par cœur, Op. 66.—Etudes, Op. 86.*
G. M. R.

898. FUERSTENAU (ANTON BERNHARD) was born at Münster in Hanover on October 20th, 1792. At six years of age he received his first lessons on the flute from his father, Caspar Fuerstenau, an artist of some repute, and his precocity seems to have been extraordinary, for after one year's training he was sufficiently advanced to play a solo in public before the Duke of Oldenburg, who presented him with a new flute. After that time the child frequently played at public concerts in Bremen and Oldenburg. At the age of nine he began to study harmony, and two years later he accompanied his father on a concert-tour which extended to Copenhagen. In 1805 the father and son, who were inseparable companions, travelled through

Germany and to St. Petersburg. They undertook long journeys almost every year, and one of these, in 1811, extended through the greater part of Europe. At every place they visited young Fuerstenau gained fresh laurels, being always received with the greatest enthusiasm.

In 1817 Anton, being tired of his peregrinations, accepted an engagement in an orchestra at Frankfort-on-Maine, and settled there with his family. In that town he formed a friendship with a good musician named Volweiler, from whom he received further instruction in harmony, and by whose aid he became an adept in the art of composition.

In the following year the elder Fuerstenau began to grow weary of leading a life of inactivity, therefore Anton, who was always most devoted to his father, gave up his appointment, and once more the two set out on a concert-tour. This journey, their longest and last, proved a great success, and not until 1819 were the family re-united at Oldenburg. Soon afterwards the father died, and Anton was attacked by a long and serious illness. Having at length regained his health, he accepted, in 1820, an appointment as first flutist at the Royal Chapel in Dresden, under the directorship of Carl Maria von Weber, with whom he formed a close friendship. Fuerstenau made his home in Dresden for more than thirty years, enjoying great popularity and consideration, but he did not altogether relinquish his concert-tours. In 1823 he went to Denmark; in 1824 to Bavaria; in 1826 to Paris, and, with his friend Weber, to London, where he met with but indifferent success. In 1828 he gave concerts in Vienna and Prague.

A. B. Fuerstenau was not only the most finished flute-player that Germany ever produced, but he was one of the most skilful artists in all Europe. That his playing was no better appreciated in this country than that of Tulou had been, can only be set down to the prevailing uncultured taste of the British people. The following extract from *The Quarterly Musical Magazine*, 1826, the best English musical periodical of the time, will serve to show how little Fuerstenau's refined style

was understood in England. "*The Oratorios*.—Mr. Fuerstenau, first flute at the Chapel Royal, Dresden, played a fantasia. His execution is brilliant, but his tone is thin; he falls infinitely short of Nicholson. We believe this quality, or rather defect of tone, appertains to the instrument now generally in use throughout Germany; it resembles the flageolet. Mr. Fuerstenau has been heard at several other concerts, but this defective tone always operates as a drawback from his general ability." The opinions of the editor of *The Flutist's Magazine* (1827) are couched in a similar strain: "The name of Fuerstenau was well known in England before he himself arrived in London, for the beauty of his music had long ago made every amateur well acquainted with it. That his introduction to the London musical world, therefore, should have created a sensation, was a circumstance naturally to be expected, and, like most other things of high expectation, was, we might say, as naturally doomed to cause disappointment. Mr. Fuerstenau, too, was disappointed as well as his audience the cause of this may be stated very shortly and simply It is solely and entirely to be attributed to his deficiency in tone, for in execution he was scarcely inferior to any performer who had previously appeared; his expression, likewise, was of a high character, tender, soothing and appropriate; his articulation perfect and finely softened, and his feelings those of the true musician. But with all these requisites, he produced little or no effect in the performance of a concerto. His tone was thin and meagre, and this was completely felt and acknowledged."

The cause of Fuerstenau's want of success in this country lay probably in the fact that he did not strive to make his flute sound like a trumpet, a hautboy or a clarinet. His notes were no doubt somewhat wanting in strength, but I have been informed by those who have often heard him play, that his tone was so sweet, so flexible and so absolutely flute-like, throughout the whole compass of the instrument, as to make ample amends for its deficiency in the matter of mere power. The

following remarks of Fétis (1865) on the performance of Fuerstenau seem to be more worthy of consideration than those of the English critics: "Fuerstenau has justly been esteemed in Germany as one of the first, if not quite the most accomplished of European flutists. His performance was remarkable for purity and volume of tone; subtle gradations of light and shade; promptness and clearness of articulation; elegance of style, and loftiness of expression. . . . In 1849 I met Fuerstenau in Dresden; he was still full of enthusiasm for his art."

This able artist did not approve of double-tonguing, and, like Tulou, whom he resembled in many points, he was a strong opponent of the open-keyed system and the altered fingering. He continued to play on an old-fashioned flute with only nine keys, including that for the low *b*_♭, until his death, which occurred at Dresden on November 18th, 1852.

899. Fuerstenau was a prolific writer, but the excellence of his music has always appeared to me to be somewhat over-rated. The following list includes his principal compositions:

CONCERTOS, ETC., FOR FLUTE WITH ORCHESTRAL OR PIANOFORTE ACCOMPANIMENTS: *Op. 12, in E minor; Op. 31, in F; Op. 33, in A; Op. 35 in C[♯] minor; Op. 40, in E minor; Op. 52, in A[♭]; Op. 58, in G minor; Op. 77, in E minor; Op. 84, in D; Op. 100, in B minor; Op. 104, in A; Op. 119, in G; Rondo brillant, Op. 38, in E; Polonaise, Op. 3; Idem, Op. 31; Concerto pour deux flûtes Op. 41 [in F].—QUARTETS, FOR FLUTE, VIOLIN, VIOLA AND CELLO: *Op. 39, in E; Op. 60, in A[♭]; Op. 62, in F; Op. 74, in G minor.*—QUARTET FOR FOUR FLUTES: *Op. 88 (Introducing the Austrian National Anthem), in F.*—TRIOS FOR THREE FLUTES: 2 *Op. 14; Trois, avec des Fugues, Op. 22; Idem, Op. 66; Trio, Op. 118.*—DUETS FOR TWO FLUTES WITH PIANO ACCOMPANIMENT: *Adagio et Variations, Op. 55; Concertino, Op. 87; Introduction et Variations, Op. 102; L'Union, Op. 115; La Rivalité, Op. 116; Deux Rondollettos, Op. 124; Introduction et Rondeau, Op. 132.*—SOLOS FOR FLUTE WITH PIANO ACCOMPANIMENT: *Trois grands Solos, Op. 37; Numerous Fantasias, Nocturnes, Caprices, Airs variés, Divertissements, etc.*—DUETS FOR TWO FLUTES: *Three, Op. 13; Three, Op. 36; Three, Op. 39; Three, Op. 56; Three, Op. 59; Three, Op. 61; Three, Op. 75; Three, Op. 83; Three, Op. 85; Three, Op. 89; Three, Op. 112; Three, Op. 114; Six, Op. 137.*—SONGS WITH FLUTE OBLIGATO: *Romance in E "Lovely flute;" "Le jour ou**

je te vis" (in F); "Stille der Nacht" ("Grateful silence"); "Le Chant d'Amour" ("Oh sing for ever"), in C.—STUDIES, ETC: Exercises, Op. 15; Etudes, Op. 26; Grandes Etudes, Op. 29; Flötenschule, Op. 42; Uebungen (Studies) Liv. 1-2, Op. 107; Tägliche Studien, Op. 125; Die Kunst des Flötenspiels, Op. 138 (1834, post).—Numerous Flute-solos.

900. DROUET (LOUIS). This renowned flutist was born in 1792 at Amsterdam. His father was a French refugee who had set up as a barber in that city and married a Dutchwoman. Several totally different stories are related of the manner in which he became possessed of his first flute, and of the age at which he began to play; we may assume, however, that he was not much below the greatest age given by his biographers, namely, four years, when he first endeavoured to teach himself to play tunes on the flute. Schilling's account of the little Drouet's performance of Devienne's eighth concerto at four years of age, on a full-sized flute, before two-thousand people, may be treated as pure romance, inasmuch as such a feat would have been impossible, but there is no doubt that the boy showed great talent at a very early age, for when only seven he played at the *Paris Conservatoire*, and shortly afterwards at the Opera-house. He was never taught the flute at the *Conservatoire*, and it is probable that he had no instruction on that instrument beyond a few lessons that he received in Amsterdam when a child, but he is known to have studied composition at the above-named institution under Méhul and Reicha.

Having made several successful concert-tours with his father, Drouet was appointed, in 1807 or 1808, flute-soloist to King Louis of Holland, the brother of the Emperor Napoleon the First. He was presented by the King with a flute of glass, the keys of which were set with precious stones (see §499). It was while he held this court appointment that Queen Hortense composed, with his assistance, the well-known French patriotic song "*Partant pour la Syrie.*"

The young artist was invited by the Emperor to Paris in 1811, and received from him an appointment similar to that

which he had held at the Dutch Court; he was overwhelmed with honours and presents, and, as a mark of special favour, he was exempted from the conscription. He had not been long in Paris before he began to grow famous, his brilliant execution at once astonishing and delighting his audiences, but in the estimation of musicians, he never succeeded in supplanting Tulou. Soon after the restoration of Louis the Eighteenth, in 1815, Drouet was appointed first flutist at the Royal Chapel, but the favour that he received at the Tuilleries did not prevent his carrying out a long cherished desire to travel.

In 1817 he first visited England, and here he produced an extraordinary sensation by his performance, but the hold that Charles Nicholson had obtained on public favour was too strong to be permanently shaken, and therefore Drouet's success in this country was but transient. About the year 1818 he established a flute manufactory in London (*see* §531) which, not proving remunerative, was abandoned after one year. According to an interesting letter, written by Drouet to W. N. James, the editor of *The Flutist's Magazine* (1829), he left England in the autumn of 1819, and proceeded on a professional tour, which, commencing at Brussels, extended through nearly the whole of Europe. During this eminently successful journey he acquired not only wealth, but more fame than has ever fallen to the lot of any flutist before or since. For three years he remained at Naples, as director of the Royal Opera; he then returned to Holland, where he resided with his family, and nothing was heard of him until 1828, when a letter from young Felix Mendelssohn, whose acquaintance he had made during his travels, recalled him from his retirement, and he again visited Paris. In 1829 he came to this country, for the second time, accompanied by his wife and his friend Mendelssohn. The programme of a concert that Drouet gave in London during that year, is so interesting, that I present it entire.

M. DROUET'S CONCERT

WEDNESDAY EVENING, JUNE 24TH, 1829.

PART I.

New Overture (M. S.) to Shakspeare's "Midsummer Night's Dream" (first time in this country), conducted by the Composer	<i>F. Mendelssohn.</i>
Recitative and Air, Madame DROUET (German words)	<i>C. M. von Weber.</i>
New Concerto, Flute (first time of performance in this country), M. DROUET	<i>Drouet.</i>
Aria, Signor BEGREZ	<i>Rossini.</i>
Concerto, Pianoforte, Mr. F. MENDELSSOHN	<i>Beethoven.</i>
Duetto, Mademoiselle BLASIS and Signor BEGREZ <i>Ricciardo e Zoraida</i>	<i>Rossini.</i>
Variations on Air by <i>C. M. von Weber</i> , Flute, M. DROUET	<i>Drouet.</i>

PART II.

Quartetto, the Four BROTHERS HERRMANN. The Huntsmen's Chorus	<i>C. M. von Weber.</i>
Scena, Madame DROUET (German words) (<i>Der Freischütz</i>)	<i>C. M. von Weber.</i>
"God save the King" (newly arranged by <i>Drouet</i>), Flute, M. DROUET	<i>Drouet.</i>
Air, Miss CARNABY (by particular desire), "The Pledge of Truth."	<i>T. Welsh.</i>
Aria, Mademoiselle BLASIS.	<i>Pacini.</i>
Finale (Instrumental).	<i>Haydn.</i>
Leader of the Band, Mr. F. CRAMER. Conductor, SIR GEORGE SMART.	

Drouet made but a short stay in England on this occasion: in 1832 he once more visited Paris; he was appointed *Kapellmeister* to the Duke of Saxe-Coburg-Gotha in 1840, and held that position for fifteen years. He was in London for the last time in 1841; in 1854 he undertook a journey to New York, where he played at a concert given by his son; in 1860 we hear of him in Frankfort.

Opinions might have been expected to vary as to the merits of an artist of such peculiar qualifications as those of Drouet, and, as a matter of fact, he was extravagantly praised by some of his critics and unjustly assailed by others, but there can be no doubt that although he possessed neither the elegant style of Tulou nor the commanding tone of Nicholson, he was one of the most remarkable flute-players that ever lived. Those of

his contemporaries who regarded brilliant execution combined with clear and rapid articulation as the *summum bonum* of flute-playing, were naturally enchanted with the effects that he produced; those who thought that the great end and aim of all flute-players should be the production of a powerful and brilliant tone, as naturally preferred Nicholson; while the lovers of musical grace and refinement, who held mere display in abhorrence, deemed Tulou superior to both. I am inclined to think that there is much justice contained in the following extract from *The Quarterly Musical Magazine*. The allusions therein to Drouet's use of the "fork-fingerings" are amply vindicated by the freedom with which these are recommended in his *Méthode* and some of his studies.

