MASTERS OF THE VIOLIN

By HENRY T. FINCK
Music Editor of the New York Evening Post

Eugène Ysaye

MENTOR GRAVURES

NICOLO PAGANINI

JOSEPH JOACHIM

OLE BULL

EUGÈNE YSAYE

MAUD POWELL

FRITZ KREISLER

THE MENTOR · DEPARTMENT OF ART · APRIL 15, 1916

NERO did *not* fiddle when Rome was burning. He had no fiddle—nobody had in his day, nineteen centuries ago. The violin, as played in our homes and concert halls, is little more than three centuries old. Today it is, next to the piano, the most generally played of instruments and perhaps the most beloved of all, because of the human quality of its tone and expression. The popularity of the violin is indicated by some surprising figures gathered in England a few years ago. It was found that even in that supposedly "unmusical country" there were orchestras in five thousand schools, and these orchestras included 200,000 violin-playing children. This means what has been truly called "a movement of gigantic proportions and incalculable possibilities," especially since conditions are similar in other countries, including the United States.

In view of this great and growing popularity of the violin, it would be interesting to know something definite about its origin. Many scholars of many lands have spent years of their lives in industrious research and writing of books, but the early genealogy of the violin still remains obscure. Crude, primitive instruments played with a clumsy bow may have existed in India, Egypt, or China, thousands of years ago; but whether the first bowed instruments used in mediæval Europe originated in those countries, or in Europe itself, is not known.

A REASON FOR EVERY DETAIL

The modern violin, when we come to think of it, with its deeply curved waist lines, its corner blocks, its two *f*-shaped holes, its movable bridge holding up the strings, and its finger-board, is certainly an odd-looking

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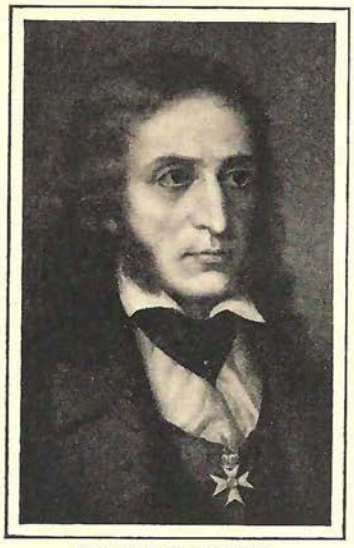
little wooden box; yet every one of the details in its make-up has its acoustic reason for being just as it is. Deviations from them result, as a thousand experiments have shown, in loss of volume or beauty of tone.

Three kinds of wood are used in making the best violins—maple, pine and ebony. The instrument consists of no fewer than seventy different parts, fifty-seven of which are glued together, the others movable. As variations are possible in all of these seventy parts, one can see at a glance what abundant opportunities were offered the master builders to improve on their predecessors by careful choice of material, details of shaping, size, varnish, and so on.



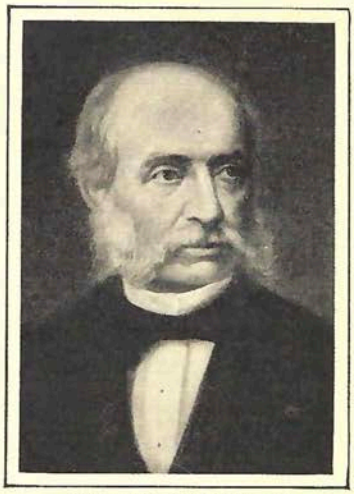
NICOLO PAGANINI
Born, 1784; died 1840

AMATI, GUARNERI, AND STRADIVARI

The builders who made the best use of these possibilities of improvement were mostly Italians, the most famous of them being members of the Amati (ah-mah′-tee), Guarneri (gwar-nay′-ree), and Stradivari (strah-de-vah′-ree) families, several of them in each case. The earliest of the wonderful old Italian violins, those made by the Amatis, have not stood the wear and tear of time so well as the others. Their tone is very sweet and mellow, but lacks sonority and carrying power in a large hall. The greatest member of the Amati family, Nicolo, lived from 1596 to 1684.

The evolution of the violin has been called the "survival of the loudest." The church was the chief patroness of music, and its vast spaces called for a big tone. It was the problem of the successors of Amati—of the members of the Guarneri and Stradivari families and other famous makers—to augment the tone of the violin while still further improving its mellow beauty. And so admirably did they succeed that the models left by these old Italians have never been improved upon or equalled. Though one of the latest of all instruments to come into use, the violin, thanks to these experts, was thus the first to reach absolute perfection—three centuries ago. All other instruments are still being improved.

Of the five famous members of the Guarneri family, Joseph del Gesù (1683-1745) was the greatest; his instruments (Fritz Kreisler uses one at his recitals) are as much valued as those of Antonio Stradivari, the prince of



HENRI VIEUXTEMPS
Born, 1820; died, 1881

violin builders. This Guarneri had a keen instinct for choosing sonorous wood; he found one piece of pine which "he regarded as a mine of wealth," as Hart relates. From it he made the sound boards of his best specimens.

With Antonio Stradivari (1644-1736) the violin reached its perfection. After years of experiment, he evolved the pattern which was to be the model for all time—a pattern which promoted the vibration of the strings in every part of the violin, resulting in a tone of unprecedented sonority, mellowness, brilliancy, and carrying power.

