

“Wunderkinder” – Musical Prodigies in European Concert Life between 1791 and 1860

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The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

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Abstract

The phenomenon of musical prodigies has created wide-spread fascination in academic and non-academic discourse. Mythical connotations and the overpowering *Wunderkind*-image of Wolfgang Amadeus Mozart have influenced studies on the subject in a historical context, while theories of extreme giftedness, musical ability, precocity, and cognitive development have contributed to an alternative perspective within the field of developmental psychology in music. Taking a historical approach to the investigation, this thesis argues that the death of Mozart and his subsequent emergence as the archetype of the phenomenon influenced understanding of it. Exploring notions relating to terminology and definitions demonstrates that an understanding of the phenomenon reaches beyond the boundaries of a definition. Despite having a comparatively standard prodigy childhood, the legacy Mozart left outshines the prominence and achievements of many other prodigies of the nineteenth century, despite their significant individual success, a creative output, and the demonstration of 'exemplary' qualities.

This thesis presents a new approach to the study of musical prodigies – an examination of data concerning over 370 musical prodigies, who emerged into European concert life between 1791 and 1860. It will provide a better understanding of specific characteristics and patterns many prodigies share in their family background and musical education, by analysing topics of gender images and restrictions, instrumental choices, sibling performances, short-term musical instruction, musical training within family units, with master teachers and at music-educational institutions. Two case

studies, examining the music-educational paths of Carl Filtsch and Camilla Urso (one receiving his training from master teachers and the other mainly at a conservatory) not only demonstrate representative biographical accounts and features relating to the relevant educational paths, but also lead to a comparison of benefits and disadvantages of different options of musical training in nineteenth-century Europe.

The findings of this research suggest that the importance of a predominantly musical family background, offering a stimulating environment, easier access to musical education and instruments, as well as a network of support within and attached to the music profession, are more important to the emergence of a 'prodigy' than supposedly 'extraordinary' abilities. Musical training in various patterns takes on a more central role in the life of prodigies than previously recognised.

Contents

Acknowledgments	1
Abstract	3
Contents	5
List of tables	8
Notes on the text	9
Abbreviations	11
Part 1 – Introducing the phenomenon	12
1. Understanding the phenomenon	12
2. Mozart – as model and as historiographical problem	50
2.1. The use of the English term ‘prodigy’ in the second half of the eighteenth century	50
2.2. Promoting Mozart in London	55
2.3. Setting standards - The legacy of Mozart and other prodigies relevant for the period 1791 to 1860	76
Part 2 – A study of data on musical prodigies	102
3. Instrument choices	103
4. Solo and siblings’ performances	117
5. The challenge of tracing data	123
6. The family background of prodigies	139

7. The musical education of prodigies	146
Part 3 – The musical education of musical prodigies in case studies	166
8. Studying with master teachers: a case study of the musical education of Carl Filtsch	166
9. Studying at the conservatory: a case study of the musical education of the violinist Camilla Urso	193
10. A comparison between two alternatives of musical training – the benefits and disadvantages of studying with master teachers and at conservatories	217
Conclusions	244
Appendix 1: Table of musical prodigies included in this study – performance period dating from 1791 to 1860	250
Appendix 2: Excerpt from a letter written by the father of Carl Filtsch to a family friend [Friedrich Müller, a lawyer], dated 17 th August 1836]	292
Bibliography	299
1. Manuscripts and archival sources	299
2. Encyclopaedias, dictionaries, lexica and handbooks (print)	299
3. Encyclopaedias, dictionaries, lexica and handbooks (online)	302
4. Biographies and monographs	303
5. Diaries, memoirs and letters (print)	305
6. Articles, chapters and reviews	307
7. Theses	312

8. Other sources (print)	313
9. Other sources (online)	318
10. Music periodicals and newspapers	318

List of tables

- Table 1: Instruments played by musical prodigies – overall count (p. 104)
- Table 2: Number of instruments played by individual prodigies (p. 108)
- Table 3: Instrumental choices including composition (p. 109)
- Table 4: Proportions of solo and siblings performances (p. 117)
- Table 5: The family background of musical prodigies (p. 140)
- Table 6: Musicians - parental background of musical prodigies (p. 141)
- Table 7: Overview of listed professions for (Nmus-/ Amus-) fathers of musical prodigies (p. 143)
- Table 8: Specified and non-specified data for the category of musical education (p. 156)
- Table 9: Family members involved in the musical training of prodigies – overall count (p. 157)
- Table 10: Family members involved in the musical training of prodigies – detailed list (p. 159)
- Table 11: Musical prodigies attending a music-educational institution (p. 164)
- Table 12: Timetable of C. F. E. Horneman, student at Leipzig Conservatory 1858 – 1860, n.d. (p. 226)

Notes on the text

All quotations are given in English in the main text. If a quotation is a translation from a foreign language, the original version is available in a footnote. In the case of multilingual editions, the English version is used, unless no such language edition exists or significant differences in the translation exist. All translations in this thesis are the author's unless stated otherwise. In the case of foreign-language citations used in footnotes, the English language version is cited first, followed by the original in square brackets []. All quotations retain original spelling and punctuation. At times less significant passages in quotations are omitted; those passages appear in the format [...].

The dates of Russian-born musicians are given according to the New Style, i.e. Gregorian calendar.

The author has made all attempts to establish the relevant key data of musicians, teachers and other significant persons included in this thesis. In several cases the dates of persons referred to have been omitted as they can easily be obtained from widely available and acknowledged sources such as music dictionaries, databases and online publications.

Some of the tables contain more than one set of percentage data. Corresponding percentage data is displayed in the following format: the main set of proportions is listed in the relevant columns, behind the actual number of participants or representatives. All sub-percentage data sets are listed in square brackets [xx%] in a

line below, either corresponding to a relevant data group (in rows), or according to gender (in columns). The category the sub-percentage data set is linked to contains the overall percentage of [100%], and thus indicates the correlation.

Appendix 1 contains a separate section of notes and abbreviations at the beginning of the table.

Abbreviations

Encyclopaedias:

<i>Grove</i>	<i>The New Grove Dictionary of Music and Musicians</i> (2001 edition)
<i>MGG</i>	<i>Die Musik in Gegenwart und Geschichte: allgemeine Enzyklopädie der Musik</i>

Periodicals:

<i>AMZ</i>	<i>Allgemeine Musikalische Zeitung</i>
<i>BAMZ</i>	<i>Berliner Allgemeine Musikalische Zeitung</i>
<i>BMZ</i>	<i>Berliner Musikalische Zeitung</i>
<i>BO</i>	<i>Bohemia, ein Unterhaltungsblatt</i>
<i>GM</i>	<i>The Gentleman's Magazine</i>
<i>NBMZ</i>	<i>Neue Berliner Musikzeitung</i>
<i>NzfM</i>	<i>Neue Zeitschrift für Musik</i>

Tables:

<i>Mus</i>	(Professional) Musician
<i>Amus</i>	Amateur Musician
<i>Nmus</i>	Non-Musician
<i>MusRO</i>	Music-related occupation
<i>Comp</i>	Composition
<i>Cp</i>	Counterpoint
<i>Ha</i>	Harmony
<i>n.d.</i>	not dated

PART 1

Introducing the phenomenon

Chapter 1. Understanding the phenomenon

Musical prodigies, or *Wunderkinder*, have long attracted great interest among audiences, witnesses, but also scientists, pedagogues and psychologists. Not only mythical connotations, which have been closely linked to this phenomenon, but also the struggle to identify what exactly a prodigy is, have contributed to a rather vague picture. Could giftedness and precocity be the decisive factors in determining who is a prodigy, or could it be perceptions that identify a child musician as a *Wunderkind*?

This thesis aims to present a new approach to the study of the subject of musical prodigies. It aims to offer a new perspective on the phenomenon by exploring the education and family background of child prodigies, endeavouring to achieve a better insight into the process of gaining prodigy status, rather than viewing them as an end-product. There appears to be a consensus on what a musical prodigy epitomises. Various definitions, of which some will be explored in more detail, have attempted to describe such individuals, and to some extent considered them in the context of a wider phenomenon. However, a full understanding of the phenomenon goes beyond a simple label.

A label cannot fully reflect the historical changes in perception or understanding, or the complex nature of the association of the 'musical prodigy' to

concepts and theories such as precocity and extreme giftedness. In the late eighteenth- and early nineteenth-century child musicians, termed 'musical prodigies,' were made for public display. Not only did they present themselves masterly in performance (i.e. technical skills) and improvisation, but also composition was regularly portrayed as part of their skills set. Consequently they were made eligible to take on this label, and furthermore should be regarded a public, not a private, phenomenon. Being made for public display also suggests being 'gifted' is not enough. Their family background, frequently musical, played a significant factor in the process of attaining prodigy status. This inadvertently contributed to demystifying the idea of 'wondrousness' linked to the phenomenon.

Considering the essential social and educational factors that enable the children to make their initial concert performances and become recognised as child prodigies is crucial in acquiring comprehensive knowledge of the process of gaining 'prodigy' status as well as the complexity of this historical phenomenon. Indeed, it becomes necessary for any study of musical prodigies, including this one, to determine and discuss a context within which the phenomenon can be examined, understood and portrayed. With only limited research and few comparative studies carried out on the family background and the musical education of child prodigies, this study aims to broaden knowledge and perspectives within these two areas and change the focus from the perception of musical prodigies as an end-product to the process of establishing and developing individuals with this status.

In my thesis I have focused on the social background through a study of family data relating to a selection of musical prodigies, as well as data relating to their musical education. I have collected and evaluated information on the professional background of parents and close relatives, and the names of the teachers and/ or educational institutes where prodigies had studied. For the first time the significance of the role of musical education as part of their growing-up is examined. For this purpose and to demonstrate the variety of educational options I have also included two case studies.

The study has been instigated to present an insightful work on musical prodigies in European concert life between 1791 and 1860. The time frame set for this study has been carefully selected. In 1791 Wolfgang Amadeus Mozart passed away. Mozart has been frequently proclaimed the archetype of musical prodigies over the past 200 years. Consequently beginning the period of study with a time when the loss of this exemplary musical genius was mourned, seemed to mark an adequate, if not even symbolic choice. The tumultuous historical events in Europe, resulting in the restructuring of political and economic powers, added to the decision of setting the start date around that time. The end date of 1860 was chosen to mark the end of the transition period between early and late romanticism.

Publications on musical prodigies are generally not extensive. Approaches to the topic have varied, but fall into one of two major categories. Studies of the phenomenon in an ahistorical context focusing exclusively on extreme giftedness and precocity is one of these; research in a cultural, social and historical context, which

includes biographical and historiographical studies, is the other. The investigation of musical and psychological abilities of a child prodigy as part of the first approach neither requires placing the phenomenon into a historical or social context nor the necessity to comprehend its potential cultural meaning. The focus of the psychological approach is placed on the methods and tests that will enable an examiner to investigate the levels of intelligence, mental capacity and musical aptitude of contemporary subjects.¹

The perspective provided by research in developmental psychology clarifies that an investigation of the origin and meaning of the term prodigy cannot provide an adequate explanation and encourage a better grasp of the topic. Both words – ‘prodigy’ and ‘Wunderkind’ – describe exactly the same type of person in musical life of the late eighteenth and nineteenth centuries, i.e. a child musician displaying extraordinary musical skills in front of an audience. However, they are unrelated to one another in their etymological origin. The word ‘prodigy’ derives from the Latin word *prodigium*, bearing the meaning of portent, monster or something unnatural. A search for ‘prodigy’ entries in late eighteenth-century lexica and encyclopaedias revealed that only etymological and bilingual dictionaries contain entries for the term.

Encyclopaedias, both general and musical, did not include references for the term, nor

¹ Musical aptitude assessments were carried out long before the early twentieth century, when Geza Revesz and Franziska Baumgarten initiated their investigations (see main text from p. 35). Daines Barrington’s description of young Mozart’s musical ability, which he communicated in a letter to his colleagues at the Royal Society in London in as early as 1770, is one of the most renowned examples. The new element to investigations and research in the early twentieth century was studying the mental capacity and development of extremely gifted children alongside their musical or artistic development.

for any related words such as ‘prodigious’ or ‘prodigiousness.’² While the English term and different Romanic expressions all derive from the Latin term, other languages use a different expression closer in meaning to the German word ‘Wunderkind.’ Germanic and Nordic expressions include *Wonderkind* in Dutch, *Underbarn* in Swedish, and *Vidunder(barn)* in Norwegian, to name a few. All of these expressions translate into ‘wonder child.’ Investigating the origins of words can also assist in gaining an inside into historical changes of the meaning of a word, and consequently the understanding of a concept or phenomenon such as this. For instance the German word ‘Wunderkind’ was mainly linked to the baby Jesus in German-speaking regions in the seventeenth and eighteenth century before it was associated with precocious children from the middle of the eighteenth century onwards.³ Comparing the etymological origins of both terms ‘prodigy’ and ‘Wunderkind’ results in a comparison between two contrasting ideas. On the one hand there is the idea of something monstrous and portentous, an unnatural thing, which creates mainly feelings of perverse curiosity without emotional bonds. In contrast to this is the idea of a wondrous or miraculous child, a small human being with an incredible talent that creates admiration and deep emotions in onlookers.

The meaning of a word is changeable and dependent on cultural and historical interpretations. For the purpose of this study neither the meaning of the terms nor a

² General English dictionaries published in the eighteenth century, however, contained brief meanings of the term ‘prodigy,’ mainly referring to ‘anything out of the common or ordinary course of nature.’ See Francis Allen, *A complete English dictionary: containing an explanation of all the words made use of in the common occurrences of life, or in the several arts* (London, 1765) or James Barclay, *A complete and universal English dictionary* (London, 1782)

³Hans Günther Bastian, ‘Wunderkinder’, in *Die Musik in Geschichte und Gegenwart*, (Kassel, London: Bärenreiter, 1994-) 9, p. 2068

definition of the phenomenon can offer a satisfactory account of how a musical prodigy emerges, although most of them contribute to the understanding of the complex nature of the phenomenon. Instead of creating a definition specific to the purpose of this study, I decided in favour of a framework with set criteria and limitations, which will allow a more project-specific portrayal of the phenomenon. Moreover, the historical background can also be reflected more accurately.

A number of external factors strongly influenced how the phenomenon of musical prodigies was shaped at the end of the eighteenth century, and how it continued to develop throughout the nineteenth century. The most important was the changing perception of the role and nature of children within family units as well as within society. Closer interest in their upbringing and in their activities, skills and achievements, stemmed from a major change in the structure of family life.

During the eighteenth century the structure of the family unit started taking on a new form. It first affected families from the middle and upper classes, who demanded more privacy and intimacy. According to Philippe Ariès, who researched the concepts of childhood and family, family life up to the seventeenth century was closely linked to sociability. He refers to a density of social life, which made privacy and isolation almost impossible, as everyday relations (between family members, peers, and master and servants) never left members of a household on their own. Of the change in the eighteenth century he writes:

In the eighteenth century, the family began to hold society at distance, to push it back beyond a steadily extending zone of private life.⁴

The rearrangement of the house and the reform of manners left more room for private life; and this was taken up by a family reduced to parents and children, a family from which servants, clients and friends were excluded. [...] The old forms of address such as 'Madame' had disappeared. [...] The husband called his wife by the same name his children gave her: *maman*. His correspondence with his wife was full of details about the children, their health and their behaviour. They were referred to by nickname [...] This increasingly widespread use of nicknames corresponded to a greater familiarity and also to a desire to address one another differently from strangers, and thus emphasize by a sort of hermetic language the solidarity of parents and children and the distance separating them from other people.⁵

The emotional reservations of parents towards their children were increasingly lifted.

Life expectancy began to rise slowly and families started having fewer children.

Emotional bonds between various family members, in particular between parents and children, developed more strongly. The change not only affected family and community dynamics, but also had a strong influence on the standing of the child within the family and in relationship to his parents. A child became an object of affection and an object of keen interest. The contrast between both centuries Ariès describes as follows:

In the seventeenth century, when he was not a subject of amusement, the child was the instrument of matrimonial and professional speculation designed to improve the family's position in society. [...] [In the eighteenth century] children as they really are, and the family as it really is, with its everyday joys and sorrows, have emerged from an elementary routine to reach the brightest zones of consciousness. This group of parents and children, happy in their solitude and indifferent to the rest of society [...] is the modern family.⁶

⁴ Philippe Ariès, *Centuries of Childhood: a social history of family life*, transl. by Robert Baldick (New York: Cape, 1962), p. 385

⁵ *Ibid*, p. 387

⁶ *Ibid*, p. 389

The new structure of the family was likely to stimulate a natural wish to stay close as a family unit, which according to Colin Heywood supported the intrusiveness of some middle class parents to mould and supervise their children.⁷ Towards the end of the eighteenth century the importance of education was fully recognised by the parents as well.⁸ Naturally an investment in the future became an investment in health and education – beliefs which were reflected in the pedagogic concepts of numerous teachers, musical and non-musical, in the nineteenth century.⁹

Despite the shift in perception and recognition, amongst the lower middle and working classes children from the age of six or seven were expected to drift gradually into the workforce, picking up various smaller tasks in proportion to their physical and mental abilities and experience. As fully integrated family members children remained in a position which required them to contribute towards the family's finances. Frequently they were integrated into the family business or profession. Similarly, the encouragement from within a musical family for a child musician to partake or be displayed in professional performances found widespread acceptance.¹⁰

Rousseau's writing significantly influenced the perception of childhood at the beginning of the nineteenth century. The same holds for the Romantics, who "idealised

⁷ Colin Heywood, *A History of Childhood. Children and Childhood in the West from Medieval to Modern Times* (Cambridge: Polity Press, 2001), p. 83

⁸ Philippe Ariès, *Centuries of Childhood*, p. 388

⁹ Part 3 will demonstrate how Friedrich Wieck and Frédéric Chopin aimed at finding a balance in their pedagogical methods between study (or work) and recreational activities, such as physical exercise.

¹⁰ Deborah Rohr's study on British Musicians between 1750 and 1850 confirms that the children of many professional musicians often became child musicians. See Deborah Adams Rohr, *The careers of British musicians, 1750-1850: a profession of artisans* (Cambridge; New York: Cambridge University Press, 2001), p. 25

the child as a creature blessed by God, and childhood as a source of inspiration that would last a lifetime.”¹¹ Rousseau viewed children as innocent, vulnerable, and slow to mature. Being naturally good creatures they were entitled to enjoy happiness and freedom. His studies led him to the conclusion that the development of any human being goes through five stages, each requiring different forms of education. As each child is to be viewed as an individual with his own mind and nature, education must be individualized accordingly. Rousseau furthermore acknowledged that the environment was decisive in determining the success of a child’s education.¹² Thus childhood as an object of interest also became an object of study for scientists and educators in the nineteenth century. The perception of childhood based on pedagogical philosophies such as Rousseau’s essentially romanticised the individual and exceptional nature of musical prodigies, and thus contributed to a rise in popularity of the phenomenon.

A second major factor influencing the development and popularity of the phenomenon of musical prodigies was the rise of the bourgeois middle classes and the subsequent transformation of musical life in Europe. The French Revolution in 1789 and the Napoleonic Wars which ended in 1815 brought upheaval to Europe, resulting in

¹¹Colin Heywood, *A History of Childhood*, p. 3

¹²Jean-Jacques Rousseau, *Emile or education*, transl. by Barbara Foxley (London: J.M. Dent, 1911): the work is divided into five books, each representing one of the stages of development. Book 1 focuses on the stage of infancy (aged 0 to 2), Book 2 on the age of childhood, also referred to as the ‘age of nature’ (aged 2 to 12), Book 3 the stage pre-adolescence (aged 12 to 15), Book 4 puberty (aged 15 to 20), and Book 5 adulthood (aged 20 to 25). Crucial for this study is stage 2 as it is the period where musical prodigies develop their musical abilities to a level equivalent to professionalism. Rousseau believed that children at this stage should learn through their interactions with the environment and thus through observation and inference. He speaks of ‘negative education’, as neither moral instruction nor verbal learning should take place.

a new political order and a population shift towards urban centres in Europe. Economic migration had a similar effect of attracting the populace to major cities, which had a significant impact on the social structures and culture on the whole. Public musical life started flourishing, particularly from 1815 to 1848, which was a period of political stability and economic growth. A subsequent rise in the standard of living benefitted the rapidly expanding middle classes. Financially well off and with increased leisure time they were able to engage fully with the vast range of varied entertainments available in major cities.¹³

During this time period there was also an increase in mobility amongst musicians as a result of gaining complete or a degree of independence from employment at aristocratic courts. This affected central Europe in particular.¹⁴ By gaining independence musicians were able to focus more strongly on areas of interest or strength, which for instance allowed them to specialise in one or two instruments rather than having to be versatile and play a number of instruments in a small orchestra.¹⁵ Teaching became a thriving activity, and composing on commission or writing music for publications presented various other ways of securing an income.

¹³ See John Rink, *The profession of music*, in *The Cambridge History of Nineteenth-Century Music*, ed. by Jim Samson (Cambridge: Cambridge University Press, 2002) p. 57

¹⁴ Reasons and examples are given in A. Hyatt King, *General Musical Conditions*, in *The Age of Beethoven*, ed. by Gerald Abraham (London: Oxford University Press, 1982), pp. 9-10

¹⁵ For example Paul Eichhorn (1787 – 1861?), father of Ernst and Eduard Eichhorn, studied the violin as a child. When he moved to Coburg, he reportedly started studying various brass instruments, including the French horn, the trombone, and the bass horn. His motivation behind studying numerous brass instruments was to become a musician and join the military orchestra in Coburg; he succeeded in 1807 or 1808. Eventually he became a member of the Royal Court Orchestra and was given the title *Herzöglicher Kammermusikus*. His flexibility to study and play numerous brass instruments meant he was able to become a professional court musician. See Walter Eichhorn, 'Hofmusikus Eichhorn und seine Kinder', *Lautertaler Heimatgeschichte*, 2 (1973), pp. 79-80

Many professional musicians devoted themselves to several of those activities to provide for themselves and their families. This level of independence and mobility made it possible for musical prodigies to travel widely,¹⁶ but also to access lessons from experienced and reputable teachers and performers.

A slow decline of the aristocracy also changed the system of patronage across Europe. Whereas in the past nobility supported individuals in their artistic training and musical activities, this was gradually suppressed by a system of indirect public middle class patronage, representing growing “anonymous and collective market forces”,¹⁷ as Deborah Rohr referred to the music-loving and -demanding bourgeois audiences. The shift from personal patronage to market competition was gradual, offering different types of patronage to musical prodigies throughout the period. On the one hand prodigies in Continental Europe remained in a position where they could secure direct patronage from a local patron (usually a member of an influential aristocratic family) to study with renowned teachers or at conservatories¹⁸, and subsequently find

¹⁶ As the study, in particular Chapter 6, will show, many musical prodigies originated from families of professional musicians. This means that parents or other relatives were able to combine taking the child on concert tours with own professional activities. Numerous child prodigies performed in parents’ or relatives’ concerts while on tour, including Bartolomeo Bortolazzi, who in 1806 performed in a concert hosted by his father in Berlin (see *AMZ*, 6 (28 March 1804), pp. 431-432). Carl Böhmer and his father hosted a concert together in 1812 while visiting Leipzig (see *AMZ*, 14 (15 April 1812), p. 253). Carl Romberg also performed in his father’s concerts while touring Sweden (see *AMZ*, 23 (20 June 1821), pp. 433-434).

¹⁷ Deborah Adams Rohr, *The careers of British musicians, 1750-1850*, p. 40

¹⁸ It was more widespread to study privately with a teacher or a family member rather than studying at a conservatory during the late eighteenth- and first half of the nineteenth centuries. For related data see Chapter 7. Although conservatories were not known for training musicians to become virtuosi or soloists during this early period, conservatories had attracted a significant number of highly regarded musicians and pedagogues, such as Ignaz Moscheles, Ferdinand David and Moritz Hauptmann, who were employed at Leipzig Conservatory after it was founded in 1843. Charles-Auguste de Bériot started teaching at Brussels Conservatory in

employment at courts. On the other hand public and private concert performances created opportunities for significant financial success and far-reaching prominence. Further advantages could be gained in form of recommendations and other support (i.e. gifts, which could include instruments and compositions, travel arrangements, accommodation etc.) and further employment opportunities.

The political and economic changes in Europe presented members of the musical profession with new opportunities to thrive, to explore, to express and to develop themselves. Musical prodigies were able to establish themselves as a central feature in late eighteenth- and nineteenth-century concert life in Western cultures. Specialisation and virtuosity provided a channel for gaining and presenting astonishing musical skills. The widespread fascination of audiences with matters of extraordinary nature as well as the Romantic interest in popular culture supported their existence and popularity throughout the period.

1843 (later Henri Wieniawski and Henri Vieuxtemps joined the teaching staff as well), and Lambert Massart, Pierre Baillot, François Benoist, François-Joseph Fétis, Antoine Marmontel are a few of the reputable teachers at Paris Conservatoire in the first half of the nineteenth century. These highly regarded music teachers, but also pedagogic concepts attracted students from all over Europe and even America.

Georg Sowa and Yvonne Wasserloos have pointed out that during this period a vast number of ill-qualified music teachers existed. Both argue that in German-speaking states the founding of public-regulated music school, including conservatories, was partly motivated by the aspiration to weaken self-appointed music teachers with insufficient musical competence and lack of pedagogic concepts. See Georg Sowa, *Anfänge institutioneller Musikerziehung in Deutschland (1800 – 1843)* (Regensburg, 1973), p. 15; and Yvonne Wasserloos, *Das Leipziger Konservatorium der Musik im 19. Jahrhundert: Anziehungs- und Ausstrahlungskraft eines musikpädagogischen Modells auf das internationale Musikleben*, Studien und Materialien zur Musikwissenschaft 33 (Hildesheim: Georg Olms Verlag, 2004), p. 17

Deborah Rohr mentions that in England the call for systematic training and certification, and consequently an improvement of the professional reputation, led to the establishment of the Royal Academy of Music in 1822. See Deborah Adams Rohr, *The careers of British musicians, 1750-1850*, pp. 83-85

Thus the magnitude of this cultural and historical phenomenon, in particular throughout the first half of the nineteenth century – the age of celebrating virtuosity – is comprehensible. In fact, in the context of their advanced musical abilities and instrumental skills, musical prodigies were frequently referred to as virtuosi.¹⁹ The mastery of instrumental skills, a core element of virtuosity in the nineteenth century, and other features²⁰ sanctioned the association.

¹⁹ Examples include Apollinary Katski/ von Kontski (various name variations have been mentioned in newspapers), who was announced as follows: “The young Appollinaire de Kontski, who has caused such a sensation this winter, not only by his unusual precocity, but also by his finished playing on the violin, is about making a tour of the provinces. This “virtuoso,” although only eleven years old, has already acquired great reputation in Germany, and is called the “Young Paganini.” In *Musical World*, 9 (21 June 1838), p. 136. Friedrich Wörlitzer was described as a pianoforte virtuoso: “The reigning attraction here at present, is the young virtuoso on the piano, Friedrich Wörlitzer, a lad of thirteen. He is a scholar of Moscheles, and possesses no small portion of the fire and spirit of his illustrious master.” In *The Harmonicon*, 5 (November 1827), p. 233. Further examples include the Pixis brothers, Friedrich Wilhelm and Johann Peter (*AMZ*, 2 (28 May 1800), pp. 621-622), Antonie Pechwell (*AMZ*, 14 (1 January 1812), pp. 13-14), Joseph von Szalay (*AMZ*, 17 (19 April 1815), p. 272), and Wilhelmine Neruda (*NBMZ*, 1 (13 January 1847, p. 27)

²⁰ Heinrich von Lösch describes the mastery of technical ability as a “constitutive” part of virtuosity and furthermore emphasizes the element of reproduction, including imitation, and the playing style. (Heinz von Lösch: *Virtuosität als Gegenstand der Musikwissenschaft*, p.12). The term virtuosity, however, has changed in its meaning over the centuries. First introduced in the sixteenth and seventeenth centuries in Italy, it was used in reference to distinguished people of any intellectual or artistic field. In music it may have been a skillful performer, but more likely a composer or a theorist. In the late seventeenth and eighteenth centuries Italian musicians carried the term ‘virtuoso’ across Europe; the term became more commonly used. In the late eighteenth century it began to refer to those musicians who pursued a career as a soloist; see Owen Jander, ‘Virtuoso’, in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, executive editor John Tyrrell, 2nd edn, 29 vols (London: Macmillan, 2001), p.789. Susan Bernstein points out that the terms ‘virtuoso’ and ‘virtuosity’ referred more specifically to the technique in playing and singing in the eighteenth century; in the nineteenth and twentieth century they are associated with musical expertise. Bernstein also refers to a dual evaluation of virtuosity “turning from cheerful mastery to deceptive mockery,” which “can be seen in the short interval between Mozart (1756 – 91), the virtuoso universally hailed as genius and prodigy, and Paganini (1782 – 1840), the first really professional virtuoso, a technician made popular in part by rumors of possession by the devil evident in his uncanny mastery of his instrument.” See Susan Bernstein, *Virtuosity of the Nineteenth Century. Performing Music and Language in Heine, Liszt, and Baudelaire* (Stanford, California: Stanford

The nature of the subject of musical prodigies has naturally created a research interest among numerous scholars studying the historical period, although major works on the topic have been very limited. Gerd-Heinz Stevens has contributed a doctoral dissertation on musical *Wunderkinder*.²¹ His investigation focused on the extent of the phenomenon mainly in Western cultures across several centuries. Alongside presenting comprehensive lists of representative musicians, Stevens briefly explored the characteristics of each period and investigated how they affected the existence and perception of musical prodigies. Stevens' thesis is valuable in its contribution to the topic as it gives a broad overview of the phenomenon throughout several historical periods, dating from ancient Greek and Roman times right up to the second half of the twentieth century. It is the most comprehensive study documenting the change in perception and popularity of the phenomenon. The lack of biographical data and socio-historical contextualisation, however, limits the extent to which this study can offer more detailed insights into the development of the phenomenon for specific time periods.