"Mr. Drouet's talents as a performer deservedly received the most brilliant applause on his arrival in this country, but it could not escape the attention of the intelligent observer that the embouchure, as well as the bore of his flute, was made exceedingly small for the purpose of giving brilliancy to the upper notes, on the display of which, he manifestly rested the principal attraction of his performance. This construction of the instrument, however, totally destroyed all its lower rich, mellow tones, and deprived the performer of those contrasts which are so important. . . . This gave a monotonous effect to all he did. The delight, and we may add, the astonishment with which his first performance was heard, was diminished at the second or third, and at length a talent so calculated to excite admiration was regarded with indifference. His method of articulation, though resembling double-tongueing, was not really so, but was some modification peculiar to himself, which gave him the power of the most brilliant, distinct and rapid execution that can be conceived, and to which he seemed to think every other excellence worthily sacrificed. His intonation was perfect, but there was no volume of tone, and the absence of the richer tones of the flute rendered him unable to play an *adagio* with anything like the effect which such a movement requires. . . . By the manner in which he

executed his passages, one would be inclined to think that he had originally practised on a one-keyed flute, for in slow execution the defects of his fingering were very perceptible. His amazing facility in rapid passages concealed these defects, but we are fully persuaded that had he performed an *adagio* in a flat key, the imperfections would have been manifest to the most cursory observer."

As regards the perfect intonation above mentioned, the critic is in opposition to the opinions of almost every other writer on the subject. Fétis says: "He excelled in difficult and rapid passages; his double-tongueing was marvellously voluble, but his intonation was false, and his style was destitute of expression and majesty."

The following remarks of W. N. James (1829) will serve as a specimen of the sort of language in which the extreme partisans of Drouet were wont to indulge: "He is intrinsically and superlatively the best player on the instrument in the world. There is not *now* if there was twelve years ago, a question on this point. He soars above the rest, like an eagle above the hawk, and no one seems to question his superiority. . . . He possesses twice the tone which he then had, and has also gained a greater degree of clearness and brilliancy. It is impossible to imagine anything so positively beautiful as the tone of M. Drouet; it must be heard to be appreciated. If tone were visible to the eye, we would liken that which he produces to *pillars of crystal in the sunshine*, so clear, so transparent, so brilliant, and so solid withal, that it seems the very essence of tone, without a cloud or particle of alloy in its composition. . . . His execution is the very *beau idéal* of perfection, it is quite miraculous."

A great deal of argument has been wasted concerning Drouet's method of double-tongueing. It may be assumed that he knew perfectly well what he did, and he states that he used the syllables *de-re*, which, being pronounced in the French manner, would not differ appreciably from the *du-ru* employed by Louis Hotteterre when flute-playing was in its infancy.

During his first stay in London Drouet used the old flute, with the ordinary eight keys, as described in §531, but in 1827, when he produced his *Méthode*, he played on a flute of the French model, with the keys mounted on pillars. He never recommended more than eight keys. Like Tulou and Fuerstenau, he strongly opposed the system introduced by Captain Gordon, who was his pupil.

Drouet passed the last years of his long and eventful life in retirement at Berne, where he died on September 8th, 1873.

901. His compositions for the flute are exceedingly numerous, but most of them must be regarded simply as vehicles for the display of execution; and none possess much value as music; it is, however, only fair to add that they answer most admirably the purpose for which they were intended, and that they are by no means devoid of elegance. The best of his airs with variations are "*The Huntsmen's Chorus*", "*Robin Adair*", and "*Rule Britannia*"; these are still popular amongst a certain school of flute-players. The studies of Drouet are undoubtedly the best that have ever been written for the instrument. The celebrated *Cent Etudes*, which (with the exception of six, not by any means the best) were long out of print, have recently been reproduced in Paris, under the able editorship of the distinguished M. Paul Taffanel. These studies may be considered the *ne plus ultra* of flute-playing. Amongst the most important of the works of Drouet may be mentioned the following:

CONCERTOS, ETC., WITH ORCHESTRA: *No 1, Op. 3, in G; No 2, Op. ? in D; No. 3, Op. 19, in G; No. 4, Op. 20, in E minor; No. 5, Op. 79, in D; No. 6, Op. ? (Berlin.); No. 7, Op. 127, in D; No. 8, Op. 131, in G; No. 9, Op. 134 in C; No. 10, Op. 135, in G; Deux Fantaisies, Op. 130; Huit Variations.—Fantaisie sur les airs de "Cendrillon," avec quatuor, ou harpe, ou piano, Op. 9.—Sonata pour flûte et piano concertante [in G] Op. 40.—Numerous Fantasias and Variations on popular airs, for flute with pianoforte.—Trois Trios concertante pour trois flûtes, Op. 33.—Grand Trio for three flutes, in B \flat .—DUETS FOR TWO FLUTES: *Three, Op. 11; Three, Op. 18; Three, Op. 23; Three, Op. 34; Six, Op. 74; Three, Op. 77; Three, Op. 78; Three, Op. 99; Three, Op. 101; Trois Etudes pour la respiration, l'articulation, et la manière de phraser, Op. 204; Three Duets, Op. 407; Duo pour faire quelques**

progrès sur les différentes clefs, Op. 442.—STUDIES, ETC.: Cent Etudes pour la flûte, Op. 126. This extraordinary work consists of 331 pages folio. It passed through several editions, in France and Germany. In some of the later reprints of the first French edition, the 13th, 14th and 15th studies are omitted, but these three are included in *Six grand finishing Studies*, printed in London. *Méthode pour la Flûte* (1827); *An English edition of the same; Etudes, Op. 31; 18 Préludes et 6 Cadences dans les Modes les plus usités.*

902. WALCKIERS (EUGÈNE). This highly distinguished composer of music for the flute was born in the year 1793 (not in 1789, as generally stated) at Avesnes in French Flanders. He received his first lessons from a musician named Marchand, but he afterwards studied composition under Reicha, with whom his talent and assiduity caused him to be a great favourite, and he was fortunate enough to obtain flute lessons from Tulou. Walckiers played the old-fashioned French flute throughout his life, and his well-known excellent instruction-book (1829 *circa*) is written for that instrument, but, in common with many French and German players he trifled with the new flute for a short time, when it was first gaining public favour, without seriously adopting it or discarding the old one. It does not appear that he ever acquired great distinction as a flute-player, and all my researches for particulars of his career in that capacity have proved nearly fruitless. As a composer of chamber-music for the flute his memory will long be revered by all true lovers of the instrument, indeed he can scarcely be said to have a superior in composition of this class, for although it must be conceded that his music is less scientific than that of Kuhlau and Kummer, yet it abounds in such delightful freshness and such impulsive variety of sentiment that in its own peculiar style it is absolutely unrivalled. The duets, trios and quartets of Walckiers belong to the highest school of French art, and prove their composer to have been a man of real genius. They are exceedingly imaginative, occasionally rather eccentric, yet always elegant, charming, and scholarly. As a writer of flute-solos, however, he was generally inferior to Tulou. Walckiers died in Paris on September 1st, 1866.

903. The most important of his compositions are included in the following list: *Quintette pour flûte, deux violons, alto et violoncelle; contra-basse ad lib.* Op. 49 (in A).—*Idem pour flûte, violon, alto, violoncelle et contra-basse* (in A minor), Op. 90.—**QUARTETS FOR FLUTE, VIOLIN, ALTO AND VIOLONCELLO:** *Three*, Op. 5, in A, G and D minor; *One*, Op. 50, in D.—**QUARTETS FOR FLUTE, CLARINET, HORN AND BASSOON:** *Three*, Op. 7, in B \flat , A and F; *One*, Op. 48, in B \flat .—*Trois Trios pour flûte, clarinette et basson* [in B \flat , F and C minor] Op. 12.—*Premier Trio pour flûte, violon et violoncelle*, Op. 35.—*Trois Trios pour flûte, violon et violoncelle, ou pour trois flûtes*, [in E \flat , A, and C] Op. 93.—*Trio pour flûte, violon (ou alto, ou clarinette) et piano* [in G minor] Op. 95.—*Trio pour flûte, piano et violoncelle* [in D minor] Op. 97.—**QUARTETS FOR FOUR FLUTES:** Op. 46, in F \sharp minor; Op. 70, in F. (London).—**TRIOS FOR THREE FLUTES:** Op. 2, in F; Op. 3, in D; Op. 29, in D; Op. 37, in B \flat ; *Three*, Op. 93, No. 1 in E \flat , No. 2 in A, No. 3 in C.—**DUETS FOR TWO FLUTES.** *Three*, Op. 1; *Three*, Op. 11; *Three*, (à son frère), Op. 16; *Three*, Op. 19; *Three*, Op. 23; *Three*, Op. 27; *Twelve*, ("faciles") Op. 55; *Six*, ("moins faciles"), Op. 56; *Six*, ("brillants"), Op. 57; *Six*, ("difficiles"), Op. 58.—**DUETS FOR FLUTE AND VIOLIN:** *Six*, Op. 6; *Three*, Op. 8; *Three*, Op. 10; *Three*, Op. 14.—*Grand Duo pour flûte et piano concertants*, Op. 24.—**SONATAS FOR FLUTE AND PIANO:** Op. 89, in D; Op. 92, in A minor; Op. 98, in F; Op. 109, in E \flat .—**SOLOS FOR FLUTE WITH PIANO OR QUARTET ACCOMPANIMENT:** *Premier Concertino*, Op. 28; *Rondo Savoyard*, Op. 20; *Fantaisie*, Op. 21; *Rondo espagnol*, Op. 31.—A large number of *Operatic Fantasias* and *Airs with Variations*.—*Grand duo pour flûte et piano sur des motifs de "Robert le Diable,"* (Kalkbrenner et Walckiers).—*Idem sur des mélodies styriennes*, (Thalberg et Walckiers).—*Méthode de Flûte*, Op. 30, en deux parties.

904. FARRENC (ANTOINE) was born at Marseilles on April 9th, 1794. While a young lad he was placed in a house of business, and, after his day's work was ended, it was his delight to practise the flute. So great was his assiduity that with very slight assistance he soon succeeded in becoming a fairly good flute-player, and his parents yielded to his solicitations that he might study with a view to entering the musical profession. In 1815 he journeyed to Paris in order to hear Tulou play, and towards the close of that year he obtained the post of "second flute" at the *Théâtre Italien*, which he kept for two years. The *Conservatoire* being re-organised in 1816, Farrenc obtained

admission and studied diligently. Shortly afterwards he published his first composition: *Variations on "Charmante Gabrielle,"* for flute, violin, viola and violoncello, which met with great success. His chief instructor in flute-playing was Berbiguiier, and he was one of that master's best pupils. He is said to have played with surpassing grace and delicacy, and to have won great admiration as a public performer, though he continued to use the old-fashioned French flute, with holes of the smallest size, to the end of his career.

His wife, Jeanne Louise, a good pianoforte-player and composer, was a professor at the *Conservatoire*, and conjointly they wrote several compositions which were favourably received. Farrenc established a music-warehouse in Paris, and this absorbed so much of his time that he had little leisure to devote to his profession. He, however, occasionally produced some works for the flute which were fairly successful, and he collected and edited, for Wessel and Co., of London, an excellent and nearly complete edition of Kuhlau's compositions for that instrument.

Farrenc died in Paris, January 31st, 1865, and shortly afterwards the whole of his really splendid musical library was sold.

905. Amongst the published compositions of Farrenc are the following:

Concerto pour flûte avec orchestre [in B minor], Op. 12.—*Deux Thèmes de Rode, variés, avec violon, alto et violoncelle, ou piano*, Op. 2.—**FOR FLUTE AND PIANO CONCERTANTE:** *Caprice, ou Nocturne* [in G], Op. 20; *Rondo alla Cosacca* [in A minor], Op. 21; *Variations sur la Tyrolienne de Madame Gail* [in D], Op. 22.—**FOR FLUTE WITH PIANO ACCOMPANIMENT:** *Thirteen Airs Variés*.—**FOR TWO FLUTES:** *Fantaisie sur des Airs tyroliens, hongrois et bohémiens* Op. 3; *Trois grands Duos brillants*, Op. 10.—**SOLOS:** *Sonates*, Op. 5, and many others.

906. GRENSER (KARL AUGUST), born on 14th December, 1794, at Dresden, was the most noted member of a family of clever musicians and wind-instrument makers, long resident in Dresden. He was, according to his own account (1824), the nephew of that Heinrich Grenser who was such a bitter

antagonist of Tromlitz and Capeller, and who carried on the musical-instrument factory established in Dresden by Karl Augustin Grenser (or Gränsser), in 1739. Heinrich Grenser was the inventor of the bass-clarionet.

Karl August, the subject of this memoir, was regarded as a prodigy, for at the age of six, he played the *flûte à bec* in public. He soon exchanged that instrument for the transverse flute, and obtained lessons from a court-musician named Knoll. When nine years of age he performed at concerts with great success; from 1806 to 1808 he played during the season at Töplitz; for three years, from 1810, he was a member of the orchestra of Krebs in Dresden, and during that period he greatly improved his musical knowledge and skill. In 1814 he was engaged as first flutist in the chief orchestra of Leipsic; in 1843 he was appointed Inspector of the Leipsic *Conservatorium*, and he is said to have been a professor of the flute at that institution. In addition to his skill as a musician, Karl Grenser possessed considerable scientific and literary attainments, and was a contributor to the *Allgemeine Musikalische Zeitung*, published by Breitkopf and Härtel, see §§545-6. He died at Leipsic, on May 26th, 1864.

