



MERTON

COMPOSERS

Compiled by Theo Wyatt

MERTON COMPOSERS

This booklet is dedicated to the many friends who made possible the gathering together of the 700 or more works in the catalogue.

Publishing chamber music as cheap as Merton Music does comparatively little for the bank balance but offers rich intangible rewards. One is the expressed gratitude of customers. Even more heart-warming is the kindness of fellow enthusiasts who lend or even give items from their own collections for copying and addition to the catalogue. I am pleased to have this opportunity to pay tribute to them.

Bill Allen was a much travelled employee of the British Council with a large collection including rarities from Eastern Europe. His widow donated it to the Benslow Music Trust but he had before his death lent me valuable material including quartets by Vanhal and Volkmann.

Harry Brown, known to his friends as Uncle Bulgaria from his resemblance to that Wombles character, I met only once when I was invited to his Wandsworth home for the Raff Octet. He worked for the Midland Bank and used its ledger sheets for the scrupulously maintained catalogue of his large collection which he stored in the damp Wandsworth basement. The black stains on some Merton items you may put down to Wandsworth mould. He bequeathed his collection to the Westminster Central Music Library who promptly refused the bequest, whereupon it was bought by John Humphries, who having stored it to dry out for two years in a friend's garage very kindly gave me access to it.

I do the printing for Michael Bryant's Rosewood Publications. He is a wind player, immensely knowledgeable on almost all aspects of music and with a massive reference library which he consults freely on my behalf. It was he who gave me a catalogue of the Chester Library. There is no space here to recount the tragic history of that wonderful collection, but I was able before its destruction, armed with this catalogue, to obtain a few of its treasures for copying. His collaborator in Rosewood Publications, Susanna Westmeath, out of the goodness of her heart, computer-set the three quartets by Andreas Romberg for me.

Martin Eastick, a pianist and collector of piano music who had seen my catalogue turned up on a motor cycle to discuss DIY publishing. In his forays into auctions and second-hand shops he had by chance acquired bound volumes of all Onslow's quartets from Op.4 to Op.36. He generously allowed me to copy them all.

Geoffrey Gill, a fellow member of the Kingston and District Chamber Music Society, is an inveterate collector whose horizons are limited only by the size of his house. He was immensely helpful in the early stages of the venture in directing me to and lending me rarities with particular player-appeal, including Lachner, Jansa and Swan Hennessy.

(Continued inside back cover)

Jan Hollanders of Zaandijk in Holland compiles for Broekmans and van Poppel of Amsterdam a twice yearly review of chamber music publications and I believe knows more than any man alive what is available from whom. He also has access to an Aladdin's cave of rarities. He has been unstinting in his advice. Without his help we could never have included in the catalogue the unique Wilm Nonet.

Martin Lincé was a recorder pupil of mine at Morley College many years ago. When he learned that I was publishing chamber music he turned up one day on his bicycle bearing a catalogue of the Frank A. Hawkins Chamber Music Library of which he was custodian. Frank Hawkins was Treasurer of the South Place Sunday Concerts, a wonderful series of concerts still going strong today after 114 years. Frank died in 1929 leaving his library of some 2000 chamber works to the South Place Society. It is all carefully bound and free of markings - except for Frank's own rubber stamps which he used with schoolboy enthusiasm. I was allowed to borrow and copy from it and it forms the core of the catalogue.

Rev. Ian Shield, whom I had known for many years as a participant in my recorder courses, had copies made for me by the Bodleian Library of the quartets and trios of his distant ancestor William Shield.

Pat Smith who, with her husband Linc had been quartet partners of ours for years, found in the attic, when clearing up after his untimely death, a pile of Spohr quartets which he had bought years before in a second-hand book shop. They are all now in the catalogue.

With Robert Stewart of Perth I had carried on a friendly correspondence for some time on matters musical but we had never met. At Easter 2001 there arrived through the post four magnificent bound volumes containing 48 quartets by Ignaz Pleyel with a letter asking me to accept them as a gift. It is impossible to describe the pleasure that such extraordinary generosity can provoke. We have since discovered, to his delight, that we are both admirers of Marie Dare. I have long known and introduced to other players her Phantasy Quartet published by Chester (and still obtainable from their archive service). I now find that he knew her personally - she led the cellos in the Perth Symphony Orchestra - and has copies of unpublished works of hers. One of these, a Phantasy Quintet with two cellos, appears in this catalogue.

The generosity of all these friends - and of others whose names will not fit on to the page - is something which I can never repay. I think they were all motivated not just by personal kindness to me but also by a desire to share their possessions, through me, with a wider public of fellow musicians. You, Merton's customers, are the ultimate beneficiaries. And if, as I trust you will, you get enjoyment from playing works from the catalogue, I hope you will spare a grateful thought for the owners of the original copies whose generosity made your playing possible.

In this booklet we offer to customers of Merton Music brief biographies of the composers who feature in its catalogue.

Abaco Evaristo Felice dall' 1675 - 1742

Italian violinist, composer and conductor who spent more than forty years as chamber musician at the Bavarian court.

Alquen Friedrich A.E.d' 1810 - 1887

German pianist and composer who gave up law to teach piano in Brussels and London.

Ambrosio Alfredo d' 1871 - 1914

Italian violinist and composer. Wrote many graceful salon pieces played by Sarasate and Kubelik, but in the quartet and quintet which we publish showed that he was a master of these larger forms.

Arensky Anton Stepanovitch 1861 - 1906

Russian composer and pianist, pupil of Rimsky-Korsakov. His piano quintet is generally regarded as his masterpiece but the quartet Op.35a is extraordinarily poignant. This is his own arrangement for standard string quartet of the original Opus 35, scored for violin, viola and two cellos written immediately after Tchaikovsky's death and dedicated to his memory, complete with Orthodox funeral chants in the outer movements.

Asplmayer Franz 1721 - 1786

Austrian composer. He was ballet composer at the Viennese Opera House and one of the first Viennese composers to adopt the style and form of the Mannheim school.

Aulin Valborg 1860 - 1928

Swedish female composer, pupil of Gade and Godard.

Bargiel Woldemar 1828 - 1897

German composer and teacher, step-brother of Clara Schumann., pupil at Leipzig of Hauptmann, Moscheles, Gade and Rietz. He was professor at the Royal High School in Berlin and became a member of the ruling board of the Academy of Arts and president of the Master School for Composition.

Barnekow Christian 1837 - 1913

Danish organist and composer. A man of independent means he played a leading part in the organisation of the musical life of Copenhagen.

Barnett John Francis 1837 - 1916

English composer who studied under Moscheles and Hauptmann. He is best remembered as having completed Schubert's E flat symphony from autograph sketches in the possession of Sir George Grove.

Bazzini Antonio 1818 - 1897

Italian violin virtuoso, admired by Schumann and Mendelssohn, who gave the first private performance of Mendelssohn's violin concerto. *Ronde des Lutins* from his virtuoso period is still heard from violin show-offs, but in later life he turned increasingly to more serious composition and in 1873 became professor of composition at the Milan Conservatory and in 1882 its director. His pupils there included Mascagni and Puccini.