Claude Kenneson's *Musical Prodigies: Perilous Journeys, Remarkable Lives*, is primarily a collection of life stories of forty-four musical prodigies, dating from the

University Press, 1998), p. 12). This comparison between Mozart and Paganini illustrates not only the change in the understanding of the concept of virtuosity, but also the similarity between both concepts for a brief period of time by its association with the 'supernatural.'

²¹Gerd-Heinz Stevens, *Das Wunderkind in der Musikgeschichte* (PhD dissertation, Universität von Münster, 1982)

eighteenth century to the late twentieth century.²² Kenneson starts his publication by giving the reader a “Personal View,” where he shares some of his experiences as a teacher of musical prodigies. He then offers a “Reader’s Guide,” where he discusses common features and observations such as the early rapid development of musical skills, the significance of encounters with music, the nurturing influence of family members, teachers and other people offering support and interest in the development of a musical prodigy. He also examines the burden of early success on the lives of prodigies, and their challenging transition from wonder child to mature artist.²³ The reader’s guide creates a frame of reference for the biographical accounts that follow. The biographies, however, in particular those relating to musicians in the eighteenth and nineteenth century, do not offer new insights, and consequently there is no scholarly value to these contributions. Furthermore, Kenneson only focused on musical prodigies who succeeded in adulthood as professional musicians, which contributes a rather single-minded outlook.

Renee Fisher’s publication *Musical Prodigies: Masters at an Early Age*²⁴ is also devoted for the most part to anecdotal descriptions of key figures. Fisher separates prodigies into two groups – prodigies in performance and composing prodigies – and structures the chapters accordingly. As the main three instrument groups Fisher identifies the violin, piano and voice. The structures of the biographical accounts in the

²² Claude Kenneson, *Musical Prodigies: Perilous Journeys, Remarkable Lives* (Portland, Or.: Amadeus Press, 1998)

²³ Ibid, pp. 34-48

²⁴ Renee B. Fisher, *Musical Prodigies: Masters at an Early Age* (New York: Association Press, 1973)

chapters do not follow a specific pattern. Some are more in-depth and give a full life's account; others are brief and barely cover the period of their prodigy childhood. All accounts have a different focus. At the beginning of her publication Fisher addresses the question of definition of a musical prodigy, and quickly demonstrates the complexity of its meaning and difficulties in the interpretation of existing definitions. She acknowledges that "with all the expertise of modern psychology, personality analysis, biochemistry, etc., at its disposal, the world today is still far from being able to understand how a child of eight or nine is able to compress perhaps ten years' worth of motor skill and memorizing, of musical understanding and even emotional sensitivity, into his short life. [...] No musical prodigy, it should be realized, can perpetrate the kind of hoax that may occur with literary or art prodigies; there are too many witnesses."²⁵ As a result Fisher avoids accepting existing definitions or defining in a more traditional way what she regards to be a musical prodigy.²⁶ In the last part Fisher also addressed important aspects such as the role of heredity, the family environment and personality traits, thereby highlighting patterns and aspects, such as frequency of siblings' performances, a musical family background, a supportive environment, access to excellent teaching, and specific character traits. None of the patterns are underpinned by data studies; rather they remain at the level of observation. The importance of the (main) teacher in the lives of musical prodigies is emphasized, but no further investigations are attempted. Although Fisher contributes original ideas, the lack of

²⁵ Ibid, p. 11

²⁶ Ibid, p. 10: "All the prodigies to be discussed, therefore [...] displayed unusual talent and achievement before the age of twenty."

evidence and sources as well as questionable methodology in parts of the publication can stimulate further investigations, but cannot itself contribute significantly to scholarship.

Within a music-historical context and in discussions relating to late eighteenth- and nineteenth-century European concert life, various authors have contributed to the topic. Simon McVeigh²⁷ and Rachel Cowgill²⁸ have both examined Mozart's perception in London in the late eighteenth century. In this context McVeigh determined that child prodigies were not only popular novelties, especially if more than one appeared in a concert performance, but were rather 'a constant theme'.²⁹ Rachel Cowgill's analysis of the writings of Burney and Barrington contributes to the understanding of late eighteenth-century pedagogical philosophy and thus toward views on the education of musical prodigies. Cowgill also provides an in-depth analysis of Mozart's perception in London, in particular the promotion of the sibling prodigies, Wolfgang Amadeus Mozart and his sister Maria Anna 'Nannerl' Mozart. Her thesis contributes significantly to the understanding of Mozart's legacy in England and as the archetype of the phenomenon.

Deborah Rohr's study on British musicians between 1750 and 1850 does not include exclusive observations of musical prodigies. The findings and methodology of her research however are highly valuable as she studied data relating to the social background of British musicians as well as patterns relating to their musical education.

²⁷ Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge: Cambridge University Press, 1993)

²⁸ Rachel Elizabeth Cowgill, *Mozart's Music in London, 1764 – 1829: Aspects of Reflection and Canonicity* (PhD dissertation, King's College London, London, 2000)

²⁹ Simon McVeigh, *Concert Life in London from Mozart to Haydn*, pp. 79-86

Rohr's study features musicians of all types and levels and explores their social background and education, their conditions of employment, including wages, and the system of patronage that supported them. Within her findings on the social background she commented on child musicians, suggesting that the majority of them originated from a musical family background, and that the musical training they received was provided from within the family.³⁰ With regard to musical education she identified five training routes in England during the eighteenth and nineteenth centuries: the chorister and university route, which was the most prestigious one, apprenticeship, private lessons, study in Europe, and military training.

Walter Salmen identifies musical prodigies as a group of performers, alongside and similar to virtuosi and soloists.³¹ He notes how attributes such as novelty and curiosity aided the rapid growth of an already popular phenomenon, in particular throughout the nineteenth century. With regard to the musical training of prodigies Salmen implies a strongly one-sided upbringing.³² Freia Hoffmann's contributions focus on female prodigies,³³ examining their perception and the cultural restrictions imposed on them, in particular relating to instrumental choices. She argues that children were

³⁰Deborah Adams Rohr, *The careers of British musicians, 1750-1850*, p. 25: "The high proportions of musicians with one or more parents in the profession have been noted. Sometimes the parent directed the child's training and choice of profession (...) In general it seems that the sons and daughters of professional musicians were the most likely of any group to choose music as an occupation, in part because of the advantages which musicians' children enjoyed in obtaining musical training and professional connections. Early signs of ability in music could of course lead to musical careers."

³¹ Walter Salmen, *Das Konzert: Eine Kulturgeschichte* (München: Verlag C.H.Beck, 1988)

³²Ibid, p. 54; for the complete sub-chapter on *Wunderkinder* see pp. 53-55.

³³ Freia Hoffmann, *Instrument und Körper: Die musizierende Frau in der bürgerlichen Kultur* (Frankfurt am Main: Insel Verlag, 1991), pp. 309-335. Also see Freia Hoffmann, 'Miniatur-Virtuosinnen, Amoretten und Engel. Weibliche Wunderkinder im frühen Bürgertum', *Neue Zeitschrift für Musik*, CXLV (1984), pp. 11-14

seen as asexual beings, and therefore female prodigies could play instruments which women would not normally have performed on. Furthermore their perceived nearness to death, closely linked to the high mortality rate amongst children at the time, projected an image of religious purity on them.³⁴ This image too contributed to more liberated choice of instrument. With various general allusions about the level of physical abuse involved in some cases of musical prodigies, the author also examines father-daughter relationships. Hoffmann believes that the fathers, often involved in music-educational activities, were seeking self-affirmation in the act of raising their children as musical prodigies.³⁵

McVeigh, Salmen and Hoffmann include only brief sections on musical prodigies in their publications, and present them in the context of a wider topic on concert life. For that reason their contributions are valuable for information only, by presenting a specific perspective of the phenomenon. Hoffmann offers a gender-specific perspective, with focus on female instrumentalists. McVeigh links the popularity of the phenomenon to their novelty aspect in concert life, whereas Salmen simply identifies them as a cohort with strong similarities to other performer groups, in particular the soloists and virtuosi.

One commonality in many historical works on musical prodigies is referring to Mozart as an example. The widespread knowledge of the achievements of Wolfgang Amadeus Mozart as a *Wunderkind*, especially in Western cultures, has contributed to a

³⁴Freia Hoffmann, *Instrument und Körper*, p. 320

³⁵Ibid, pp. 325-335

basic and also limited understanding of the meaning of ‘musical prodigies.’ The limitation in understanding is mainly linked to a comparison of child performers with Mozart, a notable pattern which already emerged at the end of the eighteenth century, and which will be explored further in another chapter. Many authors writing about musical prodigies explored the idea of precocity in more detail by studying historical and contemporary definitions as well as the term’s etymological origin, and then tailored it to the individual approach of their works. The following examples will show some of the more recent approaches to the question of definition.

In his doctoral dissertation on the appearance of *Wunderkinder* throughout history Gerd-Heinz Stevens researched the German term in various dictionaries and encyclopaedias from the nineteenth and twentieth centuries. He concluded that the general term had been closely linked to attributes such as supernatural and miraculous, whereas in a musical context the expression equalled that of early development. In numerous encyclopaedias published after 1960 he discovered that the term “Wunderkind” had been left out as a result of negative connotations, and only the concept of early development was mentioned.³⁶ His own definition of musical prodigies, as applied to the objects of his study, refers to children who displayed signs of exceptional musical ability at a young age, both in the sense of being creative and producing something new and original, and in the ability to reproduce the works of others in an innovative and excellent manner.³⁷ Hans Günther Bastian, who contributed to the topic in a comprehensive essay on “Wunderkinder” in the German

³⁶ Gerd-Heinz Stevens, *Das Wunderkind in der Musikgeschichte*, pp. 4-6

³⁷ *Ibid*, p. 7

music encyclopaedia *Die Musik in Geschichte und Gegenwart*, deals briefly with the definition of the term, mainly investigating its use and interpretation in literary texts. He too concludes that the term is closely associated with the notion of early development. He also determines that the expression is heavily burdened with ideological ideas relating to mythology and religion, which in turn has led to its replacement with the term “Hochbegabung”³⁸ in scientific discourse.³⁹

In his book on musical prodigies Claude Kenneson examines the Latin derivation of the English term “prodigy,” noting its meaning of unnaturalness, which also supports the idea the German term suggests:

The traditional mythologies [...] portrayed musical prodigies as unexplained and somehow unnatural occurrences, as the German term *Wunderkind* (literally, wonder child) would suggest.⁴⁰

Without further explorations of the usage of the term and without challenging terminology Kenneson concludes that a “prodigy is what we have to call a child who displays extraordinary talents.”⁴¹ He continues by investigating various aspects associated with the phenomenon. First and foremost he acknowledges the element of early rapid development, a trademark recorded in many performance reviews of musical prodigies. Further characteristics include the fascination with music, playfulness and cultivation. Concerns such as the burden early success can have on the

³⁸ The term “Hochbegabung” is often translated as giftedness. Although the translation has its validity, the distinction made in German between “Begabung” and “Hochbegabung” is not transferred into English as both terms are translated the same. “Begabung” applies to all gifted individuals whereas “Hochbegabung” refers to the highest level of giftedness.

³⁹ Hans Günther Bastian, ‘Wunderkinder’, in *Die Musik in Geschichte und Gegenwart*, (Kassel, London: Bärenreiter, 1994-) 9, p. 2068

⁴⁰ Claude Kenneson, *Musical Prodigies*, p. 34

⁴¹ *Ibid*, p. 34

development of a young performer and the problems of transition from being a wonder child to becoming a mature artist are equally taken into account.⁴² Kenneson's understanding of the phenomenon falls in line with recent models and theories of exceptional giftedness; the Munich Model of Giftedness is just one example to demonstrate the complexity of the nature of giftedness. Most such models are based on multidimensional, typological conceptions. In the example of the Munich Model several dimensions are identified as influential on the development of musical prodigies:

- talent factors (predictors)
- non-cognitive personality characteristics (moderators)
- performance areas (criteria variables: here music is just one of several)
- environmental conditions (moderators)⁴³

The characteristics Kenneson identified as representative for musical prodigies certainly fit into those four dimensions. The early and rapid development indicates high artistic abilities at a young age and therefore signifies talent factors. Being fascinated with music as well as enjoying an element of play in the process of mastering a musical instrument are distinctive features of personality. Cultivation indicates that environmental factors have a significant impact on the musical development of a child prodigy. Here the influences of the child's social background as well as conditions

⁴² Ibid, pp. 36-45

⁴³ Kurt A Heller, Christoph Perleth and Tock Keng Lim, 'The Munich Model of Giftedness Designed to Identify and Promote Gifted Students' in *Conceptions of Giftedness*, ed. by Sternberg, Robert J and Janet E. Davidson, eds, 2nd ed (New York, N.Y.; Cambridge: Cambridge University Press, 2005), pp. 149-150

relating to performance opportunities are included. For instance, a child from a family of professional or amateur musicians will have easier access to musical training and instruments. It will also be able to see more musical activities (concerts, rehearsals, lessons etc.) and participate in performances. Generally such a child would experience a lot more encouragement to engage with music because of its family background. The burden of early success in reference to the child's emotional state, but also the transition from being a wonder child to becoming a mature artist are excellent examples of the dynamic complexity of such a model. Both aspects can be identified as moderators with features characteristic of environmental factors (for instance the reactions to success and/or failure from peers and family members of the child can have a significant emotional impact), as well as personality characteristics. Examples here include the child's ability to cope with stress, and having techniques in place that allow him to perform under pressure. This comparison of aspects that Kenneson has linked to the phenomenon of musical prodigies illustrates an example only; further parallels could be drawn between other models of giftedness as well. Kenneson's approach is progressive in its interdisciplinary quality.

The three approaches by Stevens, Bastian and Kenneson display similarities in their methodology. All three have established a close link to previous literary usage of the term, making this the starting point of their discourse. Furthermore they acknowledge verbal associations with notions linked to mythology. Most noticeable, however, is that all three authors hesitate to offer their own explanatory theory; from

my observation this appears to have become a trend in the second half of the twentieth century.

The phenomenon of musical prodigies has not only been investigated within historical or biographical studies, but, and rather intensively so, in studies within the discipline of music psychology. Most of the works within music and developmental psychology focus on the definition – what is a prodigy - and investigate only internal and ahistorical concepts and models: of giftedness, multiple intelligence, musical ability, creativity etc in child development.

[...] the fact is that child prodigies, while they have probably fascinated wise (and less than wise) men for ages, to this day have rarely been studied scientifically; indeed they have rarely been studied at all... One hint about why there has been such longstanding reluctance to take on the prodigy as a scientific problem may be contained in the meaning of the word itself.⁴⁴

David Henry Feldman has recognized the challenge the term has presented to researchers investigating the phenomena of musical prodigies and precocity. Indeed, the question arises how useful the expression, its meaning, and cultural and historical interpretations are for grasping and exploring the subject. The need for Feldman to distinguish between the terms precocity and prodigy arises from negative connotations, partly evoked by how the term prodigy was used in the past, and partly because of its closeness to scientifically less valued domains such as mythology and religion.

In the early psychological examinations of child prodigies carried out by GezaRevesz, commencing as early as 1910, and Franziska Baumgarten in the late 1920s,

⁴⁴ David Henry Feldman, *Beyond universals in cognitive Development*, p. 122

the usage of the term suggests its function was to catch the attention of the reader, partly by placing the terms in the title of the works, while assuming a widespread and uniform understanding of the meaning prodigy or *Wunderkind*. Revesz refers to the phenomenon of “infant prodigies” only twice in his book,⁴⁵ where he uses quotation marks for the expression, suggesting a level of doubtfulness as to its suitability and legitimacy, before going into further details on his prime object of investigation – the psychological assessment of the mental capacity and musical development of a young boy, Erwin Nyiregyházi. In his two short chapters on general aspects and appearance of musical talent, instead of using the term explicitly Revesz prefers to describe or associate the phenomenon with “early appearance of musical talent,” as used in the title of and throughout Chapter 3: “children (...) endowed with musical interpretative and creative gifts,”⁴⁶ “creative instinct in youth,”⁴⁷ as well as “genius”⁴⁸ and a “child with creative ability in extreme youth.”⁴⁹ Baumgarten on the other hand freely uses the term *Wunderkind*, the German expression for child prodigy, in her study of early prodigious achievements. Her unconstrained use of the term suggests a comfortable acceptance of a generally understood meaning with no need to explore further. However, although Baumgarten refrains from exploring the meaning of the expression, she nonetheless offers a reflection of the phenomenon’s perception, alluding to a ‘sensational’ character:

⁴⁵Geza Revesz, *The Psychology of a Musical Prodigy* (London: K. Paul, Trench, Trubner & Co., Ltd.; New York: Harcourt, Brace & Company, Inc., 1925), pp. 2 & 11

⁴⁶Ibid, p. 11

⁴⁷ Ibid, p. 12

⁴⁸ Ibid, p. 15

⁴⁹ Ibid, p. 16

In the word “Wunderkind” lays the idea of sensation, which a talented child evokes through its achievement.⁵⁰

When explaining the objects of her investigations she explicitly asserts that she investigates extraordinary children but not the sensation they have created.⁵¹

Baumgarten and Revesz, both psychologists, marked the beginning of research of the phenomenon of child prodigies from a modern perspective, within notions and ideas characteristic of the contemporary discipline of developmental psychology. While the former aimed to investigate the nature and balance of prodigies’ abilities, their character variables as well as self-perception, relations to their environment, and differences from their peers,⁵² the latter decided on a systematic observation over a period of three years to examine a boy’s mental and artistic development with methods and aids used to analyse psychological structures.⁵³

After Revesz and Baumgarten, some time elapsed before further interest in the field stimulated new research. David Henry Feldman, a specialist in cognitive

⁵⁰ Franziska Baumgarten, *Wunderkinder: Psychologische Untersuchungen* (Leipzig: Verlag von Johann Ambrosius Barth, 1930), Foreword: “In dem Worte “Wunderkind” liegt die Vorstellung der Sensation, die ein talentiertes Kind durch seine Leistung hervorruft.”

⁵¹ Ibid, p. 4: “Consequently I regard *Wunderkinder* as children and not as miracles.” [Es handelt sich also für mich um die Wunderkinder als Kinder und nicht als Wunder.]

⁵² Ibid, p. 4: “I was interested in finding out, in what other ways the child had developed. Is it gifted in any other area, i.e. are there extraordinary abilities running parallel to the one there is, or did the one extraordinary ability develop to such strength that other abilities remained underdeveloped. How did the child perceive its own giftedness? Its own environment? What are his character traits? How different does this child appear in daily life in comparison to other children of the same age?” [Es interessierte mich zu erfahren, wie das Kind sonst geartet ist. Ist es auf allen anderen Gebieten befähigt, d.h. gehen der einen hervorragenden Fähigkeit auch andere parallel, oder hat sich eine hervorragende Leistung auf einem Gebiete auf Kosten einer Minderentwicklung anderer Fähigkeiten ausgebildet? Wie stellt sich das Kind zu seiner eigenen Mehrleistung? Zu seiner Umwelt? Wie sind seine Charaktereigenschaften? Inwiefern unterscheidet sich dieses Kind im täglichen Leben vom Durchschnitt seiner Altersgenossen?]

⁵³ Geza Revesz, *The Psychology of a Musical Prodigy*, pp. 1 – 4

development, started his intensive studies in child development in the 1970s. Since then has been investigating various concepts and aspects of precocity in children perceived as highly gifted, including creativity and cognitive development.⁵⁴ As the quotation earlier in the text indicates, he linked the significance of appropriate terminology to the progress in the research of the topic. Although he explicitly refers to the “meaning of the word,” one interpretation of this phrase suggests that the use of the term “prodigy” is inappropriate for the phenomenon of precocity, which refers to the unusual early development or maturity of physical or mental abilities (in this case musical abilities). Precocity, moreover, has been investigated by Feldman and colleagues with the intention of de-mystifying Western ideas about the nature of prodigies. This approach leads to two conclusions. Firstly, despite the tendency to link both ideas closely, precocity and prodigy are not concepts wholly inclusive of each other and therefore not interchangeable. Whereas precocity cannot equal the idea of what a prodigy is, it can be regarded as one aspect of it. Secondly, Feldman recognizes further factors contributing to the phenomenon, which suggests the acknowledgement of a complex nature surpassing the boundaries set for any specific discipline.

In cooperation with Martha Morelock, Feldman has published several articles on musical prodigies, summarizing late twentieth-century research on the topic and engaging with the challenge of defining the phenomenon.⁵⁵ A more recent contribution

⁵⁴David Henry Feldman, *Beyond Universals in Cognitive Development*, 2nd ed (Norwood, N.J.: Ablex, 1994)

⁵⁵ Martha J. Morelock and David Henry Feldman, ‘Prodigies’, in *Encyclopaedia of Creativity*, ed. by Steven R. Pritzler and Mark A. Runco, vol 2 (San Diego, Calif.; London: Academic, 1999), pp. 449-452; also see Martha J. Morelock and David Henry Feldman, ‘Prodigies, Savants and

by Oliver Vitouch on musical expertise relates to the problems and alternatives of *Wunderkind* theories within the discipline, and theories on giftedness and related concepts (musicality tests, socialisation theories, developmental issues).⁵⁶ Despite the highly valuable contributions to the understanding of the phenomenon from within the discipline, examining musical prodigies outside a cultural and historical context presents a one-sided perspective only, which may mislead if the assumption is made that musical prodigies are merely, and always exceptionally gifted individuals. However, from the perspective of studying the definition or a possible description of the phenomenon, these works can expand our understanding of its complex nature.

To overcome the challenge of dealing with such vague notions of a phenomenon, most of the related research within the field has been focused on seemingly more concrete concepts such as giftedness, creativity, intelligence, musical ability and aptitude. Numerous theories and models have been developed over the last thirty years to allow for a framework within which such concepts can be assessed.⁵⁷ However, the complex nature of the phenomenon of musical prodigies means that the various outcomes of such studies cannot enlighten the subject adequately.

Williams Syndrome: Windows Into Talent and Cognition', in *International Handbook of Giftedness and Talent*, ed. by Heller, Kurt [et al.], 2nd ed, (Oxford: Elsevier, 2000), pp. 227-241

⁵⁶Oliver Vitouch, 'Erwerb musikalischer Expertise', in *Allgemeine Musikpsychologie*, ed. by Thomas H. Stoffer & Rolf Oerter, Enzyklopädie der Psychologie, D/VII/1 (Göttingen: Hogrefe, 2005), pp. 657-715

⁵⁷ A comprehensive overview of several theories and models is presented by Hans Günther Bastian in 'Wunderkinder', in *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. by Ludwig Finscher, 2nd ed, 20 vols (Kassel, London: Bärenreiter, 1994-) 9, pp. 2037-2078

Nevertheless, it is within the psychological literature that the framework closest to my own was compiled by D.H. Feldman and fellow researcher Martha Morelock, who observed a number of common conditions described as follows:

[...] most prodigies do not appear spontaneously; instead, they emerge when several important phenomena occur together [...]. First, a child must have extraordinary natural ability in a particular domain (such as music or mathematics). Second, master teachers must be available to the child at precisely the right moment in the child's development. Third, the child must be involved in a domain that is highly structured and self-contained, and it must be taught to him in a systematic and accessible manner. Fourth, the tools, instruments, or equipment needed to pursue the domain must be adapted to the child's physical and emotional capacities. Fifth, the child must have a supportive family member or guardian who can seek the master teachers, provide transportation or other means of ensuring regular lessons, and nurture the child's extraordinary talents.⁵⁸

This summary provides an excellent insight into the complexity of the nature of the phenomenon, which a definition, which takes no account of process, education or conditioning, cannot supply. It furthermore alerts us to differences in the use of the term.

Extensive research has led me to conclude that very few original contributions to the explanation of what produces musical prodigies exist. In 1948 Hugh Baillie attempted one:

I would suggest that what 'makes' the child prodigy is an intense heightening of the child's natural receptiveness, of his plasticity, together, of course, with an

⁵⁸ Brian Duignan summarizes some of the research findings by Feldman and Morelock in 'Prodigy', *Enclopædia Britannica Online* (Chicago: Britannica Inc., 2007) <www.britannica.com/EBchecked/topic/477899/prodigy> [accessed 20 September 2010]. Also see Martha J. Morelock and David Henry Feldman, 'Prodigies', in *Encyclopaedia of Creativity*, 2, pp. 449-452; and Martha J. Morelock and David Henry Feldman, 'Prodigies, Savants and Williams Syndrome: Windows Into Talent and Cognition', in *International Handbook of Giftedness and Talent*, pp. 227-241

exceptional musical gift. Thus his performing muscles are easy to train, his memory is unusually receptive, he has unbounded capacity for absorption. The apparently mature interpretation of music is the outcome of these powers, the interpretation being almost wholly that of the mature musician who has instructed him. This theory, in my view, also explains why many prodigies are later forgotten. They are unable to evoke from themselves the artistic powers which had previously been supplied by their teachers.⁵⁹

Defining the success or even the existence of a musical prodigy by reference to influence of one or more teachers is questionable. Some records suggest a number of child prodigies surpassed their teachers in musical artistry and individualistic interpretation. The chapter on the education of musical prodigies will present a more in-depth investigation into the role and influence of teachers and Master teachers, and thus allow for a more critical review of Baillie's claim.

I have followed the pattern numerous researchers decided on in their attempts to develop a better grasp of the phenomenon. My approach to this research project was to select criteria by which the objects of my study qualified for inclusion. Stevens, whose research also covers the period of this study, claims he noted more than one thousand musical prodigies for the period of the Romantic era alone.⁶⁰ A closer investigation of this claim revealed that Stevens seemed to have included all child performers in his research. According to his listings the children represented various performance categories - besides instrumentalists and composers he also included child performers in opera and ballet. Furthermore, he included countries from four different continents – Europe, North America, Australia and South America. The age

⁵⁹ Hugh C. Baillie, 'The Child Prodigy', *Musical Times*, 89 (December 1948), p. 374

⁶⁰ Gerd-Heinz Stevens, *Das Wunderkind in der Musikgeschichte*, p. 114

bracket he applied to his selection of *Wunderkinder* was very generous. To some extent he ignored the element of precocity. A display of seemingly sufficient musical ability justified his inclusion of prodigies who had debuted aged 16 and older. Consequently his claim of such an enormous group of representatives can be explained; at the same time it should be questioned. A distinction between performing children and musical prodigies, or *Wunderkinder* as they were proclaimed, has to be acknowledged. In my opinion the difference emerges in the variable perceptions of musical ability and other factors influencing the contemporary perception of those two performer groups. Some of those social, environmental, cultural and historical factors have been taken into consideration in the decision-making process of selecting criteria for this study.