Karl Grenser is only known to have published one work:
Trois grands Duos pour deux flûtes.

907. KUMMER (KASPAR, commonly known as GASPARD), an excellent flute-player and a composer of distinguished merit, was born at Erlau, near Schleusingen in 1795. He received instruction on the flute from a certain Neumeister, and he learned the rules of harmony from a preceptor named Stäps. Very little is known of Kummer's early career, but in 1835 he held an appointment in the orchestra of the Ducal chapel at Coburg, and twenty years later, on the retirement of Drouet, he was raised to the position of Kapellmeister. It does not appear that he ever sought fame beyond his own country, as a flute-player, but there he was held in deservedly high esteem, and his compositions, especially his excellent studies for the flute,

afford sufficient evidence that he was a finished performer, endued with a graceful style and a lively appreciation of the advantages of light and shade. He played only on the old-fashioned small-holed flute, of the ordinary German model. It is not, however, with his abilities as a player, or with the kind of instrument that he used, that we are now chiefly concerned, but with the clever and invariably interesting compositions which he has bequeathed to us, and of which every one is a gem of its kind. The talent of this gifted composer shines forth not only in his chamber-music, which is really exceptionally fine, but even his lightest and easiest fantasias are consummately elegant, and always well-written, indeed, I know of no composer of music for the flute, whose works are of such uniform excellence as those of Kaspar Kummer.

He died at Coburg on May 21st, 1870.

908. The following list contains most of the chief works of Kummer in which the flute takes the principal part:

FOR FLUTE WITH ORCHESTRA: *Concertos*: Op. 2, in E minor; Op. 7, in D; Op. 35, in D.—*Concertinos*: Op. 23, in E minor; Op. 42, in G; *Introduction et Allegro brillant*, Op. 61, (in D); *Introduction et Rondeau*, Op. 73 (in A); *Divertissement sur des Airs de l'opéra "Der Freischütz"*, Op. 13; *Fantaisie sur des airs de "Norma"*, Op. 93. Some of the above have accompaniments for the piano in lieu of the orchestra.—*Quintuor pour flûte, violon, 2 altos et violoncelle*, Op. 66 (in D).—**QUARTETS FOR FLUTE, VIOLIN, TENOR AND VIOLONCELLO**: Op. 16, 37, 47, 49, 54, 66, 89, 90, 99 (3) and 102.—**TRIOS**: Op. 32, in F, for flute, violin and violoncello, or flute, clarionet and bassoon; Op. 66 bis, in D, for flute, piano and violoncello, (arranged from the quintet); Op. 75, in C, for flute, tenor and piano; Op. 81, in D, for flute, violin (or tenor) and piano (or guitar); Op. 83, in C, for flute, violin and piano (or guitar); Op. 92, *Three*, in C, D, and G, for flute, violin and piano (or guitar).—**TRIOS FOR THREE FLUTES**: Op. 24, in G; Op. 30 in D; Op. 52, in E minor; Op. 53, in C; Op. 58, in D; Op. 59, in A; Op. 65, in D minor; Op. 72, in G; Op. 77, in A.—**DUETS FOR TWO FLUTES**: *Three small* Op. 3; *Three, grand*, Op. 9; *Three, easy*, Op. 14; *Three, small, very easy*, Op. 20; *Three, easy*, Op. 25; *Three, grand*, Op. 36; *Three, brilliant*, Op. 50.—**DUETS FOR FLUTE AND CLARIONET**: *Two*, Op. 46; *Three*, Op. 50; *Three*, Op. 69.—**FOR TWO FLUTES WITH PIANO ACCOMPANIMENT**: *Polonaise*, Op. 17; *Concertino*, Op. 67, in D; *Concertino*, Op. 104, in G.—**FOR FLUTE AND CLARIONET**

(or HAUTOBOY, or VIOLIN) WITH PIANO: *Concertino*, Op. 101, in C.—FOR FLUTE AND PIANO: *The Quintet*, Op. 66, arranged as a Sonata; *Potpourris*; *Divertissements*; *Fantaisies: Airs variés*; *Amusemens, etc.*—EXERCISES, STUDIES, ETC. *Der Einfache und der Doppel Zungenstoss* (on single and double-tongueing), Op. 105; *Méthode pour la flûte*, Op. 106; 24 *Etudes mélodiques dans tous les tons majeurs et mineurs*, Op. 110; *Méthode pratique pour la flûte*, Op. 119; 32 *Etudes amusantes et instructives*, Op. 129.—SONG WITH FLUTE OBLIGATO: *Die Nachtigall* ("Depuis qu'une main insensible"); *Romance in E*.

909. NICHOLSON (CHARLES). This eminently popular performer was born at Liverpool in 1795. His father was a successful flutist, who, according to the son, "devoted the greater part of his life to the acquirement of that peculiarity of tone which led to his acknowledged pre-eminence amongst the professors of the German flute." This peculiarity was due, in some degree, to the sacrifice of the soft dulcet sounds of the early flute, and the substitution of a powerful and brilliant though rather hard quality of tone, which was not exactly flute-like. In the opinion of the younger Nicholson "the tone ought to be as reedy as possible; as much like the hautboy as you can get it, but embodying the round mellowness of the clarinet." Nicholson the elder greatly increased the tone of the flute by the enlargement of the finger-holes and the mouth-hole (see §§536-9), and his son still further improved the instrument, but the hard tone, that the Nicholsons brought into fashion, was not by any means a necessary consequence of the increase in the size of the holes, as the continental flute-players supposed it to have been. Charles Nicholson preferred Potter's flutes to those of Monzani or Milhouse, but he afterwards used one by Astor, who was the favourite maker of his father.

While quite a young man, the younger Nicholson, who was even then an accomplished performer, sought distinction in London, and he soon obtained a higher position as a soloist than was ever accorded to any other flute-player in England. On the establishment of the Royal Academy of Music, in 1822, he was appointed a professor of that institution, and not long afterwards he became principal at the Italian Opera, then

styled the King's Theatre. In short, every engagement that he thought fit to accept fell to his share, and he received many more applications for lessons, at a guinea an hour, than he cared to entertain. He also added greatly to his income by the sale of the large-holed flutes made by Clementi and Co., on which he received a handsome royalty. The following notice, extracted from *The Quarterly Musical Magazine* of 1823, conveys, notwithstanding its evident exaggerations, some idea of the estimation in which Nicholson was held at that time: "Mr. Nicholson's father was an admirable performer on the flute, who dedicated much time to the improvement of the instrument. In this he was eminently successful, and at his death, he left his son in possession of a knowledge of the principles on which he proceeded, and a genius highly capable of carrying those principles into execution. The rich, mellow, and finely graduated quality of tone which he now produces throughout the whole compass of the instrument, sufficiently evinces the success which has attended his exertions. It would be superfluous to enter into an elaborate examination of Mr. Nicholson's unrivalled excellence as a performer, since all our readers must have, in common with ourselves, frequently felt and witnessed the delight and admiration which always accompany his performances. His purity of intonation, his perfection of double-tongueing, and the rich contrast and variety of which he is enabled to avail himself, from the great power as well as delicacy and sweetness of his tone, are sufficiently known; his whirlwind rush from the bottom to the top of the instrument, in the chromatic scale, is also too striking a characteristic of his style to need comment; but we must not pass over two new effects on the instrument, which he was the first to introduce: we mean that species of vibration which is particularly observable in the musical glasses, and which, judiciously used, has a very beautiful effect, and the still more important accomplishment of gliding, which, on the violin and other stringed instruments, is productive of so much expression, and which has hitherto been deemed unattainable on the flute. The

opinion, long entertained, that this is an imperfect instrument, must now be considered as no longer just, since by the rules reduced to practice in Mr. Nicholson's *Preceptive Lessons* every note may be produced by more than one mode of fingering, and even should that be found insufficient, the end may be obtained by the modification of the *embouchure*; so that the flute may now be said to approximate as nearly as possible to the human voice. . . . Nothing can more clearly show the mastery this artist has obtained over the grand impediments of the instrument than his performance last year at Covent Garden, where he executed an *Adagio* (that test of tone, taste and expression), without the accompaniment of a single instrument, and such was his complete success, that an encore was demanded by the whole house with acclamation. In pathetic movements he has no rival."

There were, however, certain critics who did not entertain so high an opinion of Nicholson's performance as did the reviewer of the *Quarterly*, and there were some who objected to his style as being decidedly old-fashioned and not altogether free from vulgarity. The much vaunted glide too, was severely and justly condemned by many. It was even said that Nicholson often disfigured a simple air by the introduction of a cadenza as long as the tune, with a shake at the end nearly as long as the cadenza. His double-tongueing, in which he used the syllables *too-tle*, now happily discarded, was also mentioned in very disparaging terms, and comparisons were made between the articulation of Drouet and that of Nicholson, which were much to the disadvantage of the latter. The following amusing satire, which appeared in a musical periodical of the day, was supposed to have been chiefly directed against Nicholson, but in several passages it is equally applicable to other performers of later date:

"HOW TO PLAY A SOLO ON THE FLUTE.

"MY DEAR PHUNNIWISTL,

"As soon as your turn arrives, you will of course keep the audience waiting some little time in expectation—it does them good, whets the appetite, and makes them curious; stay until they get tolerably fidgety, and then make your appearance. Now, mind! a grand concerto always begins with a row, or else it cannot be grand; so tell your friend "who just scored it" for you, not to spare the brass. Well, then, you commence with a crash—key of C—all the instruments starting in unison. Now the strain moves onward, *andante maestoso*; you standing watching your music, with your flute cast negligently into the hollow of your arm, and your head as gracefully on one side as you can manage to get it. Having told your friend on what popular air you have composed your concerto or fantasia, he will, if he be a clever fellow, touch upon it a little during the introduction, while you occasionally—*only occasionally*, mind me—will put the flute to your lips, and play a bar or two of it, just to show the folks you *could* play the introduction if it were not *infra dig*, and you happened to be in the humour. However, let that pass. The orchestra are reaching a climax,—climbing, climbing, and bearing your flute on the top of their accumulated harmony, until you all come together upon another crash, more stupendous, if possible, than the first, dominant seventh upon C, you holding the tiptoppermost B flat. The crash over, the orchestra is silent, leaving you floating in the air with your aforesaid B flat, a long, liquid, melting, streamy note, which you will hold out as long as you can without endangering the wind-chest, or getting too red in the face. Then come scattering and tumbling down, as fast as possible, with all sorts of skips and hops, quips and quirks, and trills, and the various other beauties of which the instrument is so susceptible, until you settle somewhere about the middle of the lower octave, upon a serious, right-down, hearty shake, which pump out there as long as your strength lasts; then suddenly pitch it up an octave higher, and then, if you can, an octave higher still, and then drop gradually, and gently, and sweetly, by a chromatic passage, down again into the tune. Now, as to this tune, I will suppose you to have chosen one of the most popular airs of the day—"Polly, put the kettle on," for instance; for in composing either a fantasia or concerto, it is not essentially necessary that the air, any more than the scoring for the orchestra, should be *bonâ fide* your own work. "Polly, put the kettle on" will make an excellent theme, and, from the rarity with which it is heard in a concert-room, will doubtless be the more

strikingly effective. Therefore—"Polly, put the kettle on." Having concluded the "favourite air" with two cadenzas, the second longer than the first, and the first too long for anything, the orchestra (you will of course have been "fortunate in securing the services" of Costa and the others) will take it up and play it once through. That being well over, you gather up your features into a look of fierce determination, and come at once to the scratch; you set off almost by yourself, with a something that can be "better felt than described;" something wonderfully and terrifically difficult; something *prestissimo* of course, full of awful skips from the lowest note to the highest, and corresponding dives down again, mingled with chromatic runs, and relieved by occasional groups, triplets, and sextets, and other "lets" and "tets," and whatever those divisions of time are called by which the performer is directed to play innumerable hemi-demi-semi-quavers in the time of one whole one; and then you wind up the variation, if it may be so styled, with a sky-rockety sort of a rush, from the lowest C of the instrument to its veritable antipode *in alt*, by way of a finale. The effect will be inconceivably wonderful, and there will ensue a sort of struggle between the audience and the orchestra, the former making the windows rattle with their plaudits, the latter trying to be heard in "Polly, put the kettle on;" which it repeats, as if on purpose to show how extremely original, and unlike the air, the variation really was.

"Here a pause of some little duration must intervene. Then do you commence again; but under far different circumstances. Your countenance must have lost its joyous gaiety, and have assumed a sombre, lachrymose expression (if you could put on *rouge*, and then contrive, in turning your head round towards the orchestra, to rub it off with your pocket-handkerchief, it would have a capital effect); the flute must be raised slowly and sadly to the lips, while a low, tremulous, sorrowful note will announce to the expectant audience the commencement of the *adagio con molto espressione*. Now, to perform an *adagio*, or compose an *adagio*, is generally held to be a very difficult piece of business; but in this case nothing will be easier. Your *adagio* will simply consist of "Polly, put the kettle on," played in a style of elegant despondency, slow and hopeless, save that you relieve your mind at every other bar by a strenuous shake, or, now and then, a prodigious flight of notes, as if too much grief had made you crazy; and then, for the conclusion, you must touch the heart in a series of pathetic appeals perfectly irresistible. Get up to the top B flat again, shake it gently, then whine down two or three half tones, and give some other note a shake, and so go on whining and sighing,

and shaking and dying, till all the audience have closed their eyes to hide the nascent tear, and it would evidently be dangerous to add to their distress.