HENRI WIENIAWSKI
Born, 1835; died, 1880

THE CREMONA SECRET

Was it a mere coincidence that the Amati, Guarneri, and Stradivari families all lived in one place—Cremona in Northern Italy? For generations the notion prevailed—and it is not yet extinct—that the beautiful tone of Cremona violins was due largely to the particular kind of varnish used and the way it was applied. All efforts, however, to discover, with the aid of chemical analysis and otherwise, the secret of this varnish failed; nor need anybody worry at this failure, for it is now held that, as Thomas Porter puts it, "no varnish could make an inferior instrument sound well, while a superior one would still be good, even if ill varnished." The varnish preserves the wood from damp and injury, and it adds to the beauty and individuality of the appearance of the instruments of different makers. But the beauty of tone is due to details of construction and to the wood. The Cremona makers had access to a supply of particularly fine balsam pine for their sounding-boards and for the sound-post under the bridge, which the French call "the soul" of the violin. This partly explains "the secret." But the main reason why the violins of Stradivari are the best is that, better even than his great predecessors, he knew how each slight change of angle, size, degree of curvature, or thickness of the wood, affected the sound; and he personally attended to every detail.

LOUIS SPOHR
Born, 1784; died, 1859

THE BOW AND EXPRESSION

A violinist may have a genuine "Strad" and yet be unable to play with subtle artistic expression unless he has also a good bow. Like the violin itself the bow has gone through a process of gradual evolution. The crude, mediæval predecessors of the violin, like the Arabic rebec, the

OLE BORNEMAN BULL
Born, 1810; died, 1880

Welsh crwth (crowd), and the viol, were played with short, clumsy, inelastic bows, and as long as such instruments were used chiefly for accompaniments, this made no great difference; but when, in the eighteenth century, Corelli, Tartini, and other masters of the violin began to write for it as a solo instrument, the demand arose for more elastic and responsive bows. Tartini (whose piece "The Devil's Trill," which he heard Satan play for him in a dream, is still often performed in our concert halls), was so impressed with the importance of the bow that he wrote a treatise on the art of using it, on which expression in violin-playing depends. It remained, however, for a Frenchman named Tourte to do for the bow what Stradivari had done for the violin itself. His bows, which became the models for all time, are made of the most elastic of woods, the Brazilian Pernambuco; the stick bends inwards, and every detail is so devised as to enable players to get all the most subtle shades of tone-color and expression, as well as execute feats of skill previously not dreamt of—even by Tartini.

PAGANINI AND TECHNICAL SKILL

Without these improvements in the bow, it would have been impossible for Nicolo Paganini (pah-gah-nee'-nee) (1784-1840) to create such a frenzy of excitement all over Europe by his brilliant feats of execution. He represents the climax of virtuosity (technical brilliancy) in violin-playing. He created unheard-of difficulties, and then amazed his audience by the ease with which he overcame them. His astonishing performances on a single string gave rise to the legend that he had been in prison several years with only the G string left on his instrument to practise on. Some of the tricks with which he astonished not only the "natives" but rival professionals, he achieved by altering the tuning of his violin. Both fingering and bowing gymnastics were developed by him to heights previously unimagined. Harmonics, for instance—those high, piping notes that are

EMILE SAURET
Born, 1852

produced by touching the strings lightly with the fingers instead of pressing them down on the keyboard—were used by him in extending the compass of the violin to dizzy heights and in playing "double stops" (two notes together) previously considered impossible. Much wondered at also were his "guitar effects"; that is, his plucking the strings with the left hand while the right hand continued the bowing. Unusual stretches added to the novelty of his playing, as did his unique effects with the "springing bow" and arpeggios (are-pedge'-gee-ohs), in which the notes constituting a chord are not played together but in rapid succession, up and down.

One might say of Paganini what Matthew Arnold once wrote about Victor Hugo—that he was "half genius, half charlatan." While some of his performances had little more value than circus tricks, he was nevertheless a real creator. Not only did he reveal the utmost possibilities of violin-playing, as Liszt (inspired by his example) afterward did those of piano-playing, but he was also a composer, and his best pieces are still played. His "Twenty-four Caprices," indeed, received the compliment of being arranged for piano by both Liszt and Schumann.