The first criterion applied to this study is an age bracket for the period of public performances in childhood. Age as a decisive factor is closely linked to the notion of precocity. Two different upper age limits and one lower age limit were set. The first age limitation I introduced relates to the age when a child made his debut. With intensive musical instruction many children are capable of performing more or less demanding pieces of music. Although they may exhibit a remarkable range of instrumental skills, they may not necessarily display exceptional levels of giftedness or early maturity. Research into 'expertise' or 'expert' performances⁶¹ has confirmed that on average approximately ten years of intensive training is required to reach an expert

⁶¹ The research into 'expertise' not only focuses on music, but on a wide variety of disciplines where high levels of performance and giftedness can be noted, including sports, chess, and languages.

level in most areas, including music.⁶² In the case of 'elite' musicians it may take additional years. Thinking that a prodigy at the age of his debut should not as yet have reached 'expert performer' level, but rather indicate that s/he is making exceptional progress towards reaching that stage, the maximum age limit for debuting was set at thirteen. The minimum age was set at three, allowing the child to develop basic motor and communication skills. Applying the theory of developing expertise within ten years of intensive training supports the decision of the maximum age for debuting. Restrictions to the type of debut performance did not apply as long as the act was included in a more or less formally organised event. The last age limit I set referred to the age up to which I recorded the performances of a prodigy; this was set at age fifteen. Generally at that age adolescence has progressed considerably, and prodigies were no longer perceived as children, but rather as young adults.

A second criterion required the prodigies to partake in a series of performances either within their local area or in different locations across their home country or Europe. Despite the widespread notion that travelling was part of a prodigy career, touring was not a decisive factor as various types of prodigies (local, national and international) emerged at the beginning of the nineteenth century. A number of reasons contributed to the categorisation of prodigies according to their travel patterns, including a shift in the social status of professional musicians, strong bonds of

⁶² K. Anders Ericsson, 'Creative Expertise as Superior Reproducible Performance: Innovative and Flexible Aspects of Expert Performance', *Psychological Inquiry*, 10/ 4 (1999), p. 331; <<http://www.jstor.org/stable/1449456>> [accessed 03 Dec 2010]. For further information also see *The Cambridge Handbook of Expertise and Expert Performance*, ed. by K. Anders Ericsson, (Cambridge; New York: Cambridge University Press, 2006), chapter 26 on 'Music.'

patronage in Continental Europe, education as well as family obligations. Being able to follow a series of commented-on performances allowed me to observe some progress in the development of prodigies, which was the main aim of setting this criterion. Many concert reviews also included some comments on the compositions performed by prodigies. This allowed me to observe to some extent whether a prodigy was expanding their repertoire. Furthermore comments of critics on the quality of the performances, although not all would have been unbiased in their review, helped to determine to some extent the level of excellence some of the prodigies had reached.⁶³

Finally, and not only for the selection process but also for this study as means of gathering a substantial amount of data, references in contemporaneous press reviews as well as advertisements were studied intensively. The observations and announcements by contemporaries are a valuable source of information about perceived musical prodigies. Press reviews reflected on the performance as well as the

⁶³ See for example the performances of Miss Ellen Day: *Musical World*, 6 (23 June 1837), p. 29: “[...] the debut of Miss Day, a child of some eight or nine years, as a pianoforte player. Her execution of Czerny’s Fantasia, Le Petit Tambour, surprised us for its mastery not merely over the grander capabilities of the instrument, but for the exhibition of an entire sympathy with its power of softer expression, which we do not always meet with, even in performers of a mature age.” *Musical World*, 9 (14 June 1838), pp. 116-117: “Miss Day, as far as her little hands will permit, is quite up to anything which the difficulties of modern pianoforte music can demand of her. On Saturday last we heard her perform the Concert Stuck of Mdlle Blahetka [...] It is a composition of great merit, and teeming with a dazzling brilliancy, and very well put together. The little Day, who stood at the instrument, went through the whole with marvellous spirit; and her steady performance and truth of expression reflects the highest credit on her master [...]” *Musical World*, 10 (11 October 1838), p. 89: “Miss Day had the honour of performing on the pianoforte before her Majesty [...] The pieces chosen were Hummel’s Rondeau in A, and a Fantasia of Döhler’s. With such brilliancy and taste did this gifted child (only ten years of age) execute these difficult pieces, as to give infinitive delight to the whole of the royal party.” These three concert reviews demonstrate that Ellen Day did play different as well as demanding pieces, which earned her praise and acknowledgement as gifted child prodigy by contemporary critics.

reception of musical prodigies among audiences and music lovers. Critics used this medium to communicate their opinions and impressions. Advertisements on the other hand permitted promoters to announce child performers of any musical capability to the public as a 'musical prodigy', 'musical phenomenon' or 'Wunderkind.' Even if children did not meet the expectations of the stereotypical ideas of this phenomenon, they were still able to benefit from the phenomenon's popularity, although its contribution to their reputation would have been negative.

A significant advantage of press reviews was the fact that references to musical prodigies stretched to far-reaching audiences. The periodicals not only included news on local music performances, but also regularly contained concert reports from other towns, cities and regions, and even from abroad. This enabled audiences to follow the career path of musical prodigies they had seen and grown fond of, and also to acquaint themselves with new performers, often resulting in curiosity and strong anticipation of prospective visits.

With these criteria – a set age limit, a series of performances, and the performers' presentation as musical prodigies in the contemporary press – I selected limitations by which child prodigies could be identified as such for the purpose of this study. Introducing selection criteria has allowed me to include one aspect, which I find significant in the study of musical prodigies - their perception as such by their audiences and contemporaries.

Following this discussion of definitions and selection criteria is an analysis of Mozart's promotional campaign in London, not only to study its effect on the use of language and the understanding of the concept '*Wunderkind*,' but also to investigate whether the activities of the father influenced or contributed to Mozart becoming the archetype of the phenomenon in the early nineteenth century. A study of the legacies of Mozart and other prodigies follows to determine differences in achievement, which could have resulted in Mozart's reputation becoming one of pre-eminence.

Part 2 of my study examines data from profiles of over 370 musical prodigies. To pursue a different approach to the topic, data on gender, instrument selection, family background and the musical training of prodigies was collected and has been evaluated here. As a result some observations made by researchers, such as Rohr's indication that the majority of prodigies originated from a musical background, can be verified and refined, while others can be newly determined as a result of factual information. The challenge of collecting the data, however, has to be noted and various related problems are more clearly explained. Most of the source materials used for the purpose of the data study relate directly to musical performances. The data have mainly originated from newspapers and music periodicals, which was followed by intensive biographical research to determine the most accurate data profile for each prodigy. At this point I must stress that some of the data profiles remain either incomplete or may even contain incorrect information, depending on the source of information. Most of the sources I used focused strongly on German-speaking regions and England, for its ease of access, the availability of a wide range of resources, and the

knowledge of both languages. Additionally, it needs to be highlighted that nineteenth-century witness accounts of early musical achievement are not as objective and even knowledgeable as we may wish them to be. In today's age we have readily available recordings, live performances, and assessments. It is therefore easier for us to distinguish different levels of musical abilities and giftedness. However, evidence of exceptional abilities or achievements becomes more tenuous the further back in time we go. For instance, some testimonies are based on reminiscences by music-loving dilettantes or on conflicting opinions of corruptible or biased contemporary critics. Some of the testimonies could also have been an emotional reaction of a fellow-musician, a teacher, patron or student. Occasionally critiques by those who combined the career of a musician with that of a critic, like Robert Schumann, Hector Berlioz and Friedrich Wieck, are encountered as well.

Part 3 presents two case studies on the musical training of prodigies. With the establishment of conservatories in Europe, prodigies were presented with an alternative to the more traditional and widespread method of studying with one or more master teachers. Following the examples of two prodigies, one having studied with various master teachers in Vienna and Paris, the other having attended the Paris Conservatoire, advantages and disadvantages with regards to the suitability of the educational methods for a prodigy career are examined. The chapters will also refer to various related challenges, such as the decision-making process of the parents and the personal experiences of the prodigies, which are directly linked to the direction of

musical training they had opted for. The role and influence of (master) teachers is investigated to demonstrate their importance in the life of a prodigy.

To have studied with at least one master teacher emerges as the more common method among musical prodigies in the late eighteenth- and nineteenth-century. There is, however, no general definition of what a master teacher represents. Consequently there is no clear outline to the definition of the role and related duties, nor are there limitations as to the selection and qualification for this role, and the structure of teaching applied by its representatives. The rather vague nature of this concept results in the need for a brief and study-related description.

The majority of master teachers, as identified as such in this study, are musicians of high artistic recognition, with a claim to fame which often went beyond national boundaries. Besides having built up a reputation as a performer par excellence, many of these masters were experienced teachers as well. Some even developed a teaching method of their own or in collaboration with a colleague, as for instance Pierre Rode,⁶⁴ Frédéric Chopin,⁶⁵ Louis Spohr,⁶⁶ and Friedrich Kalkbrenner.⁶⁷ Another, significantly smaller group of master teachers are professional music teachers, whose method and pedagogic skills had shown such impressive results that they were able to claim a similar status as the 'performing' master teachers. One such example is

⁶⁴Jacques Pierre Joseph Rode (1774 – 1830), a French violinist and composer. In 1799 he was appointed professor of violin at the Paris Conservatoire.

⁶⁵Frédéric Chopin (1810 – 1849), a Polish composer and virtuoso pianist

⁶⁶ Louis Spohr (1784 – 1859), a German composer, violinist, violin teacher and conductor

⁶⁷ Friedrich Kalkbrenner (1785 – 1849), a German pianist, composer and piano teacher

Friedrich Wieck,⁶⁸ the father of Clara Wieck (married Schumann). An observation that was made during this study is that the 'professional' teachers were more often engaged when a longer period of tuition was requested.

The relationship with a master teacher, not just for the benefit of the artistically enhanced musical training, but also for exposure to a competitive and superior musical life, was vital to the development of a musical prodigy; the prodigy furthermore gained from the reputation of their master. Ultimately this study will offer a better understanding of specific characteristics and patterns many prodigies share in their family background and musical education.

⁶⁸ Friedrich Wieck (1785 – 1873), a German piano and voice teacher, owner of a shop selling piano instruments, and a music critic

Chapter 2. Mozart – as model and as historiographical problem

2.1. The use of the English term ‘prodigy’ in the second half of the eighteenth century

The study of mid- and late-eighteenth-century newspapers published in London confirmed that musical prodigies were neither advertised explicitly as such, nor even as ‘prodigies of nature,’ a phrase widely in use at the time. However, with the arrival of the Mozart family in London, the announcement of Wolfgang’s first public performance in England and the advertising campaign to promote subsequent public family concerts, the usage of the English term ‘prodigy’ starts to become directly associated with musical precocity. This appears to be a direct result of Leopold’s moves to promote his children in London.

Overall three major patterns emerge from an analysis of the use of ‘prodigy’ in English newspapers. One of the patterns, which appears inconsistent with the term’s meaning, indicates that the term, prior to the arrival of the Mozarts, was used to describe occurrences of great leadership, as in the following example:

[...] put them on endeavouring to learn and imitate that wonderful military establishment and discipline which has enabled Frederick the IId, the prodigy of our age, to perform such amazing exploits [...] ¹

Qualities in leadership such as outstanding wisdom, strength, tactical and logical thinking, but also generosity and kindness, were key factors influencing the application

¹ ‘Arts & Entertainment’, *London Chronicle or Universal Evening Post* (10 November 1759)

of the term. The outline of at least one notable achievement is drawn alongside the description of some of the attributes of 'miraculous' greatness of such a person. Consequently, besides referring to sovereigns as prodigies, distinguished military leaders were likewise included in this classification, especially if they demonstrated superiority in battle situations.

A second pattern relates the word 'prodigy' to its etymological derivation. Indeed, 'prodigy' was regularly used to refer to monstrous or distinctly abnormal beings in the English press in the second half of the eighteenth century. Examples include references to albinos and animal monsters;² abnormal growth in humans or other life forms were generally portrayed within this category.³ This pattern will be explored further in connection with Leopold Mozart's advertisement campaign.

A third pattern links the term indirectly to qualities of genius. The context in which the term is used relates to a person who would have enjoyed both an excellent level of education and giftedness. Such a person would have been referred to as a

² A review of an exhibition, published amongst the 'News' in the *Public Advertiser* on 16 May 1758, includes a representative example for the use of prodigy in this context: "Words cannot express the Amazement and Satisfaction which the Quality shew in seeing that wonderful Prodigy of Nature, the white Negro Girl, the surprising Sea Monster alive, with the largest and best Collection of wild Beasts and Birds, ever exhibited in Europe..."

³ The following story was printed in a number of daily newspapers. The *London Chronicle (Semi Annual)* published this account in the 'Country News' section on 4 April 1758: "Last week some men at work in a quarry on Fulwel-hills, near Sunderland, found a skeleton of a man, measuring nine feet and upwards, and a medal by his side of the stamp and motto of Julius Caesar. Numbers flock'd to see this prodigy." A second example is an advert, published in the *General Adviser* on 4 January 1752, inviting the public to marvel at the short height of young man: "There is to be seen at a private House... The Wonderful Little Welchman... for he is a most curious and uncommon Prodigy of Nature; being a Youth in the Fifteenth Year of his Age, whose Height is no more than Two Foot Six Inches, weighs but Twelve Pounds, yet is in all Respects proportionable, bears an exact Symmetry, and appears with so much Gravity as to represent the Age of Sixty Years...." The same account was published in various newspapers in 1751/ 52.

‘Prodigy of Learning’, but often equally called a ‘Prodigy of Nature’⁴. One of the most frequently mentioned prodigies in this category during the second half of the eighteenth century is the English author Samuel Johnson, whose highly valued contributions as a poet, essayist, literary critic, biographer, editor as well as moralist generated his recognition as a prodigy of learning.⁵ ‘Prodigies of Learning’ generally appear to have reached adulthood at the time of recognition; occasionally they are described as such posthumously once a life-time’s achievement had been evaluated. With regard to personal qualities they show similarities to the first category; characteristics most appreciated include comprehensive knowledge, ubiquitous recognition, persistent study, and kindness. The one remarkable feature that stands out when reviewing all three categories, however, is the indication of age. In two out of the three patterns the term is applied to adults. Precocity in the sense of in children displaying a high level of expertise in one or more specific areas remains unrecognized within the patterns. The only form of precocity embraced by the term applies to remarkable scholarship, which often remained unnoticed until adolescence. Although a gifted student would have been identified by his teacher at an early age, a more public

⁴ One example is the account of the achievements of the young scholar Nicholas Bacon from Brussels, which was published in the ‘News – Postscripts’ section of the *London Chronicle (Semi-Annual)* on 10 August 1765: “A singular case has happened in the university of this city ...he gained in all different classes the first prize, even in poetry. Afterwards he went to Lonvain [Louvain], and there studied the law... that this day, the 18th of July, 1765, he supported his thesis in the presence of a numerous audience, and of all the learned doctors of that university, with unheard-of firmness, presence of mind, and eloquence; so that he may well pass for a prodigy of nature...”

⁵ One of the references to Samuel Johnson as prodigy of learning can be found in the ‘News’ in *North Briton* published on 12 August 1762, where his ideas on pension were discussed.

acknowledgement of the giftedness would not have been granted until the full potential became more visible via comprehensive studies.

The various references to prodigies in newspapers and journals have demonstrated that in numerous cases the objects were referred to as 'Prodigy of Nature'. This choice of wording is not only distinctive for the period, but it also the closest concept to the meaning of the German term 'Wunderkind.' In Germany the term 'Wunderkind' became associated with precocity as early as 1726, after a small boy from Lübeck called Christian Heinrich Heineken (1721 – 1725)⁶ had attracted attention by displaying remarkable foreign language skills and knowledge of secular and ecclesiastical history at a very early age. Reports of his knowledge started to spread quickly and seemed to inspire the myth of the 'Wunderkind' concept.

A brief exploration into how late eighteenth century German and English translations handled the concept of extraordinary precocity is included to help understanding the relevant terms in use for describing the phenomenon. The earliest English-German dictionary published by Nathan Bailey in 1792⁷ lists an entry on 'prodigy' (in the sense of 'prodigium'). The translation of it according to Bailey's

⁶ In the press the boy was also widely referred to as 'LübeckerWunderkind' or 'Lübecker Kind.' See Ingrid Botsch, *"Merkwürdige Nachricht von einem sehr frühzeitig gelehrten Kinde..." Von unvergleichlichen und staunenswerten Begabungen und ihrer Rezeption in Literatur, Medien und Fachwelt* in 'Beethoven und andere Wunderkinder' (Bonn, 2003), p. 103-105. Also see Christian von Schöneich, *Merkwürdiges Ehrengedächtniß von dem Christlöblichen Leben und Tode des weyländ klugen und gelehrten Lübeckischen Kindes, Christian Heinrich Heineken: In welchem dessen Gebuhr, seltene Erziehung, wunderwürdiger Wachsthum seiner Wissenschaften, glücklich abgelegte rühmliche Reise nach- und von Dännemark, samt seinem seligsten Abschiede aus dieser Sterblichkeit, umständlich enthalten* (Hamburg: Kießner, 1726)

⁷ Nathan Bailey, *A compleat English dictionary, oder vollständiges englisch-deutsches Wörterbuch*, (Leipzig und Züllichau, 1792)

understanding at the time was 'Wunderzeichen' = 'miraculous sign.' In 1797 Bailey published a bilingual dictionary⁸ which includes the earliest descriptive German-English translation. Here the term 'Wunderkind' is listed and translated as 'extraordinary/wondrous child.' There is also an entry on 'Wunderding,' translated as 'prodigy' or 'wondrous thing.' These dictionary entries suggest that to a native German-speaker understanding the term prodigy may not have been as simple a concept as assumed. The more complex meaning of the English term may also explain why the term was not applied to highly gifted child musicians prior to Wolfgang Amadeus Mozart. It appears the notions of 'Wunderkind' and 'prodigy' had not been put together before the Mozarts visited London.

⁸*Nathan Bailey's dictionary English-German and German-English oder englisch-deutsches und deutsch-englisches Wörterbuch* , 2 Vol (Leipzig und Züllichau, [1796]-97)

2.2. Promoting Mozart in London

Whether the use of the phrase ‘Prodigy of Nature’ was suggested to Leopold Mozart, or whether he himself discovered the use in his studies of the language, remains uncertain. The order of events, however, suggests that this title was applied with his consent or under his influence. The notion that English audiences awarded this title to the boy Mozart, as Thomas Ford suggests, does find sufficient support in light of the evidence. Ford claims that Mozart’s “abnormal talent through childhood earned him the title of ‘Prodigy of Nature’...” and that “during their stay in London audiences marvelled at Wolfgang’s talent, unashamedly describing him as a ‘Prodigy of Nature’.”⁹ The advertisements, however, with first public references clearly point towards the term being introduced by the campaigners to make the audiences believe in Mozart’s extraordinary abilities. After all, an association of the term with the notion of genius was already established at the time.

Over the last two hundred years the appearance of a talented child musician has regularly prompted a comparison with Wolfgang Amadeus Mozart as the boy prodigy and genius, who was presented by his father to wide audiences on travels through German-speaking countries, France, the Netherlands, Belgium, England and

⁹ Thomas Ford, ‘The ‘Prodigy of Nature’ in England, an abstract of the author’s work: *Mozart in London, 1764-65: How liberal Britain shaped music’s greatest prodigy*’, published online on *MozartForum*:
<http://www.mozartforum.com/VB_forum/showthread.php?t=1947&highlight=prodigy+nature>[accessed 3 Dec 2010]

Italy between 1762 and 1773.¹⁰ The question, however, whether the boy Mozart was so remarkable that his performances at an early age seemed striking enough to create a long-lasting legacy, most vivid recollections, and thus an exemplary model of musical precocity remains in need of investigation. Prevalent reports of the boy's skills relate to his performances on the piano, playing blindfolded, with his hands crossed over one another, and similar spectacles, at the age of six. An anecdote of a contemporary, Franz Xaver Niemetschek,¹¹ recounts such an occasion of 'spectacular' exhibition where the Holy Roman Emperor Franz I, having developed a fondness for the Mozart children during their visit to Vienna (October - November 1762), enjoyed teasing the boy Wolfgang, challenging him to play on a clavier which was covered up in one instance, and in a second one to perform a piece of music with only one finger. The boy readily accepted both challenges; he was able to perform equally well on the first occasion, and in the second instance he surprised his audience by playing several pieces to great amusement.¹² Niemetschek also points out that Mozart despite his young age had already developed the ability to distinguish between different types of audiences, and thus was able to adapt to the level of knowledge and expertise of those surrounding him as well as to their musical taste.¹³ This ability was a key factor in securing the success and admiration of varied audiences, allowing for a large number of positive

¹⁰ Otto Erich Deutsch, *Mozart: A Documentary Biography* (London, 1990), pp. 15-146: A large number of visits to different cities and countries while on various concert tours are listed in Deutsch's publication in a chronological order.

¹¹ Franz Xaver Niemetschek (1766 – 1849), Czech philosopher, teacher and music critic. Sometimes his name is also spelled Nemetschek.

¹² Cited in *Wolfgang Amadeus Mozart: Berichte der Zeitgenossen und Briefe*, ed. by Albert Leitzmann (Leipzig: Insel-Verlag, 1926), p. 14

¹³ *Wolfgang Amadeus Mozart: Berichte der Zeitgenossen und Briefe*, p. 15

recollections and reviews, and a contribution towards creating a reputation for others to aspire to. The fact that Mozart also started composing at a very young age, although the father's input or guidance in respect of these earliest pieces has been acknowledged at this point,¹⁴ enhanced the image of the archetype of musical prodigy he later came to symbolise. Although there is no indication that Mozart's performances in London in 1764-65 had a significant impact either on the progress of his musical development and growing reputation, or on the status he subsequently gained becoming that archetype of musical prodigies, an analysis of the promotional campaign initiated by his father suggests that Mozart's visit to London instigated a new perception of infant musicians in England. This coincided with the growing 'Wunderkinder'-phenomenon in German-speaking countries, where epithets such as 'miracle' and 'wondrous' were used to highlight divine giftedness in musical precocity. It appears that the term 'prodigy' was first used directly in relation to a musical prodigy in Mozart's advertisements in the English press, and consequently slowly started to move away from the spectre of abnormality or even monstrosity. The change in the usage of the 'prodigy' term needs to be acknowledged, as it is essential to place and perceive 'Wunderkinder' and 'prodigies' in the same context.

The Mozart family arrived in London on 23rd April 1764 and remained in England until the end of July 1765. During those fifteen months the family took advantage of

¹⁴ See Mario R. Mercado, 'Review: Mozart, A Life by Maynard Solomon', *Notes*, Second Series, Vol. 53, No. 3 (March 1997), pp. 762, where a brief summary of Leopold's input on his son's first compositions is provided. Also see Maynard Solomon, *Mozart, a Life* (London: Hutchinson, 1995), pp. 50-51

various occasions to display the musical skills of the Mozart children to London audiences, the latter embracing all kinds of opportunities which would allow them to witness curiosities and cases of an extraordinary nature. Contemporaneous journals and newspapers, such as *The Gentleman's Magazine* and *Annual Register*, the *London Chronicle*, the *Public Advertiser*, the *Morning Post and Daily Advertiser* and the *Gazetteer and New Daily Advertiser*, support the notion that the English took a keen interest in topics relating to matters of curiosity, abnormality and extraordinariness, and thus provide an excellent insight into areas of interest in the 1760s. *The Gentleman's Magazine*, for instance, regularly published accounts of genius and outstanding personality,¹⁵ as well as topics of general interest in politics, science and travels, but also accounts relating to criminal matters, such as duels and murders,¹⁶ and many other rather rare and exotic topics.¹⁷ Daily newspapers, such as the *Public Advertiser*, the *London Chronicle* and the *Morning Post and Daily Advertiser*, printed stories originating mainly from Europe, North America and Britain, but also letters from readers offering their knowledge and views on specific topics, and advertisements for daily occurrences, including musical entertainments, plays, auctions and exhibitions.

¹⁵ For examples see: *GM* (January 1765), pp. 5-6: 'Specimen of the genius of a celebrated German poetess'; *GM* (December 1764), pp. 551-553: 'Character of the hon. Henry Bilson Legge'; *GM* (December 1764), pp. 558-559: 'Anna Louisa Durbach a prodigy in literature.'

¹⁶ For examples see: *GM* (May 1765), p. 227: 'Authentic narrative of the duel between Lord Byron and Mr Chaworth'; *GM* (May 1765), p. 224: 'Shocking murder near Bath'; *GM* (July 1765), p. 343: 'Remarkable events. Suicides, murders, punishments, national indignities, incendiaries etc.'

¹⁷ For examples see: *GM* (August 1765), p. 389: 'Remarkable events. A little animal prodigy – monstrous fish'; *GM* (October 1765), p. 453: 'Curious account of an Egyptian Mummy, inspected at London in 1763'; *GM* (May 1764), p. 203: 'A curious paper from Spain, relating principally to the sheep and sheep walks of that country'; *GM* (May 1764), p. 214: 'Curious account of the baths and waters in the South of France'; *GM* (September 1764), p. 408: 'Account of a remarkable darkness in North America.'

Browsing the various sections of late-eighteenth-century newspapers reveals a strong interest in topics relating to curiosities, with many headings even including the word 'curious'. In a wider perspective the lack of scientific knowledge and logical explanations accounts for the nature of reporting, suggesting on the one hand a keen interest in discovering new knowledge, but also displaying a fascination with human nature. The credibility of many of these periodicals would nowadays equal that of gossip-based magazines and newspapers.

Of special interest for this study are the advertisement sections, which were listed amongst other announcements such as medical cures and publications notices. These sections gave Leopold Mozart a comparatively rare channel for promoting his children to public audiences, as the following discussion will show. London in the second half of the eighteenth century presented an exception amongst the cultural centres of Europe. The city sustained a rich, cosmopolitan musical life, where, contrary to continental Europe, there was only modest government control over public performances. Furthermore, there was no direct system of aristocratic or royal patronage. As a result the city benefitted from an extensive, lucrative as well as competitive concert life.¹⁸ There is no indication of how far Leopold Mozart would have been aware of the English system of indirect patronage, the few limitations in respect to organising public concerts or any other benefits. Rachel Cowgill asserts that "it was

¹⁸ For an in-depth discussion on London's musical life in the second half of the eighteenth century see Simon McVeigh, *Concert Life in London from Mozart to Haydn*, chapters 1 and 4. For a general and comparative approach see William Weber, *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna*, Comparative studies in European social history (London: Croom Helm, 1975), Introduction.

not until his Parisian contacts convinced him that a stay in London could prove lucrative that he included England in the itinerary of his family's grand tour."¹⁹ Further evidence suggesting that Leopold Mozart was not familiar with the exceptional opportunities London offered members of the musical profession was his immediate aim of being introduced to and performing for the Royal family. Between their date of arrival and the first performance for the Royal couple only four days passed. The Mozart children performed for King George III and his consort, Queen Sophia Charlotte, on 27 April 1764, in the evening hours between 6 and 9pm, for which Leopold received a sum of 24 guineas.²⁰ As regulations in continental Europe, including German-speaking states, required permission for musical performances from government bodies, the most effective way of securing the necessary support was performing for the sovereign of a state. Once approval and acknowledgement was attained, a claim for patronage could be made. Leopold's actions suggest he was following this conventional practice. Besides obtaining Royal patronage, which financially would not have been of great benefit, meeting the King and Queen of England at the beginning of their stay could have had another noteworthy advantage for the Mozart family. Queen Sophia Charlotte, a Princess of Mecklenburg-Strelitz, was a German native speaker, and although George III was brought up with English as his first language, he too originated from German-speaking royalty. Consequently any existing language barriers, which in a society of strong competitiveness requiring a high level of initiative and enterprise may have been a hindrance, could have been overcome by communicating in German. It is

¹⁹ Rachel Elizabeth Cowgill, *Mozart's Music in London*, p. 20

²⁰ Otto Erich Deutsch, *Mozart: A Documentary Biography*, p. 33

very likely that any conversations between the Royal couple and the children would have been in their native language, as there is no suggestion that Leopold had educated his young children in foreign languages. The popularity of the Mozart children is evident when considering the total of three performances and the honorarium they received from King George III.²¹ The intensity of interaction with the Royal family not only secured Royal patronage and thus public recognition, it also allowed Leopold Mozart time to establish contacts with renowned musicians residing in London. Many would have been German-speaking, and language barriers would not have been of concern here either. However, what was important was the time he thus gained to accustom to the specifics of the English and to study the basics of the language, which was necessary if he was to use that far-reaching public medium of promotion, daily newspaper advertisements. The nature of press advertisements displayed a greater sense of free enterprise than could be observed in Paris or Vienna.