"Grief is dry! You must, therefore, have something particularly spruce and spirited in store wherewith to dispel the gloom you have communicated. The *rondo finale*! This time the air may be given in six-eight measure, just by way of showing your musical invention and research. Extended arpeggios, runs, rushes, rattles, and screams; with a second edition of the hops, skips, flights, and divings of the first variation, together with the air played in *three* parts; that is to say, heard first in the upper regions, with a "phit," "phit," "phit;" then down at the bottom, with a "burr;" and lastly, in the middle passage, bobbling away in the form of an accompaniment. So you will proceed—"phit," "burr," "bobble," "bobble," "burr," "phit,"—settling at last into a brilliant close, which to render positively triumphant, give one more tremendous chromatic scramble, over the whole compass of the instrument (in *two* parts if possible); and then, my dear Phunniwistl, will you come off with flying colours indeed; then will the electrified audience stamp, shout, and rave with delight; then will you make your modest retiring bow, and, descending into the room, shake hands with your pupils, who, by a previous arrangement, crowd to congratulate you.

"Yours sincerely,

"C. SHARP."

With regard to the tone produced by Nicholson, there can be no doubt that it was exceedingly grand. Many of my old friends who remembered it, have told me that although it might have been occasionally hard in quality, yet it was really noble in its general character; and I have been informed, moreover, that this popular artist had such consummate mastery over his instrument, that the effects of light and shade which he was thereby able to produce were truly marvellous. Some idea of his style of performance may be formed by an inspection of his fantasias, and it is easy to trace therein the immense improvement that he made during his sixteen years residence in London.

Nicholson had many pupils who reflected great credit on their master; amongst these were Richardson and Saynor. A notice of Richardson will be found in §930. SAMUEL THORNTON

SAYNOR, though possessing less rapidity of execution than his fellow-pupil, was certainly a better artist; in fact, there were few better orchestral or solo flute-players than Saynor. His intonation was almost irreproachable; his style admirable; his articulation both neat and vigorous, and his tone really splendid. Unfortunately his habits and his manners prevented his attaining the high position for which he would otherwise have been qualified. The eight-keyed flute on which Saynor played, had been the favourite instrument of his master.

Nicholson had a decided talent for composition, and some of his passages are most pleasing as well as brilliant, but unhappily he was not an educated musician, consequently he was obliged to obtain assistance from those who were better versed in the art. The introductions of his twelfth and thirteenth fantasias were written by Bochsa, the celebrated harpist; that of his fourteenth fantasia, an excellent work of its kind, by E. J. Loder. In his earlier efforts, he was generally aided by Burrowes. His best original composition is the *Polonaise with "Kitty Tyrrell,"* now out of print.

Nicholson appears to have been a singularly improvident man, for after a career of almost unexampled prosperity as a flute-player, he became reduced to absolute poverty. He died in London, in March, 1837, having been supported in his last illness by Messrs. Clementi and Collard.

910. The greater part of Nicholson's compositions are named in the following list:

THIRTEEN FANTASIAS: 1. "*La ci darem*," and "*Roslyn Castle*"; 2. "*The last Rose of Summer*"; 3. *Fantasia and Rondo*; 4. "*Di tanti palpiti*"; 5. "*Auld lang syne*," etc.; 6. "*We're a noddin*," etc.; 7. *Rodé's air and a Bolero*; 8. "*La Biondina*"; 9. "*Adeste Fideles*"; 10. "*Savournah Deelish*," etc.; 11. *Fantasia*; 12. *Air from "Nina"*; 13. "*Nel cor piu*".—FOURTEENTH FANTASIA: "*Through the forests*".—FIFTEEN AIRS WITH VARIATIONS: 1. "*The blue bells of Scotland*"; 2. *Hungarian Waltz*; 3. *Sicilian Air*; 4. *Portuguese Air*; 5. "*The Manly heart*"; 6. "*Coolun*"; 7. "*Lison dormait*"; 8. "*Kitty of Coleraine*"; 9. "*Oh! Nanny*"; 10. *French Air*; 11. "*Gramachree Molly*"; 12. "*God save the King*"; 13. *Recollections of Ireland*; 14. "*The Fall of Paris*"; 15. *Mayseder's Polonaise*.—*Fantasia on "The last Rose of Summer"*.—*Polonaise with "Kitty*

Tyrrell". All the above are for flute with piano accompaniment.—*Preceptive Lessons*.—*Appendix to ditto*.—*An Instruction-book* (§360).—*A School for the flute* (1836).—A few sets of *Duets for two flutes*, and numerous small *Solos*.

911. BOEHM (THEOBALD) was born at Munich; the year of his birth has been variously given as 1793-4-5, 1801-2, but probably the correct date is 1794. He was the son of a working goldsmith, and it would seem that he was intended to follow his father's calling, though he evidently had a strong desire to become a flute-player, and received lessons from Capeller (see §§365, 521, 884), then the chief flutist at Munich. An account of Boehm's first efforts at flute-making; of his subsequent attempts to improve the instrument; of his relations with the unfortunate Captain Gordon, and some particulars of his professional career, will be found in §§566 to 637.

Boehm's countrymen were not generally well-disposed towards the flutes that he made, and the extravagant articles in praise of his instruments that appeared from time to time in the musical periodicals, seem to have fallen rather flat. In his first pamphlet (1847) Boehm says: "My flutes gained ground in England, many were sent to Italy, Russia, Poland and other parts of the world, only in Germany were they so little appreciated that, in 1844, their powerful and equal tone, which should have been regarded as the ideal of perfection in instrument-making, was considered a blemish." Some of the German flute-players tried the new flute, but most of them, including the renowned Robert Frisch of Vienna, and the late Moritz Fuerstenau of Dresden (the clever son of A. B. Fuerstenau), soon put it on one side and returned to their old instruments. In France the new flute met with better success, partly, no doubt, owing to the improvements there introduced in its construction.

After the completion of the model described and figured in §§591-4, Boehm obtained employment for several years in some iron and steel works, and not until 1846 did he again turn his attention seriously to the flute; he then began to study acoustics, but, as his pamphlets of 1847 and 1868 conclusively

prove, he made but very poor progress with the science. In 1847 he brought out the new head-joint and the covered finger-holes described in §§653-5. His perseverance in constructing this head-joint was wonderful, for, as he told me, he was obliged to make upwards of three hundred experiments before he obtained a tube that satisfied him. He made not the least attempt to disguise the fact that he worked entirely by "rule of thumb", and indeed his laborious investigations for the purpose of determining the proportions of the new bore form at once the most pleasing and the most successful episode in his career as a flute-maker, for they were patiently and conscientiously conducted, and in this instance there was no after attempt to manufacture a theory to fit the practice.

On the purchase of his patent by Messrs. Rudall and Rose, he presented to them an English edition of his pamphlet (1847), but those gentlemen refrained from publishing it, thereby evincing a discreet and kindly regard for his reputation. Unfortunately the work was printed in 1882, and much error was thereby disseminated. I select one of Boehm's statements, from amongst a number almost as absurd, which will be quite sufficient to show that Rudall and Rose exercised much wisdom in suppressing the book. The following is the passage to which I allude: "When the holes are small and considerably out of their proper places, the undulations of air often come too near the nodes of vibration." (1847 *Eng. Ed.* p. 41). The publication of this pamphlet; Professor Schafhäutl's letter (1882), and the hysterical adulation of extravagant partisanship, have effectually disposed of the last remnants of Boehm's reputation as a scientific man. Schafhäutl's letter, as I have said elsewhere, was no doubt written in perfect good faith, "*Fere libenter homines id quod volunt credunt,*" but the claims asserted therein are simply ridiculous, for, according to the learned professor, Boehm invented the pillars for the support of the keys, which date at least as far back as 1806 (see §499); the needle springs, first applied by Buffet of Paris (see §§390 and 633), and the "key-mechanism now used upon all keyed wind-

instruments of the better class," the fact being that none of Boehm's mechanism is in present use. But perhaps the greatest of all Schafhäutl's mistakes is his estimate of Boehm's character: "That such a man," he writes, "should have borrowed from others the ideas upon which he founded the construction of his instruments is what no one can seriously believe." As a matter of fact, there is no difficulty either in believing that Boehm borrowed the ideas of other persons, or that, excepting in the single instance of the $c\# d\#$ shake-key (which in a private letter to Clinton, he admitted to be the invention of Cöche), he invariably failed to acknowledge his obligations.

I met Boehm in 1851 at the manufactory of Rudall, Rose and Carte in Southampton Street. He then showed me a silver flute, made by himself, precisely similar to that described and figured in §655. He was good enough to play me a solo upon it, but I must confess that I was grievously disappointed both with the instrument and the performance, the tone that he produced being extremely "loose" and impure, especially in the lowest octave. He also showed me on this occasion the hautboy with the closed $f\#$ key mentioned in §670. His flute gained the Council-medal at the Exhibition of 1851, a fact which tells more against the jurors than in favour of the instrument, the intonation of which was distressingly false.

From this time not much was heard of Boehm until 1868. In the meantime he had copied, *more suo*, most of the various improvements that had been introduced in England and France, but he never, as I have elsewhere pointed out, succeeded in producing an instrument that was quite in tune. In the last-mentioned year he completed his pamphlet, *Die Flöte und das Flötenspiel*, which was printed at Munich in 1871, and which shows very little more real knowledge than that of 1847.

In Munich Boehm was held in great esteem as a flute-player, but his reputation as a composer of fantasias and studies for his instrument was much more widely extended. In writing solos calculated to show off the good points of the new flute and the

defects of the old one, he evinced considerable talent. His brilliant variations on "*The Swiss Boy*," in the key of C, were at one time so frequently played in public by those who had adopted the new fingering, that many persons began to express their doubts as to the possibility of rapid passages being properly executed on the instrument in any other key. Boehm promptly replied by writing a difficult *Fantasia* on the "*Schmsueht's Waltz*" (attributed to Beethoven), in A \flat , and an *Introduction and Variations on "Du! Du! liegst mir am Herzen,"* in E, neither of which could be effectively played on the old flute. Boehm died on November 25th, 1881.

912. The following list contains nearly the whole of his compositions:

FOR FLUTE WITH PIANOFORTE ACCOMPANIMENT: "*La Sentinelle*," *Air varié*, Op. 2; "*Nel cor piu.*" Op. 4; *Fantaisie sur des mélodies suisses*, Op. 5; *Thème de Carafa*, Op. 6; *Polonaise sur un thème de Carafa*, Op. 8; *Variations sur un motif de Weber*, Op. 9; *Variations sur un motif de Rovelli*, Op. 10; *Thèmes suisses*, Op. 11; *Solo de concert*, Op. 12; *Air tyrolien, varié* [in G], Op. 13; *Grande Polonaise* [in D], Op. 16?; *Variations brillantes sur la marche de "Moïse"*, Op. 17; *Fantaisie sur un air tyrolien* ("The Swiss Boy"), Op. 20, [in C]; *Idem, sur "Le Désir"* (known as Beethoven's last Waltz) *de Schubert*, Op. 21, [in A \flat]; *Variations brillantes sur un air allemand ("Du! du!")*, Op. 22, [in E]; *Deux Fantaisies sur des thèmes suisses*, Op. 23, 24; *Fantaisie sur des airs écossais*, Op. 25; *Souvenirs des Alpes, Six morceaux de Salon*, Op. 27, 28, 29, 30, 31, 32; *Andante*, Op. 33; *Tarantella*, Op. 34; *Larghetto*, Op. 35; *Rondo à la Mazurka*, Op. 36. (Many of the foregoing have also Orchestral Accompaniments.)—STUDIES: 12 *Études pour égaliser le doigter dans toutes les gammes*, Op. 16?; 24 *Caprices-Études*, Op. 26; 24 *Études en quatre suites, avec piano*, Op. 37.—SONG, WITH FLUTE OBBLIGATO: "*Sehnsucht nach dem Rigi.*" ("My native home").

NOTE. Long after the foregoing article was written, and while this work was in the press, some amusing and highly characteristic letters, written by Boehm to a Manchester correspondent in 1878, appeared in *Musical Opinion*, March, 1890. The following extracts, which I have culled from these letters, show that the ruling passion was strong within him almost to the end of his long life. It is necessary to premise that I know Boehm to have been well acquainted with my "model" in 1864, and that he did not scruple to copy it in many particulars, may be proved

by comparison of the instruments that he made before and after that date.

"Munich, March, 1878.

"SIR,

"The holes on my flutes are made as large as possible, according to my system; and if others make them still larger, so it is simply nothing than *humbug*."

"I have not yet heard anything of Rockstro's model. Probably it is again an addition to the many "*improvements*" made on my flutes, all of which have not lasted long.

"Yours truly,

"THEOBALD BOEHM."

"München, April 24, 1878.

... "As I know nothing about the Rockstro flutes, I would be very much obliged to you for sending me some explanation. So many flutes have been made and called improved Boehm flutes; but all have not lasted long, as my system is founded on scientific principles, and cannot well be improved.

"Yours very truly,

"TH. BOEHM."

"Munich, June 3, 1878.

... "You want a certificate to the perfection of the flute. There is *my name on the flute*, and it is known in the whole world that I never send off an instrument which is not *as perfect as a flute can be made*. Anybody who understands anything of acoustics or mechanism knows that nothing is *perfect*, and that all what is said about it is only *humbug*."