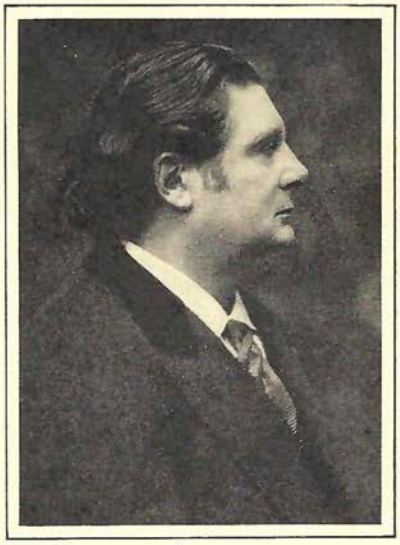
EDUARD REMENYI
Born, 1830; died, 1898

JOACHIM AND THE GERMAN CLASSICAL STYLE

Directly opposite in character to Paganini was Joseph Joachim (Yo-ah'-keem) (1831-1907), who, though born in Hungary, completely identified himself with the cause of German classical music. To him all display of technic to win applause was abhorrent. His aim was to reproduce the music of the great masters exactly as printed, without reading between the lines or giving any individual interpretations, such as many of the greatest artists indulge in. His method did not lead to particularly satisfactory results with some of the other romantic composers, but Schumann was one of the masters he understood, and he became famous as a player of the works of the three B's —Bach, Beethoven, and Brahms. He excelled particularly as an interpreter of the works of Bach, who wrote much for the violin alone—not only melodies, but harmonies, to play which is difficult on this instrument. The Joachim Quartet, founded by him, did much to increase the vogue of Beethoven's quartets, especially those of the last period. He was also a missionary for Brahms, and disliked Wagner's music. As head of

OVIDE MUSIN
Born, 1854

the Royal High School of Music in Berlin for a number of years, he exerted a conservative influence on hundreds of pupils from all parts of the world.



EUGÈNE YSAYE
Born, 1858. World Famous and a Great Favorite in America

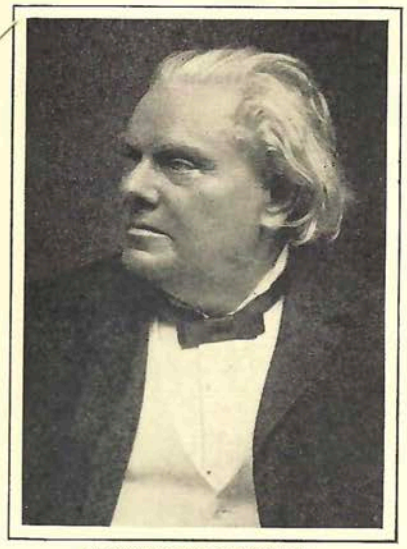
OLE BULL AND NATIONAL COLOR

The great Norwegian violinist, Ole (o'-leh) Bull (1810-1880), represents the popular and national elements in music. From his childhood he listened to the sounds of nature, and the traditional folk-music of untaught peasants was his inspiration. The result of this devotion was the unique Norwegian melodies with which he delighted the whole world, including that stern critic Joachim, who said of him: "His tone is pleasantly soft and full of feeling," and "No artist in our time has possessed his poetic power." In technical skill he was second only to Paganini; but, unlike that frail Italian, he was a man of herculean physique and strength, which enabled him, among other things (with the aid of a flattened bridge on his violin) to play a string quartet all alone, drawing his bow over three strings at once, while the fourth was plucked with the left hand. Ole Bull played with composers as widely divergent as Mendelssohn and Liszt, and both admired him immensely. He once went on tour with Patti, but usually traveled alone, and had all the world at his feet. He interested the unmusical as well as the musical. Men and women who never attended other concerts, went to his. In the United States one year he gave two hundred and seventy-four concerts in six months. Among the pieces played were two of his own, inspired by American scenery: "Niagara," and "Solitude of the Prairies."

JOSEPH JOACHIM
Born, 1831; died, 1907

YSAYE, REPRESENTING THE FRENCH-BELGIAN SCHOOL

No violinist of the present generation has enjoyed greater popularity among the best class of music lovers than Eugène Ysaye (ee-sai'-ye.) He was born at Liège (leeaishe) in 1858, and as a boy he was so fortunate as to be able to profit by the lessons of two such masters of the violin as Vieuxtemps (Vyew'-tong) and Wieniawski (Vee-nee-ovs'-kee). He soon



AUGUSTE WILHELMJ
Born, 1845; died, 1908
Long celebrated as a master violinist

developed a style of his own, and when Joachim heard him he said: "I never heard the violin played like that before." For twelve years he held the post of professor of the violin at the Brussels Conservatory, and also acquired fame as an orchestral conductor. His compositions never attracted much attention; but as a player he was long considered unrivalled, both in Europe and in America, which he visited repeatedly. Like Joachim, he made a specialty of Bach and Beethoven, but his repertory was remarkably varied, and he naturally paid much attention to Belgian and French composers, some of whom, like César Franck and Vincent D'Indy, (van'-song-dan-dee') he helped to make popular. He got from his instrument a rich, warm tone, and indulged in poetic freedom of movement where it seemed permissible. His memory was so remarkable that, like Hans von Bülow, (bee'-low) the pianist, he could play a piece in public after merely studying the score with his eyes. In the United States, for years, he held first place in the affection of music lovers, as Ole Bull did before him and Kreisler does now.

THE JOACHIM QUARTET
Organized by the great violinist in 1869. The other members of the Quartet were Ernst Schiever, second violin; Heinrich de Ahna, viola; and Wilhelm Müller, 'cello

MAUD POWELL: WOMEN VIOLINISTS

Maud Powell, who is America's leading violinist, and second to no violinist of her sex of any time or country, is the niece of Major J. W. Powell, famous as the pioneer explorer of the Grand Canyon of Arizona. There are in her playing a dash and a daring that remind one of her uncle. It has been said that the highest creative genius combines virile strength with feminine tenderness. The same is true of interpretative ability. It is true of Maud Powell's playing. So perfect is her technical skill that she has been called "The Lady Paganini"; but she doubtless values more highly the references made by leading European and American critics to her "thrilling tone," "Magnificent abandon," "Marvellous sense of rhythm," "Subtle feminine charm," "Magnetic personality," and "Lavish display of temperament." Probably this temperament is an inheritance

from a strain of Hungarian blood on the side of her mother, who was an amateur composer.