The first newspaper advertisement announcing a public appearance by Wolfgang Amadeus Mozart was printed in the *Public Advertiser* on 9th May 1764. As the performance was to be part of a benefit concert for the cellist Carlo Graziani,²² it is likely that Graziani was responsible for the advertisement. However, in all probability Leopold Mozart contributed his ideas, as similarities in the phrasing of subsequent advertisements are noticeable. The advertisement announces the boy as “Master Mozart, who is a real Prodigy of Nature; he is but Seven Years of Age, plays anything at first Sight, and composes amazingly well. He has had the honours of exhibiting before

²¹ Ibid, pp. 34 & 37

²² Carlo Graziani (? – 1787), Italian cellist and composer

their Majesties greatly to their Satisfaction.”²³ The fact that most concert announcements of the same period do not include such detailed description of performers supports the idea of Leopold Mozart’s influence on Graziani in phrasing the advertisement.²⁴ Leopold Mozart, a devout Catholic, believed his son’s extraordinary musical abilities were a miracle, a gift of God.²⁵ Thus young Mozart’s abilities would have been interpreted as divine from his father’s perspective, explaining Leopold’s wish and duty to promote the miraculous son. Referring to the various skills the boy was able to display coincides with English expectations of the wide-ranging abilities and the holistically well advanced personality of a ‘prodigy of nature.’ The mentioning of the Royal family and their appreciation was equally important to state as this served as a public note of recommendation. The advertisement was repeated on 17th May 1764, the day the concert was planned for, but as most of the orchestra musicians were required to perform in an opera by Felice Giardini²⁶, the concert was rearranged for the 22nd May; by then Wolfgang had become ill and was unable to participate. In this

²³*Public Advertiser* (9 May 1764)

²⁴ For her PhD dissertation Rachel Cowgill researched W. A. Mozart’s reception as a prodigy in London 1764-65. She also investigated Leopold Mozart’s motivation for the family’s extended visit to London, which she explored in chapter 1 – ‘promoting the prodigy: Leopold Mozart as impresario’. See Rachel Elizabeth Cowgill, *Mozart’s Music in London, 1764 – 1829: Aspects of Reflection and Canonicity* (PhD dissertation, King’s College London, London, 2000) Also see Carl Ferdinand Pohl, *Mozart und Haydn in London* (Wien: C. Gerold’s Sohn, 1867), part 1 ‘MozartinLondon:’ Pohl examined Leopold’s motivation and comments on the family’s experience and reception in London as their visit progressed.

²⁵ Leopold Mozart wrote to a friend of the family, Lorenz Hagenauer, that “his son was a miracle which God has allowed to see the light in Salzburg.” Maynard Solomon, ‘Mozart: The myth of the eternal child’, *19th-century Music*, XV/2 (1991), p. 97. Solomon also includes an excerpt from the letter, in which Leopold expressed his duty to inform the world of this miracle. Also see Letter (No. 62) from Leopold Mozart to Lorenz Hagenauer, dated 30 July 1768, in *The Letters of Mozart and His Family*, ed. and transl. by Emily Anderson, 2 Vols, 2nd edn (London, 1966), 1, p.89

²⁶Felice Gardini (1716 – 1796), Italian composer and violinist

second advertisement Graziani opted for a shorter description of the boy's appearance, remaining constant in the use of the term 'prodigy,' but moving away from the reference to a miracle or gift of nature. Graziani used the phrase: "... allowed by everybody to be a Prodigy for his Age..."²⁷ instead, which not only points subtly at Wolfgang's young age, but also presents a uniform anonymous reference. His choice of words also suggests that Wolfgang was better known by this stage.

Shortly after Graziani's concert the Mozarts planned a benefit concert for both children, son Wolfgang Amadeus und daughter Maria Anna,²⁸ nicknamed Nannerl. The concert took place on 5th June 1764, which was rather late in the London season. However, the timing and location of the concert suggests that Leopold had put sufficient consideration into the planning of the event. As a mid-day concert one day after the King's birthday celebration on 4th June he could be certain that many members of society would be present in the capital to partake in the occasion. Furthermore, the family was not competing with popular music entertainments in the evening. Leopold had also opted for a rather minor venue, the Great Room in Spring Garden, a pleasure ground near St. James's Park, thus showing awareness of English society's custom to migrate to pleasure gardens, spas or country estates for the summer months. Consequently Leopold Mozart was able to address a moderate, but willing and curious audience for the family's first benefit concert in London.

²⁷*Public Advertiser* (17 May 1764)

²⁸Maria Anna Walburga Ignatia Mozart (30 July 1751 – 29 October 1829), a harpsichord player and fortepianist. She performed with her younger brother until 1769, when she reached an age where it was regarded inappropriate for her to continue performing in public until she reached marriageable age.

One of the main concerns Leopold Mozart had to face was promoting the concert within a very short period of time. Using daily advertisers was one of the most efficient ways of addressing wider London audiences. The first advert was published on 31st May 1764, followed by daily announcements in the *Public Advertiser*²⁹ until the day of the concert. In the first of the five adverts Leopold Mozart opted for a wording which was to assure him the attention of every reader curious about extraordinariness in human nature:

For the Benefit of Miss Mozart of eleven, and Master Mozart of seven Years of Age, Prodigies of Natures; taking the Opportunity of representing to the Public the greatest Prodigy that Europe or Human Nature has to boast of. Every Body will be astonished to hear a Child of such tender Age playing the Harpsichord in such a Perfection – It surmounts all Fantastic and Imagination, and it is hard to express which is more astonishing, his Execution upon the Harpsichord playing at Sight, or his own Composition [...]³⁰

The exaggeration in the advert, where both children are presented as a sensation (“prodigies of nature”), but the boy is furthermore lifted above what appears to be humanly possible (“the greatest Prodigy that Europe or Human Nature has to boast of”), is the first occurrence of this kind, i.e. in a musical context, in English newspapers.³¹ It also appears to be the first time Leopold Mozart took this course of action to promote a forthcoming public performance of his son and daughter. The

²⁹ The *Public Advertiser* was published from Mondays to Saturdays; consequently the concert could not be advertised on Sunday, 3 June 1764; a total 5 advertisements were printed during the week before the concert took place. In comparison to the average time a musician took to prepare and promote a concert, which was usually 4 to 8 weeks, this period of just over a week seems very short, which explains the intensity of the newspaper advertisements.

³⁰ *Public Advertiser* (31 May 1764)

³¹ For this search the online database *British Newspapers 1600 – 1900* at the British Library was used. A number of prodigies, which had been mentioned in the works of Stevens, McVeigh and Cowgill, were researched to investigate how they were presented and advertised to English audiences.

references to various newspaper reports in Otto Erich Deutsch's *Documentary Biography* on Mozart and the study of those suggests that Leopold did not pursue this type of advertisement campaign in any other country but England. This can be explained via the unique conditions in England, and in particular London. The city was enterprise-dominated and non-interventionist, which meant that organising concerts could also be financially risky.³² In this environment Leopold demonstrated successfully his progressive thinking and adaptability to new means of existence, entrepreneurship and business. This innovative step is also significant for the perception of musical prodigies in England in the late eighteenth century.

McVeigh determined in his research that child prodigies 'were a constant theme' in mid- and late eighteenth century London Concert Life.³³ A search of English newspapers from the second half of the eighteenth century for the performances of child musicians revealed that they were generally advertised in similar way to the other participating adult musicians. One such example to illustrate an almost one-sidedness in advertisements prior to the Mozart visit is that of the young singer and violinist Gertrud Schmeling. On 17 May 1760 she performed at the age of 10 in a public concert in London, and thus was included in the relevant newspaper advertisement on 12 March 1760, where she was simply announced as "Miss Schmeling, who never

³² Putting on a public benefit concert in London involved taking a financial risk as the initial costs were very high. They included newspaper advertisements, tickets, bills, lighting, staging, refreshments for performers and audiences, hiring and tuning of instruments, and staffing (from bill poster to attendants, and constables). See Simon McVeigh, *Concert Life in London from Mozart to Haydn*, p. 177; and Rachel Elizabeth Cowgill, *Mozart's Music in London*, p. 35

³³ Simon McVeigh, *Concert Life in London from Mozart to Haydn*, pp. 79-86

performed in public in England...”³⁴ As the advert exemplifies, a reference to age was generally left out, but other noteworthy factors, such as being of foreign nationality or performing on a new kind of instrument may have been emphasised instead, being generally regarded as a novelty which would attract the attention. Consequently the public, without further access to information, would not have been made aware of the appearance of a seemingly phenomenal child musician via this method of introduction. The only access to the information would have been contacts amongst musical amateurs or professionals and general fashion-related conversations amongst members of the respected, more affluent societies, where topics of highly esteemed performances may have been discussed.

Further details about Gertrud Schmeling’s personality and skills were eventually conveyed in the ‘Country News’ in a September issue of the *London Chronicle* of the same year. The news report focuses first on the appearance of an anonymous five-year-old scientist, who was described as “a wonderful instance of a forward genius and capacity. [...] Certain it is, we have now in this city another instance of early maturity, reckoned in its kind next to prodigy.”³⁵ Miss Schmeling is introduced to the reader within the same paragraph, immediately after the reference ‘next to prodigy’. The report portrays her as follows:

Miss Schmeling, a native of Hesse-Cassel, in Germany (which her father, who is also here, was, with her, forced to retire from by the cruel outrages and plundering of French invaders) tho’ but ten years old, not only readily speaks

³⁴ *Public Advertiser* (12 March 1760)

³⁵ ‘Country News’, *London Chronicle (Semi-Annual)* (13 September 1760)

several languages, the English among the rest, and sings charmingly in concert &c. but also plays surprisingly well on the violin and guitar.

Referring to the young anonymous scientist as a kind of prodigy extends indirectly to the portrayal of Gertrud Schmeling, although an explicit note as such is not included in her description. However, the reference to her multilingual and musical abilities is sufficient to justify the interpretation, especially when considering the usage of the term around 1760. It is furthermore noteworthy that this appears to be the first instance of a child musician being indirectly associated with 'prodigy' status in the English press. At this point it also has to be noted that newspaper advertisements played a minor role in promoting musical performances during the mid- and late-eighteenth century; most important remained the interpersonal efforts and communication by those who organised concerts. However, as it initiates a new and subsequently fast growing method of marketing musicians, its value to the investigation of the perception of musical prodigies, especially in England, is significant. Musical prodigies, however, did not remain unnoticed in the English press, but were noted mainly in the News sections.

Resuming his advertisement campaign for the first benefit concert on 5 June 1764, Leopold Mozart followed the pattern he had recognised through various means of communication characteristic for the period. Using the phrase "Prodigies of Nature," Leopold remained consistent in the way he presented his children to the public audiences in London. His beliefs found expression in how he depicted his children

publicly, and the exaggeration displayed in promoting them throughout their visit in London exemplifies the devotion of the father to the confidence he had in the miraculous abilities of his son and daughter. Another factor to possibly have influenced the increasing exaggeration was Leopold's aspiration to earn a lot of money.³⁶ That nonetheless should not overshadow the father's indisputable belief in his son's giftedness, and his intentions to persuade the populace of it.

Throughout this first campaign the father portrayed Wolfgang as "[...] the greatest Prodigy that Europe or Human Nature has to boast of."³⁷ To endorse the extraordinariness of his son even further Leopold also used phrases such as "it surpasses all Understanding or all Imagination"³⁸ and "Everybody will be struck with Admiration."³⁹ Thus the father took a decisive step towards promoting the sensational appeal of his children, and in particular of his son. Wolfgang was also included in a briefer advertisement campaign for a charitable entertainment show at Ranelagh House on 29 June 1764. Noteworthy here is that Mozart is the only performer explicitly mentioned in the advert:

In the course of the Evening's Entertainments, the celebrated and astonishing Master Mozart, lately arrived, a Child of 7 Years of Age, will perform [...] and is justly esteemed the most extraordinary Prodigy, and most amazing Genius that has appeared in any Age.⁴⁰

³⁶ Leopold Mozart had taken the family to London to earn a lot of money. See Rachel Elizabeth Cowgill, *Mozart's Music in London*, p. 20. It therefore seems reasonable that he should also have had his aim to earn a lot of money in mind when promoting his children.

³⁷ *Public Advertiser* (31 May 1764, 1 June 1764 and 2 June 1764)

³⁸ *Gazetteer and New Daily Advertiser* (4 June 1764 and 5 June 1764)

³⁹ *Public Advertiser* (1 June 1764 and 2 June 1764)

⁴⁰ *Public Advertiser* (28 June 1764 and 29 June 1764)

Again the sensational appeal is emphasized, most unequivocally in the last sentence. This advertisement also appears to be the first instance in the English press where the term 'prodigy' is directly linked to genius in a musical context.

Leopold launched a second advertisement campaign in February 1765, for a concert which was to originally take place on 15 February but was then postponed to 21 February. Following the same pattern as before the campaign projected no new strategies, although the concert at the Little Theatre, Haymarket, was planned to commence at a slightly earlier time to assure it would allow its audience to attend further evening entertainments,⁴¹ thus making the event accessible to larger numbers.⁴²

A last surge in promotion took place just before the departure of the Mozart family in July 1765. On that occasion Leopold, the progressive entrepreneur of his time, went a step further and addressed audiences in a different way. In part he focused on the keen interest in scientific matters and the prevalent urge to expand knowledge, which was so characteristic for Industrial England and specifically London during that period. In his advertisement, first published on 9 July 1765, he directly addressed the enthusiasts of the sciences:

⁴¹*Public Advertiser* (15 February 1765): "... will begin exactly at six, which will not hindering the Nobility and Gentry from meeting in other Assemblies on the same Evening."

⁴² Rachel Cowgill, *Mozart's Music in London*, pp. 37-38, argues that many of the Mozarts' performances were day-time acts, and planned as such by Leopold to encourage audiences to view Wolfgang's talent in a particular way - as 'exhibitions of curiosities.' Also see Simon McVeigh, *Concert Life in London from Mozart to Haydn*, p.39. Nonetheless it remains debatable whether Leopold Mozart wanted to arrange the day-time performances for their association with 'curiosity' events, or whether indeed he was aiming to attract larger audiences.

To all Lovers of Sciences. The greatest Prodigy that Europe, or that even Nature has to boast of, is, without Contradiction, the little German Boy Wolfgang Mozart; a Boy, Eight Years old, who has, and indeed very justly, raised the Admiration not only of the greatest Men, but also of the greatest Musicians in Europe. [...] The father of this Miracle, being obliged by Desire of several Ladies and Gentlemen to postpone, for a very short time, his Departure from England, will give an Opportunity to hear this little Composer and his Sister, whose musical Knowledge wants not Apology. [...] The two Children will play also together with four Hands upon the same Harpsichord, and put upon it a Handkerchief, without seeing the Keys.⁴³

The appeal of the advert has changed. The strategy of announcing a delay in departure suggests Leopold was keen to attract as large an audience for financial benefits as possible. Only Wolfgang is now presented as a prodigy, and the focus has shifted to him as the child composer. His sister's musical abilities are downgraded, almost apologised for. Their upcoming performances are also promoted in a circus-like manner, by offering information on the 'tricks' the children are able to perform.

At the time the advert was published Wolfgang had already been observed by several individuals in his home environment, including Daines Barrington, a gentleman scholar whose opinion would have been received with great interest by the well-educated circles of society. Barrington who had gained a reputation not only in his profession as a lawyer but also as an amateur musician and scientist with a fascination for observing and classifying varied specimens of nature, had visited the family to assess the boy's abilities earlier in the year. Although his report was not presented to the Royal Society until 1769/70 or made accessible to the general public until 1771,⁴⁴

⁴³*Public Advertiser* (9 July 1765 and 11 July 1765)

⁴⁴ Daines Barrington, *Account of a very remarkable young musician, in a letter from the Hon. Daines Barrington* was published in the Proceedings of the Royal Society in 1771 and in *Weekly Magazine, or, Edinburgh Amusement*, 14 (October 1771), p.72; For an analysis of the report see

his observations capture the Zeitgeist, reflecting the mindset and interests of a large number of educated individuals in the late eighteenth century; that was the audience Leopold was aiming at in particular. The latter combined in this last promotion all the knowledge he had gained on English culture and society. An almost playful balance in his phrasing addresses all major factors to attract an audience; i.e. the love for curiosities and the sciences, spectacles and miracles. By describing himself as the father of the miracle he remains true to his beliefs in Wolfgang, the *wonder-child*, the *Wunderkind*.

A less worthy aspect in the promotion of child musicians was the custom of regularly presenting the children as younger than their real age. The reasons for this practice range from increasing the novelty and curiosity factor, making the talents and skills of the child(ren) appear more extraordinary, to enhancing opportunities for patronage and improving monetary success. Leopold Mozart effectively invented this. In the case of Wolfgang Amadeus Mozart the advertisements state that he was supposedly a seven year old boy, although his actual age would have been 8 to 9 years. The audiences would have had a general notion of this practice, then as well as in decades to come. There are sufficient examples in the nineteenth-century press, which, however, will not be explored further at this point.⁴⁵ Furthermore, Cowgill confirms in

Rachel Cowgill, *Mozart's Music in London*, chapter 1.3: 'Proofs of genius': Daines Barrington's 'Account of a Very Remarkable Young Musician', pp. 50-61

⁴⁵ Examples include the singer Henriette Sontag (1806 – 1854), who when performing in Frankfurt/Main in 1816 was presented as an eight-year-old singer; see *AMZ*, 18, (22 May 1816), pp. 351-352. Her real age at the time would have been 10 years of age. Julius Griebel (1809 – 1865) was presented as a twelve-year-old prodigy in 1823 in Berlin, although he would have been closer to the age of fourteen; see *AMZ*, 25 (23 July 1823), p. 490. George Aspull (1814 –

her research that it “was the norm for prodigies in London.”⁴⁶ It therefore is of no surprise that with regard to Wolfgang Amadeus Mozart, doubts and criticism were publicly expressed about his age in comparison to the level of maturity in his playing. The criticism includes an interesting description of the boy as possibly a freak of nature, underlining the ‘monstrous’ aspect of the phrase ‘Prodigy of Nature’:

[...] his Defamers [...] while they reluctantly allow the Merit of his Performance, they assert it is not the Performance of a Child - a Child Eight Years of Age, but of a Man – a Man reduced by some Defect of Nature to an Insignificancy of Person, which conceals from the careless Observer his more advanced Age. – That he is now in his fifteenth, his twentieth or his thirtieth Year, according as the Spirit of his Opponents think fit to place him.⁴⁷

1832) is yet another example. In 1824 he was presented as an eight-year-old pianist, more or less two years younger than his real age; see *The Harmonicon*, 2 (March 1824), pp. 42-43

⁴⁶ Rachel Cowgill, *Mozart's Music in London*, p. 38

⁴⁷ The complete statement is as follows: “Sir, Emulation among People endowed with particular Talents, while it is contained within the Bounds of Decency and Good-manners, is not less rational than advantageous to the Parties concerned; but when by Success of peculiar Merit it degenerates into Envy, there cannot be a more abhorred Principle. I have been led into this Remark by the ungenerous Proceedings of some People, who have not been ashamed to attempt everything to the Prejudice of one, whose Excellency in the Knowledge of his Art, is not more wonderful than the early Time of Life he has attained to it. I mean the little German Boy Wolfgang Mozart, whose great Abilities, both as a Performer on the Harpsichord and as a Composer, are now so well known to the Public, that the utmost Malice of his Defamers cannot deny them. Therefore what they cannot deduce from Matter of Fact, they labour to depreciate by positive Falsehood; and while they reluctantly allow the Merit of his Performance, they assert it is not the Performance of a Child – a Child Eight Years of Age, but of a Man - a Man reduced by some Defect of Nature to an Insignificancy of Person, which conceals from the careless Observer his more advanced Age. – That he is now in his fifteenth, his twentieth or his thirtieth Year, according as the Spirit of his Opponents think fit to place him. It would be natural to imagine the Absurdity of these malevolent Remarks would carry with it such strong and evident Confutation, that nothing more need to be said to enforce it: Those who have seen the Child and honoured him with their unprejudiced Attention, require no Arguments to clear away Falsehood; but to prevent the Propagation of this Calumny, the Father, as an honest Man and in Vindication of his injured Offspring, thinks it his Duty to declare he can produce such ample Testimony of the Child's Nativity as would convince the most doubting, and at the same time acquit him of any Intention of exhibiting to the Public the Fallacies of an Impostor. Yours, &c. Recto Rectior” The letter was addressed “To the Printers of the Public Advertiser”, published in the *Public Advertiser* (10 May 1765)

The statement was published as part of a letter to rectify a number of disrespectful remarks on young Mozart's rather mature performance abilities. Leopold is mentioned in the correspondence, and it is expressed that the latter will take the necessary steps to prove the authenticity of his claims that his son has a most remarkable gift and is a 'Prodigy of Nature' – not in the sense of a creature of abnormality, but rather of a wondrous talent.

In summary this investigation of Leopold Mozart's advertisement campaign and the potential effect it had on the legacy Wolfgang Amadeus Mozart left as the archetype of musical prodigies illustrates how a number of innovative steps had been taken by the father in an attempt to create widespread admiration for Wolfgang and to educate the English about the extraordinary abilities he had developed at a very young age. The family's visit to London was one of the longest during their journey through many parts of Western Europe, and had a significant impact on its immediate environment. Leopold Mozart had initiated a unique kind of advertisement campaign when he came to England. Similar adverts have not been found in English newspapers before the Mozart visit; nor did Leopold act similarly in other European countries. The wording Leopold considered, or at least influenced, indicates that the language had been sufficiently studied in order to express as precisely as possible the notion of the 'Wunderkind' the father believed his son to be. His regular pattern of presenting the children as 'Prodigies of Nature' and of assuring the audiences of a spectacular, awe-inspiring performance introduced a new way of promoting child performers. Although it took a number of years before the term became a more regular title for child

performers,⁴⁸ the case of Wolfgang Amadeus Mozart had nonetheless introduced the practice as early as 1764. Furthermore, Leopold Mozart also brought together two varying concepts of extraordinary nature – he merged the idea of ‘Prodigy of Nature’ with the concept of miraculous precocity. However, hesitation in applying the term ‘prodigy’ to child musicians remained until the very end of the eighteenth century. Musical prodigies performing in London, such as William Crotch and the little Miss Hoffmann, were more often announced as ‘Infant Musician’, ‘Musical Phenomenon’ and ‘Musical Wonder.’⁴⁹

Whether Mozart’s childhood was regarded as singular as a way to justify the exemplary status he gained after his death, has to remain open. A number of factors in the presentation of the boy’s childhood allow his case to be marked as distinctive, including the activities of the family in England. As already discussed in detail, the advertisement campaign initiated in England was an exceptional plan of action, proving the father’s progressive nature, but also to some extent capitalising on an entrepreneurial aspect in English journalism. Nevertheless a similar instance was not witnessed for decades afterwards. Mozart’s childhood will also remain associated with a boy being exhibited as a spectacle, his performance skills displayed in a circus-like

⁴⁸ The next ‘Prodigy of Nature’ to appear in the English press was Master Astley, who performed “in an entertainment consisting of Agility on Foot and Horseback” at the family’s (Astley’s) Amphitheatre Riding School. An advert was placed in the *Public Advertiser* on 4 January 1782.

⁴⁹ To provide a few examples, William Crotch was referred to as “that extraordinary child [...] the wonderful Infant Musician” in ‘News’, *Public Advertiser* (25 May 1780), and as “The Musical Phenomenon” in the classified advertisement sections of the *Gazetteer and New Daily Advertiser*, and the *Morning Post and Daily Advertiser* on 1 April 1779. Miss Hoffmann was referred to in adverts as “the celebrated Infant Musician” in the *World* (23 January 1788); and as “Musical Wonder” in the *Morning Post and Daily Advertiser* (24 May 1788).

manner, e.g. blindfolded. Again, very few instances of musical prodigies were presented in a similar style, and descriptive reports comparable to the Mozart case have not been encountered so far. At the same time the Mozart case should not be compared to the many cases of child performers, who would have mimicked a circus-like exhibition of supposedly extraordinary skills in less reputable locations and without the intention of musical professionalism. A distinction needs to be made between such circus or curiosity acts and Mozart. Displaying a regular practice of composing and publishing his own works is yet another aspect of the exceptional childhood the boy demonstrated.⁵⁰ Moreover, a number of authors exploring the phenomenon of musical prodigies have voted the capacity for creative musical production as a way of differentiating highly gifted from merely well-trained child musicians. This characteristic, however, can also be applied to a number of other musical prodigies in the eighteenth and nineteenth century. It therefore does not single out the Mozart case, but simply contributes towards the overall impression. The question, whether these distinctions have influenced the legacy of Wolfgang Amadeus Mozart for the period between 1790 and 1860, will be addressed in the following section.

⁵⁰ Maynard Solomon, *Mozart, a life*, pp. 49-51: providing an overview on Mozart's early compositions and publications.

2.3. Setting Standards - The legacy of Mozart and other prodigies relevant for the period 1791 to 1860

[...] Mozart in many ways resembled other prodigies, particularly in the focus of his talent, the extraordinary mastery of a domain at a very young age, the tendency to arouse both strong positive and negative emotions, the deep sense of inner confidence, and a set of people around him determined to bring forth his potential, ready and willing to stay the course and secure the resources essential to the process. [...] Although these observations could not begin to explain how and why Mozart achieved the transcendent place he now holds among contributors to Western culture, they may help to comprehend better the nature of the prodigy in general [...]⁵¹

As this statement by D. H. Feldman confirms, approaches to the question of how Mozart had evolved to become the archetype of musical prodigies have been attempted, at least within the field of researching concepts of giftedness. However, as this instance proves, conclusions have merely highlighted the challenge it has presented. While common features in numerous cases of musical precocity were easily identifiable, thus contributing to some clarity in the understanding of the phenomenon, the unique position of Wolfgang Amadeus Mozart is in need of further investigation. Scrutinizing the case within the boundaries of the period of investigation, i.e. 1791 to 1860, is the main objective of this section. A number of questions will be addressed in an attempt to approach the topic from a historical perspective. The posthumous perception of Mozart as prodigy as well as composer, and the legacy of other musical prodigies, will be examined to establish whether such an approach to the subject will allow us to answer the challenging question. References to other prodigies in the late

⁵¹ David Henry Feldman, 'Mozart as Prodigy, Mozart as Artefact', in *The Pleasures and Perils of Genius: Mostly Mozart*, ed. by Peter Oswald (Madison CT:International Universities Press, 1993), pp. 43-44

eighteenth century suggest that Mozart had progressively stepped into the role of archetype for this phenomenon, even more so after his death in 1791. At the same time it could be argued that not only his premature death, but the fact that he had achieved such a successful career as a composer in such short time shaped his unique standing. The occurrence of both (premature death and great success), within a relative short period of time, does not allow us to distinguish him merely on ground of timing. Contemporaneous reports will have to assist in establishing the extent to which any such factors could have contributed to this development. Therefore the first question to approach relates to the process of establishing Mozart as archetype. Is there an obvious path which established Mozart as a benchmark for comparison? If so, is it possible to determine when this process started? How was Mozart portrayed during the period 1791 to 1860, in particular in relation to or part of reviewing the performances of musical prodigies? Was Mozart a singular case or are there other examples of musical prodigies fulfilling a similar function of setting norms?

As my research interest focuses on contemporary public perception, the study of periodicals and newspapers appeared essential as they reflected the tastes and views of the general public. At the same time the important role of newspapers in helping to create and promote the public image of a musical prodigy should be noted. The earliest reference to Mozart in a generic discourse on the topic of musical prodigies dates back to the early nineteenth century. In 1813 within a general critical discussion

on precocious talents, a critic, probably Friedrich Rochlitz,⁵² commented on the growing number of musical prodigies giving public performances.⁵³ He attempted to examine the motivation, most of all on the part of the parents and guardians, and the probable consequences for the children's development. Possibly influenced by the philosophy of Rousseau, and therefore defending the need for a child to enjoy a carefree childhood without having to meet a parent's hope for early prominence and greed for monetary satisfaction,⁵⁴ the critic eventually refers briefly to Mozart as an exemplary prodigy; no further prodigies are specifically mentioned in the article. According to the author, it was Mozart's nature, and not parental pressure, that guided him towards the art.⁵⁵ The exaggeration on the part of the author regarding Mozart's pace of development and stimulus, even indirectly suggesting that the father did not encourage the boy in musical instruction, not only raises doubts as to his familiarity with the musician, but also suggests deliberate mythmaking.⁵⁶ Even so, the image

⁵² Johann Friedrich Rochlitz (1769 – 1842), a German art and music critic, and playwright. In 1798 he founded the *Allgemeine Musikalische Zeitung*; he served as its editor until 1818.