Bendl Karel 1838 - 1897

Czech conductor and composer. He held conducting posts in Brussels, Amsterdam and Prague. He gave a helping hand to Dvorak, lending him scores of symphonic and chamber works for study.

Bennett Sir William Sterndale 1816 - 1875

English pianist and composer. He studied at the Royal Academy of Music and made his debut in 1833 in a piano concerto of his own composition. He visited Leipzig and was acquainted with Schumann and Mendelssohn. He became professor of music at Cambridge University and Principal of the Royal Academy of Music.

Berger Wilhelm 1861 - 1911

German piano teacher and composer. A pupil of Kiel in Berlin. Conductor of the Meiningen Orchestra.

Bertini Henri-Jérôme 1798 - 1876

French pianist and composer, born in London. He wrote over 200 works for piano and arranged Bach's *Well Tempered Klavier* for four hands. His technical studies are still in use.

Bischoff Kaspar Jakob 1823 - 1893

German composer and singing teacher. A jury comprising Franz Lachner, Spohr and Joseph Strauss awarded the Tonhalle prize to his trio Op.5. It has a Scherzo in 5/8 time.

Blanc Adolphe 1828 - 1885

French composer and conductor. According to Cobbett one of the last representatives of the purely classical school.

Blumenthal Joseph von 1782 - 1850

Belgian violinist and composer, pupil of Abbé Vogler in Prague. He became a choirmaster in Vienna.

Boëly Alexandre Pierre François 1785 - 1858

French organist and composer. One of the first French organists to introduce the works of Bach. Took refuge from the frivolity of the age by a retreat into archaism.

Boisdeffre Charles Henri René le Mouton de 1838 - 1906

French composer. His trio Op.32 in 1884 won the prize of the Société des Compositeurs de Musique.

Brambach Kaspar Joseph 1833 - 1902

German composer and teacher. He studied with Hiller at Frankfurt and later taught at the Cologne Conservatory.

Bree Jean Bernard van 1801 - 1857

Dutch violinist, conductor and composer. He was active in all the leading music societies in Amsterdam.

Bruni Antonio Bartolommeo 1759 - 1823

Italian violinist and composer, pupil of Pugnani. Became conductor of the Opéra Comique in Paris.

Bungert August 1846 - 1915

German music director and composer. The piano quartet in E flat was his only chamber composition and in 1877 was awarded the Florentine Quartet prize on the recommendation of Brahms and Volkmann.

Buonamici Giuseppe 1846 - 1914

Italian pianist, composer and editor. He was a pupil of Bülow and Rheinberger at Munich and became professor at the Royal Music Institute in Florence. His only string quartet is dedicated to Joachim.

Carreño Teresa 1853 - 1917

Venezuelan virtuoso pianist and composer. A pupil of Gottschalk and Rubinstein, she appeared for a time as an opera singer but returned to the piano and acquired a world-wide reputation. She wrote the Venezuelan national anthem.

Cherubini Maria Luigi Carlo Zenobio Salvatore 1760 - 1842

Italian composer. He produced hugely successful operas in Paris, London, Florence and Vienna. He became director of the Paris Conservatoire in 1842; the memoirs of Berlioz cast an interesting light on his tenure of office there.

Chevillard (Paul Alexander) Camille 1859 - 1923

French conductor and composer. He studied piano at the Paris Conservatory but was self-taught as a composer. He was conductor of the Lamoureux concerts and head of the orchestra at the Paris Opéra.

Chvala Emanuel 1851 - 1924

Czech writer and composer. Cobbett somewhat condescendingly notes that his quartet in D minor may be recommended to amateurs who do not possess an advanced technique.

Coleridge-Taylor Samuel 1875 - 1912

English composer of mixed heritage (the currently PC term) his father being a doctor from Sierra Leone. The *Fantasiestücke* were written in 1895 while he was still a student of Stanford at the Royal College of Music. He also wrote a string quartet in D minor in 1896, performed to great acclaim, of which the manuscript has been lost. He modelled his style on that of Dvorak. The enormous popularity of *Hiawatha's Wedding Feast* has overshadowed the rest of his output.

Cremont Pierre 1784 - 1848

French, violinist, clarinettist and composer. Studied at the Paris Conservatory and became concertmaster at the Opera.

Cui César Antonovich 1835 - 1918

Russian composer, son of a French officer, stranded in Vilnius on Napoleon's retreat from Moscow, who settled there and married a Lithuanian wife. César was an authority on military fortifications, and a Lieutenant-General of Engineers. In music he was a disciple of Balakirev and one of the chief promoters of the new Russian national school.

David Félicien César 1810 - 1876

French composer. Joined the socialistic movement of the Saint Simonists and when they were broken up travelled with some of them to the Middle East. Many of his subsequent compositions showed oriental influence. He was a great friend of Onslow.

Dare Marie 1903 - 1976

Scottish cellist and composer. She studied cello with Bazelaire and composition with Benjamin Dale. Her piano trio, which we hope to include in a future catalogue, won a prize from the Society of Women Musicians.

David Ferdinand 1810 - 1873

German violinist, composer and teacher, pupil of Spohr and teacher of Joachim. When Mendelssohn became conductor of the Leipzig Gewandhaus orchestra he appointed David as concertmaster, a post he held until his death. Their correspondence reveals that Mendelssohn consulted David at every stage of the composition of his violin concerto.

Davidov Carl Juliewitch 1838 - 1889

Russian cellist. First cello of the Leipzig Gewandhaus orchestra and from 1876 director of the St. Petersburg Conservatory.

Dessoff Felix Otto 1835 - 1892

German conductor and composer, pupil of Moscheles, Hauptmann and Rietz. He was conductor of the Court Opera and of the Philharmonic Orchestra in Vienna.

Dittersdorf Karl Ditters von 1739 - 1799

Austrian violinist and composer friend of Gluck and Haydn. He enjoyed employment under a succession of aristocratic patrons. As a composer he was very popular, having a pronounced gift for vivacious and spontaneous melodies.

Dobrzynski Ignacy Félix 1807 - 1867

Polish pianist and composer, friend and fellow student of Chopin.

Dont Jacob 1815 - 1888

Austrian violinist and teacher. Wrote *Studies for the Violin* which Spohr ranked among the best.

Dotzauer Justus Johann Friedrich 1783 - 1860

German cellist who became first cellist in the Dresden orchestra. One of the greatest players and teachers of the cello, he numbered many famous names among his pupils.

Draeseke Felix August Bernhard 1835 - 1913

German composer, writer and teacher, pupil of Rietz and Liszt, who held teaching posts in Dresden, Lausanne, Munich and Geneva.

Ellerton John Lodge 1801 - 1873

English amateur composer. He wrote fifty-four string quartets of which at least twenty-one were published.

Ernst Heinrich Wilhelm 1814 - 1865

German violinist and composer. He was already a virtuoso at 16, but followed Paganini from town to town during the latter's tour of Germany in order to perfect his style and technique.