"Yours truly,

"TH. BOEHM."

913. BELCKE (CHRISTIAN GOTTLIEB), born at Lucka in the duchy of Altenburg on July 17th, 1796, was the son of Christian Gottfried Belcke, an excellent player on the flute and the bassoon; town-musician (*Stadtmusikus*) and teacher of music at Lucka. He received his early musical instruction from his father, and afterwards proceeded to Berlin in order to continue his studies under Schroeck, then first flutist at the Theatre Royal and Chamber-musician to the King. During a tour, that he had undertaken in the company of his father, young Belcke was attacked by an illness which prevented his doing

work of any kind. In 1819 he had recovered sufficiently to accept an engagement as "second flute" in the Leipzig orchestra, and during his residence in that city he studied harmony under a good musician named Weinlig. He subsequently accompanied his brother, Friedrich August, who was a well-known trombone-player, on a musical tour, through Merseburg, Halle and Dessau, to Berlin, and had achieved considerable renown, when another attack of illness, more serious than the first, obliged him to retire from public performance in 1832, he therefore returned to Lucka. In 1834, his health being re-established, he accepted an appointment as solo flute-player and Chamber-musician to Duke Frederick of Altenburg. He made some musical tours through South Germany in 1835, and in the autumn of 1836 he visited Magdeburg and Berlin (where he played before the Court, and was elected a member of the Philharmonic Union), Salzburg and Vienna. In 1841 he settled permanently at Lucka.

914. Belcke has rendered good service to flute-players, by his excellent arrangements of several of Weber's compositions for the clarinet, and Spohr's for the violin. The following list contains his most important works for the flute; his first appeared in 1827.

Concertino pour flûte, avec orchestre ou piano [in E♭], Op. 1.—*Fantasia Pastorale, per il flauto con orchestra* [in A], Op. 7.—*Diversissement für Flöte mit Orchester*.—*Adagio, und Variationen über ein Thema von C. M. von Weber, für Flöte und Pianoforte*.—"Klagen der Nachtigall" ("The Lament of the Nightingale", published in London with English words), *Romanza for voice, flute, and piano, (or quartet)*, Op. 10.—*Trois Duos concertants, pour deux flûtes*.—*Trois grands Caprices pour flûte seule*, Op. 12.—ARRANGEMENTS FOR FLUTE AND PIANO: *Tulou's 5th Concerto*; *Weber's Concertino for Clarinet*, Op. 26; *Weber's First Concerto for Clarinet*, Op. 73; *Weber's Grand Duet for Clarinet and Piano*, Op. 48; *Spohr's Eighth Concerto for Violin* (in modo di Scena cantante) Op. 47.—ARRANGEMENTS FOR TWO FLUTES: *Three violin Duets by Spohr*, in A, F and D minor.

G. M. R.

915. SOUSSMANN (HEINRICH), born in Berlin on January 23rd, 1796, was the son of a musician. At the age of six he began to

receive lessons on the violin from his father, and his talent for music was so great, that in an incredibly short time he was sufficiently advanced to take part in a duet. Through the kindness of the *Kammermusik* Wendtrodt, he was enabled to attend concerts, and at one of these he heard Schroeck, the instructor of Gabrielski and Belcke, play a solo on the flute. Recognising the superiority of the tone of that instrument over that of the violin, he resolved to be a flute-player, and procuring a flute without keys, soon learned to play upon it. Gottlieb Krüger, first flutist to the King of Wurtemberg, rendered him great assistance, and the boy was soon able to play well enough to appear in public. As his parents were too poor to procure for him a first-rate master, he did his best to imitate the fine players he had heard, always taking Schroeck as his chief model. Having entered his sixteenth year, however, he summoned up courage enough to beg a few lessons from Schroeck, and that generous musician gave him the much coveted instruction, refusing to accept any payment. In 1812 Soussmann entered the band of an infantry regiment, and during 1813 and 1814 served through the campaigns against France. Receiving a wound in the chest, at *La Belle Alliance*, he was obliged to return home; and passed an examination fitting him for a civil post. There was, however, no vacancy, and as he could not support himself and his parents on the slender pay that he received from the government, and his wound prevented his playing the flute, he resorted once more to the violin and earned a living by performing in the *Thiervgarten*. After a year had elapsed, Soussmann, being sufficiently recovered to resume his flute-playing, offered his services to the Chapel Royal, and was retained as a supernumerary. He now devoted himself to his art, and studied harmony under Zelter, but he soon left this master on account of his rude manners; started on a concert tour, and visited St. Petersburg. His success in that city was so great that he remained there for sixteen years, playing first flute at the Grand Opera, and obtaining an appointment at the Chapel Royal. In 1836 he was made musical director at the

Royal Theatre, and was considered one of the first flutists of his time. In 1837 he revisited Germany and played at a concert in Breslau, receiving a most enthusiastic welcome. A notice of this concert, in the *Allgemeine Zeitung*, comments upon the improvement Soussmann had made during his sixteen years residence in Russia, and praises his powerful, full tone; his excellent *embouchure*; the tenderness of his expression; his extraordinary facility of execution, both in slurred and staccato passages; his rapid chokes and double-tongueing, and his faultless intonation. Soussmann appeared also at concerts in Berlin, his success being complete. He died at St. Petersburg in May, 1848.

916. Amongst a great number of works which he composed for his instrument, the following may be mentioned:

Concertino pour flûte, avec orchestre ou piano, Op. 19.—*Thème varié pour flûte avec quatuor, Op. 3.*—*Pot-pourri pour violon et flûte, avec violon, alto et violoncelle.*—**QUARTETS FOR FOUR FLUTES:** *Op. 5,* [in D]; *Two, Op. 27,* [in G and C].—*Trio concertante, pour deux flûtes et piano.*—*Duo pour deux flûtes, avec piano, Op. 30.*—*Sérénade für Gitarre und Flöte, Op. 6.*—*Sérénade für Pianoforte und Flöte, Op. 12.*—*Grosse Fantasia für Flöte und Pianoforte, Op. 28.*—*Souvenir de Paganini, Fantaisie pour flûte avec piano, Op. 56.*—*Introduction et Variations pour flûte avec piano, Op. 57.*—**DUETS FOR TWO FLUTES:** *Three, concertante, Op. 2;* *Three, brilliant and easy, Op. 4;* *Three, Op. 24;* *Three, Op. 36;* *Trois Grands Exercices en forme de Duos* [in E, A and E \flat]. These fine studies are unfortunately out of print.—**SOLOS AND STUDIES:** *Sechs Solos für die Flöte, Op. 25;* *Trente grands exercices, ou Etudes, dans tous les Tons, livres I. et II.;* *24 Tägliche Studien für die Flöte* (24 daily Studies); *Praktische Flötenschule, Op. 53.*

G. M. R.

917. CAMUS (PAUL HIPPOLYTE), was born in Paris on January 26th, 1796. In July, 1806, he entered the *Conservatoire* and under the able guidance of Wunderlich he became an excellent flute-player. In 1819, having finished his studies, he obtained an engagement as first flutist in the orchestra of the *Porte St. Martin* theatre. He subsequently occupied a similar position at the *Gymnase Dramatique*. In 1824, when German and Italian operas were performed in French at the *Odéon*, Camus was invited to become a member of an excellent orchestra under the direction

of Crémont. Relinquishing this engagement, he spent some years in travelling, and met with great success as a soloist. About the year 1836 he was "first flute" at the *Opéra Italien*, in Paris, and in that position he remained for several years. In 1837 Camus began to practise the flute of Gordon, as modified and manufactured by Boehm, (see chapter XV). He was one of the first in France who adopted the new instrument, and he played upon one made by Boehm, with the open G \sharp key, for a year. Afterwards he used a flute, by Godfroy of Paris, with the G \sharp key of M. Dorus. About the year 1839 he visited England, and here he caused some sensation by his rendering of Boehm's *Fantaisie sur un air tyrolien* ("The Swiss Boy"). An old and valued friend of mine (William F. McLaughlin, a man well qualified to give an opinion), described the performance as the best that he had heard, the intonation, style, tone and execution being alike perfect. If the reader should happen to know the piece, he will understand the excellent opportunities that it affords for the display of the above-mentioned qualities, and how well it is calculated to provoke comparisons between the old and new flutes, very much to the advantage of the latter.

After this visit Camus returned to his engagement in Paris, but he again came to this country about the year 1845, and superintended the manufacture of the so-called "Boehm-flute," by Thomas Prowse of Hanway Street.

Camus seems to have retired altogether from his profession about the year 1849; it was reported at the time that he had married a lady of considerable wealth, at any rate we have no further tidings concerning him.

918. The following list includes the best known of the compositions by Camus:

FOR FLUTE AND PIANO. *Fantaisie sur un air écossais, Op. 5;* *Fantaisie et Variations sur la ronde de "La Neige", Op. 12;* *Le Bouquet de Bal, Op. 30;* *Fantaisie et Variations sur la valse du Duc de Reichstadt, Op. 31.*—**DUETS FOR TWO FLUTES:** *Trois, Op. 2;* *Trois grands, Livre II;* *Idem, Op. 6;* *Idem, Op. 11;* *Idem, Op. 16;* *Idem, Op. 19.*—**FOR FLUTE SOLO:** *24 Sérénades composées d'airs nationaux,*

variés, Op. 1; Six Airs variés, Op. 4; Trois Fantaisies et Variations sur les plus jolis motifs d'“ Emmeline ” de Herold, Op. 24.—Méthode pour la Flûte-Boehm, 1839.—An English edition of the same, 1849—Kuhlan's three Solos, Op. 57, arranged for two flutes.

919. RIBAS (JOSÉ MARIA DEL CARMEN) was born on July 16th, 1796, at Burgos, a town of Old Castile. He was the son of a band-master in a Spanish infantry regiment, and under his father's tuition he learned at a very early age to play the flute, the hautboy and the clarionet. He served for some years as a clarionet-player in the band of the regiment, and during the Peninsular war, having been taken prisoner by the French, he was conveyed to the island of Fünen, whence he was rescued by the British. He afterwards served under Wellington, and was present at the battle of Toulouse. On the termination of the war, Ribas left the army and settled in Oporto, where his father then resided. At that time he began to study under Parado, a Portuguese flute-player of great merit, and he soon became celebrated both in Spain and Portugal, as a performer on the flute and the clarionet. He was at one time first flutist at the Opera in Lisbon, and besides many other important positions that he occupied while a young man, he was first clarionetist in the orchestra of the Philharmonic Society of Oporto, the members of which presented him with a diamond scarf-pin.

Towards the close of 1825, or at the beginning of the following year, he incurred the displeasure of certain priests of Oporto, who posted his name, as that of a recalcitrant, on the church doors. Not choosing to submit to this indignity, he left the country and came to England. In a *Sketch of the state of Music in London*, published in *The Quarterly Musical Magazine* of 1826, appears the following notice: “Mr. Ribas, of Lisbon, was introduced, and took the station of first clarionet during the season.” As a matter of fact, he never was the leading clarionet-player in London, but he soon gained a good position as a performer on that instrument, as well as on the flute, and he was one of the very few who ever played solos in public on the flute and the clarionet during the same evening. In 1835 he

was engaged as “second flute” at the King's Theatre, then under the management of Laporte. On the death of Charles Nicholson, in 1837, Ribas was appointed principal. Not long after this he became the leading orchestral flute-player in London, and that position he retained until 1851, when, after an extremely successful “farewell concert,” on August 7th in that year, he finally left England.

His intention, on quitting this country, was never to allow himself to be heard again in public, wishing, as he said, to retire before the slightest falling off should be perceptible in his performance. He did not, however, immediately carry out that intention, for he made a tour through Spain and Portugal, giving concerts in some of the principal towns, as he had been accustomed to do at intervals during his twenty-five years' residence in London. It should be mentioned that during one of these visits, Queen Isabella of Spain presented to him a diamond brooch. In 1853 he once more settled in Oporto and occupied his time in giving lessons on the flute and the concertina.

If Ribas was less celebrated as a soloist than as an orchestral player, it was not owing to any deficiency of talent manifested by him in the former capacity, but because his orchestral playing was so superlatively fine that it eclipsed his performance as a solo player. In his time the work of the principal instrumentalists in the opera orchestra was much more arduous than at present, for that was the epoch when the ballet was in its zenith, and the charming dancers Taglioni, Cerito, Carlotta Grisi, and Duvernay, were as highly esteemed as the illustrious singers Giulia Grisi, Persiani, Rubini and Lablache. The ballet music of those days abounded in long and important solos for the principal instruments, and artistic interpretation was as necessary for the music to the elegant *pas seul* as for the delicate *obbligato* accompaniment to the voice. It need hardly be said that Ribas, finished musician as he was, never failed to make the most of his opportunities. I have often heard him at Her Majesty's Theatre, playing the most difficult passages with consummate ease, and with such a clear, full tone that not a note

was lost. In the matter of fulness and power of tone throughout the compass of his instrument, Ribas was perhaps unequalled. He was one of the first in England, to play the celebrated *staccato* solo in the *Scherzo* of Mendelssohn's "Midsummer's Night's Dream" music. The composer, who conducted, was so pleased with the performance of Ribas that he asked him to play the passage three times, at the rehearsal, saying that he had no idea it could be made so effective.