⁵³ 'Die frühzeitigen Talente', *AMZ*, 15 (1 December 1813), pp. 776-780

⁵⁴ Cathleen Köckritz, *Friedrich Wieck: Studien zur Biographie und zur Klavierpädagogik* (PhD dissertation, Technische Universität Dresden, Olms Verlag Hildesheim, 2007), pp. 97-98. Also see Jean-Jacques Rousseau, *Emile or education*, transl. by Barbara Foxley (London: J.M. Dent, 1911), in particular Book 2 on the age of childhood (aged 2 to 12 years)

⁵⁵ 'Die frühzeitigen Talente', p. 780: "I am not asking you: was Mozart happy? I knew him: he never was! [...] But I'm telling you: Mozart was not pushed in his early childhood, not forced into the arts, not even methodically led to it, but only left to his own devices, even stopped, until his very own, unique nature inexorably broke through and unmistakably announced: This one shall amongst millions turn out to be one of a kind!" [Ich frage euch nicht: war denn Mozart glücklich? Ich habe ihn gekannt: er war es nie! [...] Aber das sage ich euch: Mozart wurde in früher Kindheit nicht gereizt, nicht in der Kunst angestrengt, nicht einmal wissenschaftlich zu ihr geleitet, sondern nur sich selbst überlassen, ja zurückgehalten, bis seine, ganz eigenthümliche Natur von selber unaufhaltsam hindurchbrach und unverkennbar ankündigte: Dieser soll einmal unter Millionen allein ganz gegen die Regel gerathen!]

⁵⁶ Rochlitz's accounts on Mozart have been in dispute for some time. For instance Maynard Solomon has questioned the authenticity of Rochlitz's Mozart anecdotes; see Maynard

portrayed is of significance as it contributes to the status Wolfgang Amadeus Mozart was gaining at the time. The process had begun of establishing him as the exemplifying norm for everyone wishing to become a reputable musical prodigy.

On the other hand, references to Mozart in individual comparisons go further back, with the earliest records dating to the 1780s, when Mozart was still alive and enjoying a growing reputation as a composer and musical genius. Nevertheless, it is important to note that such comparisons were relatively few in number during that period. One of those early comparisons related to the English organist and composer William Crotch, after he had made his first visit to Leicester as a prodigy aged five in 1782. He performed in the house of the William Gardiner, an English composer and concert organizer, who at the time was just about to reach adolescence. Gardiner later reflected:

Such early indications of talent gave high expectations of future greatness, and had he not gone into the schools to be saturated with the rigid harmonies of the

Solomon, 'The Rochlitz anecdotes: Issues of authenticity in early Mozart biography' in *Mozart Studies*, ed. by Cliff Eisen (Oxford: Clarendon; New York: OUP, 1991), pp. 1-59. Christopher Wiley too has investigated some of the questionable and incorrect Rochlitz anecdotes and compared them to accounts given by Niemetschek and other Mozart biographers; see Christopher Wiley, *Re-writing composer's lives: critical historiography and musical biography*, 2 Vols (PhD dissertation Royal Holloway, University of London, 2008), pp.67 & 73-77. Wiley also refers to an increasingly hagiographical climate, in which musical biographies were created and flourished. He asserts: "The hero-worship promoted by Romantic biography found much resonance in the field of music in the emerging aesthetic of the idolized Great Composer [...]" Wiley, pp. 1-2. Naturally this idolization of artists, frequently resulting in a mixture of factual and fictional information, goes beyond the scope of great composers. The biographies of Carl Filtsch (by his niece Irene Andrews) and Camilla Urso (by Charles Barnard) used as sources for the case studies in this thesis, fall into this category as well. Although we have to acknowledge that many biographical accounts, in particular from the late eighteenth and nineteenth centuries are often embellished, for some aspects of a person's life they may be the only source to provide any probable account.

ancients, which sealed up his genius, we might have boasted of a native Mozart.⁵⁷

Crotch's early introduction to the English public in 1780 announced him as a "wonderful infant musician"⁵⁸ and "musical child."⁵⁹ However, an explicit comparison with Mozart at the time or indeed a reference to a prodigious nature only appeared years later. Examples of comparing musical prodigies with both Mozart and Crotch can be found in the first half of the nineteenth century.⁶⁰ Crotch became one of few musical prodigies to leave a lasting impression on future generations.

Further examples for Mozart's representative standing in the 1780s include the following example of the pianist Miss Paradis:

Miss Paradis, with various abatements, how many prodigies in the musical world have appeared – allowing for this and that deficiency, how wonderful. So it has been with every infantine exertion of late – the Mozart, the Thomasino, little Parke etc.⁶¹

⁵⁷ William Gardiner: *Music and Friends; or pleasant recollections of a Dilettante*. (London, 1838), 1, pp. 33-34

⁵⁸ 'News', in *Public Advertiser* (25 May 1780)

⁵⁹ 'News', in *Chester Chronicle and General Advertiser* (15 September 1780)

⁶⁰ *The Harmonicon*, 5 (June 1827), p. 118: (referring to the public performance of 9-year old boy pianist Carl Stöber in Vienna) "When will there be an end of dragging these premature talents into public notice, and thus crushing in the bud the promises of genius? Emboldened by the rare examples of a Mozart and a Crotch, whose talents were destined to survive the fiery trial ..." The example suggests that the success in the musical profession both Mozart and Crotch experienced as adults marked them as singular and therefore justified their selection for this comparison. A second example differs marginally, by referring to the visual impressions young very young prodigies made; *AMZ*, 27 (15 June 1825), pp. 407-408: "A musical prodigy aged 4 is now living here, Carl Anton Florian Eckert [...] Noticeable is the resemblance of this appearance with the one of William Crotch, now Professor of Music in Oxford, in the year 1777 and the one of our Mozart." [Ein musikalisches 4-jähriges Wunderkind lebt jetzt hier, Carl Anton Florian Eckert [...] Auffallend ist die Ähnlichkeit dieser Erscheinung, mit der des William Crotch, jetzt Professor der Musik in Oxford, im J. 1777 und der unsers Mozart.]

⁶¹ 'Arts & Entertainment', *Public Advertiser* (9 March 1785). Master Thomas Linley the younger (1756 – 1778), a singer, violinist and composer, was also known as 'Thomasino'; 'Parke' refers to Maria Hester Parke-Beardmore (1775 – 1822), a singer, pianist and composer. Miss Paradis is

In general remarks on prodigious natures, Mozart is also mentioned as a benchmark for genius, as in this literary case relating to young Lord Milton and his appearance at the Gala of Lord Fitzwilliam in October 1789 illustrates:

[...] must rank him with the finest phenomena of Genius in prematurity! – with the Pastorals of Pope, with the Music of Mozart, and the Thomasino!⁶²

Mozart here stands amongst others as simply one example. The phrasing of both statements suggests that in the 1780s he had not yet reached the point where he was regarded as the ultimate embodiment of a group of performers. A gradual change occurred only after his death, in the 1790s. Daines Barrington indirectly contributed to such comparisons in England with his collection of accounts of extraordinary infant musicians,⁶³ as a reference to Samuel Wesley (1766 – 1837) in the *Whitehall Evening Post* confirmed:

Mr. Westley [Wesley], Junior. [...] Mr. Daines Barrington gave an account of him, and contrasted him with another extraordinary young Musician, M. Mozart.⁶⁴

Occasionally more direct, though brief, comparisons followed, such as in the case of young Pio Cianchettini (1799 – 1851)⁶⁵ who was heralded as “Mozart Britannicus” to

Maria Theresia Paradis (1759 – 1824), a blind pianist from Vienna, who undertook a grand tour through Europe in 1784.

⁶² ‘News’, *The World* (9 October 1789)

⁶³ Daines Barrington’s account on Mozart has already been referred to. Additionally he also published accounts on four other prodigies; those were William Crotch (1775 – 1847), Samuel and Charles Wesley (1757 – 1834), and Garret Wesley, 1st Earl of Mornington (1735 – 1781).

⁶⁴ ‘News’, *Whitehall Evening Post* (17 April 1798)

⁶⁵ Pio Cianchettini was the son of Madame Katerina Veronika Anna Dussek (1769 – 1833), sister of the well-known composer Jan Ladislav Dussek (1760 – 1812), and Francesco Cianchettini, the director of the London music publishing company Cianchettini&Sperati. His prodigy career was encouraged by the father who took him on a concert tour through Holland, Germany and France when he was only 6 years old.

the English public in 1807.⁶⁶ Overall, however, a significant increase in comparisons of musical prodigies with Mozart did not occur until the 1820s, when Mozart's music would not necessarily have been considered very fashionable, as Lenz confirmed.⁶⁷ In 1824 reports were sent from Paris to Berlin about the appearance of young Franz Liszt in Europe's most renowned and demanding musical hub. The reporter not only asserts that such talent had not been witnessed since Mozart, but also adds a footnote acknowledging the latter to be the greatest musical wonder while confirming the fashion to call every talented child coming forward a 'second Mozart'.⁶⁸ The same year the boy pianist George Aspull (1813 – 1832) caused great excitement in England. A prognosis for this young boy's future was declared and emphasis was put on his capabilities:

This extraordinary boy bears about him prognostics of future eminence, which could not have been greater or more conclusive in the person of Mozart himself.⁶⁹

⁶⁶*The Morning Post* (23 January 1807): "Mozart Britannicus. Having committed our judgment in announcing the infant Cianchettini, we participate by proxy in the gratification he afforded yesterday to the most exalted and felicitous Party in the universe..."

⁶⁷ Lenz, Wilhelm von, *The Great Piano Virtuosos of our time from personal acquaintance: Liszt – Chopin – Tausig – Henselt*, transl. by Madelaine R. Baker (New York: G. Schirmer, 1899), p. 13: "One only understood Hummel and the likes, Mozart was out-dated" [Man verstand nur Hummel und Consorten, Mozart war zu alt]

⁶⁸*BAMZ*, 1 (14 April 1824), p.138: "The general attention of the music-loving audience is now focused on the young Liszt. This wonder of nature from Hungary has appeared here [...] of which we have not heard since the days of Mozart* [...] *Mozart is undoubtedly the greatest wonder. As soon as a boy or girl with agile fingers is born, every one shouts: Oh wonder, a second Mozart! [Die allgemeine Aufmerksamkeit des musikliebenden Publicums ist jetzt auf den jungen Liszt gerichtet. Dieses Naturwunder aus dem fernen Ungarn erscheint uns hier [...] wovon wir seit Mozart* nichts gehört hatten. [...] *Mozart ist unstreitig der größte Wunderthäter. So wie nach ihm ein Knäblein oder Mägdlein mit gelenken Fingern geboren wird, schreit alle: Wunder, ein zweiter Mozart!]

⁶⁹*The Harmonicon*, 2 (March 1824), p. 43

Similar to Cianchettini, Aspull too was described as “Mozart Britannicus” in the press.⁷⁰ The pattern of comparing any emerging prodigy with Mozart continued throughout the nineteenth century, and even echoes into present times. Further examples include Charles Filtsch,⁷¹ who created a legacy himself, the boy organist and pianist Sebastian Bach Mills,⁷² and the eight year old violinist Adolph Gross from Hamburg.⁷³ All those prodigies received the highest recommendations in the press, and similarities with Mozart were drawn in relation to giftedness and youthful appearance.

In most such comparisons Mozart was understood to be the musical genius who represented an ideal of natural musical aptitude to which professionals and amateurs aspired. His position as an exemplary musical genius was explored in 1828, when the author of an article in the *Münchener Allgemeine Musik-Zeitung* raised the question: “Why is Mozart the non-aging, immortal musical genius?”⁷⁴ In his discourse the author romanticized the composer’s ability to create music of natural flow, with enormous natural ease and character, while still following a long-established line of regulations in musical construction. The emphasis on Mozart’s natural giftedness dominates the flow of argument; the response of the author to the question he himself had raised is a simple one:

⁷⁰AMZ, 26 (29 July 1824), pp. 503-504

⁷¹NZfM, 19 (September 1843), p. 99

⁷²*Musical World*, 20 (24 April 1845), p. 191; the periodical introduced the boy as John Sebastian Mills. However, throughout his career he used the name Sebastian Bach Mills. Mills (1837 – 1898) immigrated to the United States in 1859 and settled there as piano teacher.

⁷³NBMZ, 4 (23 October 1850), p. 342

⁷⁴‘Warum ist Mozart das nie alternde, unsterbliche Genie?’, *Münchener Allgemeine Musik-Zeitung*, 1 (29 May 1828), p. 415

Mozart stands as one with [Mother] nature, and the latter intended to set an example with a creature, which was to blossom in the heavenly art.⁷⁵

In 1846 the *Dublin University Magazine* delved into the same topic, presenting Mozart as the unforgettable 'Prodigy of Salzburg'⁷⁶ while focusing on the musical genius he displayed from an early age. Again the element of natural giftedness was identified to support the idea of his being an archetype for new generations of musicians; but the author also nurtured the idea of crossing boundaries in musical tradition and convention. The conclusion presented suggests that Mozart's naturally-induced drive towards exploring new means of musical construction and expression within existing structures placed him in a superior position. From the perspective of this argument the element of composition becomes the dominant feature in the process of establishing Mozart as the archetype:

There was needed the appearance of a genius which should be at once possessed of all the natural and acquired powers befitting the first explorer into the unknown and unrecognised regions; and, by the peculiarities of his position, unfettered by the ordinary scruples and obstacles which grow up along the path of maturity, and hedge it in from the fields of unattempted discovery. Both these conditions were fulfilled in the instance of Mozart. Accomplished in all the theory and practice of the day, he rose to the level of the world around him at an age when others are yet submissive in the hands of tutelage; he began to imagine new scenery of sound [...]⁷⁷

Despite the notion of Mozart's legacy dominating the world of musical precocity and giftedness, other prodigies emerged in the nineteenth century to become a benchmark for comparison and to create their own lasting legacy. Such examples, though still rare,

⁷⁵ 'Warum ist Mozart das nie alternde, unsterbliche Genie?', *Münchener Allgemeine Musik-Zeitung*, 1 (29 May 1828), p. 415: Mozart stand mit der Natur im Bunde, und diese hat an ihm selbst das Beispiel eines Wesens aufstellen wollen, das ganz in göttlicher Kunst aufging.

⁷⁶ 'The Prodigy of Salzburg', *Dublin University Magazine*, 27 (January 1846), pp. 17-19

⁷⁷ 'The Prodigy of Salzburg', p. 18

include Carl Filtsch, Joseph Joachim, the Milanollo sisters and the Nerudas, who had created vivid memories with their performances. There are also those who had started as musical prodigies, but as adults eclipsed their prodigy existence in a remarkable way, as for instance Felix Mendelssohn-Bartholdy, Franz Liszt, Giacomo Meyerbeer, Anton Rubinstein, Henri Vieuxtemps, and Lambert Massart. All of them established themselves in a successful career as a composer, virtuoso and/ or teacher. The distinctive element here is not the success and growth in artistry, but the lack of anecdotes and images relating to their prodigy existence. This could explain why these masters did not leave a lasting impression of their childhood accomplishments.

Carl Filtsch was born in 1830 in Szászsebes, Hungary (now Sebeş, Romania). He was the son of the local pastor and the youngest of eleven children. At the age of three he started receiving music lessons from his father. The latter, a musical amateur and intellectual, was regularly received into the aristocratic circles of the neighbourhood, and thus Carl's talents were soon discovered by Count and Countess Bánffy of Klausenburg (Cluj-Napoca). In 1837 Countess Bánffy became the boy's patroness and decided to take him to Vienna to advance his musical training. Carl's brother Joseph, his senior by seventeen years, became the boy's travel companion. A number of letters from him have provided an exemplary insight into day-to-day activities of a popular musical prodigy.⁷⁸ Carl Filtsch spent four years in Vienna, undergoing a thorough

⁷⁸ Some excerpts of letters and diary entries from both brothers, Joseph and Carl Filtsch, are published in Irene Andrews' booklet *About one whom Chopin loved* (New York: privately printed, 1923/27?) and are also contained in the German manuscript MS 9391/105 Filtsch Andrews at the archive of the Gesellschaft der Musikfreunde in Wien (Vienna, 1926). (The manuscript was signed and dated in 1926 by the author herself. It was donated the same year; I

musical education while being offered numerous opportunities to perform in public and private gatherings and to establish his reputation. In 1841 he was sent to Paris to complete his musical training under Chopin. Eighteen months later, in May 1843, the Filtsch brothers visited London. During their short stay of less than three months Carl completed a most demanding series of performances. In a letter to his parents Carl wrote:

My dear parents; thank Heaven my London season is over. We had so many engagements that I am quite tired. My brother wrote you that I have played to all the Imperial Highnesses and other distinguished persons and artists and that at my concert after several things of Chopin the applause was so persistent that I was obliged to do them over again. [...] The last three days were the most brilliant and the most tiring of my career, for on Tuesday was my matinee at the Hanover rooms; the same evening at the Duchess of Gloucester; Wednesday night again at Buckingham Palace and yesterday at the Philharmonic Institute, invited by Sir George Smart to play for the great Spohr, whom they call the Beethoven here.⁷⁹

Andrews further comments:

In order to save the boy from fatigue the brothers were obliged to say they would be out of town and in August, after two of the most strenuous months, they fled to Wiesbaden.⁸⁰

confirmed the details of the donation with the current director of the archive in May 2012.) According to Andrews the English publication is based on the German manuscript, but it is not an exact translation of it. The manuscript holds more information and material, such as press cuttings, unpublished letters and photographs of letters and compositions. Irene Andrews was the daughter of Joseph Filtsch and through him in possession of most of the communication of her father and uncle. See Andrews (1923/27?), p. 16: the author mentioned a diary Carl kept at the age of 12; however, the diary has not been encountered by researchers since.

Further letters with an insight into many day-to-day events have been published by Marie Klein, 'Carl Filtsch', *Ostland*, 2 (1920), pp. 604-608, 638-644, 663-671; Ernst Irtel, *Der junge siebenbürgische Musiker Carl Filtsch 1830 – 1845: ein Lebensbild* (München: Kulturreferat der Landsmannschaft der Siebenbürger Sachsen in Deutschland, 1993); and Bernhard Lindenau, 'Carl Filtsch', *Archiv für Musikforschung*, 5/1 (1940), pp. 39-51.

⁷⁹ Cited in Irene Andrews, *About one whom Chopin loved* (New York: privately printed, 1923/27?), p. 29

⁸⁰ *Ibid*, p. 29

The brothers returned to Vienna the same year, where Carl showed first signs of a serious illness. His condition deteriorated dramatically in 1844, and after being taken to Venice to convalesce he suddenly died in May 1845, just a few days short of his 15th birthday. The loss to the musical world was widely commented on. In his short life he achieved truly outstanding success and recognition. His remarkable musical talents attracted attention and admiration in several European countries; his talents and skills secured him lessons from a number of renowned teachers.

Despite numerous reports about his experiencing health problems, the death of Carl Filtsch took the musical world by surprise. Although he had spent many years living in Vienna and Paris, it appears his brief visit to England had created the most lasting impression on audiences and colleagues. Here the memory of his performances created a benchmark of distinction only very few prodigies achieved, including Mozart. Comparisons to the boy started as early as only one year after his London visit. In 1844 Joseph Joachim made his first visit to England, and the superiority he displayed on the violin immediately secured him an equal ranking with Carl Filtsch:

A Filtsch on the violin. – An extraordinary youth has arrived in London, whose performances on the violin have excited the wonder and admiration of all the continental artists. Dr. Mendelssohn has written to Sterndale Bennett a letter, recommending him to his notice, in a strain of the highest eulogy. His name is Joseph Joachim, and his age fourteen.⁸¹

We imagined that Charles Filtsch could have no parallel – but Joseph Joachim has undeceived us.⁸²

⁸¹*Musical Examiner*, 2 (25 March 1844), p. 499

⁸²*Musical Examiner*, 2 (1 June 1844), p. 603

Joseph Joachim was born in 1831 in Austria; at the time of his visit to London he would have been of the same age as Carl Filtsch the year before. Not only did Joachim in his appearance and remarkable talents evoke similarities to Filtsch around the time of their performances, but his name was later also often mentioned alongside Carl Filtsch in the British press, especially when outstanding examples of the prodigy phenomenon were referred to. Some of the examples presented in this chapter illustrate that. However, Joachim's life and career path differed from the sad case of Filtsch. Joachim not only enjoyed a successful career as a musical prodigy, but also as a matured performer and composer. Thus, similar to Mozart, he became the symbol of a model career path of a prodigy.

Generally, the prodigies who were named in comparison with Filtsch were said to be unparalleled by other child musicians. Therefore a comparison with the 'legendary' Filtsch seemed to have been the appropriate action to take, as the following example referring to a public performance of the twelve year old pianist Theodore Ritter (1841 – 1886) in Paris in 1854 can illustrate:

The concert of the new boy-pianist, Theodore Ritter, of whom such extraordinary things are prognosticated, comes off this week. I have heard this child compared to Charles Filtsch; but there are so many prodigies now-a-days that I never believe anything until I have the opportunity of judging for myself.⁸³

Female performers, even beyond prodigy years in age, were also included in such comparisons, signifying the importance of the unique talent presented:

⁸³ *Musical World*, 32 (18 February 1854), p. 102. In the British press Carl Filtsch was generally referred to as Charles Filtsch.

All Paris has been in late raptures with Mademoiselle Clauss. From what we have heard, as well as from what we have read, we are inclined to believe that this young pianist, who promises so much, and whose admirers predict rapturously unprecedented results, would appear, to use a homely phrase, as it were, a Filt[s]ch in petticoats. If Mademoiselle Clauss be a Filt[s]ch in petticoats, then is Mademoiselle Clauss neither more nor less a pianist *hors ligne* [...] ⁸⁴

The comparisons suggest that in the 1850s Filtsch even represented an archetype of an extraordinary young musician to English audiences and critics. Despite his young age at the time of death and the limited number of compositions he accomplished, Filtsch's legacy continued for decades. References to him are still included in reviews on current performers in the late 1870s. In a concert review of the grown-up musician Pablo de Sarasate, recollections of his promising talent displayed as a prodigy serve as one example:

In his early youth Senor Sarasate was hailed as a boy-wonder – a Charles Filtsch, a future Joachim, but these expectations have not been precisely realised. ⁸⁵

Carl Filtsch had thus become the embodiment of a *Wunderkind*, and Joseph Joachim the picture of a truly gifted prodigy who had successfully matured into a celebrated musician. Louis Engel in his recollections of renowned musicians remembered Filtsch in terms almost equal to Mozart. Writing about the pianist Joseph Hofmann, a student of Anton Rubinstein (1829 – 1894), and the former's appearance as a prodigy, Engel referred to a comment supposedly made by Rubinstein on Hofmann's giftedness:

'Wonder children as a rule become no artists; but I have heard this boy, he is a wonder,

⁸⁴ 'Mademoiselle Clauss', *Musical World*, 30 (10 April 1852), p. 226. Wilhelmine Clauss-Szarvady (1834 – 1907) was a pianist, originally born in Bohemia. She settled in Paris in 1855 and remained active as a pianist throughout her life.

⁸⁵ See 'Music', *The Graphic* (20 October 1877). Pablo de Sarasate (1844 – 1908) was a Spanish violinist and composer. In 1877 he was mainly active as a touring virtuoso.

the like of which the history of music has never known before.’⁸⁶ Engel is critical in the appraisal of Hofmann “because young Filtsch, who unfortunately died at thirteen years of age, a pupil of Liszt, and another name not quite unknown to history of music, viz., Wolfgang Mozart, were quite unknown to Rubinstein.”⁸⁷ The comment by Engel was most likely not intended to be factual.⁸⁸ After all, Rubinstein had met the Filtsch brothers on at least two occasions - once in Munich in November 1841⁸⁹ and once in 1842 during a visit to Paris. Joseph Filtsch confirmed witnessing the performances of Rubinstein in a letter to Countess Bánffy in September 1842. He mentioned to Carl’s patroness that the prodigy had recently left Paris and was now on his way to Moscow. Furthermore, he remained impressed with the boy’s remarkable strength, but was disappointed at the same time as he felt his heart was not touched by the recent performance.⁹⁰ Although the context in which Filtsch is being used as an example may raise questions as to the argument Engel was making, from this perspective, however,

⁸⁶Louis Engel, *From Handel to Hallé: Biographical Sketches* (London: Sonnenschein, 1890), p. 242: Joseph Hofmann (1876 – 1956) was a Polish-American pianist, and a pupil of Anton Rubinstein.

⁸⁷Ibid, p. 242; Note the age at which Filtsch died is listed incorrectly in Engel’s publication.

⁸⁸ The comment may be a result of widespread anti-Semitic thinking amongst a large number of musicians and music critics.

⁸⁹ The encounter is described in Andrews’ publication *About one whom* (1923/27?), pp. 19-20, and her German manuscript (MS 9391/105), p. 9. Please note there are differences in the presentation of the encounter between both versions. The English version is more embellished, whereas the German manuscript is presenting most of the details more concisely.

⁹⁰ The letter from Joseph Filtsch to Countess Bánffy dates Paris, 7 September 1842. It was partially reproduced in Heuberger, Richard, ‘Karl Filtsch’, *Musikbuch aus Österreich. Ein Jahrbuch der Musikpflege in Österreich und den bedeutendsten Musikstädten des Auslandes*, 5 (1908), p. 38: “Rubinstein has left Paris again and, so to say, is now on his way to Moscow. He plays as he used to, with remarkable strength, but not in a way to make my heart beat faster.” [Rubinstein ist wieder fort von Paris und, wie es heißt, pour se rendre a Moscou. Er spielt wie früher mit erstaunlicher Kraft, aber nicht so, um mein Herz schneller klopfen zu machen.] Heuberger also informs the reader that the letters to Countess Bánffy, as cited his article, are part of a private collection of an aristocratic lady residing in Vienna.

it is significant to acknowledge that alongside Mozart only Filtsch was mentioned as an outstanding prodigy.

Carl Filtsch not only left a legacy as an exemplary child prodigy, but also, and more unusually so, an exceptional reputation as interpreter of Chopin's compositions. As one of Chopin's most gifted students he received the honour of studying the composer's works in his presence, and consequently gained a rare level of access to Chopin's interpretation of them. The exclusivity of the situation is vividly described in statement by Wilhelm von Lenz, another student of Chopin, in 1842:

I was jealous of Filtsch; Chopin had eyes only for him. He gave him the Scherzo in B flat minor (Op. 31); he had forbidden me to touch the piece, saying that it was too difficult – he was right, too – but he permitted me to stay when they played it, so I have often heard this charming work in its highest perfection. Filtsch also played the E minor Concerto; Chopin accompanied at a second piano, and insisted that the little fellow played it better than himself [...]⁹¹

Besides introducing the works of Chopin to English audiences during his visit in 1843, Filtsch also created a profound impression with his interpretations of his master's works: it was Filtsch's performances that would finally enable the British to appreciate and understand Chopin. An article announcing the impending visit of Carl Filtsch to the London describes the lack of understanding of Chopin's music:

Even at this time, despite the laudable exertions of some of our most noted pianists, who have incessantly labored in the cause, Chopin is a sealed book to the majority of the musicians and amateurs of Great Britain.⁹²

⁹¹ Wilhelm von Lenz, *The Great Piano Virtuosos of our time from personal acquaintance. Liszt – Chopin – Tausig – Henselt*, transl. by Madelaine R. Baker (New York: G. Schirmer, 1899), p. 51

⁹² *Musical Examiner*, 1 (6 May 1843), p. 189

Despite widespread reservations being generally expressed when prodigies were praised prior to their performances, the author remains positive throughout his article. Having translated reviews from Paris newspapers, the attitude expressed suggests a hopeful open-mindedness towards the visit of Carl Filtsch. The review of his *Matinée Musicale*, which took place at the Hanover Square Rooms on 4 July 1843, confirms the aptness:

He [Filtsch] has reason to be proud, not only because he has laid the foundation of a brilliant reputation for himself, but because he has interpreted to English artists the profound beauties of his master, Chopin. Every musician was compelled to acknowledge the poetry of the master, when rendered with such zealous enthusiasm by his esteemed and gifted pupil. Little Filtsch is himself the most uncompromising and devoted of Chopin's admirers – not from prejudice, but from feeling – not because he is the pupil of Chopin, the personal, but because he is instinctively the disciple of Chopin the impersonal. [...] When Filtsch is playing Chopin's music to you he will not permit you to be an indifferent auditor. [...] We cannot dispute with him the poetical supremacy of his master's music. The reverence of Filtsch for Chopin is one of the most beautiful things in nature.⁹³

As a result of his comparatively few performances in England Carl Filtsch was able to obtain a status amongst the English and many of his fellow musicians which would not be matched in decades to come. For instance, an essay on the recitals of pianist Charles Hallé (1819 – 1895) in 1867, and the Chopin compositions they included, prompted memories of the boy:

Few besides the author himself [Chopin] and his wonderful pupil, Charles Filtsch, now upwards of twenty years dead, have been able to give Chopin's compositions with the delicacy, grace, and *abandon* required; among those few Mr. Halle may not in strict justice be ranked.⁹⁴

⁹³ *Musical Examiner*, 1 (8 July 1843), pp. 261-262

⁹⁴ 'Mr. Charles Hallé's Recitals', *The Pall Mall Gazette* (9 July 1867)

In addition a concert review of a piano recital of Madame Essipoff in 1879 in London, where the latter performed several of Chopin's compositions, Filtsch was once again referred to as the ideal interpreter of such works. At this point the boy had been dead over 45 years.