Fesca Friedrich Ernst 1789 - 1826

German violinist and composer. Spohr, a stern critic, heard him play in a quartet of his own composition and declared the work to be "well worked out and full of talent", but was less complimentary about the performance.

Fétis François Joseph 1784 - 1871

Belgian theorist, historian, critic and composer. His immense *Biographie universelle des musiciens* is still an inexhaustible mine of information about the music of the past. He wrote comic operas, symphonies, concerti, masses and piano pieces but destroyed all his string chamber music except three quintets.

Fibich Zdenek 1850 - 1900

Czech composer usually ranked after Smetana and Dvorak as the third most important representative of the music of his country in the 19th century. He was much influenced by Schumann. He wrote some 700 works, of which chamber music, all written early in his career, forms only a small part.

Fink Hans ? - ?

We know his quartet Op.20 was published by Kistner in 1910. *Et praeterea nihil.*

Fuchs Robert 1847 - 1927

Austrian composer. He studied at the Vienna Conservatory where he later became professor of theory.

Gade Niels 1817 - 1890

Danish conductor and composer. He went to Leipzig in 1843 and served as Mendelssohn's deputy at the Gewandhaus. His close contact with Mendelssohn was a major influence on his style.

Ganz Moritz 1806 - 1868

German cellist and composer.

Gebel Franz Xaver 1787 - 1843

German composer and pianist, pupil of Albrechtsberger, who settled in Moscow. He wrote a double quintet (2 x 2Vn, Va, 2Vc) which would be fun to try if a copy ever turned up.

Gernsheim Friedrich 1839 - 1916

German composer and conductor. He studied in Frankfurt and Leipzig and held teaching and conducting posts in Cologne, Rotterdam and Berlin. Altmann described his output as distinguished by nobility of aim, well defined, beautiful and assured proportions, and complete mastery of form.

Godard Benjamin Louis Paul 1849 - 1895

French violist and composer. He is remembered now only for the *Berceuse* from his opera *Jocelyn*, but his best work was in his string chamber music.

Goldmark Carl 1830 - 1915

Hungarian composer. Exhibiting early talent on the violin he was sent to Vienna where he studied for three years with Jansa. He came comparatively late to composition, being 35 when he wrote his Op.4 piano trio. His Op.8 string quartet is already a mature work.

Gouvy Louis Theodore 1819 - 1898

Alsatian pianist and composer of French parentage and of independent means. He is said to have given up the study of law on hearing Beethoven's seventh symphony

Grädener Karl Georg Peter 1812 - 1883

German cellist, conductor, teacher, composer and writer on music.

Grieg Edvard Hagerup 1843 - 1907

Norwegian composer. His string quartet in G minor Op.27 was published in 1879 and is usually enthusiastically received by audiences but deplored by critics for its orchestral nature. A further quartet in F with only two movements completed was found after his death and published in a version by Julius Röntgen in 1908. The Edvard Grieg Museum at Troldhaugen in 1999 commissioned Levon Chilingirian to make a new version. The Merton edition (at 4355 and 4356) incorporates the sketches for the last two movements as Grieg left them, published here for the first time.

Grill Leo b. 1846

Hungarian composer and teacher. He was a pupil of Franz Lachner and taught for many years at the Leipzig Conservatory.

Grützmacher Friedrich Wilhelm Ludwig 1832 - 1903

German cellist. He was discovered by Ferdinand David playing in a small Leipzig orchestra and became first cello in the Gewandhaus and teacher at the Conservatory.

Halm August 1869 - 1929

German composer and writer on music. He studied under Bruckner and Rheinberger.

Hänsel Peter 1770 - 1831

German violinist and composer. He was a member of Prince Potemkin's orchestra in St. Petersburg and became a concertmaster in Vienna where he studied under Haydn. At the concert in 1937 to celebrate the fiftieth anniversary of the South Place Sunday Concerts the Griller Quartet were joined in a performance of Hänsel's Quintet in F (5101) by Alfred Clements who had been secretary of the concerts for the whole of the fifty years.

Haydn Franz Joseph 1732 - 1809

Austrian composer, father of the string quartet.

Heidrich Maximilian 1864 - 1909

German composer, pupil of Liszt and Gade.

Hennesy Swan 1866 - 1929

American concert pianist and composer of Irish descent who studied in Stuttgart and settled in France. Several of his compositions are Celtic or Gaelic in inspiration.

Hepworth William 1846 - 1916

Anglo-German organist and composer, born to an English organist father who settled in Germany

Héritte-Viardot Louise Pauline Marie 1841 - 1918

French voice teacher, daughter of operatic mezzo-soprano Pauline Viardot-Garcia. She taught in St. Petersburg, Frankfurt, Heidelberg and Berlin.

Hermann Friedrich 1828 - 1907

German violinist, composer and teacher, pupil of Ferdinand David at the Leipzig Conservatory where he became a Professor. He was for more than 30 years a member of the Gewandhaus Orchestra. He edited many classical string works for Peters and Augener.

Herrmann Gottfried 1808 - 1878

German violinist, pianist and composer, pupil of Spohr and Hauptmann.

Herzogenberg Heinrich von 1843 - 1900

Austrian pianist and composer, pupil of Dessoff in Vienna. He and his wife Elizabeth, who also composed, were friends of Brahms. He was one of the founders of the Bach Society in Leipzig. He settled in Berlin as professor of composition at the Hochschule and at the Academy of Arts.

Heubner Konrad 1860 - 1905

German composer who became director of the Conservatorium at Coblenz.

Hiller Ferdinand von 1811 - 1885

German composer, conductor, pianist and writer on music. He was a pupil of Hummel.

Hoffmeister Franz Anton 1754 - 1812

Dutch composer, church musician, music dealer and publisher. Notorious as publisher for condemning Mozart's two glorious piano quartets as too obscure and so discouraging his further composition in this form. Ludicrously prolific, he wrote, inter alia, 350 pieces for solo flute and 156 string quartets.

Hoffstetter Roman 1742 - 1815

German composer, a monk in a Benedictine monastery. An avowed imitator of Haydn so successful that most of his 20 string quartets were attributed by their publishers to Haydn. The error was compounded by Haydn himself who included Hoffstetter's Op.3 in the catalogue he made of his own works. The true authorship of these quartets was discovered only in the 1960's.

Hofmann Richard 1844 - 1918

German pianist, teacher and writer. He enjoyed a considerable reputation as a teacher in Leipzig.

Hohlfeld Otto 1854 - 1895

German violinist and composer, pupil of Joachim. He became concertmaster at the grand ducal court chapel at Darmstadt.

Hummel Johann Nepomuk 1778 - 1837

Hungarian pianist and composer. He was a pupil and protégé of Mozart, living for two years in his house and subsequently studied with Albrechtsberger and Clementi. He toured extensively and enjoyed an enormous reputation as concert pianist and extemporiser, in which capacity he rivalled Beethoven.

Hurlstone William Yeates 1876 - 1906

English pianist and composer. He studied with and was said to be the favourite pupil of Stanford. Asthma prevented his following a career as a concert pianist. In 1905 he was appointed professor of counterpoint at the Royal College of Music and in 1906 his *Phantasie* won first prize in the first of the competitions for this class of composition initiated by W.W.Cobbett who was a personal friend.