Maud Powell, whose name off the stage is Mrs. Godfrey Turner, was born at Peru, Illinois, and is now in her prime. One of her teachers was Joachim. She has played before emperors and kings, and to countless audiences, the world over. She has daringly visited places which other artists had overlooked, and has been everywhere received with enthusiasm. The explorer's enthusiasm which she shares with her uncle has led her to introduce to her audiences many novelties, American as well as European, and she was the first to play over here some of the now famous concertos of modern European masters.

PABLO SARASATE
Born, 1844; died, 1908

We now smile at the notion which used to prevail that violin-playing is unladylike; it doubtless accounts for the fact that formerly there were much fewer players of the fair sex, both professional and amateur, than there are now. Among the names of historic interest are Teresa and Marie Milanollo, Lady Hallé, Camilla Urso. Prominent among violinists of to-day and yesterday are Teresina Tua, Marie Hall, Kathleen Parlow, Eleanora Jackson, Leonora von Stosch.

ALEXANDER PETSCHNIKOFF
Born, 1873

FRITZ KREISLER'S EMOTIONAL ART

The four men in the musical world who draw the largest audiences at present are Caruso, McCormack, Paderewski and Kreisler. Caruso owes his popularity chiefly to the luscious beauty of his voice; McCormack, to his singing of ballads and airs dear to the greater public, in a sympathetic and ingratiating manner. Paderewski and Kreisler have always played what they themselves liked best, which is the best in music, and this makes their triumph all the greater; they raised the public to their level, and the glow of genius which warms their playing makes it kindle enthusiasm even in those who do not ordinarily care for music. There are more men at their recitals than at any other similar musical entertainments. They have attended Kreisler's recitals because they enjoyed the way he warmed their hearts, and made intelligible to them music which previously had been as a sealed book.

"Say what you please, music is an emotional art, and it never quite takes hold of us unless it is exercised as such," wrote Germany's leading musical critic, Dr. Leopold Schmidt, a few years ago, in explaining Kreisler's supremacy among violinists of our time. One must hear him play one of his own delightful pieces, such as the "Caprice Viennois" (vyen-nwah′), "Tambourin Chinois" (tom′-boo-rong shin′-wah), Liebesleid (lee′-bes-lide), "Liebesfreud" (lee′-bes-froid), or one of his arrangements of old Viennese waltzes, or pieces by the Bohemian Dvořák (vor′-shock)—whose "Humoresque" he has made beloved by millions—to realize what violin-playing can mean in the way of enchantment, poetry, melodic charm, glowing tone, ravishing modulation, rhythmic caprice, and local color. But while he is unique in this field, he is equally great in other departments. Of all violinists of the present or past, he is the most versatile. He plays Bach, Beethoven, and Brahms more entrancingly than Joachim played them, because he brings out more prominently the emotional side of their art, which, in his hands, undergoes "a change into something rich and strange." For Beethoven's concerto he has originated two cadenzas (that is, special music introduced by the performer and played without accompaniment), which sum up the essence of Beethoven's music as a few drops of attar of rose do the fragrance of an acre of flowers.

KATHLEEN PARLOW
Born in Canada in 1890

HENRI MARTEAU
Born, 1874

It has been said that there have been only three composers who could write in the best violin style—Bach, Paganini, and Kreisler. Paganini, as we have seen, exhausted the possibilities of technical display. Bach had a violin style of his own, in which "double stops"* play a big role. In Kreisler's cadenzas to the Beethoven, Brahms, and other concertos, and in his own compositions, these harmonies

CÉSAR THOMSON
Born, 1857

*The expression "double stops" means playing two notes at the same time.

MAUD POWELL
Born at Peru, Illinois, in 1868

resulting from "double stops" (which made an accompaniment unnecessary) assume such importance as to open up a new era in violin music. When he plays, it often sounds as if two violinists were performing a duo—two Kreislers! The harmonies also add to the beauty of those delightful arrangements of old Italian and French pieces with which Kreisler has enriched modern programmes—not only his own but those of the other great players, who have eagerly adopted them. Thanks to these rejuvenated pieces, and those that are entirely Kreisler's, it may be said that he would be the most commanding figure in the modern violin world even if the Cossacks had killed him or crippled one of his arms.

THE BEST MUSIC FOR THE VIOLIN

Naturally the music most suitable for the violin is to be found among the compositions of the great violinists, from Tartini to Kreisler. They, better than anyone else, know how to make their instrument speak idiomatically. However, there is much good music for the violin among the works of great composers who did not play it. The two most famous and popular of all concertos were composed by Mendelssohn and Beethoven, who were not violinists, but who were wise enough to consult great players while writing their masterworks. Brahms did the same thing, securing the aid of Joachim when composing his difficult concerto (kon-chair′-toe). Even thus, a critical joker remarked that it was written "against the violin" rather than for it; but the players have learned to master it.