Before all, however, must be placed a selection of seven pieces from Chopin, played to absolute perfection. Since the never-to-be-forgotten Charles Filtsch (the Polish musician's most gifted pupil), Chopin has been interpreted by no artist so thoroughly as by this lady [...] ⁹⁵

Recollections of Carl Filtsch remained treasured by the English and published in the press until the end of the nineteenth century; anecdotes and testimonials of his unique abilities were variedly presented to readers. With hindsight the legacy created by Carl Filtsch might not have surpassed that of Mozart, but nonetheless his impact on musical life in nineteenth-century Europe was of such magnitude that his name temporarily appeared in equal terms alongside Mozart and very few other prodigies as a leading light.

The nineteenth century also produced a number of female prodigies who would become a point of reference not just in relation to their gender, but also the instrument they played. Two of the most renowned violinists of the period were the sisters Teresa and Maria Milanollo. Teresa Milanollo was born in 1828 in the Piedmont region of Italy. She took an early interest in music, and thus convinced her father to receive violin lessons. The younger sister Maria was born in 1832. Whereas Teresa studied with a number of different teachers in Italy, France and England from an early

⁹⁵ 'Music', *The Graphic* (31 May 1879); Anna Essipoff, also known as Anna Yesipova (1851 - 1914) was a Russian pianist who had gained a reputation for playing Chopin's composition.

age, Maria became Teresa's student. Due to their age difference, the sisters did not commence performing publicly at the same time. Teresa made her first appearance at a local concert in 1836; there she was met with great admiration. Tempted by the mainly monetary rewards of a successful prodigy career her father soon afterwards took his family to France, where Teresa received some instruction and guidance from Lafont.⁹⁶ In 1837 the family travelled to London. Here Teresa still performed without the company of her younger sister Maria. One of her concerts she hosted jointly with the German prodigy August Möser, which attracted extensive interest and comment.⁹⁷ After the season ended the family returned to France, and in Boulogne in 1838 Maria eventually celebrated her debut. Henceforth the sisters performed together until the premature death of Maria Milanollo in October 1848, aged sixteen. Throughout their triumphant tours through Western and Central Europe between 1838 and 1847 they received a vast number of excellent reviews. Regular change of their repertoire and the various opportunities to study with different master teachers, such as F. A. Habeneck (1781 – 1849) and C. A. de Bériot (1802 – 1870),⁹⁸ secured the sisters constant interest.

⁹⁶ Charles Philippe Lafont (1781 – 1839), French violinist and composer.

⁹⁷ *Musical World*, 6 (7 July 1837), p.57: "Möser the little, and Milanollo the less, gave their joint concert on Friday last in the Opera Concert Room. The little boy, who we presume has been educated, and admirably well educated too, by his very clever father, displays a remarkable power in his manner of playing. His bowing is free, and he executes passages of great difficulty with precision and apparent ease. Of the intelligent little girl we have heretofore spoken. She is an extraordinary child. All the feats she performs, appear to be the result of intuition, and not practice. It was well said of her by Lablache – "Elle s'amuse." If both proceed at the rate they have started, they will be the first violinists in the world." August Möser (1825 – 1859), a violinist, was the son and also pupil of Karl Möser, who at the time was Music Director at the Prussian Court. August Möser had performed in other joined prodigy concerts prior to this one, so for instance in 1835 in Berlin, where he played with violinist Therese Ottavo (1822 - 1866?).

⁹⁸ Studying with renowned master teachers could make a positive contribution to the reputation of a prodigy. On the one hand it was testimony to the musical abilities of a prodigy

The admiration for the girls even inspired numerous smaller salon compositions, such as a Solo for the Violin entitled *Souvenir de Milanollo* composed by Fuchs,⁹⁹ a small series of *Souvenir de Milanollo* compositions by Theodore Oesten (individually entitled *Norma*, *Love's Dream* and *La Sonnambula*) and two fantasias *Souvenir des Soeurs Milanollo* by Carl Czerny. The sisters became objects of concern as critics, colleagues and audiences were aware of the demanding schedule their father had organised for his children. The girls had regularly to play in multiple performances in different locations within a short period of time. In 1843 the *Allgemeine Musikalische Zeitung* informs its readers about one of the challenging schedules the father of the girls had arranged:

But that Mr Milanollo understands how to turn the genius of his children into gold, is true, as Monday they play here [Frankfurt], Tuesday in Hanau, Wednesday in Mainz, Thursday in Darmstadt, Friday in Wiesbaden, Saturday in Aschaffenburg, Sunday in Offenbach, and thus the poor children appear like spinning tops, who are always being spun around, to produce notes. It is true, they fulfil their mission. One may do it earlier, another later, but one should attempt to make the father comprehend that [such] abuse will bring ruin.¹⁰⁰

as many master teachers only took on students with advanced skills or those who showed great promise. On the other hand it allowed the student to boast their own achievements by being able to link their name with that of a great maestro. This 'teacher-collecting' phenomenon can be widely observed at the time. References to the master teachers in concert reviews of prodigies support this notion.

⁹⁹ The full name of the composer could not be found. A reference to the composition was made in *Musical World*, 33 (17 February 1855), p. 103: "[...] but I may mention that there was a musical "prodigy," in the shape of a little girl eight years old, of the name of Hermine Roisser, who played a solo for the violin, composed by Herr Fuchs, and entitled, *Souvenir de Milanollo*."

¹⁰⁰ *AMZ*, 45 (1 February 1843), p. 93: "Aber dass Herr Milanollo aus dem Genie seiner Kinder Gold zu machen versteht, ist auch wahr, denn Montag spielen sie hier, Dienstag in Hanau, Mittwoch in Mainz, Donnerstag in Darmstadt, Freitag in Wiesbaden, Samstag in Aschaffenburg, Sonntag in Offenbach, und so gleichen die armen Kinder gewissen Kreiseln, die immer gedreht werden, damit sie Töne von sich geben. Es ist wahr, sie erfüllen ihre Mission. Der eine thut es später, der andere Früher, aber man sollte doch dem Herrn Papa begreiflich machen, dass jeder Missbrauch verderblich wird."

As the critic indicated, avarice in a parent often coincided with abuse. Such claims were made publicly in the case of the Milanollos. Consequently, extensive pity for the girls and warnings to the father were regularly expressed in the press. The Milanollo sisters thus also illustrated an instance of abuse, of which many cases had already been highlighted amongst prodigies. On the whole, throughout the period of 1791 to 1860, increasing criticism and warnings were voiced, but to no effect. In 1847 the *Neue Berliner Musikzeitung* published news that the Milanollo family had retired to a country estate in France.¹⁰¹ A year later the news of the death of Maria Milanollo was reported widely across Europe. Afterwards Teresa returned to the stage only briefly, from 1852 to 1857. She retired from public performances in April 1857 when she married a French army officer. Teresa Milanollo died in April 1904 in Paris.

Despite plenty of earlier successful performances by sibling prodigies, the appearance of the Milanollo sisters set new standards, in particular for female violin-playing prodigies, of which comparatively few had existed.¹⁰² Combining both precocious musical skills and artistic individuality the sisters surprised their audiences with their unusual but harmonising contrast and thus created a lasting impression. Teresa's technique was often described as precise and secure, with a warm tone and fluent bow movements. Maria on the other hand did not display the emotional finesse of her sister and teacher; her style although just as correct, was full of energy and

¹⁰¹ *NBMZ*, 1 (25 August 1847), p. 288

¹⁰² Examples include Friederike Klinsing (ca. 1800 - ?), who performed as a violinist in 1811 and 1812. Regular performances were reported on in and around Berlin until 1818. Leonore Neumann (1819 – 1841) too performed as a prodigy on the violin from the age of ten. Neumann continued to perform on the violin until her premature death in 1841. Theresa Ottavo (1820 – 1866?) is yet another example. She reportedly performed until 1861.

courage. Consequently both were admired individually for their artistry. Regarded as highly accomplished violinists they soon became a measure for comparison amongst other prodigies and in general female violinists.

Around the time the Milanollo sisters finished their extensive touring through Europe the Nerudas began to emerge. At the beginning, in 1846, only the two sisters Amalie and Wilhelmine Neruda performed in public together. Despite all the children being instructed from an early age by the father Josef Neruda, the other two, a boy named Viktor and a girl called Marie, did not perform until 1847 and even then only occasionally.¹⁰³ The resemblance between the Milanollos and the two Neruda sisters, not only in physical appearance and age difference but also in Wilhelmine's violin-playing, immediately gave rise to comparisons:

Berlin [...] Monday the 19th the Neruda sisters, a pianist Amalie aged 11 and a violinist Wilhelmine aged 7, will perform at the hall in the *Singacademie*. The days of enthusiasm of the Milanollo times are approaching, in particular the little violinist reminds vividly of Marie Milanollo.¹⁰⁴

¹⁰³ Josef Neruda (1807 – 1875) was an organist from Moravia. He had more than seven children, most of whom were brought up as musicians. The oldest Amalie (1834 - 1890), a pianist, only toured with the family until the premature death of her brother Viktor (1836 – 1852), a violoncellist. Out of all the Neruda children Wilhelmine (1838 – 1911), a violinist, enjoyed the most successful career as a musician. She later was famously known as Madame Norman-Neruda and Lady Hallé. Her younger sister Marie (1840 – 1922) was also a violinist. Brother Franz (1843 – 1915) taught himself the violoncello after the death of Viktor. He joined his siblings in public performances in 1860. Two younger sisters, Eugenie and Olga, are barely referred to in sources. Olga moved to London in the 1880s, performed in Charles Hallé's recitals and earned a living as a music teacher.

¹⁰⁴ *NBMZ*, 1 (14 April 1847), p. 134: "Berlin [...] Montag, den 19ten werden die Geschwister Neruda, eine Clavierspielerin Amalie von 11 Jahren und Violinspielerin Wilhelmine von 7 Jahren sich im Saal der Singacademie hören lassen. Die Tage des Enthusiasmus der Milanollo-Zeit stehen uns bevor, namentlich erinnert die kleine Violinspielerin sehr lebhaft an Marie Milanollo."

Eleven year old Amalie, a pianist, performed Mendelssohn's *Capriccio* Op. 14 with strength, skill and artful shading, while seven year old Wilhelmine, a violinist, achieved something most commendable on her instrument. She reminds in many ways of Marie Milanollo.¹⁰⁵

Although the Neruda sisters played two different instruments, the violin and piano, both of them are nonetheless compared to the violin-playing Milanollos. One possible explanation is that for this time period the Nerudas were only the second instance of two sisters performing together, with the Milanollos being the first. All other sibling performances included brothers and sisters, or brothers only. The sisters' physical comparison might initially have been the main reason for comparison.

The Milanollo sisters had also set standards for other female violin-playing sibling prodigies, such as the Ferni cousins, Virginia (1849 – 1934) and Carolina (1839 – 1926), both violinists, who were presented to the public as sisters:

The two sisters Ferni, counterparts to the Milanollos, are giving brilliant concerts at Vichy. They are coming to Paris for the next season and will be here undoubtedly the stars of the season.¹⁰⁶

Similar to Filtsch and Joachim the legacy created by the Milanollos and Nerudas reached beyond merely an exemplary prodigy career. In both cases one of the sisters had established herself as a successful violin virtuoso. Female violinists in the nineteenth century were only gradually able to build up a professional reputation, as

¹⁰⁵*NBMZ*, 1 (14 April 1847), p. 90: „Die 11jährige Amalie, eine Clavierspielerin, trug Mendelssohns *Capriccio* op. 14 mit Kraft, Fertigkeit und geschickter Nuancirung vor, während die 7jährige Wilhelmine, eine Violinvirtuosin, Bewunderungswürdiges auf ihrem Instrumente leistete. Sie erinnert in vieler Beziehung an Marie Milanollo.“

¹⁰⁶*NBMZ*, 6 (6 September 1852), p. 279: “Die beiden Schwestern Ferni, Pendants zu den Milanollo's, geben zu Vichy brillante Concerte. Sie werden fuer die naechste Saison nach Paris kommen und hier unzweifelhaft die Sterne der Saison werden.“

widespread prejudice against female musicians playing 'unsuitable' instruments had to be overcome. Teresa Milanollo and Wilhelmine Neruda led the way in this field and remain two of the outstanding female nineteenth-century violinists in history, as a comparison with the slow progress of establishing lady violoncellists illustrates:

Lady Violoncellists are much less numerous than lady violinists, [...] we have never had anything approaching to a Teresa Milanollo, still less to a Norman-Neruda, on the violoncello. We do not mean to convey that Mdlle. Platteau is either a Milanollo or a Neruda [...] ¹⁰⁷

The examples of Filtsch, Joachim, the Nerudas and Milanollos also demonstrate that composition, despite being so widely practised by prodigies, had little or no influence on the process of becoming a benchmark for this phenomenon. Performance and improvisations skills seem to have been the key factors in influencing this process.

Having explored how Mozart and selected other musical prodigies were brought into play in promoting and reviewing fellow and subsequent performers, the following conclusions can be drawn. Despite setting an early example of a successful display of musical genius at a young age, there is no indication that Mozart started to epitomize the essence of a musical prodigy until well after his death. Reviews from his lifetime list him as merely one of several instances to draw upon for the purpose of comparison and prognostication. After his death proportionally few comparisons were made in over a decade. Reviews during that time suggest his achievements as a composer, and not his career as a prodigy, created his legacy as a genius. This in turn aided the process of establishing him as the archetype of musical prodigies; after all he had successfully

¹⁰⁷ 'Crystal Palace Concerts,' *Musical World*, 51 (8 Nov. 1873), p. 743

developed into a supremely creative artist. The 1820s, however, mark a change in perception, leading to an increase in comparisons. From then onwards Mozart is regularly presented as the prime example. Having left the legacy of a musical genius, which was acknowledged already shortly after his death, early analyses of Mozart's abilities concluded that his natural musical aptitude and instincts, which allowed him to create original music within existing structures and traditions, placed him above other musicians of any age. In addition it needs to be pointed out that during the nineteenth century prodigy anecdotes illustrating the extraordinariness of renowned musicians were only occasionally re-told to maintain that specific legacy; Mozart is one of those, Carl Filtsch another. As prodigy reviews from the mid-nineteenth century have demonstrated, Mozart was not the only musical prodigy to have set a benchmark for others to meet. There are young musicians such as Carl Filtsch, Joseph Joachim, Teresa Milanollo and Wilhelmine Neruda, who, based on excellent achievements during their careers, also created exemplary images and thus became representatives of the phenomenon in the nineteenth century. However, the legacies they left did not outlast their century and consequently could not be said to surpass that of Mozart. In my opinion the distinction lies in the very nature of their achievements. The legacies of Filtsch, Joachim, Neruda and Milanollo were primarily associated with their performances, their interpretation and improvisation skills. The same skills were also demonstrated by Mozart, but his legacy as a great musician goes beyond that. It is linked to his compositions, which have remained highly popular and appreciated throughout the centuries. With his compositions he created something unique and

original to make his reputation last beyond the late eighteenth and nineteenth centuries without the need of individuals' recollections of his prodigy childhood. On the contrary, one could argue that knowing anecdotes of his prodigy childhood are by now a result of his lasting fame as a composer. His legacy is accessible through his music directly and will permanently allow for an individual approach and exclusive emotional experience. The legacies of the others, as created in their own time, can now mostly only pass down in narratives.

PART 2

A study of data on musical prodigies

The challenge of presenting a holistic and representative picture of a phenomenon such as musical prodigies of the late eighteenth and nineteenth centuries has resulted in a study of data mainly collected from and relating to the reports of the performance activities of child musicians in European concert life between 1791, the year Wolfgang Amadeus Mozart died, and 1860. Thus I aim to provide a factual depiction of areas such as the parental background, instrumental choices, and some specifics on educational background, based on an analysis of data. Research on the phenomenon generally offers conclusions based on a small number of biographical accounts, and tends to focus on the perception, the concept of giftedness, and the social environment. The use of a substantial amount of data, relating to a large body among this performer group, has not been undertaken before. For the first time an analysis of instrumental choices is presented, to address questions relating to the variety of instruments performed on. The presentation of prodigies as part of a siblings' act has been investigated, in addition to the parental background. The musical education of prodigies is highly variable, with a significant amount being provided from members of the children's families; the extent of the input will be determined in this study. Generally for all different data categories a differentiation between the two sexes has been included and commented on, but an in-depth gender analysis has been omitted due to the complexity of the topic.

Chapter 3. Instrument Choices

A number of challenges remain with regard to the amount and completeness of the data profiles for each prodigy included in the study. Although in the early stages of the research information had been collected for more than 450 child musicians, based on the criteria outlined in chapter 1 only 379 of those met the requirements to be included in this analysis. Of this group two thirds (252 prodigies) are male and one third (127 prodigies) are female performers. Considering the restrictions enforced on female musicians regarding the limited number of instruments to be considered as suitable for their sex during that period of time, the proportion of female prodigies can be regarded as significant. Noteworthy is that neither the limited selection of instruments nor existing socio-cultural ideologies about the traditional gender roles prevented a considerable proportion of female musical prodigies to emerge.¹ After all, even if a professional career was not intended or pursued, a thorough musical education, so highly regarded within the cultivated upbringing of the aristocratic and bourgeois classes, could bring great rewards, financially and in relation to social standing; an improved financial situation often enhanced marriage prospects. Table 1 contains an analysis of instruments played by all 379 prodigies.

¹ Freia Hoffmann's research of female *Wunderkinder* confirms a similar proportion for musical prodigies between 1750 and 1800. Out of 300 identified child prodigies 100 were female. Hoffmann argues that children were not perceived as 'sexual objects', which gave them the freedom to study and perform on 'masculine' instruments, at least until they reached youth and the onset of defined female contours. See Freia Hoffmann, *Instrument und Körper*, pp. 317-318

<i>Instrument</i>	Total	Female	Male
<i>TOTAL</i>	466	146	320
Piano	177	76	101
Violin	122	26	96
Composition	35	5	30
Violoncello	18	0	18
French Horn	15	0	15
Flute	14	0	14
Voice	38	26	12
Organ	10	2	8
Guitar	6	2	4
Harp	11	7	4
Concertina	4	1	3
Tibia	2	0	2
Mandolin	2	0	2
Viola	2	0	2
Physharmonica	3	1	2
Bugle Horn, incl. Keyed Bugle	2	0	2
Piccolo Flute	1	0	1
Clarinet	1	0	1
Czakan	1	0	1
Flageolet	1	0	1
Penny Whistle	1	0	1

Table 1: Instruments played by musical prodigies – overall count

The piano and violin are the two dominant instrument choices, played by almost two thirds of all musical prodigies. The piano as the most popular choice was played by almost 38% of representatives. The instrument had started to come into regular use towards the end of the eighteenth century, and in the first half of the nineteenth

century, with more and more middle-class families investing in one, became quickly the most popular instrument in Europe. Its widespread use and symbolism in middle class societies gave the piano an almost universal character. Loesser expressed the case appropriately:

[...] the piano can be seen as a feature in the physiognomy of a certain way of life, the way of moneyed middle-class people, of the *bourgeoisie*, whose habits dominated the Western world for a century and a half. In the middle eighteenth century, when these people first felt their importance and their strength, they believed mystically in "liberty," in unrestrained expression in word and tone, and in emphatic utterance of humane sentiment: thus they wanted an instrument that could play any tone loud or soft from bodily impulse at the whim of an instant, that could reflect the free, incalculable play of "feeling" within their hearts. They believed in "humanity," in the right of all human beings, regardless of their birth, to an opportunity for their self-development: therefore they compelled their children to take music lessons, and thus they favored the piano – on which even the most slow-handed and dull-eared could produce some minimum of acceptable result.²

The use of the piano became a symbolic act, while simultaneously its symbolic popularity became a fashion statement. However, its nature as effective as a solo instrument as well as a part of ensembles, its availability in almost every middle class home, its optimal suitability for improvisation, and its gender-neutral character³ ranked the instrument highest amongst all musical prodigies. Of the 177 piano performers 57% (a total of 101) were male and 43% (a total of 76) were female, supporting the statement of its gender-neutral character.

²Arthur Loesser, *Men, Women and Pianos* (London Gollancz, 1955), p. 607

³ The piano was as suitably for men as it was for women to perform on in public and privately. Its suitability for female performers was linked to the player's position on the instrument. Also see footnote 9 in Chapter 5 which discusses restrictions that some of the instruments presented for female performers.

The violin was the other main choice of instrument in the first half of the nineteenth century. Just like other string instruments it proved to be a male-dominated one. Consequently, as expected, the percentage of female pianists is notably higher than the percentage of female violinists. Proportionally within the group of female prodigies the number of violinists and singers is the same, despite the fact that the violin was not regarded as a very 'suitable' instrument for female musicians.

Out of all the 21 instruments recorded for the *Wunderkinder* in this study, female prodigies performed on nine. Beside the main categories of piano, violin, and voice, covering almost 88% of all female instrumental choices, the harp and composition were represented, if not significantly within the female performer group (harp - 4.8%, composition - 3.4%), at least to a degree within their own instrument category (harp - 63.6%, composition - 14.3%). The instruments with the lowest representation numbers were the organ, the guitar, the concertina and the physharmonica.

Male prodigies performed in all 21 instrument categories. Both the piano and violin were almost equally well represented - 40 % of all male prodigies chose the piano as a performance instrument and 38% the violin. Thus around 75%⁴ of all male prodigies performed on at least one of the two most popular instruments amongst virtuoso-soloists in the nineteenth century. The instrument categories which were

⁴ 101 male prodigies played the piano and 97 the violin. However, 9 of those performed on both piano and violin, resulting in a total of only 189 male prodigies playing the piano and the violin. This amounts to only 75%, rather producing a sum of both instrument percentages (i.e. 78%).

represented in smaller but nonetheless noteworthy numbers included composition, the violoncello, the French horn, the flute, voice and the organ; these amount to ca. 38% of all male instrumental choices.⁵ The guitar, harp and concertina were played by very few of the boys (between three and four per instrument category).

As the given proportions of the various instrumental choices, in particular within the male performer group, imply, the number of instruments exceeds the number of prodigies. In fact, approximately 19% of all the young musicians performed on more than one instrument. There are cases where young musicians have taken up further instruments as they grew older and sought new challenges. In other instances some have stopped performing on one or more of their instruments in public. The change in instrumental choices, however, does not influence the overall representation and therefore will not be further explored. The pattern of studying and performing on more than one instrument reflects the existing traditional model of professional musicianship. Many court and orchestra musicians in the late eighteenth and early nineteenth centuries were required to play more than one or two instruments to respond to and meet the requirements of their employer. However, for prodigies no pattern could be observed during this investigation to elucidate the intentions and

⁵ The total number of instrumental choices listed in the male category for composition, violoncello, French horn, flute, voice and the organ amounts to 97, which equals 38, 5%. However, the percentage does not reveal that these instruments are played by only 91 of the boys. A small number played at least two of the instruments listed here, as for instance Julius Griebel (1809 – 1865) who performed on the French Horn (see *AMZ*, 24 (23 July 1823), p. 490) and the violoncello (see Wilhelm Joseph von Wasielewski, *The Violoncello and its history*, (New York: Da Capo Press, 1968), p. 158). Of those 91 boys 27 played the piano as well, another 7 of them played the violin too, and 6 played both piano and violin in addition to one or more of the instruments above. The most frequent instrumental choice in one of these combinations was composition.

motivation of studying and performing on more than one instrument. It is possible that the musical family background,⁶ which meant easier availability of instruments and tuition, and/ or a keen interest in music, may have been two objectives for choosing multiple instruments. It may also be possible that performances of prodigies on more than one instrument increased their 'sensation'- value, and for that reason they were encouraged by parents or guardians to learn two or more instruments. Another possibility may have been versatility in sibling or family performances the playing of more than one instrument would have achieved. However, without any indications or evidence it remains impossible to determine any motives. The following table (Table 2) shows the proportions of the number of prodigies and the number of instruments they performed on.

<i>Number of Instruments</i>	Total	Female	Male
1 instrument only	306	113	193
2 instruments	60	12	48
3 instruments	9	3	6
4 instruments	2	0	2
5 instruments	1	0	1
9 instruments	1	0	1

Table 2: Number of instruments played by individual prodigies

Composition is included as an instrument category in this table (Table 2). However, as it is often recorded as an additional instrument, the main objective for this choice is

⁶ See chapter 6 for data and further information.

closely linked to the musical education of a prodigy: counterpoint, harmony and composition generally formed part of a comprehensive professional training. Table 3 presents a proportional list of prodigies who were known for composing as well as performing on their main or additional instruments.

<i>Number of Instruments</i>	Total	Female	Male
Composition only	2	0	2
Composition and 1 other instrument	25	4	21
Composition and 2 other instruments	5	1	4
Composition and 3 other instruments	1	0	1
Composition and 4 other instruments	1	0	1

Table 3: Instrumental choices including Composition

The vast majority of prodigies composed in addition to playing their musical instrument(s); composition was generally not a main instrumental choice. Only 2 male prodigies became solely known as composers.⁷ Records to suggest that they performed on any other musical instrument prior to or at the same time as their compositions were introduced to the public could not be found. Male prodigies generally dominated in this instrument category; out of 34 youths only five were female. The latter did not present themselves solely as composers. Indeed, composition was represented in fewer than half of the cases where females performed on two or more instruments,

⁷ Julius Benoni (1833–1870) repeatedly performed own compositions in Vienna where he studied under Simon Sechter; see for example *AMZ*, 48 (30 September 1846), p. 654 and *NBMZ*, 1 (14 April 1847), p. 132.

Theodor Klein (ca. 1820 - ?) too was announced as a composing prodigy; see *The Harmonicon*, 7 (March 1829), p. 64.

confirming to some extent that music as a profession was not pursued, if at all, in the same way as for male performers. Male prodigies were often expected to follow the examples of Mozart or other *Wunderkinder*, who had succeeded as mature musicians, as for instance Franz Liszt and Felix Mendelssohn-Bartholdy. All of them had established themselves successfully as highly accomplished instrumentalists, composers, but also as master teachers in their adult lives. Female prodigies were unable to follow such examples – a similar career path for female musicians was unavailable in the late eighteenth and first half of the nineteenth century. Gaining success as a female performer in the musical profession was frequently limited to a singing career; and indeed, seven out of twelve female prodigies who choose two instruments, combined their instrumental choice with the voice. That means that all female prodigies performing on two instruments included either voice or composition among their skills.

Rarely played by *Wunderkinder* were the czakan,⁸ piccolo flute, clarinet, flageolet, the penny whistle and bugle horn, the physharmonica,⁹ mandolin, viola and

⁸ The czakan is believed to be a Hungarian flute variant, which enjoyed some popularity in Vienna in the first half of the nineteenth century. The instrument was played by young Joseph Khayll, who became a renowned czakan-soloist in Vienna in the late 1820s and 1830s. The instrument, a type of duct flute, originally had the shape of a walking stick and apparently was also used as such. In the 1820s a new variant was introduced, which appeared in the more pleasing shape of an oboe. The instrument, being simple in structure and inexpensive, was seemingly preferred by dilettantes. Over 400 compositions were published in the first half of the nineteenth century.