Hüttenbrenner Anselm 1794 - 1868

Austrian composer, pupil of Salieri. He was a friend of Schubert, who praised his compositions, and of Beethoven, and has a place in musical history as the friend in whose arms Beethoven died. He also has a less glorious place as the man who, with his brother Josef, sat on the score of Schubert's Unfinished Symphony for more than forty years until its first performance in 1865.

Jadassohn Salomon 1831 - 1902

German teacher, theorist and composer. He studied at Weimar with Liszt and at Leipzig with Hauptmann. He settled in Leipzig and became professor at the Conservatory.

Jansa Leopold 1795 - 1875

Bohemian violinist and composer. In 1834 he was appointed musical director and professor of the violin at the University of Vienna. He became leader of the famous Schuppanzigh Quartet after the death of Ignaz Schuppanzigh. In 1851 he came to London as a member of a jury of string instrument specialists at the Great Exhibition and while here gave a concert in aid of Hungarian refugees which caused the Austrian Imperial Court to deprive him of his rank and banish him from Austria. For nearly 20 years he remained in London as concert player and teacher (his most famous pupil was Wilma Neruda who became Lady Hallé). He was pardoned in 1868 and returned to Vienna in 1870.

Jensen Gustav 1843 - 1895

German composer and violinist, pupil of Joachim. He played in the orchestra of the Königsberg City Theatre and taught at the Cologne Conservatory.

Jentsch Max 1855 - 1918

German pianist and composer. He studied in Berlin, made a pianistic tour of the Orient and then lived in Berlin and Vienna where he taught at Kaiser's Conservatory.

Jerabek Josef 1854 - 1914

Czech composer.

Kiel Friedrich 1821 - 1885

German pianist, teacher and composer. He taught counterpoint and fugue at the Berlin Hochschule.

Kirchner Theodor Fürchtegott 1823 - 1903

German organist and composer. He was an intimate friend of Schumann and Mendelssohn. He wrote about 1000 works for the piano; his few string chamber works are noted for their craftsmanship.

Klughardt August Friedrich Martin 1847 - 1902

German conductor and composer. He was a friend of Liszt whose music was the principal influence on his style.

Kopylov Alexander 1854 - 1911

Russian teacher, composer and violinist. He studied at the Imperial Chapel and later became vocal instructor there. He took composition lessons from Liadov and Rimsky-Korsakov. He was a member of the Belaieff circle.

Körte Oswald 1852 - 1924

German composer and writer on music. *Wanderstimmen* comprise five short pieces based on a country ramble.

Krehl Stephan 1864 - 1924

German composer and theorist. A pupil at the Leipzig and Dresden Conservatories he became director of the Leipzig Conservatory. As a composer his model was Brahms.

Kretschmann Theobald 1850 - 1929

Bohemian composer and cellist, solo cellist at the court opera in Vienna.

Kreutzer Rodolphe 1766 - 1831

French violinist and composer, pupil of Stamitz. Dedicattee of Beethoven's "Kreutzer" Sonata.

Krommer Franz 1760 - 1831

Czech violinist, organist and composer. He spent most of his highly successful career in princely employment in Vienna and from 1818 was director of chamber music and court composer to the Habsburg emperors. He composed in all the instrumental genres of the time and was regarded, with Haydn, as the leading composer of string quartets (of which he wrote 96) and as a serious rival of Beethoven. His works for wind (Harmoniemusik) are nowadays appearing on CD, but his string chamber music is still shamefully neglected.

Krug Arnold 1849 - 1904

German pianist, conductor, composer and teacher. At the Leipzig Conservatory he studied piano with Reinecke and in Berlin composition with Kiel. In his Sextet Op.68 (6004) he participated in an attempt by the violin maker Alfred Steltzner to enrich chamber music sonority with the violotta, a viola/cello hybrid, and the cellone, a cello/doublebass hybrid. He also, fortunately, published a version for standard instruments which is the version in the Merton catalogue.

Kudelski Carl Mathias 1805 - 1877

German violinist, conductor and composer. He became director of the Imperial Theatre in Moscow.

Kuhlau Friedrich Daniel Rodolfe 1786 - 1832

German composer and pianist. In 1810 he fled from Hamburg on the arrival of Napoleon's troops to Copenhagen and was based there for the rest of his life. His many compositions for the flute (written purely to earn money) were of such quality that he became known as "the Beethoven of the flute" although he could not play the instrument at all. A house fire in 1832 destroyed all his unpublished manuscripts and caused damage to his lungs from which he never recovered.

Lachner Franz Paul 1803 - 1890

German organist, teacher, conductor and composer. A close friend of Schubert and an acquaintance of Beethoven, he occupied various posts in Vienna until 1836 when he settled in Munich where he became the acknowledged leader of the city's musical life - until Wagner arrived on the scene.

Lachner Ignaz 1807 - 1895

German conductor, organist, violinist and composer. Brother of Franz. He had a long and successful career as Kapellmeister in Vienna, Stuttgart, Munich, Hamburg, Stockholm and Frankfurt.

Lee Sebastian 1808 - 1887

German cellist and composer who settled in Paris in 1837 as solo cellist at the Opera. He retired to Hamburg in 1868 and devoted the rest of his life to teaching and composition.

Lekeu Guillaume 1870 - 1894

Belgian composer, pupil of César Franck and Vincent d'Indy. He did not begin serious musical studies until he was eighteen and he died of typhoid at 24.

Liebeskind Joseph 1866 - 1916

German composer, editor and writer. He was a pupil of Hermann, Reinecke and Jadassohn.

Lindblad Adolf Fredrik 1801 - 1878

Swedish composer and teacher. His pupil Jenny Lind introduced his songs into Germany where their instant popularity earned for the composer the title of "the Swedish Schubert."

Lindpaintner Peter Joseph von 1791 - 1856

German conductor and composer. He became court music director in Stuttgart where his great talent as a conductor made the orchestra famous. Mendelssohn considered him "the best conductor in Germany."

Litolff Henry Charles 1818 - 1891

English composer, pianist and music publisher. Son of an Alsatian dance fiddler who settled in London and a Scottish mother. As a composer he is remembered now only for the Scherzo from his *Concerto symphonique No.4*. He led an eventful life which included elopement to Gretna Green at 17 with a 16 year old bride and a spell in prison (and escape therefrom with the aid of the gaoler's daughter) when he returned to England in a first failed attempt to divorce his wife so that he could marry the widow of the founder of the publishing company which subsequently bore his name.

Luigini Alexandre Clément Léon Joseph 1850 - 1906

French violinist, composer and conductor. He became conductor at the Paris Opéra Comique. He was a successful ballet composer and the music for his *Ballet égyptian* is still in the repertory.

Lux Friedrich 1820 - 1895

German composer, conductor and organist. He was for ten years court music director at Dessau.

Macan Karl Emanuel 1858 - 1931

Czech composer, pupil of Skuhersky at Prague.