Ribas played the old-fashioned large-holed flute, not because he failed to recognise the advantages of the new system, but because he saw plainly that he was too old, as well as too busy, to be able to change his fingering with any prospect of success. He made several modifications in his instrument, with a view to improving its intonation and its power of tone. For the sake of the latter he greatly enlarged the upper part of the bore; he also added to the thickness of the wood, thus enabling the tone to be increased in power with less risk of the loss of its full character. Throughout his long and successful career, Ribas was highly respected, as well as admired, by all who knew him; he had, indeed, a most happy talent for making friends. He died at Oporto in July, 1861.

I am much indebted to the kindness of Madame Ribas (*née* Scott) and of my friend Mr. James Ramsay Dow, for most of the foregoing particulars. It is not a little surprising that the name of José Maria Ribas is not so much as mentioned in any Dictionary of Musicians, and I am, on that account, especially pleased to have an opportunity of paying a tribute to the memory of this worthy gentleman and excellent artist.

920. The principal published compositions of Ribas are as follows:

A Duet for flute and hautboy, with pianoforte accompaniment.—FOR FLUTE WITH PIANOFORTE: *Adagio and Polonaise*; *Fantasia on "God save the King"*; *Idem on the Spanish Air "El Sereni"*; *Idem on "The Swiss Boy"*; *Idem on "Mary of Castle Cary"*; *Idem on "La Cachucha"*; *Idem on the "Alpensänger's Marsch"*; *Eighth Fantasia.*—FOR TWO FLUTES: *Three grand Duets*; *Eighteen original Duets*; *Forty-eight Duets*; *Grand Duet.*—FOR VOICE, FLUTE

AND PIANOFORTE: *Cavatina di concerto.*—FOR FLUTE SOLO: *Studio di Modulazione*; *Capriccio on six National airs.* Ribas also composed a *Concerto for flute and orchestra*, which has not been published, and two other *Fantasias for flute with pianoforte.*

921. FRISCH (ROBERT). This highly distinguished German flute-player, was born about the year 1804. While quite a young man he was engaged as solo-flutist in the orchestra of the celebrated Johann Strauss of Vienna, and in that capacity he travelled much on the Continent. In the year 1838, he accompanied Strauss to this country; here he soon became so popular as a solo player that he decided to remain, and therefore resigned his position in Strauss's band. At the first promenade concerts given in London, by Eliason, Musard and Jullien, successively, Frisch was a great attraction, especially to the flute-players, his style of performance being entirely novel, and his music much more interesting than that of Drouet, Nicholson or Richardson. His solos are by far the most difficult that have ever been written for the flute, yet the brilliant passages with which they abound are generally elegant, sometimes extremely so.

Frisch had such complete mastery over his instrument, and executed the greatest difficulties with such graceful ease, that anyone unacquainted with the technicalities of the flute might have believed that he was playing the very simplest music, had it not been for his singular habit of practising the coming solo, in dumb motion, during the preceding *tutti*, and his appearing to read every note of his music, which he invariably had before him. His facility in playing the highest notes was simply marvellous; the last few staves of his *Réminiscences à Herold*, the first piece that I heard him play, may be cited as an example of the difficulties that he was accustomed to execute. He employed the old-fashioned method of double-tongueing (*too-tle*), his articulation being the least satisfactory feature in his performance; his tone also left much to be desired, for though in the upper notes it was fairly good and clear, in the middle and lower registers it was of the character technically called "fluffy," besides being decidedly weak. As a player on the

piccolo he was perfect, and altogether superior to anyone I ever heard.

Frisch played on an old-fashioned flute of German make, with numerous keys, including one for *b* and an extra *c*♯ lever for the little finger of the left hand. In 1840 he began to practise on a flute, made on the new system, by Buffet of Paris, but as might have been expected, he soon found that the change in the fingering would have caused the sacrifice of the dexterity which he had acquired on the German model, and he must have been aware that execution was the only point in which he was pre-eminent; he therefore gave up all idea of conquering the new fingering, and sold his French flute.

About the year 1842 he obtained an appointment as band-master in an English cavalry regiment, and Joseph Richardson succeeded him as soloist at the Promenade concerts. On the expiration of his term of office, Frisch became so reduced in circumstances that he was glad to accept an engagement to play as second to myself at the concerts of the late Mr. John Hullah in St. Martin's Hall. When I last saw him, I think in 1859, he was still using the same old flute on which he had played twenty years previously, but he felt that he was left completely behind, and he expressed his regret that he had not persevered with the new fingering, though, as he said, it was too late to think of it then. Soon afterwards he took another engagement as band-master; went with his regiment to India, and died there.

As in the case of Ribas, Frisch's name is not mentioned in any Dictionary of Musicians. I have made the most persevering enquiries for further particulars of his career, but having been entirely unsuccessful I have been obliged to depend upon my almost unaided memory for the facts above related.

922. Frisch's compositions are generally so difficult that few would care to attempt to play them before an audience; they are, however, so interesting as studies, and they are replete with such elegant and charming passages, that every ambitious flute-player should practise some of them. Fortunately all

those in the following list may be procured either in London or in Paris:

FOR FLUTE WITH PIANOFORTE ACCOMPANIMENT: "*Le Romantique*", *Capriccio*, Op. 12 (in E); "*Réminiscences à Herold*," *Grand Fantasia on Themes from "Zampa"*, Op. 14 (in A); "*Souvenir de l'Italienne in Algieri*," *Brilliant Variations on a Cavatina by Rovelli*, Op. 16 (in E); "*L'Idyllique*," *Adagio et Rondeau brillant*, Op. 17, (the Adagio in A, the Rondo in E); "*Le Classique*," (a brilliant arrangement of Kalliwoda's *First concertino*, Op. 18, in E); *Variations brillantes sur un thème originale* Op. ? (in E. This piece was published in London, in the key of F, but the edition is now out of print); "*Souvenir à Weber*," *Fantaisie et Variations brillantes sur "Der Freischütz"*, Op. 20 (in B. An edition of this piece was published in London in the key of C, under the title "*The Hermit's Song*." This is out of print); *Fantaisie sur des motifs favoris du "Peruquier de la Régence"*, Op. 21 (in D); *Fantaisie brillante sur des airs favoris du "Planteur"*, Op. 22 (in A); *Grande Fantaisie brillante sur des motifs favoris de "La Mantilla"*, Op. 23 (in E); "*Souvenir de Moïse*," (Transcription of "*Dal tuo stellato*"); *Romanza Cantabile from Halevey's "Guido et Ginevra"* (The preceding two are easy pieces); *Twelve Variations and Finale on "The Carnival of Venice."* London. The last is perhaps the easiest of Frisch's grand solos.

923. CÔCHE (VICTOR, JEAN, BAPTISTE) was born at Arras, Pas-de-Calais, on November 24th, 1806. Admitted to the Paris *Conservatoire* in May, 1826, he at first studied the violoncello under Vaslin, but afterwards devoted himself entirely to the practice of the flute under the able tuition of Tulou. In 1831 he gained a first prize; shortly afterwards he was appointed to a professorship at the *Conservatoire*, and eventually he became one of the most distinguished flute-players in France. Cêche was perhaps the first in Paris to adopt the so-called "Boehm-flute:" there is some doubt as to whether he or Camus was actually the first who introduced this instrument to the Parisian flute-players, the point is not of much consequence, but Cêche was certainly the first to suggest those useful improvements without which the new flute would probably never have come into vogue. In Chapter XV. are related the details of the important part that he played in bringing this instrument before his countrymen; in improving its construction; in procuring its

adoption at the *Conservatoire*; in collecting and sifting the conflicting evidence as to its real inventor, and in manfully standing forth as the champion of the ingenious and unfortunate Captain Gordon. Of all the labours of Cêche, in connection with the promulgation of the open-keyed system, perhaps the most useful was the composition of his excellent *Méthode* (1838 B), of which it would be difficult to speak in terms of too high praise. This work was of such infinite service to me in my studies, that I have been accustomed to regard the name of its author with feelings akin to reverence, and I am glad to have this opportunity of placing on record the immense services that were rendered to the cause of flute-playing by this able artist.

Cêche married a clever pianiste, Mdlle. Marie Anna Mazelin, who was appointed professor at the *Conservatoire* in the year 1829, when only eighteen years of age. The date of Cêche's death is given by Chouquet (1884) as 1881.

924. The only known works of Victor Cêche are the following:

FOR FLUTE AND PIANO CONCERTANTE: *Op. 3 (dedié à Carafa)*; *Op. 4*; *Op. 8 (facile)*; *Op. 9 (très facile)*; *Op. 10*.—AIRS VARIÉS AVEC PIANO: *Op. 11*; *Op. 12*; *Op. 14*.—SOLOS: *Passetemps musicales*; *Les Etoiles qui filent, en 4 livres*.—*Examen critique* (1838A).—*Méthode pour servir à l'enseignement de la Nouvelle Flûte, etc.* (1838B).

925. CARTE (RICHARD) was born on February 23rd, 1808, at Silchester in Hampshire. When about ten years of age he began to practise the violin, and succeeded so well, that in two years he was able to take a *ripieno* first violin part at a concert in the Town Hall, Reading. The leader of the band, the celebrated Mori, was much pleased with the boy, and made him play by his side at the principal desk during the performance. Charles Nicholson, then but a short time located in London, played at this concert his fantasia on "The Blue-bells of Scotland," and young Carte, who had already acquired some skill on the flute, was so delighted with the tone produced by

the popular soloist that he determined to devote himself thenceforward to that instrument. About the year 1822 he was introduced, as a promising player on Nicholson's flute, to the late Mr. George Rudall, and that eminent master undertook to give lessons to the clever youth, who had even then attracted some notice by his execution. Rudall initiated him into the mysteries of the articulation so successfully adopted by Drouet; he also taught him the far more important arts of tone production and management, and what he called "the rhetoric of music," Rudall's exquisite taste serving as an admirable model by which the lad was not slow to profit. The master and his pupil were the only two persons that I ever knew, who conquered the difficulties of the double-tonguing used by Drouet, which, as I have stated elsewhere, was at least as old as the time of Hotteterre. The pupil certainly achieved wonderful facility in neat and rapid articulation, although I have always doubted that the system he adopted was precisely the same as that used by Drouet.

From the year 1824 Mr. Carte was frequently engaged at public and private concerts, in London and the Provinces, both as a solo and an orchestral flute-player: he entirely relinquished the practice of the violin in 1825. When about nineteen years old, he left London for Newcastle-on-Tyne, where he resided for twelve months. Even at that early age his well-known enterprising character began to develop itself; for he then gave concerts at Newcastle, Durham and Sunderland. In the year 1828 he went to Cassel in Hesse, with an introduction from Sir George Smart to Spohr, hoping to obtain lessons in composition from that great master. In this, however, he was disappointed, but he became a pupil of Hauptmann, with whom he stayed for a year. On his return to this country he resided for some time in Edinburgh, where he met with success as a player, but as a teacher he was thought to be too young. In 1831 he settled in London, and soon obtained an excellent connection as a teacher of the flute. During the ensuing twenty years he gave numerous concerts at some of the principal towns

in the North of England, as well as in and near London, for which he engaged all the leading vocalists and instrumentalists of the day. Three *Soirées musicales* that he gave at the Hanover Square rooms in 1838, embraced a peculiarly novel feature, for in addition to the attractions that he usually provided, all the most popular flute-players in London were engaged, including John Clinton, Frederick Hill, Antonio Minasi, Joseph Richardson and Samuel Thornton Saynor, all of London, and C. Heinemeyer of Hanover. These interesting *soirées* were highly successful, and afforded great delight to the amateurs of the flute.

In 1840, Mr. Carte was married to Miss Eliza Jones, daughter of the Rev. Thomas Jones of the Chapel-Royal, Whitehall.

Notwithstanding the demands made upon his time by his numerous pupils, this indefatigable musician was constantly before the public, both as a solo and an orchestral player. It was, I believe, in 1842, at the promenade concerts of Jullien in the Lyceum Theatre, that I first heard him play. He then used an eight-keyed box-wood flute, with large holes, by Rudall and Rose, similar to that used by Rudall himself. His solo was Drouet's *Huntsmen's Chorus*, preceded by the lovely Cavatina from the same opera (*Der Freischütz*). I was very much struck with his performance, especially with his tone and expression. This talented artist, though not possessing the extreme delicacy of Rudall, the wonderful volubility of Richardson, or the extraordinary facility of Frisch, was yet a better player than any one of these, for he possessed, in some degree, the best points of all, while he was not deficient in any respect, and in the matter of tone, he was transcendently their superior.

In consequence of a dispute which occurred in 1843, between Costa, the conductor of the orchestra of Her Majesty's Theatre, and Ribas, his principal flutist, the last-mentioned gentleman suddenly left the country. Mr. Carte consented to act as *locum tenens*, and for part of that season he held the chief orchestral appointments in London. In the same year he began to practise the so-called "Boehm flute," with the open $g\sharp$ key, and by

degrees he gave up playing the old instrument. I daresay he will totally disagree with me when I say that I do not think he ever played so well on the new flute as he did on the old box-wood one, but I have heard many express the same opinion.

During the autumn of 1844, I became his pupil. I was at that time playing on Ward's flute, and being strongly prejudiced in its favour, and not by any means fully aware of the advantages of Boehm's model, (which though very defective, was yet superior in its fingering to the flute I was using), I made a stipulation that Mr. Carte should not try to persuade me to change my fingering. It is needless to observe that he loyally adhered to his agreement, but my determination soon began to waver, and before the expiration of six months I sold my flute, a proceeding for which poor Ward never quite forgave me, and began to practice steadily on the flute described in §§591 *et seq.* At this time Mr. Carte brought out his instruction-book for the new instrument (1845), which had been, in part, originally prepared for the old one, and received a hundred pounds for the copyright.