Other concertos by famous composers which are often played in public are those by Saint-Saens (sant-sang′), Tschaikowsky (chy-kov′-skee), Max Bruch, (broock) Goldmark and Dvořák. From the purely musical point of view these concertos by great composers, and those referred to in the preceding paragraph, are better than those written by great players like Paganini, Spohr, Wieniawski, Vieuxtemps, whose main object in writing these pieces was to give the player a chance to show off technical skill in the most dazzling manner.

JAN KUBELIK
Born, 1880

Concertos are usually in three movements, and with orchestra accompaniment, although they are often played at recitals with the piano. Their number is not as large as it might be, and any composer, American or foreign, who can produce a new first-class concerto may count on a sensational success. Good sonatas for violin and piano are most abundant. Among these those of Beethoven, especially the "Kreutzer" (kroyt'-ser) (about which Tolstoy wrote a love story), and the three masterworks of Grieg are particularly enjoyable. Delightful short pieces have been written by many of the great violinists and composers, beginning with Corelli and Tartini. Lists of them may be obtained from any of the music publishers or sellers. Probably the most comprehensive of these lists is that included in G. Schirmer's "Violin Teacher's Guide," in which they are classified as well as graded according to difficulty.

MISCHA ELMAN
Born, 1892

FRITZ KREISLER
As a boy. He was born in 1875

Besides the multitude of pieces written specially for the violin, there are many arrangements for it of pieces composed for the piano alone or for some other instrument. Some musical critics think it "high-toned" to sneer at these arrangements, but when they are well made they are as good as the original violin pieces. Kreisler, Elman, Spalding, Maud Powell, and other great players often enchant their high-class audiences with transcriptions of classical or romantic piano pieces by Schubert, Chopin, and other masters; nor are there any good reasons why good operatic and popular airs should be excluded from domestic or public programs.

SUPPLEMENTARY READING

THE STORY OF THE VIOLIN *By Paul Stoeving*

THE VIOLIN AND ITS MUSIC *By George Hart*

FAMOUS VIOLINISTS OF TODAY AND YESTERDAY *By Henry Lahee*

HOW TO CHOOSE A VIOLIN *By T. Porter*

RESEARCHES INTO THE EARLY HISTORY OF THE VIOLIN *By Carl Engel*

NOTICE OF ANTHONY STRADIVARI *By F. J. Fétis*

OLD VIOLINS *By H. R. Haweis*

CHATS TO VIOLIN STUDENTS ON HOW TO STUDY THE VIOLIN *By J. T. Carrodus*

THE OPEN LETTER

Our worthy proof-reader has just whispered in my ear that we call this number of The Mentor "Masters of the Violin," but devote it almost exclusively to six great violinists. Certainly, good friend. We could not give an account of *all* the great masters of the violin, in one Mentor article. If we attempted merely to give the names of all those who have won fame on the bridge of a violin our article—which is planned for interesting, popular reading—would spin out into a long, dull catalogue. We know what comes of trying to "call the roll" of the great. In The Mentor devoted to "Masters of the Piano" we set out to name the pianists and we were soon lost in a list. So, after the more prominent pianists had been named, we left off with "etcetera"—hoping that the serviceable old phrase would save us: But it did not. Several Mentor friends wrote to call attention to the names of pianists that might have been mentioned on the list. Indeed, there were many names that might have been mentioned—but we had to stop somewhere. And, moreover, we have not finished with the piano in one number of The Mentor.

PABLO SARASATE
From Painting by J. M. Whistler

* * *

Henry C. Lahee gives us in his book on Famous Violinists a chronological table which includes no fewer than 409 names; but Remenyi, the great Hungarian violinist, was right when he said that, while there are hundreds of thousands of fiddlers, the artists who have achieved universal and enduring fame number less than fifty. The six players specially featured by Mr. Finck in this number of The Mentor were not chosen with the idea of setting them forth as the greatest six of the 409 violinists, but because they are typical of certain classes, styles, or schools.

* * *

Even so, there are a number of names besides the six specially selected here that might at least be mentioned in this number. Wilhelmj (vil-hélm-mee) is an example—a great artist, and Wagner's favorite, who played as concert master in the first performances of the Ring of the Nibelung at Bayreuth in 1876. Henri Marteau (onree martoe) and Emil Sauret (soray), distinguished representatives of the French school, claim attention. And then there are the names of César Thomson, and Ovide Musin (Oveed Meu-sang), both of whom made great fame for themselves in Europe and America. Spain gave to the world only one celebrated violinist, but he was one of the greatest; Sarasate (sahrahsáhtee)—more familiar to us now by his portrait, painted by Whistler, than by his violin playing. Rumania gave us that great master of the quartet, Kneisel. Poland contributed the gifted Wieniawski (Vee-nee-ov'-skee); Hungary, the eccentric genius Edouard Remenyi (remenyee), and Russia has been most generous in her gifts of Adolph Brodsky, Mischa (Mee-sha) Elman, and Zimbalist; while Bohemia has enriched the music world with Jan Kubelik. These last three artists alone are worthy of a special number of The Mentor, and they will receive full attention later on. And after these names what more can be said here than "etcetera?"—that expression may at least stand until we take up the Violin again in The Mentor.