Macfarren Sir George Alexander 1813 - 1887

English composer, teacher and writer. He became Principal of the Royal Academy of Music. He went blind in his late forties but continued to compose, write and teach.

Malling Otto Valdemar 1848 - 1915

Danish composer. He was a pupil of Gade and Hartmann and became organist, conductor and teacher in Copenhagen.

Manns Ferdinand 1844 - 1922

German conductor, violinist and composer. Became court conductor in Oldenburg.

Mayseder Joseph 1789 - 1863

Austrian violinist and composer. He studied composition with Förster and played in the Schuppanzigh quartet. As a virtuoso he was admired even by Paganini.

Mica Frantisek Adam 1746 - 1811

Czech amateur composer who studied law and earned his living as a government official. His compositions are said to have enjoyed considerable esteem in Vienna, notably with Mozart and the Emperor Joseph II.

Molique Bernhard 1802 - 1869

German violinist and composer. After a somewhat roving life in Europe he settled in London in 1849 for the rest of his professional life. He became professor of composition at the Royal College of Music. He was a violin pupil of Spohr but in composition followed Mendelssohn. W W Cobbett writes "I have occasionally played his brilliant quartet in B flat Op.42. It is however so reminiscent of the greater master as to amount to plagiarism."

Moja Leonardo 1811 - 1888

Italian cellist and composer. His little *Sonate* would not be out of place in a high class teashop.

Moniuszko Stanislaus 1820 - 1872

Polish composer from a patriotic family of Polish landowners.. He settled in Vilnius in Lithuania and became director of the Warsaw Opera and teacher at the Conservatory there. He was one of the foremost Polish composers of opera and of songs. After his death a special branch of the Warsaw Musical Society was set up to publish his posthumous works.

Nachez Tivadar 1859 - 1930

Hungarian violin virtuoso and composer. He spent some time in London but settled in California in 1916. Cobbett describes his quartet as brilliantly written for strings and contrapuntally interesting.

Napravnik Eduard Frantsovitch 1839 - 1916

Czech conductor and composer who at 20 migrated to Russia and spent the rest of his life there, becoming conductor at the Imperial Mariinsky Theatre. As a composer his models were Glinka and Tchaikovsky.

Naumann Ernst 1832 - 1910

German organist, music director, editor and composer. He became a teacher and organist in Jena. He made piano duet arrangements of classical works for several publishers.

Norman Ludwig 1831 - 1885

Swedish teacher and composer. He married the violinist Wilma Neruda who after his death became Lady Hallé.

Novacek Ottoker Eugen 1866 - 1900

Hungarian violinist and composer, pupil of Brodsky. He played in the Leipzig Gewandhaus orchestra and with the Brodsky quartet and in 1891 joined the Boston Symphony Orchestra under Nikisch.

Ölander Per August 1824 - 1886

Swedish composer and organist.

Onslow Georges 1784 - 1853

French composer. He was named after his paternal grandfather the first Earl of Onslow. His father had fled to France following a homosexual scandal and married a French aristocratic wife. Georges had a nobleman's education including piano lessons from Cramer and Dussek. At the family home in the Auvergne he became involved in amateur musical activities, learned the cello on which he eventually acquired a virtuosic technique, encountered the chamber music of Haydn, Mozart and Beethoven and set about teaching himself to write such works for himself. In 1808 he went to Paris to study composition with Reicha. In his lifetime his chamber music was widely available in several editions, widely performed and highly regarded.

Orellana I.A. de 1860 - 1931

English violinist and composer of stage music. The composer Eric Coates who as a student around 1907 played in several London theatres writes in his autobiography "The orchestrations were of immense interest to me, many of these being done by I.A. de Orellana. Orellana had a remarkable sense of the theatre, and being a sound musician his arrangements were always delicately finished and in good taste. It was fascinating to get hold of a vocal score of one of the popular musical comedies of the day and run through the music on the piano, and then listen in the evening to what Orellana could make it sound like."

Ouseley Sir Frederick Arthur Gore, Bart (1825 - 1889)

English organist and composer. The only son of Sir Gore Ouseley, a noted orientalist and diplomat, he showed an infant precocity approaching that of Mozart, starting composing at three. He took Holy Orders, became professor of music at Oxford and precentor of Hereford Cathedral, founded and was first president of The Musical Association and founded the College of St. Michael and All Angels at Tenbury.

Parry Sir Charles Hubert Hastings 1848 - 1918

English theorist, composer, teacher and writer. He was educated at Oxford where his teachers in composition were Bennett and Macfarren. He became professor of music at Oxford University. Some of his choral music remains well known, but much of his chamber music, including three string quartets, remains unpublished.

Perger Richard von 1854 - 1922

Austrian composer, teacher, writer and conductor. He studied with Brahms and wrote a biography of him.

Perry Edward Baxter 1855 - 1924

American pianist and composer, blind from early youth. He studied with Liszt and Clara Schumann.

Pleyel Ignaz Joseph 1757 - 1831

Austrian composer, music publisher and piano manufacturer. His first teacher was Vanhal but at 15 he was sent by his patron Count Erdödy to live and study with Haydn where he became Haydn's favourite pupil. An interesting sidelight on patronage and on Haydn's status is thrown by the fact that the Count presented Haydn with a carriage and two horses and that his employer Prince Esterhazy undertook to provide a coachman and fodder. Pleyel was a prolific and very successful composer. On the appearance of his Opus 1 quartets in 1784 (in the Merton catalogue at 4517 and 4519) Mozart wrote to his father: *"Some quartets have come out by a certain Pleyel, a scholar of Jos. Haydn. If you don't already know them, try to get them, it is worth your while. They are very well written and very agreeable: you will soon get to know the author. It will be a happy thing for music if, when the time arrives, Pleyel should replace Haydn for us."* Did this glowing testimonial ensure their continued availability? Not at all. They have been out of print for most of the last two centuries.

Pössinger Franz Alexander 1767 - 1827

Austrian violinist and composer. A player at the Viennese court for twenty-nine years.

Präger Heinrich Aloys 1783 - 1854

Dutch composer, violinist, guitarist, writer and conductor.

Prout Ebenezer 1835 - 1909

English theorist, teacher and composer. He was professor of harmony and composition at the Royal Academy of Music and the Guildhall School of Music. Many of his textbooks became standard works.

Puchat Max 1859 - 1919

German composer and pianist, pupil of Kiel and Liszt

Raff Joseph Joachim 1822 - 1882

Swiss composer. Remembered nowadays by a few pensioners for a slight violin piece known as "Raff's celebrated Cavatina." He was befriended by and became a pupil of Liszt and would have taken up an offer to study with Mendelssohn if Mendelssohn had not died before Raff could get to Leipzig. His output was considerable including several operas, eleven symphonies and eight string quartets and was, during his lifetime highly regarded and successful. However he lacked patronage and, until within five years of his death, secure employment. The pressing need to earn a living from composition discouraged self-criticism.

This may be the appropriate point at which to repeat a feature much enjoyed by readers of early versions of the Merton catalogue - an extract from Tchaikovsky's diary for October 9 1886.