It affords me the greatest pleasure to record the fact that from the very beginning of my relations with my excellent master, he was a kind friend to me, and I can affirm that I do not believe he ever lost an opportunity of helping me forward in my profession. On August 12th, 1845, very soon after I changed my fingering, he allowed me to make my first appearance in public at a concert given by him in the Shire-Hall, Chelmsford. After this he frequently gave me opportunities of playing duets with him at his concerts in London and elsewhere. At one of these I took part with him and the late Sir Julius Benedict in Kuhlau's trio for two flutes and piano; at another I had the honor of playing in two trios for three flutes with him and Briccialdi. I was also indebted to him for many orchestral engagements.

In 1848 Mr. Carte began to give public lectures on the flute, interspersed with solos on the different varieties of that instrument. These entertainments proved a great success, and added largely to his popularity. He became a partner in the house of Rudall and Rose in 1850. Concerning his career as a manu-

facturer, little remains to be said, as some account of the history of his firm is given in §§535 and 877, and his most important inventions are described in chapter XV. Almost immediately on his becoming a partner, his indomitable spirit of enterprise began to manifest itself, and the business was soon changed, by his exertions, from a manufactory of flutes alone to a most important military musical instrument establishment. This is now carried on by Mr. Henry W. Carte, my old friend's youngest son, who became his father's partner in 1880, and sole proprietor of the business in 1883. It is hardly necessary to say that the flutes of Rudall, Carte and Co., are still unequalled.

Although Mr. Carte, as a celebrated flute-player, belongs to a past generation, and his name is therefore appropriately enshrined in the Walhalla of the past professors of his instrument, he is happily still amongst us, in full vigour of intellect and robust health.

926. The following is a list of Mr. Carte's principal compositions and arrangements: *Romance and Rondo, for flute and piano.—Concertante Duets for two flutes, No. 1 in G, No. 2 in D.—FANTASIAS WITH PIANO ACCOMPANIMENT: "The Keel Row"; "The Rising of the Lark"; "Love not"; "Welcome me home"; ("The Troubadour").—Instruction Book for the "Boehm-flute"; Idem, adapted for the flute of 1851; Idem, adapted for the flute of 1867.—ARRANGEMENTS: For three flutes: *Beethoven's Symphony in C; Mozart's Symphony in E♭.*—For flute and pianoforte: *Numerous English and Italian Operatic Airs.**

927. CLINTON (JOHN) was born in Ireland, in the year 1810, but during the greater part of his life he resided in London, where for some years he occupied but an obscure position, being a member of the orchestra of "the little theatre in the Haymarket." He subsequently became well known as a successful teacher and as a composer for his instrument. He was one of the first in this country to teach the new flute, in 1843, and he was the author of the earliest English instruction-book for it, namely, *An Essay on the Boehm Flute, etc.* (1843). This work was adapted only for the flute with the "Dorus $g\sharp$ key," and was intended for the use of those who understood the old flute. It

was hastily compiled, and of little value; it was therefore entirely superseded by the far more complete book of Mr. Carte (1845), which was adapted for either the open or the closed $g\sharp$ key. Soon after the publication of his *Essay*, Clinton adopted the open $g\sharp$ key, and brought out a really good work (1846), but he had by his intemperate zeal (see §645), assisted in creating such an unfavourable impression with regard to the new flute, that this instrument made but slow progress in England. After the lapse of scarcely more than five years from the date of his extravagant letter to the *Musical World*, in 1843, (see §645) Clinton being anxious to bring into favour a flute of his own contriving, contradicted all that he had said, and became the strongest opponent of the open-keyed system. An account of his first retrograde step in the direction of the closed-keys will be found in §657. His subsequent unsuccessful attempts to improve the instrument are described in §§676 and 678.

Clinton was a man of extraordinary, but often misdirected energy; he can hardly be said to have been a first-rate flute-player, inasmuch as his intonation was false and his tone coarse: otherwise he was a good musician. He succeeded Richardson as professor of the flute at the Royal Academy of Music, and when Balfe, in 1847, took the place of Costa as conductor at Her Majesty's Theatre, Clinton was the principal flutist for the first season. As a composer and arranger he was indefatigable, and some of his works possess considerable merit. His literary productions have not added much to his reputation. Towards the close of his life he established a flute-manufactory, which was carried on under the name of Clinton and Co. until his death in 1864.

928. The following list includes most of his best compositions.

TRIOS FOR THREE FLUTES: *First, Op. 7, in A; Second Op. 9, in G.*—TRIOS FOR TWO FLUTES AND PIANO: *First grand original Trio, Op. 2, in B♭; Second Idem, Op. 3, in A; Third Idem, Op. 10, in F; Fourth Idem, Op. 33, in G; Fifth Idem, Op. 34, in G minor; Sixth Idem, Op. 35, in E♭; First Trio Ongarese, Op. 11; Second Idem, Op. 12.*—FOR FLUTE AND PIANO: *Souvenir de Galles,*

Fantasia on "Jenny Jones", Op. 56; "Bel Raggio", Fantasia, Op. 57; First set of three Cavatinas, Op. 91; Second Idem, Op. 97; Third Idem, Op. 98; Fourth Idem, Op. 109; Easy Fantasias on "Comin' thro' the Rye"; "Kathleen Mavourneen"; "The Pilgrim of Love"; "Tell me, my Heart"; "Minona Asthore"; "Dermot Asthore"; "Clinton's Beauties", Eighteen Operatic Airs, in separate numbers, very easy.—INSTRUCTION BOOKS: Essay on the Boehm Flute, Op. 87; School for the Boehm Flute, Op. 88; Code of instructions for the "Equisonant Flute," Op. 112.

929. DORUS (VINCENT JOSEPH) was born at Valenciennes in 1812. At ten years of age he entered the Paris *Conservatoire*, where he studied the flute under Guillou. He gained the second prize in 1826, and the first prize two years later; soon afterwards he obtained an engagement as first flutist at the *Théâtre des Variétés*. In 1834 he was appointed "solo flute" at the Opera and at the concerts of the *Conservatoire*. Shortly after the so-called "Boehm-flute" was adopted by Cêche and Camus, in the year 1837, M. Dorus began to practise upon that instrument, abandoning the old flute at once. According to a generally received tradition he devoted two years to the study of the new fingering and during the greater part of that time he abstained from playing in public. Like the majority of his countrymen, he had an insurmountable objection to the open $g\sharp$ key; this led to his invention of the ingenious contrivance so well known as the "Dorus $g\sharp$ key" (see §§635-7), which was commonly employed in France and Belgium for about twenty years. During a short visit to this country, nearly fifty years ago, M. Dorus created a great though transient impression in favour of the new flute, which really gained no permanent footing here until the year 1843. He was, I believe, the first in France to adopt the "cylinder flute" of 1847, but he soon relinquished the use of the metal tube, and it was at his instigation that MM. Godfroy and Lot began to employ cocu-wood in the construction of the instrument. For many years this great artist was one of the most esteemed professors at the *Conservatoire*, and he was generally regarded as one of the finest instrumentalists in the world, being equally renowned for his

solo and his orchestral playing. I never had the good fortune to hear him, but I have been told by many who were well acquainted with his performance, that it was in every respect simply perfect.

I am informed that M. Dorus is still living, but as he retired long ago from the profession, I have, as in the case of my old friend Mr. Carte, ventured to place his name amongst those of the celebrated flute-players of the past.

930. RICHARDSON (JOSEPH), for some years the most popular flute-soloist in England, was born in 1814. He was a pupil of Charles Nicholson, and from January 1835 to June 1836, was a student at the Royal Academy of Music. He became professor of the flute at that institution after the death of Nicholson in 1837. At the Promenade Concerts of Jullien he was long one of the chief attractions, his solos being invariably encored; he was, however, treated with great harshness and injustice by Jullien, to whom he had bound himself by a yearly engagement, and his position at length becoming unbearable, he accepted an appointment as principal flutist, at a small salary, in the Queen's private band. This appointment leaving him ample opportunities for attending to private engagements, he still played frequently at concerts. Until the appearance of Siccama's "diatonic flute" (see §§646 to 652), Richardson played on the Nicholson flute, then made by Thomas Prowse of Hanway Street. He was a most industrious worker, practising literally all day and every day, and, as a consequence, the neatness and rapidity of his execution became really marvellous, but unfortunately there was little else in his playing that was worthy of admiration, for his tone was at once the hardest and the thinnest imaginable, though always even and brilliant. I heard him many scores of times, and I must say that he scarcely appeared to make an effort to play with any kind of expression, indeed, while listening to him it seemed impossible to divest one's self of the idea of a musical box in the most perfect order, so great was the unerring mechanical precision, and so marked the

absence of musical feeling. When he adopted Siccama's flute his tone became slightly augmented in power, but it always seemed to me that his execution was not so admirably neat as before, and he certainly did not play so well in tune as he did on the Nicholson flute. The pieces in which he created the greatest effect were Drouet's "Rule Britannia," and his own fantasias on "Nae Luck" and "*Les Montagnards et les Bergers*." His performance of the variations on the old Scotch air and of the so-called coda to "*Les Montagnards*" was really astonishing, and although many others have attempted to play his music, no one, in my hearing, has ever succeeded in approaching within measurable distance of the extraordinary dexterity of its composer, who probably played more notes in a given time than ever were played on any instrument, by any performer, before or since. Notwithstanding the extreme rapidity of his double-tongueing, it was invariably distinct, even in the lowest notes of the instrument. He used the syllables *too-tle*, and was the only player I ever heard who succeeded in articulating neatly by that method.

In writing this criticism on the performance of an amiable and worthy gentleman, with whom I was on the most friendly terms, I wish to regard the question as to the excellence of that performance strictly from a flute-player's point of view, I must therefore state my conviction that Joseph Richardson did nothing to elevate his instrument in the minds of his hearers, but that his style of playing and his selection of solos, tended rather to lower the reputation of the flute, by leading the public to suppose that it was incapable of becoming the medium of artistic expression.

Richardson died in London on March 22nd, 1862.

931. With the exception of a volume of technical studies, his compositions consist only of fantasias and variations on popular airs. Amongst these the following are the best:

SOLOS FOR THE FLUTE WITH PIANOFORTE ACCOMPANIMENT: "*There is nae Luck*"; "*Original Air*"; "*Kinloch of Kinloch*"; "*A Lowly Youth*"; "*Zitella*"; "*The Standard Bearer*"; "*Les Montagnards et les Bergers*"; "*The Russian National Hymn*."

932. DEMEURS (JULES ANTOINE) was born on September 23rd, 1814, at Hodimont-Lez-Verviers in Belgium. He received his earliest musical instruction from Lecloux, a professor of music in Verviers. In 1833, he was admitted into the Brussels *Conservatoire*, and became a pupil of JEAN FRANÇOIS JOSEPH LAHOU, a clever flute-player and a good composer, who was born at Lille in 1798, and received his musical education in the Paris *Conservatoire*. Lahou was appointed first flutist at the Theatre Royal of Brussels, in 1822, and occupied that position for fifteen years. When the Brussels *Conservatoire* was first organized, he was nominated professor of the flute, his most distinguished pupil being Demeurs. The director of the *Conservatoire* insisting upon the adoption of the modern flute, Lahou resigned his professorship in 1842, and was succeeded by Demeurs. Lahou died in 1847.

Demeurs entered the band of the *Régiment des Guides* in 1833, and in the following year became second flutist at the Theatre Royal. In 1835 he gained a second prize at the *Conservatoire*, and a first prize in 1836; two years later he was appointed first flutist at the Theatre Royal. In 1840 he was chosen as a teacher (*répétiteur*) of the flute at the *Conservatoire*, and shortly after this, when it was decided that the new flute should supersede the old one at that institution, Demeurs was sent to Paris in order that he might devote himself to the study of the modern instrument under the guidance of the famous Dorus. Having acquired the necessary knowledge and skill he returned to Brussels, and was elected a professor at the *Conservatoire* in 1842.

Demeurs had many pupils who became noted flutists; amongst them was MATTHIEU ANDRÉ REICHERT (born at Maestricht in 1830) who, when a poor wandering lad, was befriended by Demeurs, and through his kindness obtained admission into the *Conservatoire* in 1844, where he won the second prize in 1846, and the first in the following year. Reichert travelled over the greater part of England and America. He was for some seasons engaged as a soloist at Jullien's concerts; in the orchestra

however, he played second to Pratten. Reichert had neat execution, but his intonation was false, his style vulgar, and his tone impure. He died about the year 1870. A list of his best compositions, some of which are decidedly meritorious, is given in the appendix (A) to Part III.

In 1847 Demeurs resigned his post at the *Conservatoire*, having married a well-known singer, Mdle. Charton, and for some years he and his wife travelled together, giving concerts in the principal towns of Europe and America.