W. D. Moffat

EDITOR

NICOLO PAGANINI

Masters of the Violin

NICOLO PAGANINI

Monograph Number One in The Mentor Reading Course

EW figures in the musical world have been so surrounded by mystery and romance as Nicolo Paganini, the Italian violinist. So marvelous was his technique that he was thought to be in league with supernatural powers. Many fantastic tales were woven about his personality.

He was born at Genoa, Italy, on February 18, 1784. His father, Antonio Paganini, was in the shipping business, but he was a clever amateur with the violin and he taught his son to play both on this instrument and the mandolin. Giacomo Costa, chapelmaster at the Cathedral of San Lorenzo, gave Nicolo free lessons on the violin. He appeared at a public concert in Genoa for the first time when he was only nine years old. Thereafter he played solos in the cathedral every Sunday.

Gnecco, the Italian composer, befriended the young violinist; and Paganini visited Parma in 1795 to take lessons from Alessandro Rolla. Rolla, however, said that there was nothing he could teach him. The boy returned home and studied more diligently than ever. He practiced single passages sometimes for ten hours at a time. He composed music so difficult that he alone could play it. He made his first professional tour with his father in 1797, through the cities of Lombardy.

After this tour, when he was only thirteen years old, Paganini shook off parental control and led an adventurous career. He fell into bad company and gambled so that he had to pawn his violin to pay a debt. He was billed to play at a concert and did not know how he could get an instrument. On the eve of the concert a French merchant presented to him a splendid violin—which is preserved to this day.

He lived in retirement from 1801 to 1804, being involved in a love affair. In 1805 he started on a tour through Europe, astonishing the world with his performances. He was appointed musical director to Elisa, the Princess of Lucca and Piombo, sister of Napoleon. He was also made a captain of the Royal Bodyguard so that he might be admitted to court functions, from which a mere musician would be debarred. This brought him into prominence at court, where his audacities made him notorious.

The Princess Elisa refused to permit Paganini to wear his captain's uniform while conducting. He was angry at this and left her service, devoting himself entirely to concert work. In 1813 he visited Bologna, Milan and other cities. In 1815 he began a love affair with Antonia Bianchi, a dancer, which lasted until 1828. All the while the world rang with his praises. In 1820 he was rich enough to settle about $6,000 on his mother. Pope Leo XII made him a Knight of the Golden Spur; and in 1828 he captivated the court of Vienna.

After sensational tours in Germany he made his first appearance in Paris in 1831, where he received nearly $85,000 in less than a year.

He also played in London, where he was able to charge enormous fees. So many were the romantic stories spread about him that he could hardly walk the streets without being mobbed.

In 1832 he returned to Italy and bought a villa in Parma. He was now at the pinnacle of his fame, but his health was failing rapidly.

In 1839 he was ordered south by his physicians. He played in Marseilles and then returned to Genoa. There his disease became more acute and he went to Nice for the winter. He died there on May 27, 1840. His last act was to stretch forth his hands for his violin.

Paganini left an estate of $400,000. He bequeathed the violin given to him by the French merchant to the municipality of Genoa. Paganini was an artistic genius who looked and played the part—with his tall, thin figure, long, black hair, and gaunt face.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
ILLUSTRATION FOR THE MENTOR, VOL. 4, No. 5, SERIAL No. 105

OLE BULL

OLE BULL

Monograph Number Two in The Mentor Reading Course

OLE BULL intended to enter the church; then tried to be a musician; failed at first, and then began to study law. Finally he came into his own, with a violin.

Ole Bornemann Bull was born at Bergen, Norway, on February 5, 1810. He was a pupil of the violinist Paulsen, and afterwards taught himself. He wanted to enter the church, but he failed in his examinations in 1828. Then he became a musician, and directed the Philharmonic and Dramatic Societies at Bergen. Leading musicians of the day, however, gave him no encouragement, and their attitude turned him to the study of the law.

When he was twenty-one years old he visited Paris and attended a concert given there by Paganini. This, as he declared many times, proved to be the turning-point of his life. He decided definitely to adopt the career of a violinist. He had many hardships, but overcame them all and made his first appearance in Paris on April 18, 1832. At this concert he was in good company, for Ernst and Chopin (Sho'-pang) appeared with him.

Soon after this he began a series of successful tours in Italy and England. By the brilliant playing of his own pieces and arrangements, he obtained fame all over Europe. He won popularity everywhere, and a celebrity that almost rivalled that of Paganini.

He made his first visit to the United States in 1843, remaining until 1845. On his return to Norway he formed a scheme to establish a Norse theater in Bergen. He succeeded in his desire in 1850; but business complications arose, and he went again to America.

During this visit, which lasted from 1852 to 1857, he bought 125,000 acres of land in Pennsylvania. There he intended to form a Norwegian colony, which was to have been named Olean, after himself. But his title was not good, and more troubles came upon him. The failure of this undertaking affected his health seriously, but he continued to play his violin, and he held his public.