"I played over the music of that scoundrel Brahms. What a giftless bastard! It annoys me that this self-inflated mediocrity is hailed as a genius. Why, in comparison with him Raff is a giant, not to speak of Rubinstein....."

Raimondi Ignazio 1733 - 1813

Italian violinist and composer. He wrote operas and symphonies which he produced in Amsterdam, Paris and London.

Rehbaum Theobald 1835 - 1918

German composer, pupil of Ries and Kiel.

Reinagle Joseph Jr. 1762 - 1825

English violin, cello, horn and trumpet player, grandson of an immigrant Austrian trumpeter.

Reinecke Carl Heinrich Carsten 1824 - 1910

German composer, teacher, administrator, violinist, pianist and conductor. He travelled widely through Europe holding a number of posts until 1860 when he was appointed conductor of the Leipzig Gewandhaus Orchestra and professor of composition at the Leipzig Conservatory, of which he became director in 1897. Immensely gifted, he was also a talented painter and poet.

Reissiger Karl Gottlieb 1798 - 1859

German composer and conductor who succeeded Weber as conductor of Court Opera in Dresden which under his direction became acknowledged as the best in Germany. He published 27 piano trios and eight string quartets among much other music. Cobbett, insufferably condescending as so often, writes: "Reissiger is the darling of the chamber music player in the elementary stage of his development. I remember that many years ago I took part in a public performance of one of his piano quintets which was received by a suburban audience with marked approval. It is in fact a class of music that appeals to the uneducated." What a weight of meaning in the use of the word "suburban"!

Reuss Heinrich XXIV, Prince of Reuss-Köstritz 1855 - 1910

Austrian amateur composer, a pupil of Herzogenburg, who overcame the disadvantages of noble birth sufficiently to be taken seriously by Joachim who included some of his chamber works in public performances.

Rheinberger Josef Gabriel 1839 - 1901

Organist, teacher and composer, native of Liechtenstein. He had his first music lesson at five and at seven took on the post of organist at Vaduz parish church. In 1867 he was appointed professor at the Munich Conservatory where he remained until his death and where he acquired an outstanding reputation as a teacher of composition, numbering Humperdinck, Wolf-Ferrari and Furtwängler among his many students.

Richter Ernst Friedrich Eduard 1808 - 1879

German teacher, conductor, organist and composer. He succeeded Hauptmann as cantor at the Thomas-schule in Leipzig, Bach's old post.

Riemann Hugo Karl Wilhelm Julius 1849 - 1919

Ries Ferdinand 1784 - 1838

German pianist and composer. Piano pupil of Beethoven, for whom he often acted as secretary and copyist. Beethoven complained of his efforts as composer: "He imitates me too much."

Ries Hubert 1802 - 1886

German violinist, teacher and composer, brother of Ferdinand, pupil of Spohr. He had a distinguished career as violinist and became leader of the Berlin Philharmonic Society.

Rimsky-Korsakov Nicholas Andreievich 1844 - 1908

Russian composer. He was destined for a career as a naval officer but studied with Balakirev while at naval college and wrote his first symphony while on a three year tour of duty at sea. He retired from the navy in 1871 on appointment as professor of composition and orchestration at the St. Petersburg Conservatory. Two years later he was officially designated inspector of naval bands. His string sextet was written in 1876 but published posthumously.

Rode Pierre 1774 - 1830

French violinist, teacher and composer, pupil of Viotti. He became in his prime the foremost representative of the French violin school. His *24 Caprices* remain an indispensable part of the teaching curriculum. He gave the first performance, with the Archduke Rudolph at the piano, of the Op.96 Sonata which Beethoven had written for him. His violin, a magnificent Guarneri 'del Gesu' is now owned by Norbert Brainin.

Romberg Andreas Jacob 1767 - 1821

German violinist, teacher and composer. He was intimately associated with his cellist cousin Bernhard both as composer and player. Both were for a time members of the electoral orchestra at Bonn alongside the young Beethoven. Andreas succeeded Spohr as music director at Gotha. Haydn praised his Op.1 quartets which appeared before Beethoven's Op.18 and were of historic importance as forming a link between the old and what was then the modern school of composition.

Romberg Bernhard 1767 - 1841

German cellist, teacher and composer. He was music director and first cellist of the court orchestra in Berlin. The story that he threw his part of Beethoven's quartet Op.59 No.1 on the floor and trampled on it is as unplayable is, alas, much exaggerated, but it is certainly true that, along with many contemporary musicians, he had difficulty in appreciating Beethoven's middle and late period chamber works.

Rosenhain Jakob 1813 - 1894

German pianist and composer. He settled in Paris and achieved prominence through a series of chamber music evenings frequented by Cherubini, Rossini and Berlioz and through the foundation with Cramer of a piano school.

Rubinstein Anton Gregor 1830 - 1894

Russian pianist and composer of German-Jewish extraction. He founded the St. Petersburg Conservatory where he taught Tchaikovsky. As a teenage he spent two years in Leipzig where he saw much of Mendelssohn and his Op.17 quartets written in 1852 clearly show the Mendelssohn influence.

Rüfer Philippe Barthélemy 1844 - 1919

German-Belgian pianist, teacher and composer. He taught for many years at the Stern Conservatory of Music in Berlin.

Sauzay Charles Eugène 1809 - 1901

French violinist and composer. He was a pupil of Baillot and played in his string quartet. He was solo violinist to Louis Philippe and played in the private orchestra of Napoleon III. He is principally known as the author of two influential books on string quartets.

Schaffner Nicolaus Albrecht 1790 - 1860

German composer. He wrote eight quintets and eleven quartets.

Scharwenka Philipp 1847 - 1917

Polish-German composer and teacher. With his brother Xaver he founded the Scharwenka Conservatory in Berlin and became instructor in composition there.

Schmitt Aloys 1788 - 1866

German pianist teacher and composer, teacher of Ferdinand Hiller.

Scholz Bernhard 1835 - 1916

German conductor and composer. He held a number of conducting and teaching post before succeeding Raff as director of Dr. Hoch's Conservatory in Frankfurt. He belonged to the Brahms, Joachim, Clara Schumann circle and worked tirelessly to promote the music of Brahms.

Schuberth Carl 1811 - 1863

German cellist and composer, pupil of Dotzauer. In 1835 he became solo cellist to the Tsar at St. Petersburg and remained there for twenty years as musical director at the University.

Scontrino Antonio 1850 - 1922

Sicilian doublebass player and composer. He became professor of composition at the Palermo Conservatory.

Shield William 1748 - 1829

English composer, violist and folk song collector. Born on Tyneside and apprenticed to a boat-builder who encouraged his early talent on the violin. At 24 he came to London and joined the staff of Covent Garden, composing and arranging scores of numerous stage works. He was a member of the Royal Band for many years and in 1817 was appointed Master of the King's Music. He is buried in Westminster Abbey beside his friend Clementi.