Only two of Demeurs' compositions are known to have been published, namely: *Fantaisie sur les airs de "La Figurante" pour flûte et orchestre. Fantaisie sur les motifs de "La Sonnambula."*

G. M. R.

933. BRICCIALDI (GIULIO), one of the most talented flute-players of the century, was born on March 1st, 1818, at Terni, a small town in the Papal States. His father, who was his first teacher, died in 1829, and his relatives then wished him to enter the Church, but in order to avoid the career which had been marked out for him, he ran away from home, with only three bajocchi (2½d.) in his pocket, and tramped to Rome, a distance of forty miles, where he lived a life of wretched poverty until a charitable singer of the Pope's Chapel, named Ravagli, rescued him from his miserable condition; placed him under good masters, and supported him until he was able to earn his own living.

At an early age Briccialdi obtained the diploma of the Academy of Saint Cecilia in Rome; in 1836 he went to Naples and gave lessons to the Count of Syracuse, brother to the King; in 1839 he set out for the North of Italy, staying fifteen months in Milan; in 1841 he visited Vienna. He afterwards travelled over the greater part of Europe and America, everywhere meeting with signal success as a soloist. In 1847 he went to Munich, where Boehm had just completed his new head-joint for the flute. Briccialdi at once adopted this, and soon afterwards came to England. He made his first appearance in this country on May 3rd, 1848, at a concert given by Mr. Carte in

the Greenwich Lecture Hall, where his performance was received with acclamation. After this he became exceedingly popular in London and in the provinces. Soon after his first public performance in England, I was introduced to him by the late Mr. George Rudall, at whose request he was kind enough to play a solo for my especial delectation. He then used the flute by Godfroy, described in §658, to which he afterwards added his useful *b_h* lever.

I have no hesitation in saying that Briccialdi was one of the finest performers that I ever heard on any instrument. His perfect intonation, varied style, and consummate mastery over his instrument are to be remembered but not described, and his tone made such an impression upon me that I immediately set it up as a model to be imitated if possible, I therefore seized every opportunity of hearing him play. He had but two faults that I was ever able to discover: his passages of shakes were of unequal rapidity, and his manner of holding the flute was so ungainly that one derived more pleasure from his performance when not looking at him.

The later inventions of Briccialdi, and his hankering after the old fingering, are mentioned in §659. After his departure from England it is thought that he settled for some time at Milan, but he subsequently became professor of the flute at the Musical Institute in Florence. He died in that city in 1881.

934. The compositions of this illustrious artist are exceedingly numerous; the following list contains the greater part of his original works for the flute:

FOR FLUTE AND PIANOFORTE: *Concerto, Op. 19; Idem, Op. 61; Idem, Op. 65; Concertino, Op. 104; Scherzo, Op. 16; Il primo Amore, Fantasia, Op. 21; Notturmo, Op. 32; Andante et Polonaise, Op. 62; Deux Fleurs, Morceaux de Salon, No. 1, La Pensée, No. 2, La Rose, Op. 63; Capriccio, Op. 64; Allegro alla Spagnuolo, Op. 69; Cavatina originale, Op. 70; Capriccio originale, Op. 71; Solo romantico, Op. 72; L'Inglesina, Rondo brillante, Op. 74; Pezzo originale a guiso di Scena melo-drammatica, Op. 77; Solo brillante, Op. 80; Secondo Notturmo, Op. 87; Romanza e Polonaise, Op. ?; Capriccio, Op. 105; Il Vento, Capriccio, Op. 112; La Romanzesca, Capriccio, Op. 113; Solo, La Primavera Op. 117; Numerous Operatic Fantasias and Airs with Variations,*

including an excellent *Carnevale di Venezia*.—FOR TWO FLUTES WITH PIANO: *Soirée musicale de Rossini*, Op. 49; *Portafogli per i Dilletanti*, Op. 67.—DUETS FOR TWO FLUTES: *Duetto*, Op. 36; *Duo sur des motifs du ballet "Caterina"*, Op. 45; *Duo sur des motifs de l'opéra "I Vespri Siciliani"*, Op. 88; *Duo concertant*, Op. 100; *Idem*, Op. 118; 16 *Duos dialogués*, Op. 132.—EXERCISES AND STUDIES FOR THE FLUTE: *Exercices indispensables et journaliers*; *Quatre grandes Etudes*.

935. PRATTEN (ROBERT SIDNEY), one of the most distinguished amongst flute-players, was born at Bristol on January 23rd, 1824. Brought up, as he was, in a thoroughly musical family, he became a musician almost from infancy, without receiving any regular instruction, and it is related that his first and only lesson on the flute was given to him, when he was but seven years old, by his elder brother Frederick, afterwards a celebrated double-bass player. Chiefly by his own unaided exertions Robert Sidney not only acquired some knowledge of harmony, and of singing, but also became skilled in the practice of the flute, the pianoforte and the tenor. The last-named instrument he played left-handed; he held the flute in the usual manner. In his twelfth year he began to play solos on the flute at concerts in Bath and Bristol; while still a boy he obtained a place in the orchestra of the Theatre Royal, Dublin, and, after travelling over a great part of the United Kingdom, in January 1845, he settled in London, where he was engaged as "first flute" at the Theatre Royal, Covent Garden, two years before the Italian opera was located there.

In the following month Pratten made his first appearance in London as a solo-player, at a "Monster Concert" given by Allcroft at Covent Garden Theatre. The piece he selected was Charles Nicholson's *Twelfth Fantasia (Air from "Nina")*. His performance created a most favourable impression, and the critics of the musical press bestowed high encomiums on the young artist, commenting especially on his full tone and expressive style. The mantle of Nicholson was said to have fallen on his shoulders; Richardson was mentioned in terms of unfavourable comparison, and the *Pictorial Times* even went so

far as to say that Pratten's style "fortunately" differed from that of the established favourite. From this time he was a celebrity, being not only famous as a flute-player, but popular as a man.

Not content with being merely a practical musician, and feeling that he possessed talent for composition, Pratten wisely began, shortly after his arrival in London, to take regular lessons in harmony and counterpoint from Charles Lucas, the noted violoncellist. He mastered these difficult branches of musical knowledge in so short a time, that he fairly astonished his instructor, but, as a matter of fact, a naturally quick perception, combined with an exceptionally true ear, always rendered everything connected with music easier to him than to most persons.

During his provincial tours, he had been fortunate enough to gain the friendship of Sir Warwick Hele Tonkin: that generous Baronet and his Lady, being about to travel on the Continent, proposed to take the young musician with them, in order to give him an opportunity of seeing the world, and at the same time extending his reputation by playing solos in some of the principal cities of Europe. The tour was begun early in August 1846, and was not ended until June in the following year. Unvarying success attended Pratten throughout; he received complimentary letters from a host of distinguished musicians, and the continental journals overwhelmed him with praise. Many of these letters and newspaper criticisms, kindly entrusted to me by his widow, Madame Sidney Pratten, are lying before me as I write; they all breathe the same spirit of admiration for the talent of the English flute-player, and almost at random I select the following notice from *Galignani's Messenger*:

"Paris, May 10th, 1847. Mr. Pratten has arrived in Paris on his return to London from Vienna, where he had the honour of performing before the Emperor. At one of the concerts at the Imperial Theatre his success was so great that he was called for three times to receive the plaudits of the audience. All the Vienna journals speak of him as superior to any flutist hitherto heard in Germany."

Soon after his return to England, Pratten, who had until then played on an eight-keyed flute by Rudall and Rose, adopted Siccama's flute (see §§646 to 652). It really mattered little what flute he used, for such was his amazing command of the instrument, and so accurate was his ear, that he could have played with perfect intonation and a fine tone on almost any kind of flute. On the retirement of Richardson from Jullien's orchestra, Pratten took his place, and was long one of the chief attractions of the Promenade Concerts; in 1851 he succeeded Ribas at the Italian opera, and soon afterwards he was engaged at the concerts of the Philharmonic and Sacred Harmonic Societies, becoming in fact the leading flute-player of England.

An account of Pratten's improvements in the flute with the old fingering is given in §§671-2. I find an entry in my diary, March 29th, 1852, stating that he showed me an eight-keyed flute made under his direction, and exceedingly good of its kind, though it had the usual unequal finger-holes. I think this was his earliest effort at improvement, and I know that he did not use Siccama's flute after that time.

Owing to a deeply-rooted aversion to extra keys, Pratten would not allow the shake-key for $c''\sharp-d''\sharp$ to be placed on his flute, though he eventually adopted that for $c''\sharp-d''\natural$. This objection of his gave rise to an amusing incident: at a rehearsal for a concert, in St. James's Hall, an overture of the late Sir Julius Benedict, containing the shake $c''\sharp-d''\sharp$ in a prominent position, was conducted by the composer. I pointed out the shake to Pratten asking him chaffingly, what he was going to do? He only replied by a sly wink, and when the time came he shook his $c''\sharp-d''\natural$ key very quickly, looking at me with a most comical expression. Benedict, who, it is almost needless to say, had not a quick ear, was delighted, and exclaimed: "Mr. Bråtten, dat is de feerst dime I hafe heard dat shague made broberly." It was too much for the equanimity of the orchestra; their respect for the conductor's position gave way in a peal of Homeric laughter. It should be observed that the shake in

question was very rarely written at that time, and was generally regarded as being impossible to perform neatly.

On July 10th, 1853, a society, which at my suggestion was called "The Orchestral Union," was started by Alfred Mellon, afterwards celebrated as a conductor, and my valued friend Alfred Nicholson the noted hautboy-player. As a matter of course Pratten was invited to join this society, and I, only too glad to be in such good company, undertook the parts of piccolo and second flute. Then began the close friendship between Pratten and myself which lasted uninterruptedly until his death. The Orchestral Union was exceedingly successful in procuring *κῶδος* for its members, especially for its conductor, though in a pecuniary sense it was a very decided failure. At one of the concerts of this society, held at the Hanover Square Rooms on May 13th, 1854, I heard, for the first time, Pratten play his *Concert-Stück* with the orchestra. His performance of this fine composition was simply superb. It was about this time that he began to discontinue writing variations, and unless specially requested to do so, he did not even play them. In his later compositions, as well as in the above-mentioned *Concert-Stück*, he adopted, with the happiest results, the device of employing passages in florid counterpoint, in lieu of the variations which had become nauseous to him, for the display of his great execution. His still popular fantasia on an air from Niedermayer's "*Marie Stuart*" is, however, a splendid example of variations, and the introduction to this piece is exceedingly fine, but the *Concert-Stück* is by far the best of his works.

936. Amongst the numerous compositions of Pratten the following may be cited:

FOR FLUTE AND PIANO: *Concert Stück*; "*Marie Stuart*," *Fantasia* on an air from the opera of that name by Niedermayer (The above works were originally composed for flute and orchestra); *Two Romances*; *Valse brillante*; *Mazurka élégante*; *Morceau de Salon, Andante and Rondo (à la polka)*; *Fantasias on the following Operas*: Gounod's "*Faust*"; Auber's "*Domino Noir*"; Flotow's "*Marta*"; Benedict's "*Lily of Killarney*." *Variations on the airs, "Coming thro' the Rye" and "Fock o' Hazeldean"*; *Idem on Baker's "Happy days of yore"*; *Fantaisie sur la Cavatine de*

Pacini, " *Il soave e bel contento* " ; *Fantasia on ancient English melodies* ; *A set of four Fantasias on English, Scotch, Irish and American Airs*. " *L'Espérance*," *Fantaisie sur un Motif de l'opéra "L'Eclair," de Halevy*, Leipsic.—FOR FLUTE SOLO: *Studies for the "Siccama Flute"* ; *Scales and Exercises for Pratten's "perfected Flute."*

937. Of all the admirable features of Pratten's flute-playing, his invariably accurate intonation was the most remarkable, and yet his tone was scarcely less so, for while it always retained the desirable flute-character, its power was wonderful, especially in the lowest notes. I have heard him produce these in the orchestra while the brass instruments were playing *fortissimo*, and he could hold his own against them all, although, incredible as it may seem, without even an approach to coarseness of quality. It was, however, not only in its exceptional vigour that his tone excelled that of any of his contemporaries or successors, but it was so thoroughly under his command that he was able to produce the most surprising and charming effects of *crescendo* and *decrescendo*. The general admiration elicited by his fine and original style has been already mentioned, but, like most other professional men, he was obliged to play whatever was set down for him, and it might perhaps be said that in striving to impart artistic effect to music of an inferior order, he occasionally gave way to a little pardonable eccentricity. In the performance of really good music he may, however, be pronounced to have been without fault, and he certainly did much to ennoble his instrument.

As regards the personal character of my excellent friend, I need only say that he was one of the most high-minded, generous, amiable and warm-hearted of men.

On September 27th, 1854, Robert Sidney Pratten was married to Miss Catharina Josepha Pelzer, the celebrated guitariste, who, like her husband, had been a youthful prodigy, having begun to make a name as a soloist when only nine years of age. The married life of these gifted artists was one of unusual happiness and prosperity. At the summit of their respective branches of musical art; thoroughly appreciated by

the public and the profession; admired and courted by all who had the good fortune to know them, and devotedly attached to each other, their lot was certainly an enviable one.

Madame Sidney Pratten, to whose kindness I am indebted for many of the foregoing particulars, continues to follow her profession, and still maintains her old pre-eminence, but on November 22nd, 1867, her good and clever husband became seriously ill during a performance of *Elijah* at Exeter Hall. Although scarcely able to sit upright, he played the delicate *obligato* to "O rest in the Lord" as perfectly as ever, but he could do no more, and was obliged to be assisted to leave the orchestra. That was the last time that I heard him play. He died at Ramsgate on February 10th, 1868.

Quanto illum inveniemus parem ?

THE END.