He made an attempt to found an academy of music in Christiania. This had no permanent results, however. His wife died in 1862, and eight years later he married an American woman—Sara C. Thorpe, of Wisconsin. From that time he left business ventures alone, and confined himself to his career as a violinist.

Ole Bull was accused by the critical of resorting at times to trickery to obtain effects with the violin. Spohr, the great violinist and composer, said that Ole Bull got his effects in four-part passages by playing on an almost flat bridge so that his bow easily caught all four strings together. But, whatever might be said, he possessed extraordinary and astonishing technique. His career was brilliant, and his personal magnetism held his audiences under a spell. He was generous and deeply loved by his countrymen, though his strong individuality sometimes carried him into a rather rough and boisterous form of practical humor.

Ole Bull died at Lyso, his country home near Bergen, Norway, on August 17, 1880.

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JOSEPH JOACHIM

Masters of the Violin

JOSEPH JOACHIM

Monograph Number Three in The Mentor Reading Course

FEW children learn to play the violin at five, and when they do something unusual may be expected from them. Joseph Joachim was one of these. Today he is ranked with the greatest of violin players of the past.

Joseph Joachim was born at Kittsee, near Presburg, Germany, on June 28, 1831. When he was two years old his family moved to Budapest, Hungary. There as a mere child he studied under the violinist Serwaczynski, the leader of the opera at Budapest. He brought the boy out at a concert when he was only eight years old. Later Joseph studied under Misha Hauser, Hellmesberger the Elder, and Joseph Böhm. Böhm instructed him in the management of the bow, a very important part of violin-playing.

He went to Leipsic, Germany, in 1843, and entered the newly founded conservatory there, making his debut at the age of twelve. The famous composer and pianist, Mendelssohn, was his accompanist. This concert won for him the friendship of that great genius, who told him that the regular training of a music school was not needed, but also advised him to study music with Ferdinand David and Moritz Hauptmann.

In 1844, when he was only thirteen years old, he went to England. There he appeared at the Drury Lane Theater in a series of concerts. Instantly the English musicians and public flocked to hear him. He returned to Leipzig where he remained for some years. He revisited England, however, several times thereafter.

Joachim was concertmeister under Franz Liszt at Weimar from 1850 to 1853. There he almost became one of those musicians who were advocating Richard Wagner and what was called "The Music of the Future." But he did not thoroughly believe in the movement and withdrew from the influences. However, he did not lose the good will of Liszt and the men associated with him.

Joachim then went to Hanover and became a solo-violinist and conductor to the king. Robert Schumann and Brahms were his friends; and he married in 1863 Amalie Weiss.

In 1869 Joachim was appointed head of the newly founded "Königliche Hochschüle fur Musik" in Berlin. The following year he organized his famous string quartet.

There is little to say of his later life. It is enough, however, that even in a period which saw the rise of numerous violinists of the finest technique, Joachim remained the acknowledged master of them all. Honors were heaped upon him. In 1877 he received the degree of Doctor of Music from Cambridge; and he was honored by several other universities and decorated by many European sovereigns. In 1889 he celebrated the fiftieth anniversary of his debut. He did but little composing in his last years, and even the work of his earlier life never obtained the public recognition that it deserved. But he needed no other fame than that of the greatest violinist of his time. His biographer, Andreas Moser, said, "He plays the violin, not for its own sake, but in the service of an ideal." Joachim also was renowned as a teacher of music. He died on August 15, 1907.

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EUGÈNE YSAYE

Masters of the Violin

EUGÈNE YSAYE

Monograph Number Four in The Mentor Reading Course

A LITTLE six-year-old boy was one day, as a great privilege, allowed to sit in the orchestra at an opera of which his father was conductor. Normally he should have been interested and enthralled by the scenes taking place upon the stage; but it was noticed that to the opera itself he paid little heed. His attention was absorbed by the violinists. So interested was he that he unconsciously imitated their attitudes. His father, the conductor, quickly grasped the situation, and decided that his son should begin at once the study of the violin. The little boy has since become one of the greatest living violinists, Eugène Ysaye.

Ysaye was born on July 16, 1858, at a place that all the world knows today—Liège in Belgium. His father was a talented violinist and conductor of the opera. He was his son's first teacher. Then the boy became a pupil at the Liège Conservatory. He made his first public appearance at the age of seven.

Ysaye went to Brussels in 1873, and sought out Wieniawski, then Professor at the Conservatoire. The famous teacher was giving a lesson when a note was brought to him marked "Private and Important." The servant was told to show the bearer in, and the young violinist timidly entered the room bearing his instrument. After a little conversation Wieniawski asked him to play. The result of this was that he at once became a pupil of the famous master. Three years later Ysaye had made such progress that the Belgian government supplied him with money enough to continue his studies at Paris. This subsidy was obtained by the violinist Vieuxtemps, who was delighted by his playing. He recognized in the youth of eighteen years a born genius.

Immediately after he had completed his course at Paris in 1881, Ysaye started on a series of concert tours. In 1886 he was appointed first violin teacher at the Conservatory at Brussels. At this time he also founded his famous quartet.

When Ysaye visited America for the first time in 1894, he was acknowledged to be the greatest violinist who had come to the country for many years. Ysaye made a second tour in America in 1898, and the following year at Berlin scored an overwhelming success. His third tour of America was made in 1904-05. This was the most profitable tour the great violinist made; his season's earnings were more than $90,000.