Simonetti Achille 1859 - 1928

Italian violinist and composer, a pupil of Sivori who later in Paris studied violin with Dancla and composition with Massenet. He led in Nice a quartet which included the young Alfredo d'Ambrosio. In 1887 he settled in England where he was one of the founders of the London Trio and where he gave one of the first performances of the Brahms violin concerto. In 1912 he was appointed professor at the Royal Irish Academy of Music in Dublin.

Sokolov Nicolai Alexandrovitch 1859 - 1922

Russian composer and teacher, pupil of Rimsky-Korsakov. He taught harmony at the court chapel in St. Petersburg and in 1908 became professor at the Conservatory there where he later taught Shostakovitch.

Speyer Wilhelm 1790 - 1878

German violinist and composer. He studied violin with Baillot. In 1819 on the death of his father he took over the family banking business but remained active in music. He was a close friend of Spohr and Mendelssohn.

Spindler Fritz 1817 - 1905

German pianist, teacher and composer. He wrote a great quantity of graceful salon music for piano, but his chamber music, according to Cobbett, is of better quality.

Spohr Louis 1784 - 1859

German violinist, teacher, composer and conductor. He was ranked as one of the great composers for much of the 19th century and as composer, violin virtuoso, teacher and conductor enjoyed an enormous reputation in every rôle. Throughout his life he was involved in chamber music as composer, performer and organiser. During his years at Kassel from 1822 he held weekly winter quartet parties until 1858, the year before his death. His popularity in England was matched only by that of Mendelssohn. A concert in his honour given by the Queen's Square Select Society lasted from 2 until 7 and included two double quartets, two quintets, and the octet and nonet for wind and strings.

Stamitz Johann Wenzel Anton 1717 - 1757

Bohemian violinist, composer and conductor. He was influential in making the court of the Elector Palatine in Mannheim the leading centre of orchestral performance and composition.

Stanford Sir Charles Villiers 1852 - 1924

Irish composer, conductor, organist and teacher. He was the most influential teacher and, after Elgar, arguably the most respected British composer of his generation. As Professor of Music at Cambridge University and head of the composition department of the Royal College of Music his pupils included Frank Bridge, John Ireland, Vaughan-Williams, W.Y.Hurlstone, Rutland Boughton, E.J.Moeran and many other.

Statkowski Roman 1860 - 1926

Polish composer and teacher, pupil of Rubinstein at St, Petersburg. He became professor of instrumentation and musical history at Warsaw University.

Stenhammar Wilhelm 1871 - 1927

Swedish pianist, conductor and composer. It was through his long association as pianist with the Aulin Quartet that he acquired his interest in and skill at writing for strings.

Stephens Charles Edward 1821 - 1892

English composer, pianist, organist and teacher. His quartets gained both the first and second prizes offered by Trinity College of Music in 1879 for the best string quartet.

Streben Ernst 1819 - 1871

German composer, teacher, conductor and music critic.

Svendsen Johan Severin 1840 - 1911

Norwegian violinist, composer and teacher. In 1863 he went to Leipzig to study under Hauptmann, David and Reinecke. His string quartet Op.1 was writtten there, as also his Octet Op.3 which was so enthusiastically received that Breitkopf and Härtel asked to publish it and Svendsen was awarded the Conservatory's first prize.

Tanéiev Alexander Sergeievitch 1859 - 1918

Russian composer, pupil of Rimsky-Korsakov at St,Petersburg.

Tanéiev Sergius Ivanovich 1856 - 1915

Russian pianist and composer, composition pupil of Tschaikovsky. He became professor of piano and subsequently director of the Moscow Conservatory.

Taubert Wilhelm 1811 - 1891

German pianist, composer and teacher. He was associated with the Berlin Royal Opera under Mendelssohn and Meyerbeer and was for many years court Kapellmeister. He was a prolific composer, writing, among much else, some 300 songs.

Thiériot Ferdinand 1838 - 1919

German choral conductor and composer, pupil of Rheinberger.

Thern Karl 1817 - 1886

Hungarian teacher and composer. Musical director at the National Theatre, Pest and professor at the Conservatory there.

Thomas Ambroise 1811 - 1896

French composer and teacher. He entered the Paris Conservatory in 1828, won the first prize for piano in 1829, first prize for harmony in 1830 and the Prix de Rome in 1832. It was during the three years he spent in Italy that he wrote the string quartet and quintet. He subsequently enjoyed international success with his operas, in particular with *Mignon*.

Thuille Ludwig 1861 - 1907

German teacher and composer. He studied at Munich with Rheinberger and became professor of piano and theory at the Munich School of Music.

Udbye Martin Andreas 1820 - 1889

Norwegian composer and organist. He was largely self taught, although a scholarship in 1851 enabled him to spend a year in Leipzig studying composition with Hauptmann.

Vanhal Johann Baptist 1739 - 1813.

Czech composer and teacher. Son of a bonded peasant. In 1761 Countess Schaffgotsch, impressed by his violin playing and composition, took him to Vienna where he had lessons from Dittersdorf and established sufficient reputation in composition and teaching (Pleyel being among his pupils) to be able to redeem himself from bondage. He never had an official appointment and was one of the first artists to earn an independent living by composition and teaching. His output was prolific (100 symphonies and 100 quartets in some accounts). His works featured in the catalogues of leading publishers throughout Europe and were as well known and widely distributed as those of Haydn.

Veit Václav 1806 - 1864

Bohemian composer who, despite showing precocious musical talent and studying the organ and piano from an early age, was a professional musician for only short periods of his life. He studied philosophy and law in Prague and in 1831 took a post as clerk in the Prague magistrate's court, and apart from a short period as musical director in Aachen spent the rest of his career in the legal profession. As a composer he was one of the pioneers of romanticism in Czech music, modelling his style on Schumann and Mendelssohn. In his favourite medium, chamber music, he was influenced by Onslow and Spohr.

Verhulst Johannes Josephus Herman 1816 - 1891

Dutch conductor and composer. He went to Leipzig in 1838 where he became a close friend of Schumann. On return to Holland he took over the direction of the major orchestras and choirs in Amsterdam and The Hague and organised all the major Dutch festivals between 1850 and 1883.

Vierling Georg 1820 - 1901

German organist and composer.

Volkman Robert 1815 - 1883

German composer and teacher. At the age of 21 he went to Leipzig where he met Schumann and attended Mendelssohn's Gewandhaus concerts. Both composers had a great influence on his style. In 1841 he settled in Budapest where, except for a spell of three years in Vienna, he spent the rest of his life and where he came to occupy a prominent musical position.

Viotti Giovanni Battista 1753 - 1824

Italian violinist and composer, pupil of Pugnani with whom he toured extensively. He spent ten years in Paris where he became a friend of Cherubini. Sometimes called "the father of modern violin playing."

Walter August 1821 - 1896

German composer and musical director, pupil of Molique.

Weyermann Moritz

German 19th century composer.

Wichmann Hermann 1824 - 1905

German composer and conductor who studied at the Rome Academy and also under Taubert, Mendelssohn and Spohr.