For further information see Marianne Betz, 'Czakan', in *Grove Online*, <http://0-www.oxfordmusiconline.com.wam.leeds.ac.uk/subscriber/article/grove/music/06917?q=Czakan&search=quick&pos=1&_start=1#firsthit> [accessed 12 December 2010]

⁹ The physharmonica is a keyboard instrument fitted with free reeds. It resembles a small harmonium. The bellows were worked by means of pedals. The physharmonica was first built in Vienna in 1818 by Anton Haeckel, and mainly used in German-speaking countries.

tibia.¹⁰ There are numerous reasons for none of those instruments being a popular choice. The distinctly male domination of string and wind instruments¹¹ limits the number of potential performers for most of those categories. There was also the aspect of suitability with regard to concert performances. Instruments like the tibia, the penny whistle, but also the bugle horn and the physharmonica were not traditional concert instruments. They were often plain in structure, rare in occurrence and therefore hardly included in concert or salon compositions.¹² Consequently they could be used only for improvisation or to double other instruments. The use of such instruments also suggests that they were often used to enhance their own 'novelty' aspect (or in more cynical terms their 'freakiness' aspect). The repertoire played by the prodigies performing on any of those instruments supports this argument.¹³ Furthermore the

¹⁰ The tibia as a musical instrument was already known in Roman times, where it was described as a pipe flute. To what extent this new invention differs from the historical version, cannot be explained as neither images nor descriptions of the nineteenth century variants could be found.

¹¹ Wind instruments for instance were closely associated with military music and thereby with an exclusively male domain; see Freia Hoffmann, *Instrument und Körper*, pp. 208-209. Hoffmann has also argued that women (and girls) were limited in the playing of instruments because of restrictions introduced by notions of bourgeois decency. These restrictions were mainly enforced in the last third of the eighteenth century, with far-reaching effect into the nineteenth century. Acceptable instruments for women were the piano, harp, guitar and glass harmonica. Other instruments, in particular orchestral instruments, were considered mostly indecent for female performers. Three arguments to have influenced the suitability of an instrument for a woman are presented: the conflict between movement (to physically play an instrument) and female attire, the conflict between the instrument's sound and female qualities, and impropriety of certain positions when playing an instrument; *Ibid*, pp. 28-38. For a more in-depth discussion of the three arguments: *Ibid*, pp.39-71. Also see Jane Bowers, 'Review: Freia Hoffmann. *Instrument und Körper: Die musizierende Frau in der bürgerlichen Kultur*, ' *19th-Century Music*, 17/3 (Spring, 1994), pp. 285-293.

¹² The only specific composition for any of the listed instruments, which could be found in this study, was a potpourri for the physharmonica written by Hieronymus Payer and performed by Leopoldine Blahetka in one of her concerts in Vienna in 1822. See *AMZ*, 24 (27 February 1822), p. 146

¹³ For Joseph Hine for instance, who reportedly performed on the tibia and penny whistle, no specific pieces he played on any of those instruments were listed in concert reviews.

structure of some of those instruments, in particular the keyboard variants, will have had limitations because of their size and range, and therefore did not allow for great virtuosic performances. Due to a possible small size and a limited range of tones, many were in all likelihood not suitable for artistic soloist performances.

The physharmonica and bugle horn, and according to some records the tibia as well, were inventions of the first half of the nineteenth century. A lot of the prodigies had either grown up or passed away by the time the instruments were introduced. Consequently the number of potential performers in those instrument categories is inevitably smaller. Also the knowledge of their existence spread only slowly, if at all. In all probability only a few musicians would quickly adapt to new inventions and publicly perform on them, or travel and introduce the instrument in other countries. Additionally the instrument itself may not have been easily available due to low numbers in manufacturing. On the whole the variety of instruments played by musical prodigies was significant. Those rarely-chosen ones contributed significantly not only to the variety but also to the curiosity element in prodigy performances.

As indicated, alongside significant improvements and alterations to many of the existing instruments,¹⁴ numerous variations were invented between 1791 and 1860,

The Distin Family had included bugle horns into their performances – the repertoire they performed included mainly compositions for the trumpet and horn, which means they were able to include the bugle horn, if parts were suitable for the instrument. The bugle horn is mainly used in the military.

¹⁴ Most notably the piano underwent considerable developments in the nineteenth century, for instance the invention of the agraffe (by S. Erard in 1808, who in 1821 also invented the double-escapement action), the upright piano (patented in 1811 by Robert Worn, who later, in 1826, also patented a tape-check upright action – a further improvement towards the modern upright action), the use felt hammer coverings (introduced in 1826 by Henri Pape) and the use

some of which were first introduced to a public audience by musical prodigies. The Viennese Schulz brothers, Eduard and Leonard, and their father introduced the physharmonica to audiences in England in 1826. In particular the Royal Family enjoyed the performances and repeatedly invited the musical trio. A concert review in *The Harmonicon* praised the quality of the instrument, alongside another new and similar keyboard instrument, the Æolodicon.¹⁵

His Majesty was particularly pleased with the two new instruments now first introduced by Mr. Schultz into this country, called the Physharmonica, and the Æolodicon, instruments small in dimension, but powerful in producing great beauty and delicacy of tone.¹⁶

It was the older son, Eduard Schulz, who had performed on the physharmonica. The smaller size of the instrument may have been a reason why the instrument was not as widely used: only three prodigies performed on it in public. Its smaller size, however, made it valuable as a travel instrument. Clara Wieck, for instance, owned a physharmonica, which she was given in March 1828, for the purpose of travelling and improvisation. The young pianist, however, rarely used it to perform in front of

of metal in the wooden framework of pianofortes (first successfully introduced in London in 1820 by Thom & Allen), the gradual increase in pitch range between 1790 and 1820, etc.

Alterations to the flute included additional keys to strengthen the lower register, the dimension of the key holes, a cylindrical bore (introduced by Boehm in 1847) etc.

With regards to the horn the introduction of valves – in the first instance the use of pistons around 1815 - was the most significant modification to the instrument in the first half of the nineteenth century.

¹⁵ The Æolodicon was first built in 1800 by J.T. Eschenbach in Hamburg. It is a bellows-blown keyboard instrument with free reeds, which can vary in size as it can either be foot- or hand-bellows blown, creating shapes similar to an accordion or harmonium. The instrument used by the Schulz brothers was not described in further details and therefore conclusions to its size and shape cannot be drawn.

¹⁶*The Harmonicon*, 4 (July 1826), p. 154. Note, the surname Schulz is incorrectly spelled as Schultz.

audiences.¹⁷ The tibia is yet another instrument which was introduced by a prodigy, as a new invention to audiences in Prague. In 1836 eleven year old violinist Joseph Hillmer, who had been hailed a 'little Paganini' the year before while touring, performed additionally on the tibia. Although the new invention was mentioned as such, a detailed account of the performance and the perception of this reportedly new invention were not provided.¹⁸

The tables presented, based on the findings in concert reviews and correspondence, will most likely not present a complete overview of the range of instrumental skills among prodigies. It is highly likely that in many cases the number of instruments a prodigy could play exceeded the number s/he publicly performed on. Carl Filtsch, for instance, took singing lessons and was described to have had a good voice, but never publicly performed as a singer.¹⁹ Clara Wieck was mentioned to have owned and used a physharmonica, but rarely performed on it.²⁰ There are numerous prodigy siblings, who were trained by one or more musical family members, in different instruments, but when publicly performing they would be limited to one or two instruments, according to the ensemble they had established as a family unit. The Lachner siblings for instance performed on the piano and organ (all), and the violin

¹⁷ The instrument was taken on tour by the Wiecks. In 1831 her father Friedrich Wieck performed on the physharmonica in Weimar, where they hosted a concert at court and performed in private soirees as well. See *AMZ*, 34 (21 Mar 1832), p. 196

¹⁸ *AMZ*, 38 (23 Mar. 1836), p. 194

¹⁹ For further details see the chapter on the case study of Carl Filtsch in Part 3.

²⁰ I only found one concert review where Clara Wieck was mentioned to have performed on the physharmonica. See *The Harmonicon*, 9 (February 1831), p. 47: "A concert was given here by Madlle. Wieck [...] on the Physharmonica, who is only in her eleventh year, but performs on the pianoforte all the most difficult music of the day, with a brilliancy and yet firmness of touch, that astonish all who hear her."

(sisters only). The two girls also received singing lessons,²¹ but did not include vocal parts in the family performances. The father, a professional organist, had been the main teacher of all his five children. As he was reported to have taught his daughters in all four instruments, but the sons only in two, the question arises whether the latter did not after all receive some violin and possibly singing lessons as well. They may not have been trained to meet the standard of concert performances, but nonetheless the access to the instruments and the musical training was there.

A similar case presented the Lewy siblings, Eduard, Karl, Melanie and Richard. Their father, a professional French horn player and music teacher, had instructed all of his children initially; Melanie later took lessons with the renowned harpist Elias Parish-Alvars, whom she married in 1842. While performing as a family unit in public concerts, all of the children played just one instrument. Richard like his father performed on the French horn, Karl on the piano, and Melanie on the harp. None of the sources list a different teacher for the sons; daughter Melanie is the only one to have been associated with another teacher. It appears that the father could have taught piano and French Horn to both of his sons, although the two specialised in just one instrument for their public performances. The daughter could have received piano lessons from her father as well. The instruments, the knowledge and the skills were all available within this family unit. Based on these examples, the scope of instrumental skills of musical prodigies appears to be more extensive than the tables suggest.

²¹ For a complete list of lessons on various instrument see entries on 'Thekla Lachner' and 'Christina Lachner' in *Instrumentalistinnen-Lexikon*, ed. by Freia Hoffmann, Sophie Drinker Institut (Bremen 2007-)
<<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012]

However, only the concert performance instruments have been included in this study, as skills displayed on those alone were appraised accordingly, and made eligible the acknowledgment of the status of a musical prodigy.

Chapter 4. Solo and siblings' performances

The pattern of performing as a family unit, either with siblings alone or with a parent and siblings, was common during the first half of the nineteenth century. Table 4 demonstrates the ratio of solo- and siblings performances amongst prodigies as resulting from this study. All 379 prodigies are included in this table.

<i>Performance format</i>	Total	
Solo (without the support of siblings)	239	63%
Sibling performances (with one or more siblings up to age 18)	119	31.5%
Both solo and with siblings	21	5.5%

Table 4: Proportions of solo and siblings performances

Almost two thirds of the prodigies performed on their own, following the traditional performance pattern of any solo virtuoso during that period. The performance platforms and types varied, from hosting or participating in public and private concerts and musical entertainments to short acts in operas and theatre plays, and events in museums and exhibition spaces. With the exception of a very few performances, such as playing one or two pieces in-between acts at theatrical shows, they would generally be joined by a small number of musicians to offer a varied entertainment programme. Occasionally two prodigies participated in one another's events or hosted joint concerts. In 1818 at the age of nine Felix Mendelssohn-Bartholdy joined a concert hosted by the father of eleven year old Joseph Gugel in Berlin. The Gugels performed a

concertino by Bernhard Romberg before they were joined by Mendelssohn-Bartholdy to perform a trio for pianoforte and two French horns by Wölfl.¹ The two guitarist prodigies Catherine Josepha Pelzer and Julius Regondi performed together in London in 1835, when Pelzer and her father, a professional guitarist, visited London. Both displayed their excellence on the guitar, a more unusual concert instrument, with great success.² Violinists Therese Ottavo and August Möser repeatedly performed in joint concerts in Berlin in December 1835; both talents were acknowledged accordingly.³ Möser also performed in a joint concert with Teresa Milanollo (without the younger sister Maria, who at the time was only five years old and had not yet started her performance career). Teresa Milanollo visited England and Wales from 1837 to 1838, and took the opportunity to perform with August Möser in July 1837⁴ and with Miss Ellen Day in June 1838.⁵ Engaging more than one prodigy in a concert enhanced the appeal of the event. As acknowledged in a previous chapter, McVeigh attributes a novelty feature to prodigies as they 'attracted attention by highlighting the exceptional and the sensational.'⁶ By employing more than one prodigy in a performance the sensational value would increase. Thus a concert host hoped to attract larger audiences, increase the number of performances and ultimately achieve greater financial rewards as well as professional recognition. Additionally, presenting rare or unusual instruments, including new variants or inventions, increased the novelty value.

¹AMZ, 20 (11 November 1818), p. 791

²*Musical World*, 2 (17th June – 9th September 1836), p. XV

³AMZ, 37 (23 December 1835), p. 849 & AMZ, 38 (20 January 1836), p. 43

⁴*Musical World*, 6 (7 July 1837), p. 57

⁵*Musical World*, 9 (14 Jun. 1838), pp. 116 - 117

⁶Simon McVeigh, *Concert Life in London from Mozart to Haydn*, p. 79

The joint performances of siblings (over 31% of this study's representatives) would have had a similar effect. Here the phenomenon manifests itself in a visible intensity of musical precocity within one family unit. Not only would audiences be able to admire the talents of several musical prodigies in one event, but the visual effect of having relatives perform together amplified the extraordinariness.

The study has revealed that often one of the siblings surpassed the other family member/s. In the case of the Eichhorn brothers the older one, Ernst, was singled out as having the ability to achieve greatness. Critics believed he could become a celebrated violin virtuoso.⁷ He was also mentioned as the leading force in the performances of the two brothers.⁸ From amongst the Neruda siblings Wilhelmine surpassed the talents of her brothers, Franz and Victor, and the sisters Amalie and Marie. Although the musical abilities of all five Nerudas were acknowledged,

⁷AMZ, 32 (3 June 1830), p. 359: "In der That zeigt der ältere, 7 ½ Jahr alte, Knabe waren Beruf zum Violin-Virtuosen, da nicht blos die Mechanik, sondern auch Geist in dem kleinen Spieler sich zeigt." [Indeed the older, 7 ½ year old, boy reveals his calling to become a violin virtuoso, not only because the little performer has the technical skills, but also the spirit.]

Also see *BO*, 3 (24 October 1830), p.4: "So schwer es auch ist, das Ziel zu erfliegen, welches Paganini erreicht hat, so scheint es mir doch unmöglich, dass dieser Wundermann in einem Alter von 8 Jahren hoeher stand, als der kleine Eichhorn. Auch sein juengerer Bruder, ein Knabe von 6 Jahren, zeigt sehr viel Talent! Fuer den aelteren aber langt dieses Wort nicht aus. Die Seele, die in seinem Vortrage lebt, ist nicht der Geist mechanischer Fertigkeit, sondern wirklich – Genie." [As difficult as it is to reach the goal, which Paganini has achieved, it appears to me unlikely that this remarkable man at the age of eight would have reached the same level as young Eichhorn. Also his younger brother, a boy six years old, shows significant talent! However, for the older one this word is inadequate. The soul, which lives in his performance, is not the spirit of mechanical proficiency, but truly that of genius.]

⁸BAMZ, 7 (24 April 1830), p. 133: "... besonders war es merkwürdig, wie der ältere Bruder den jüngern unterm Kommando hatte; wollte der jüngere eilen, so sah ihn der ältere nur an." [Especially noteworthy was, how the older brother was in command of the younger one; if the younger one wanted to rush, the older one only had to glance at him.]

Wilhelmine's superiority on the violin dominated numerous performance reviews.⁹

Predictions of a successful career proved correct: Wilhelmine Neruda became one of the most famous nineteenth-century female violinists.

The Brousil siblings, three girls and three boys, toured various European countries between 1854 and 1857. Frequently the second oldest daughter Bertha was singled out as a remarkable musician. She was portrayed as a violin virtuoso and the soloist of the family ensemble. The remaining siblings were acknowledged more as a group than as individual artists.¹⁰ Some reports even ignored their presence or portrayed them merely as a supporting act.¹¹

Reflecting on siblings' performances, the idea of finding prodigy status among all the children of a family cannot be logically sustained. A musical disposition can be hoped for, especially in a highly musical environment, such as a music-professional

⁹ See for instance *Musical World*, 24 (5 May 1849), p. 285: "Victor and Amalie have been most highly commended by the German critics: on this occasion, Wilhelmine, the little violinist, had the position assigned to her of sustaining the reputation of the family, and the little violinist came off with the greatest éclat: she may justly be deemed a prodigy."

¹⁰ *NBMZ*, 9 (11 July 1855), p. 221: "Auch hatten wir unlängst den Genuss zweier Concerte der Geschwister Brousil. Bertha Brousil, eine Virtuosin, verbindet mit grosser Fertigkeit noch grössere Gefühlswärme und einen energischen Ton. Es wurde ihren Leistungen der gebührende Beifall, wie auch den ihrer kleineren Geschwister." [Recently we enjoyed two concerts by the Brousil siblings. Bertha Brousil, a virtuoso, combines with great skill an even greater depth of feeling and an energetic tone. Her performance received befitting applause, as did her younger siblings.]

Also see *Musical Gazette*, 2 (21 March 1857), p. 132: „The family is six in number, and consists of Mdlle. Antonia (pianoforte), Mdles. Bertha and Cecilie (violins), M. Aloys (violin), M. Adolphe (viola di gamba), and M. Albin (violoncello). Of the violin-playing of Mdlle. Bertha we cannot speak too highly: she has great expression, with extraordinary powers of execution, a good *staccato*, and double shake."

¹¹ *NBMZ*, 9 (25 July 1855), p. 238: "Die Violinvirtuosin Bertha Brousil (...) gab unter Mitwirkung ihrer jüngeren Geschwister im Ständischen Theater ein Concert." [The violin virtuoso Bertha Brousil (...) gave with the assistance of her younger siblings a concert at the *Ständisches Theater*.]

parental background could provide, but for each sibling to meet the criterion of extraordinariness seems questionable. The singling out of one or two siblings from a family ensemble confirms that the remaining ones were unable to reach the same level of expertise. Thus their roles were equivalent to supporting acts, as the example of the Brousil siblings has illustrated. Nevertheless they contributed positively to the 'prodigy status' of the family as a whole. The strongest performer of a family unit, however, was assigned the decisive role in determining that status.

Musical prodigies, as Feldman and Morelock have observed,¹² require a specific environment and certain conditions in order to emerge and to thrive. These include a predisposition for music, a supportive family background and societal environment, access to adequate tuition and the flexibility to adjust to environmental and physical changes. The family environment occupies the most significant position due to its responsibility for most of the other requirements. Not only were understanding and if possible even knowledgeable and musically skilled parents or guardians required, but the family was also responsible for obtaining instruments and employing music teachers, if adequate training was not available from within the closest family unit. Furthermore, flexibility and mobility in order to create opportunities for the child to partake in a musical life and thus to gather experience in performing for audiences were equally important and most often initiated by the family. Therefore the question

¹² See Chapter 1. Understanding the phenomenon. Also see Brian Duignan, 'Prodigy', *Enclopædia Britannica Online*, <www.britannica.com/EBchecked/topic/477899/prodigy> [accessed 20 September 2010]. Also see Martha J. Morelock and David Henry Feldman, 'Prodigies', in *Encyclopaedia of Creativity*, Vol 2, pp. 449-452. And Martha J. Morelock and David Henry Feldman, 'Prodigies, Savants and Williams Syndrome: Windows Into Talent and Cognition', in *International Handbook of Giftedness and Talent*, pp. 227-241

arises about the family background of musical prodigies. What family environments did they originate from? What support, in particular in relation to the musical training, was available to them within the family home and outside? Will an understanding of their origin and educational background help to de-mystify the idea of wondrousness, and explain the magnitude of the phenomenon between 1791 and 1860?

I have collected information on the family background and musical education of musical prodigies as part of this study. The data is displayed in a comprehensive table (see Appendix 1). Nevertheless, despite extensive research and numerous attempts to complete data profiles, I was unable to present complete records for a large number of prodigies. Several challenges presented themselves while attempting to trace the information, which ultimately could not be overcome. Before presenting further data on the family background and the musical education of prodigies, I will go into more details about the challenges faced while researching biographical information and data for this study.

Chapter 5. The challenge of tracing data

Historically, specifics on the family background and the education, in particular the musical training, of individual prodigies have not been documented in abundance, although progress is made consistently in the field of biographical studies. Professional and amateur musicians, who have left some form of legacy or permanent impression, whether in connection with progressive music-educational methods, noteworthy contributions towards a vibrant musical life (locally, nationally or internationally), or in significant other roles in the history of a location or a profession, remain a popular object of interest for researchers. Thus the continual advancement of research in the field, offering a constantly improving and clarified picture of musical performers and educators, will ultimately alter the outcome of this study. The results can therefore only reflect the current stage of research in the field. Although it has been part of this survey to research biographical information in-depth for a number of prodigies for the purpose of case studies, the author also acknowledges that an extensive investigation of the over 450 child performers, which were originally included in the research, has not been feasible for the purpose of this project. Nonetheless, numerous research papers, theses, lexica, as well as historical accounts have been studied to establish a most accurate picture of the various prodigies included in the study. It has to be noted though, that in the vast majority of cases comprehensive information on the family background and the musical education received by an individual prodigy will remain untraceable for a number of reasons.

Premature death

One of the reasons for not being able to trace biographical information relates to the premature death of some of the prodigies. Several died at a relatively young age, including Victor Neruda (aged 16), George Aspull (aged 18), Carl Filtsch (aged 14), Maria Milanollo (aged 16), Theodor Pixis (aged 25), Karl Stöber (aged 19), August Möser (aged 24), Samuel Klaage (aged 10), and Antonie Osten (aged 17). The early death of a talented young musician always leads to speculation about the potential the former might have displayed, but could not realise. It also partly accounts for the problem of insufficient documentation about such a musician. As the artist was not in a position to create a musical legacy by leaving behind significant compositions or inspiring fellow musicians with an individual style and creativity, or simply by having lived a productive life which in return would have influenced the immediate environment, he failed to leave impressions recorded by others. As a consequence only few reports about such *Wunderkinder*, containing information about their social background and musical education, are traceable and originate mainly from the period of their performance activities. A few of those prodigies had been born into successful musical families. Yet despite the fame some family members gained during their lifetimes - such as the violinist Wilhelmine Neruda, also known as Wilma Norman-Neruda or Lady Hallé, who was a sister of Victor Neruda, or violinist Friedrich Wilhelm Pixis and pianist and composer Johann Peter Pixis, the father and uncle of Theodor Pixis - biographical documentation and research focus will remain mainly on the celebrated artists, whose musical achievements in life have been regarded as more significant and therefore

documented more comprehensively than their deceased relatives; and although their fame suggests that a certain amount of interest may have been focussed on the family background, it is surprising how few sources refer to or offer information on close relatives.¹ However, most of the musical prodigies who died young could not be linked to a well-known musician by birth and were furthermore unable to gain a long-lasting reputation as a virtuoso or composer during their brief existence. In addition, many of them were trained by a family member and/ or a private tutor. Had they trained at a musical institution, records might have been available to trace some information about their education. The reviews of their concert performances and references in letters, diaries and articles are often the only sources of information available. Many of these sources are not impartial or accurate – they might lack primary research or express a biased opinion, or present an embellished story - and therefore should not be regarded as fully reliable. In some cases the prodigy's death was reported and to some extent regretted in the press,² but few references were made thereafter to help keep reputations alive.

¹ With regard to Victor Neruda and his renowned sister, there are no major research publications on the Neruda family or Wilhelmine Neruda as yet; however, many music encyclopaedias have entries on them. Nevertheless, Victor Neruda is scarcely listed; most basic entries can be found in *Grove*, *MGG*, and *Baker's Biographical Dictionary of Musicians*. Theodor Pixis on the other hand is listed in numerous encyclopaedias, including *Grove* and *MGG*. Recent contributions by Schiwietz focusing on Johann Peter Pixis include anecdotes of Theodor Pixis. See Lucian Schiwietz, *Johann Peter Pixis: Beiträge zu seiner Biographie, zur Rezeptionshistoriographie seiner Werke und Analyse seiner Sonatenformung*, Europäische Hochschulschriften, Reihe XXXVI, Musikwissenschaft 109 (Frankfurt am Main: P. Lang, 1994). Nonetheless, the outcome of extensive research on this young musician has confirmed a comparatively insignificant amount of relevant papers and documentation.

² Examples include: 1. The death of Maria Milanollo, reported in *Musical World*, 23 (11 November 1848), p. 721: "It is our painful duty to record the death of this gifted violinist and

George Aspull represents one of the few examples whose existence and achievements were commemorated, albeit briefly, in the years following his death in 1832. In 1833 a tribute was published in *Court Magazine and Belle Assemblée*, glorifying the boy's giftedness, even suggesting superior qualities to those of Mozart and Liszt; the reasoning, however, implies a biased perspective and questionable logic associating giftedness with national belonging. Additionally the father's guidance and pedagogic method were acclaimed, which essentially coincides with the information on the education of young Aspull, as commented on in the boy's concert reviews. Nonetheless, very few biographical facts can be extracted from the article.³ In 1837 the father published his son's compositional works.⁴ The publication also included a short memoir of the young artist, written by his father. A few years later, in 1839, a brief

charming young lady. The musical world, in the executive department, could hardly have sustained a greater loss. Her performance was as attractive as it was extraordinary. She imparted a peculiar fascination to everything she executed. Perhaps no artist ever gave more unmixed satisfaction; the admiration excited by her rare excellence as a violinist being enhanced by the interest naturally felt in her youth and sex. [...]"

2. The death of Samuel Klaage, reported in *AMZ*, 13 (27 November 1811), p. 812: "The talented nine year old Samuel Klaage, to whom I have referred to as a rare and promising musical talent in the issue published on the 23rd this month, has been taken away from the arts, and from his family, who was full of hopes for him, by a fever of the nerves. Such a delicate flower rarely blossoms in the north." [Der talentvolle 9jährige Samuel Klaage, dessen ich im 23sten St. dieser Zeit als eines aufkeimenden, seltenen, musikalischen Talents erwähnte, ist durch ein Nervenfieber der Kunst, und seiner, auf ihn ihre Hoffnungen gründenden Familien entrissen worden. Solche zarte Blüten entfalten sich im Norden schwerlich.]

3. The death of Victor Neruda, reported in *NBMZ*, 6 (2 June 1852), p. 183: "The young talented violoncellist Victor Neruda, brother of the violinist Wilhelmine Neruda, has died in St Petersburg from a haemorrhage. His Majesty the Emperor of Russia has given permission for the body to be transferred to his home town Brno for burial." [Der junge talentvolle Violoncellist Victor Neruda, Bruder der Violinspielerin Wilhelmine Neruda, ist in St. Petersburg an den Folgen eines Blutsturzes gestorben. Sein Leichnam wird mit Bewilligung Sr. Maj. des Kaisers von Russland in seine Heimatstadt Bruenn überbracht und hier bestattet.]

³ G.H. Caunter, 'George Aspull', *Court Magazine and Belle Assemblée*, 2 (1833), 163-167

⁴ Aspull, George, *The Posthumous Works of G. Aspull...* (edited by his father [T. Aspull], etc. [1837]) (London, 1837)

account was printed in *The Musical World* by a former admirer of the boy prodigy, in response to the confusing reports on a musician named William Aspull (who was no relation of the prodigy). William Aspull's childhood had been erroneously portrayed as that of George Aspull.⁵ Another portrait of this young artist was published in the *Musical Times* in 1894, more than sixty years after his death.⁶ The author's approach was to focus on the prodigy's career path: he recounted the boy's achievements, i.e. concert performances, invitations to perform for the Royal Family, and praising reviews, in chronological order. Thereby he followed a rather conventional model of portraying the life of a successful prodigy. Notable, however, is the author's claim that George Aspull did not show any signs of fondness for music at a young age.⁷ The assumption clearly identifies the source for this claim as the biographical account published by the father, Thomas Aspull, in 1837 alongside his son's compositions. The father's account is singular in being the only identified source to offer information on the family and George's early musical development. The publication is naturally also highly subjective and therefore expected to contain embellished accounts of the boy's life. The notion that George did not display signs of musical inclination has to be contradicted. Although the father confirms that the boy did not show an interest in learning to play an instrument until he actively encouraged and instructed his then six-

⁵This mistake was corrected in 'The late George Aspull', *Musical World*, 11 (14 February 1839), p. 103.

⁶X, 'From My Study', *Musical Times and Singing Class Circular*, 35 (1 March 1894), pp. 157-158

⁷Ibid, p. 157: "It may seem strange conduct in a prodigy, but we find it on record that, during the first five years of his life, little George showed no predilection for music. Afterwards, the fire of genius began to burn; [...]"

year old son on the piano, the boy nonetheless had displayed an unusual aptitude for music from an early age:

When a mere child his musical disposition evinced itself in a most extraordinary manner; for, while amusing himself as children often do by singing, it was observed that he never made use of any of the tunes or airs which he was in the daily habit of hearing, nor indulged in any of that unintelligible hum which is so frequently heard from children at that tender age. His singing consisted of a wild, and melodious flow of musical phrases, perfectly beautiful and enchanting. Yet, with all this, he never manifested a desire to learn any instrument; nor was he ever seen to place his hands on the keys of the piano; except when skipping and dancing round the room, as he passed the Instrument he would sometimes run his fingers down the keys as quick as lightning, in thirds!⁸

Further and more recent publications about this young musician are few; indeed, I was unable to find any contributions to the subject in the last eighty years.

A further truly remarkable exception within the same category was the boy pianist and composer Carl Filtsch, whose legacy and musical education are explored in various chapters of this thesis.