Ysaye is a man of large and powerful physique. He plays with a bold and manly vigor and yet with exquisite delicacy. He is married to the daughter of a Belgian army officer, and has a home in Brussels. He is a man of great modesty and devoted to his family.

Fritz Kreisler, himself a wonderful violinist, paid a great tribute to a brother artist when he said, "Eugène Ysaye is the greatest of all living violinists." This was an unusual tribute, for Kreisler exercises careful judgment in passing opinions on other musicians.

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MAUD POWELL

Masters of the Violin

MAUD POWELL

Monograph Number Five in The Mentor Reading Course

MAUD POWELL has the distinction of being the first American woman to become a successful concert violinist. She was born in 1868 at Peru, Illinois, and came naturally by her gift for music. Her father was a literary man and her mother a gifted amateur composer.

When the child was two years old her parents moved to Aurora, Illinois. Shortly after her musical education was begun. She studied first for four years with William Lewis of Chicago. During this time she occasionally appeared in concerts. Miss Powell developed her great gifts as a violinist so rapidly that she was finally taken to Leipsic, where she became a pupil of Schradieck. At the end of the year she was awarded a diploma at a public examination held there.

Miss Powell then went to Paris where she obtained one of the six vacancies in Charles Dancla's class. For these vacancies there were eighty applicants. Later on she went to England, playing at a number of the London concerts and before the royal family. She also played in Berlin in 1885.

That year she returned to New York and made her American début at one of the Philharmonic Society's concerts led by Theodore Thomas. For a number of years the young violinist toured America. She built up an enviable position for herself. In 1892 she toured Germany and Austria with the New York Arion Society. The next year she appeared at the World's Fair in Chicago.

She organized the Maud Powell String Quartet in 1894, and toured with this through the United States. The next few years were largely devoted to tours through England, Germany, Holland, Belgium, France, Austria, Russia and Denmark. In the spring of 1905 and 1906 she made forty appearances in South Africa with her own concert company. Miss Powell has also appeared as soloist with Sousa's band.

Miss Powell has ever been ready to encourage talent and to produce novelties of music. Tschaikowsky's and Arensky's violin concertos were introduced by her to American audiences. She also played Dvořák's (vor' shock) violin concerto for the first time in America at a New York Philharmonic Society concert. She has also introduced many other works, including those of American composers, to concert audiences. Miss Powell married H. Godfrey Turner in 1904.

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COURTESY OF THE NEW YORK SUN

FRITZ KREISLER

Masters of the Violin

FRITZ KREISLER

Monograph Number Six in The Mentor Reading Course

FRITZ KREISLER did not become famous over night. His growth from a modest beginning was steady and unaided in any way by chance. Today he hardly has a rival among violinists.

Fritz Kreisler was born at Vienna on February 2, 1875. From his earliest childhood he showed that he had musical gifts of uncommon order. Fortunately for the boy his father, one of the leading physicians of Vienna, was also an amateur musician of talent, and he instructed and encouraged his son to such good purpose that Frizt appeared at a concert given in Vienna by Carlotta Patti, the singer and sister of the more famous Adelina Patti, when he was only seven years old. Then he entered the Conservatory of Music. This was a special privilege, for as a rule pupils were not eligible for admission to that institution before the age of fourteen. He justified the opinion of his teachers by winning at the age of ten the gold medal for violin playing.

Kreisler then went to Paris where he studied at the Conservatoire under Massart and Delibes. There he achieved another remarkable success by gaining the gold medal at the age of twelve. His competitors, of whom there were forty, were all over twenty years old.

Two years later Kreisler made his first tour of America. Playing with the pianist Moritz Rosenthal, he was regarded as a youthful prodigy. Many predicted that his talent was being "burnt out." But their prophecy was wrong.

Kreisler retired for ten years, giving up his playing almost entirely. He studied music in Vienna and art in Paris and in Rome. He became an officer in the Uhlans. It was not until 1899 that he returned to the concert stage. In that year he came to America as a mature artist. His first appearance was received with scepticism. But before the end of the season he had secured for himself a hold on the admiration and affection of music lovers that has increased with time.

Kreisler was in Switzerland at the outbreak of the great war, and on July 31, 1914, without waiting for summons, he started for Graz, the headquarters of his regiment. In the middle of August he was sent to the front, and immediately Kreisler was in the thick of the fighting against the Russians in Galicia. On the night of September 6th, the trenches were rushed by the Cossack cavalry. Kreisler was severely wounded by a lance, and was left for dead in the trenches. Toward morning, however, his orderly crept to the trench and carried him back to the hospital. Two weeks later he was sent to Vienna, and was finally discharged from military service—not, however, before he was promoted and received a medal of honor. In his books, "Four Weeks in the Trenches" and "My Own War Story," Kreisler has told of his experiences in the war.

In addition to being a great violinist, Fritz Kreisler is also a composer. He has done nothing as yet in large form; but he has written some small pieces that are excellent. In addition to this he has done an invaluable work in reviving the compositions of the Italian and French masters of the seventeenth and eighteenth centuries.

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