Wilm Nikolai von 1834 - 1911

Russian pianist, composer, conductor and teacher. He studied in Leipzig under Hauptmann, became conductor at Riga and teacher at the Nikolai Institute in St. Petersburg. He moved to Dresden and settled finally in Wiesbaden where his *Nonet*, a unique work for nine strings, was played with great success shortly before his death.

Wolf Hugo 1860 - 1903

Austrian composer and music critic. A song writer of genius and a fervent supporter of Wagner and Bruckner. His only string quartet (apart from the quartet adaptation of his *Italian Serenade*) was written at age nineteen. He died in an asylum at forty-three, a victim of syphilis.

Wolfrum Philipp 1854 - 1919

German organist, conductor, concert organiser, teacher and composer. He studied in Munich with Rheinberger and formed a lasting friendship with fellow pupil Humperdinck. He became director of music at Heidelberg University. He championed the works of Liszt, Bruckner, Strauss and Reger and conducted all of Reger's works composed between 1898 and 1916. He revived a number of Bach's works and gave many two-piano recitals of Bach's works with Reger.

Wood Charles 1866 - 1926

Irish conductor, teacher and composer, pupil of Stanford at the Royal College of Music where he subsequently taught harmony. He succeeded Stanford as Professor of Music at Cambridge.

Zelenski Ladislav 1837 - 1921

Polish composer, theorist and teacher. He taught harmony at the Warsaw Music Institute and in 1881 became director of the conservatory of the music society at Krakow.

To prevent these two blank pages from going to waste we use them for a few stories, culled from Norman Lebrecht's wonderful *Book of Musical Anecdotes*.

Cherubini

One day Cherubini was walking along the boulevard when it began to rain. A gentleman driving by recognised the maestro, and alighting, placed his vehicle at Cherubini's disposal, who got in. The gentleman, who was going a different way, said 'M. Cherubini, will you lend me your umbrella?' 'No, I never lend my umbrella' was Cherubini's reply; and he drove off.

Brahms, Grieg and Tchaikovsky (From an account by Anna, wife of the violinist Adolf Brodsky)

In the midst of Brahms' rehearsal I heard a ring at the bell, and expecting it would be Tchaikovsky, rushed to open the door. He was quite perplexed by the sound of music, asked who was there, and what they were playing. I took him into the room adjoining and tried to break, gently, the news of Brahms' presence. As we spoke there was a pause in the music; I begged him to enter, but he felt too nervous, so I opened the door softly and called my husband. He took Tchaikovsky with him and I followed.

Tchaikovsky and Brahms had never met before. It would be difficult to find two men more unlike. Tchaikovsky, a nobleman by birth, had something elegant and refined in his whole bearing and the greatest courtesy of manner. Brahms with his short, rather square figure and powerful head, was an image of strength and energy; he was an avowed foe to all so-called 'good manners'. His expression was often slightly sarcastic. When my husband introduced them, Tchaikovsky said, in his soft melodious voice, 'Do I not disturb you?' 'Not in the least,' was Brahms' reply, with his peculiar hoarseness. 'But why are you going to hear this? It is not at all interesting.'

Tchaikovsky sat down and listened attentively. The personality of Brahms, as he told us later, impressed him very favourably, but he was not pleased with the music. When the trio was over I noticed that Tchaikovsky seemed uneasy. It would have been natural that he should say something, but he was not at all the man to pay unmeaning compliments. The situation might have become difficult, but at that moment the door was flung open, and in came our dear friends - Grieg and his wife, bringing, as they always did, a kind of sunshine with them. They knew Brahms, but had never met Tchaikovsky before. The latter loved Grieg's music, and was instantly attracted by these two charming people, full as they were of liveliness, enthusiasm and unconventionality, and yet with a simplicity about them that made everyone feel at home. Tchaikovsky with his sensitive nervous nature understood them at once. After the introductions and greetings were over we passed to the dining-room. Nina Grieg was seated between Brahms and Tchaikovsky, but we had only been a few moments at the table when she started from her seat exclaiming, 'I cannot sit between these two. It makes me feel so nervous.'

Grieg sprang up, saying, 'But I have the courage;' and exchanged places with her. So the three composers sat together, all in good spirits. I can see Brahms now taking hold of a dish of strawberry jam, and saying he would have it all for himself and no one else should get any. It was more like a children's party than a gathering of great composers. My husband had this feeling so strongly that, when dinner was over and our guests still remained around the table smoking cigars and drinking coffee, he brought a conjurer's chest - a Christmas present to my little nephew - and began to perform tricks. All our

guests were amused, and Brahms especially, who demanded from my husband. the explanation of each trick as soon as it was performed.

Spohr

Eager to catch sight of Napoleon, Spohr went to Erfurt where a congress of princes was gathered in 1808. He persuaded the second horn in the orchestra to give up his place for an evening and, never having played the instrument before, practised all day until his lips were black and swollen. On entering the theatre he discovered that the musicians had to sit with their backs to the noble audience and had strict instructions not to turn round. Undaunted, Spohr produced a mirror from his pocket and observed Napoleon throughout the performance.

Viotti

Ferdinand Langle, a professor of harmony in the French Conservatoire, was an intimate friend of Viotti, and one charming summer evening the two were strolling on the Champs Elysees. They sat down on a retired bench to enjoy the calmness of the night, and became buried in reverie. But they were brought back to prosaic matters harshly by a babel of discordant noises that grated on the sensitive ears of the two musicians. They started from their seats, and Viotti said: 'It can't be a violin, and yet there is some resemblance to one.' 'Nor a clarinet,' suggested Langle, 'though it is something like it.'

They approached the spot whence the extraordinary tones issued, and saw a poor blind man standing near a miserable-looking candle and playing upon a violin made of tin-plate. 'Fancy!' exclaimed Viotti, 'it is a violin, but a violin of tin-plate! Did you ever dream of such a curiosity!' and, after listening a while, he added, 'I say, Langle., I must possess that instrument. Go and ask the old blind man what he will sell it for.'

Langle approached and asked the question, but the old man was disinclined to part with it. 'But we will give you enough for it to enable you to purchase a better,' he added; 'and why is not your violin like others?' The aged fiddler explained that his good, kind nephew Eustache, who was apprenticed to a tinker, had made it.

'Well,' said Viotti, 'I will give you twenty francs for your violin. You can buy a much better one for that price; but let me try it a little.' He took the violin in his hands, and produced some extraordinary effects from it. A considerable crowd gathered around, and listened with curiosity and astonishment to the performance. Langle seized on the opportunity, and passed round the hat, gathering a goodly amount of chink from the bystanders, which, with the twenty francs, was handed to the astonished old beggar.

'Stay a moment,' said the blind man, recovering a little from his surprise; 'just now I said I would sell the violin for twenty francs, but I did not know it was so good. I ought to have at least double for it.'

Viotti had never received a more genuine compliment, and he did not hesitate to give the old man two pieces of gold instead of one, and then immediately retired from the spot. He had scarcely gone forty yards when he felt some one pulling at his sleeve; it was a workman, who politely took off his cap, and said: 'Sir, you have paid too dear for that violin; as it was I who made it, I can supply you with as many as you like at six francs each.'