Fulfilling gender-specific roles and expectations

Not only did the premature death of a prodigy limit the period of artistic productivity and thus the opportunity to leave a musical legacy, but so did gender-specific expectations and roles. The fact that restrictions applied to the choice of

⁸ Thomas Aspull, 'A Brief Memoir of George Aspull', in *The Posthumous Works of G. Aspull*, [1837], Book First, No. 1, p. IX

instrument for girls and women is well-documented.⁹ Another aspect to mention here is the consequences of marriage. Many of the female prodigies became untraceable after they married. Settling into a new life, where most of them did not pursue the career of a professional musician, they continued their lives with a new name. Marriages and name changes were not reported unless this happened while a female musician was highly successful. Researching the career paths of female musical prodigies in this study has for that reason been most challenging. The results of my research nonetheless confirm that a large number concluded their careers as a virtuoso

⁹ Contemporaneous criticism, mainly related to girls playing the violin, was common enough. A concert review about violinist Leonore Neumann, referring to the inappropriateness of female musicians playing the violin, was published in *AMZ*, 32 (3 June 1830), p. 361: "The sight of a violin-playing woman somehow generally disturbs female propriety." [Der Anblick eines die Violin spielenden Frauenzimmers hat jedoch immer etwas, den weiblichen Anstand Störendes.] A different review on the same artist refers to the difficulties of combining the correct dress code of young ladies with the requirement for mobility playing the violin; see *BAMZ*, 7 (24 April 1830), p. 133: "If one considers, which obstacles in respect to clothing not only nature, but also the art, create for a young girl studying the violin, one cannot but applaud the efforts of this young girl." [Wenn man bedenkt, welche Hindernisse nicht allein die Natur, sondern auch die Kunst, hinsichtlich der Bekleidung, einem jungen Mädchen bei dem Studium der Geige entgegenstellt, so kann man den Anstrengungen dieses jungen Mädchens durchaus seinen Beifall nicht versagen.]

Arthur Loesser summarized the nineteenth century outlook on the subject: "When a woman plays the flute, she must purse her lips; and she must do so likewise when she blows a horn, besides also giving evidences of visceral support for her tone. What encouragement might that not give the lewd-minded among her beholders? When she plays a cello, she must spread her legs: perish the thought! [...] When she plays the violin, she must twist her upper torso and strain her neck in an unnatural way; and if she practices much, she may develop an unsightly scar under her jaw. [...] All these negative suggestions were avoided in the case of a keyboard instrument. A girl could finger [...] a pianoforte with her feet demurely together, her face arranged into a polite smile or a pleasantly earnest concentration." Arthur Loesser, *Men, Women and Pianos*, p. 65.

In recent times Freia Hoffmann amongst others has significantly contributed to contemporary research into the field. Numerous publications include the major works *Instrument und Körper: Die musizierende Frau in der bürgerlichen Kultur* (Frankfurt am Main: Insel Verlag, 1991) and *Von der Spielfrau zur Performance-Künstlerin. Auf der Suche nach einer Musikgeschichte der Frauen* (Kassel: Furore Verlag 1993). Hoffmann is currently in the progress of preparing a lexicon publication on female instrumentalists.

performer around the time they reached adulthood or settled into marriage and family life. Some chose to continue musical activities, such as participating in local music performances and teaching; others retired completely. In 1857 Teresa Milanollo married the French military engineer Charles Joseph Theodore Parmentier and ended her career as a violin virtuoso. There are no reports to suggest that she participated in any public performances afterwards.¹⁰ Amalie Neruda retired in 1852, the year her brother Victor died; she got married and thenceforth only participated in the musical life of the family's home town Brno.¹¹ Her sister Marie performed with their father Josef, sister Wilhelmine and brother Franz in a string quartet until Wilhelmine married in 1864. To what extent Marie continued to actively perform in public concerts in the years to follow I was unable to trace. She married the Swedish vocal teacher Fritz Arlberg, and settled in Copenhagen.¹² Occasionally Marie and Franz Neruda came to England to perform with their older sister Wilhelmine in one of Charles Hallé's recitals,¹³ which suggests that Marie continued to engage in musical performances to some extent. Further research into her life in Denmark is required to establish how active a musician Marie was. The most successful of the Neruda siblings, Wilhelmine,

¹⁰ One of the last reports in England about Teresa Milanollo was published in 1889. It confirmed her retirement from public performance after her marriage in 1857, and stated that she was staying in Brussels and gave a private performance for some of her friends; see *Musical World*, 69 (13 April 1889), p. 241

¹¹ Undine Wagner, 'Neruda', in *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. by Ludwig Finscher, 2nd ed, 20 vols (Kassel, London: Bärenreiter, 1994-) 12, p. 996: see entry on 'Amalie Neruda'

¹² See 'Obituary' of Fritz Arlberg in *Musical times and singing class circular, 1844 – 1903*, 37 (April 1896), p. 267.

¹³ In July 1874 Maria, Wilhelmine and Franz Neruda performed in a Charles Hallé's Recital; see *Musical Standard*, 7 (4 July 1874), p. 7

In the summer 1875 Maria and Franz Neruda played again with Wilhelmine in one of Charles Hallé's Pianoforte Recitals; see *The Monthly musical record*, 5 (1 August 1875), p.118.

continued her career as a violin virtuoso and travelled widely. In the late 1860s she took on teaching responsibilities at the Swedish Royal Academy of Music in Stockholm and later, in 1900, at the Stern Conservatory in Berlin. Wilhelmine Neruda presents one of a very few cases where a female prodigy has been able to pursue the career of a professional musician. Violinist Hortensia Zirges married the music director Hans Michael Schletterer in 1851. Thereafter her public concert performances gradually decreased; her final concert took place in 1859.¹⁴ Anna Sedlak settled in Vienna in the early 1830s and established herself as a distinguished music teacher.¹⁵ A similar path was chosen by Leopoldine Blahetka, who settled in the north of France in 1833, taking care of her parents and teaching the piano.¹⁶ She also composed minor works, of which some received positive reviews at the time. In 1838 the female prodigy Ellen Day performed a concerto by Leopoldine Blahetka in London, which was described as a skilful composition:

It is a composition of great merit, and teeming with a dazzling brilliancy, and very well put together.¹⁷

Josephine Seipelt is yet another youthful pianist, who from 1825 to 1830 included works by Blahetka into her repertoire; the performer retired from public performances

¹⁴ See entry on 'Hortensia Zirges' in *Instrumentalistinnen-Lexikon*, Sophie Drinker Institut <<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012]

¹⁵ See entry on 'Nina Sedlak' in *Instrumentalistinnen-Lexikon*, Sophie Drinker Institut <<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012]

¹⁶ For a full biography and critical study of compositions see Elisabeth Rössl, 'Leopoldine Blahetka: Eine Pianistin und Komponistin der Biedermeierzeit' in *Biographische Beiträge zum Musikleben Wiens im 19. und frühen Jahrhundert*, ed. by Friedrich C. Heller (Wien: VWGÖ, 1992), 111 – 211. Also see entry on 'Leopoldine Blahetka' in *Instrumentalistinnen-Lexikon*, Sophie Drinker Institut <<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012]

¹⁷ *Musical World*, 9 (14 June 1838), p. 116

at the end of that period, then only aged fourteen.¹⁸ Blahetka's compositions ceased to be performed or referred to after the 1830s, which suggests that they had not been valued as highly as her performance and teaching skills. Pianist Pauline Rischawy married a physician at the age of 21 and afterwards only performed in and around her home town, mainly in church concerts on the organ and as a member of a vocal ensemble.¹⁹

These examples of early retirement from a virtuoso career suggest that the combination of the responsibilities as a wife and mother, or even as a caring daughter, and the expectations of society to prioritise those responsibilities, while at the same time finding fulfilment in that role, did not allow a similar level of commitment to a professional career. Even so, musical activities could and often did remain part of a female prodigy's adult life. On the other hand, it has not yet been investigated in how far female prodigies may even have embraced this change in life. Personal recollections of female prodigies who had ceased their musical existence have not been discovered to date. The seemingly conclusive end of Teresa Milanollo's highly successful career suggests that the opportunity to step back from public performances and the pressures of this career, or the feeling of being exploited, could even have been welcomed by several young women in similar situations, in particular if it had been a stressful, or a challenging rather than a rewarding enterprise. Being unable to learn married names of some of them means, that finding conclusive and informative sources to reconstruct

¹⁸ See entry on 'Josephine Seipelt' in *Instrumentalistinnen-Lexikon*, Sophie Drinker Institut <<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012]

¹⁹ See entry on 'Pauline Rischawy' in *Instrumentalistinnen-Lexikon*, Sophie Drinker Institut <<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012]

the childhood of many female prodigies, and to gain information on their family background and musical education, will remain a difficult and at times an unsuccessful venture. Nonetheless, research interest in nineteenth-century women performers and composers has increased progressively over the last twenty years and thus progress is made continuously in establishing detailed information for many of them.²⁰

Lost accounts and insufficient documentation

Another reason for not being able to locate further sources relates to the loss and inaccessibility of biographical accounts, letters, diaries etc. The period of investigation dates back more than one hundred and fifty years. It is commonly known that letter writing and the keeping of diaries were highly popular amongst the educated classes and a widespread custom in the eighteenth and nineteenth century. Yet most of those documents remain inaccessible as they were kept in private collections, most likely in the possession of relatives or the descendants of friends, or have been destroyed. The travel diaries and letters of the Eichhorn family for instance are now in the possession of a descendant. Until the early 1990s the collection was divided and belonged to two different parties, but was then reunited under the ownership of a great-grandson. Access to the documents is highly restricted, costly, and therefore full assessment of its contents unattainable. The descendant is a historian

²⁰ See for instance the efforts of the Sophie-Drinker Institute under the directorship of Prof. Dr. Freia Hoffmann. This independent musical research institute in Bremen, Germany, specializes in women's studies, and has contributed a significant amount of biographical information on female nineteenth century musicians since it was established in 2003. An online lexicon of female eighteenth- and nineteenth-century instrumentalists is continuously expanding.

and researched his family history extensively; his findings were published in a local magazine.²¹

The diaries and numerous letters of Carl Filtsch were initially in the possession of his older brother and travel companion Joseph Filtsch, who left the documents to his daughter Irene Andrews, née Filtsch. Andrews privately published some of the material in New York in the 1920s.²² A comparison between the publication (in English)²³ and the manuscript original (in German),²⁴ which is held in Vienna at the Archiv der Gesellschaft der Musikfreunde in Wien, reveals that Andrews initially included more letters and excerpts from Carl's diary, including a complete letter from the boy's patron on the encounter and lessons with Friedrich Wieck in Vienna and an autobiographical account by the boy aged twelve, as requested by his father. This way it was confirmed

²¹Walter Eichhorn, 'Hofmusikus Eichhorn und seine Kinder', *Lautertaler Heimatgeschichte*, 2 (1973), pp. 76-96

²² The English publication does not contain the date of publication, although two possible dates have been put forward: 1923 and 1927.

²³ Irene Andrews, *About one whom Chopin loved* (New York: privately printed, 1923/27?)

²⁴ The German manuscript version, entitled *Carl Filtsch, "der Liebling Chopins"* is held at the Archiv der Gesellschaft der Musikfreunde in Wien (Signatur: 9391/105). It not only includes a biographical account, numerous press cuttings, photographs of compositions, but also original letters addressed to Carl's father and Irene Filtsch Andrews, and a biography of Joseph Filtsch (the father of the author). There are noticeable differences between both versions, mainly in the style of the narrative and the structure of the account. For instance the English version is structured into chapters and provides more background information on the musical life of Vienna. Overall, however, it has left out references to the numerous original letters and press cuttings which are part of the manuscript original. Anecdotes are sometimes presented in only one source, or slightly altered in presentation rather than fact. A comparison of both versions suggests that although Irene Filtsch Andrews wrote the German manuscript herself, she may have had assistance in composing the English version. This way the addition of small anecdotes could be explained. If Andrews had assistance in writing the various chapters, she could have added stories by discussing the book with her publisher which when writing the manuscript in German she had not thought of. Also the style of some of the added anecdotes in the English publication reminds strongly of oral narratives. As the manuscript was not completed until 1926, the English booklet may not have been published until 1927. Although most bibliographical records indicate the booklet was published in 1923, it cannot be confirmed.

that Carl Filtsch had indeed kept a diary, which had remained in the possession of his brother and subsequently his niece. The search for the diary, however, has been unsuccessful. Filtsch scholar Ferdinand Gajewski spent over twenty years researching the life and works of the boy,²⁵ and had the opportunity to speak to one of the last known descendants of Carl Filtsch, Sir Francis Loring, in whose possession one of the later compositions by the young prodigy was discovered. In private correspondence with Gajewski in 2007 he confirmed his failed attempts at locating the diary; it was not discovered amongst the possessions of Sir Loring. My own recent attempts to trace the diary back to the United States and to different countries in Europe, including Germany, Romania and Austria have been unsuccessful as well. Thus the only existing original excerpts from the diary are those 1920s transcriptions accessible in Vienna.

Further letters from the Filtsch brothers to their patrons, Count and Countess Bánffy, were printed in the Austrian music journal *Musikbuch aus Österreich* in 1908²⁶. The letters were then, according to the author Richard Heuberger, in the possession of an aristocratic lady in Austria. Several visits to various archives and libraries in Vienna in recent years as well as extensive research online have led me to believe that the letters have remained in private ownership, if indeed they still exist; they were untraceable. A third collection of letters and various other documents is kept at the Siebenbürgisches Museum in Gundelsheim, Germany.²⁷ They were collected by Ernst Irtel, who is the

²⁵ Gajewski published most of his findings and digital images of letters, documents and compositions on his website: <<http://www.freewebs.com/fjgajewski/>> [accessed 10 October 2012]

²⁶ Richard Heuberger, *Musikbuch aus Österreich*, pp. 36-40

²⁷ Gundelsheim, Siebenbürgen Institut, Sammlung Filtsch, Provenienz Ernst Irtel, A-5164

author of the most recent and comprehensive biography of Carl Filtsch.²⁸ Most of the letters are written by Carl's father and a few by his brother and family friends. They mainly contain information about concert performances and the general well-being of the Filtsch brothers.

Filtsch correspondence, i.e. fragmented letters from the Filtsch brothers to their parents, was also published in Arthur Hedley's *Selected Correspondence of Fryderyk Chopin*.²⁹ These letters refer to the time the brothers spent in Paris when Carl studied with Chopin and briefly with Liszt. The authenticity of these letters, however, has been questioned. Jean-Jacques Eigeldinger claims to have discovered inconsistencies in the style of the Filtsch letters added by Hedley; he argues that these fragmented letters are not authentic. Eigeldinger compared the letters to the ones published by Marie Klein,³⁰ and noticed a more pompous style in the fragments supposedly written by Joseph. He furthermore commented that some of the facts are incorrect, including the period Filtsch was taught by Liszt, and the profits from one of Chopin's concerts (on 21 February 1842).³¹ Eigeldinger also compared Hedley's letters with English translations

²⁸ Ernst Irtel, *Der junge siebenbürgische Musiker Carl Filtsch 1830 – 1845: ein Lebensbild* (München: Kulturreferat der Landsmannschaft der Siebenbürger Sachsen in Deutschland, 1993): Irtel's publication contains the largest collection of published letters from the Filtsch brother. However, many of them have been copied from other sources, such as the works by Marie Klein and Richard Heuberger. Nonetheless, at times they contain additional sentences, which could not be found in any of the other sources.

²⁹ *Selected Correspondence of Fryderyk Chopin/ abridged from Fryderyk Chopin's correspondence*, collected and annotated by Bronisław Edward Sydow, transl. and ed. with additional material and a commentary by Arthur Hedley (London: Heinemann, 1962), p. 223 – 228

³⁰ Marie Klein, 'Carl Filtsch', *Ostland*, 2 (1920), pp. 604-608, 638-644, 663-671

³¹ Jean-Jacques Eigeldinger, 'Carl Filtsch - lustrzane odbicie Chopina: (na marginesie apokryficznej publikacji)', *Rocznik Chopinowski 24/25* (Warsaw, 2001), p. 100

of Niecks' publication,³² and argues that the whole fragment of letter 200 is plagiarized (from Niecks' text).³³ Finally he claims that Hedley copied information about the origin of the letters from Irene Andrews' booklet *About one whom Chopin loved*.³⁴ However, as Eigeldinger has not consulted the original manuscript by Irene Andrews, his doubts regarding the authenticity of information, at least when using the argument of the comparison with Andrews' publication, must be questioned too.

The Filtsch and Eichhorn brothers are only two examples where it has been possible to trace documentation despite initial uncertainty as to its existence and the whereabouts of additional material. There is a level of invisibility surrounding private collections, which makes it challenging not only to detect or trace them, but also to access them. Most private collections have not been recorded and consequently their existence often remains unknown. The general scarcity of documents of all kinds should also be borne in mind. Equally there is the possibility that large amounts of papers have been lost during various historical events such as wars, natural disasters, or simply as a consequence of someone's passing away. The Second World War for instance has caused the destruction of an incalculable number of papers, publications and communications of all kinds, especially in Continental Europe. There is no certainty as to the current existence of many of the letter collections, diaries and memoirs referred to in publications dating back more than 70 years.

³²Frederick Niecks, *Frederick Chopin as a Man and Musician*, (London: Novello, 1890)

³³Jean-Jacques Eigeldinger, 'Carl Filtsch', pp. 102-106

³⁴Ibid, p. 106

As a result of the various challenges and unsuccessful attempts of retrieving relevant biographical information in some instances, this study links the representative results, alongside the perceptible patterns they yield, to known data only. Consequently the numbers will vary in the categories of family background and musical education.

Chapter 6. The family background of prodigies

Deborah Rohr, having researched the social profiles of British musicians from the second half of the eighteenth and first half of the nineteenth century, has noted a “high proportion of musicians with one or more parents in the profession.”¹ She ascertained that the most likely social background for any musician, which naturally includes musical prodigies, is that of a professional musician. To determine a more accurate picture for this performer group my study includes data on family background. The results are presented in Table 5. (The percentages listed in [] represent the proportions relating to the total number at the top of their column.) The data in this table refer to the complete set of information in each prodigy profile, and therefore summarise the scenario for each case. Accordingly, siblings were taken into account individually and not as a unit. The figures in the table confirm that in 181 out of 254 known profiles (i.e. in just over 71%) at least one close member of the family was a professional musician.² In more than 13% of the cases an even higher number of family members – parents, grandparents, older siblings, uncles, aunts, and cousins - had chosen music as a profession (Multiple Family Members = Mus). Prodigies coming from a ‘varied’ background, where a combination of categories (Mus, Amus, Nmus and MusRO) has been noted, have been listed in this separate group, although this means that some of the data are consequently under-specified. Prodigies here could for instance have one parent with a professional music background and one who was an

¹Deborah Adams Rohr, *The careers of British musicians, 1750-1850*, p. 25

² The result of 187 is the sum of the following categories: Father = Mus, Multiple Family Members = Mus, Mother = Mus, Varied – combination of different categories (Amus, NMus, and/or MusRO) with 1 Mus

amateur musician. In order to ensure that each prodigy is listed only once in Table 5 I was unable to list both parents in the relevant categories (Mus and Amus).

Family Background	Total		Female		Male	
Specified records	254	100%	75	29.5% [100%]	179	70.5% [100%]
Father = Mus	137	53.9%	42	[56%]	95	[53.1%]
Multiple Family Members = Mus	34	13.4%	5	[6.7%]	29	[16.2%]
Mother = Mus	6	2.4%	4	[5.3%]	2	[1.1%]
Parent(s) = Amus	36	14.2%	9	[12%]	27	[15.1%]
Father = MusRO	4	1.6%	1	[1.3%]	3	[1.7%]
Parent(s) = Nmus	26	10.2%	10	[13.3%]	16	[8.9%]
Varied - combination of different categories (Amus, NMus, and/ or MusRO) with 1 Mus	10	3.9%	3	[4%]	7	[3.9%]
Unknown - orphan	1	0.4%	1	[1.3%]	0	[0]

Table 5: The family background of musical prodigies³

Similarly the category with multiple members of the family in the music profession also conceals information on the parental background. For that reason I have separated the

³ The family member(s) categories are as follows: Father = Mus: Father is a professional musician; Multiple Family Members = Mus: several close family members are professional musicians; Mother = Mus: Mother is a professional musician; Parent(s) = Amus: one or both parents are amateur musicians; Father = MusRO: Father has a music-related occupation, for instance a music publisher; Parent(s) = NMus: one or both parents are non-musicians; Varied – combination of different categories (Amus, NMus, and/or MusRO) with 1 Mus: one close family member is a professional musician and one or more other family members are known to be either amateur musicians, employed in music-related occupations or non-musicians, or a combination of these; Unknown – orphan: the family background is unknown – the child is listed as an orphan.

data and have listed parents from a music-professional background in a new table (Table 6), which is similar to Table 5.

<i>Parental Background</i>	Total		Female		Male	
Specified records	254	100%	75	29.5% [100%]	179	70.5% [100%]
Father = Mus	174	68.5%	49	[65.3%]	125	[69.8%]
Mother = Mus	18	7%	9	[12%]	9	[5%]

Table 6: Musicians - Parental background of musical prodigies

The results in Table 6 indicate that the fathers of 174 and the mothers of 18 prodigies were known professional musicians. In four instances both parents pursued a musical career, although the periods and levels of professional activity between both parties seemed to vary. The parents of Master Legaye were musicians, his father a pianist and his mother a singer. Lack of documentation, however, will not allow for further clarification. The father of August Möser was the music director and teacher Karl Möser, who in the 1830s and 1840s led a distinguished and productive life in Berlin. On the other hand little is known about August's mother, a harpist. According to concert announcements and reviews she did not participate in the performances of father and son. Franz Xaver Mozart was the second son of the famous Wolfgang Amadeus Mozart; he was born only a few months before his father passed away. Mother Konstanze Weber was, like all her sisters, a trained singer. Franz Xaver hardly experienced the

professional activities of his parents. When he was a year old his mother went on a concert tour with her sister Aloysia Lange and pianist and composer Anton Eberl. They toured various regions of Austria and Germany. In 1796 Franz Xaver and his older brother were sent off to Prague to receive a thorough musical education. The father of Camilla Urso was a flautist and organist, her mother a singer. The father took on numerous engagements in order to provide for the family, but they became insufficient when Camilla's talent was discovered. Both parents taught music to enhance the family's income, and to ensure that their daughter was able to study at the Paris Conservatoire.

A comparison between Table 5 and Table 6 reveals that the number of mothers in the music profession was considerably higher than Table 5 could illustrate - both for female and male prodigies. The prodigy profiles (see Appendix 1) reveal that in most cases the mother was either a pianist or a singer. The category of amateur musicians is equally significant, as this level of ability could have been similar to those of professional musicians. Likewise access to instruments, the skills to take on teaching responsibilities, and a keen interest as well as a supportive environment, were available. According to the results, only just over 10% of the prodigies came from a non-musical background. It may appear that children from such a social environment had been placed at a disadvantage, for in all likelihood the musical profession was not initially intended for them, as in the case of Felix Mendelssohn-Bartholdy and Hermann Cohen, where some resistance may have been met. The talent, however, and the passion for music would have been perceived as striking, although there may not have

been the knowledge within the family to judge the extent of musical giftedness. Important within this category was the financial well-being of a family, in order to ensure adequate access to equipment and tuition. Amongst the various listed parental occupations we can see that the majority fall within the ranks of the middle classes. However, labourers and artisans are also represented.

Profession	Total
Medical – Physician/ Dentist	9
Clerk/ Private Secretary	8
Civil Servant/ Court Servants	8
Teachers (non-music)	6
Shop/ Business owner	4
Artist/ portrait painter/ illuminator	3
Manufacturer	3
Actor	3
Merchant	3
Army Officer/ Royal Guard	3
Financier	2
Carpenter	2
Book seller	1
Weaver	1
Wig maker	1
Clergyman	1

Table 7: Overview of listed professions for (Nmus-/ Amus-) fathers of musical prodigies

Table 7 presents an overview of the various professions⁴ that have been recorded for the prodigies in this study. Some of the occupations on the list had to be generalised and summarized, as they no longer exist. In addition some were insufficiently described in the sources, or several variants were offered; determining those roles was difficult. Franz Clement's father for instance was a *Tafeldecker* (a servant responsible for setting the dinner table at court); his occupation was noted as court servant. The parents of Julie and Julius Stern were referred to as shopkeepers and business owners or salesmen; the most precise description referred to them as the owners of a lottery shop. In the table they are listed amongst the 'Shop/ Business owners.'

Some of the occupations also have a deceptively high number of representatives, as for instance the category of civil servants. In actual fact, two sets of siblings make up the representatives in this category. However, as each prodigy profile is considered separately in this study, the number has to represent it correspondingly. The category which has a realistically high representation is that of the medical profession. One of the fathers was a dentist, and further seven were physicians; of which one represented two brothers.⁵

Despite the fact that many musical prodigies came from a middle-class background, the financial situation of their families was often insufficient to support their educational needs. They lacked the funds to pay for the highly sought-after

⁴ The table lists only the profession of those parent(s) who were listed as non-musicians.

⁵ The father of Henri and Josef Wieniawski was a physician, and biographical accounts indicate he was little involved in the musical education of his sons. The mother, a trained pianist, consulted her colleagues and brother, the musician Eduard Wolff, in such matters.

lessons with master teachers or to study at conservatories.⁶ A system of patronage, however, existed in parts of Germany and France, which allowed some of children to gain scholarships or bursaries and thus study with renowned teachers.⁷

⁶ Although some conservatories did not charge fees, as for instance Paris Conservatoire, there were nonetheless maintenance costs which had to be considered.

⁷ Prodiges who received bursaries included Catinka von Dietz, Delphine von Schauroth (both girls to study with Kalkbrenner in Paris – see entries on *ILSD*), Isidor Lotto (to study at the Conservatoire in Paris), Jean-Joseph Bott (he won a scholarship with the Mozartstiftung in Frankfurt/ M.), Adolph Gross (received scholarship from King of Prussia to further musical studies), and Albert Heinrich Zabel (Meyerbeer obtained a scholarship for Zabel to study in Berlin under Ludiwg Grimm).

Chapter 7. The musical education of prodigies

Tracing comprehensive musical education records has been challenging not only for the reasons stated above, but also specifically in relation to the early stages of musical training. Various biographical accounts give a similarly sketchy picture. The frequent impression given in such publications is an early interest in music, a strong keenness to practise music, and a display of musical giftedness.¹ Tunes are easily picked up and reproduced either by singing or playing an instrument, the basic skills for the latter frequently self-taught through keen interest and by exploring the mechanics of an instrument. Some reports include sensitive behaviour and reaction to harmony and correct pitch. The typical response to such early musical perception is the prompt start of a child's musical education; many young talents were nurtured intensively from the outset. Subsequent musical development displayed various characteristics of precocity. Although the initial stages of music tuition may not have contributed significantly to the artistic development of a prodigy, they nonetheless contributed to

¹ The case studies on Carl Filtsch and Camilla Urso are two such instances.

A third is William Thirlwall, whose early perception for music was recounted in the *Musical World*, 19 (18 January 1844), pp. 21-22: "When Young Thirlwall was a year old, on hearing his father play an air in the minor key, he would invariably weep. About this time he could sing "*Fidelion*," a melody of Mozart's, with the exception of the concluding notes which were below his compass: his attempts to produce these notes occasioned much mirth, but he went on, absorbed in his efforts, with the utmost gravity, paying no attention to the laughter he gave rise to. When four years of age, he was taken to make choice of a toy, and chose a sixpenny violin: when he got home he scraped on his miserable instrument until he was summoned to bed. The next morning he told his father that his fiddle was "too little to make tunes!" In a short time he was supplied with a real violin [...]"

Further prodigies, who had similar accounts published, include Henriette Merli, Johann Friedrich Berwald, Carl Anton Florian Eckert, Wilhelmine Neruda, and Johann Nepomuk Hummel.

the development of technical and music-theoretical skills - the foundation for a successful musical career, and often a prerequisite for further training with eminent master teachers. Furthermore the guidance and advice of the first teachers, frequently in co-operation with the parents if they did not provide the initial training, influenced the path of a child's musical development. The first instructors become important not only in respect of their actual contribution to a child's musical education, but also with regard to the advice and direction many of them will have given, and the introduction to more skilled or experienced colleagues and patrons. Even so, despite the significance of their contribution, detailed information about the initial stages of a prodigy's musical education is rare. To illustrate such a case, Chopin's student Adolph Gutmann moved to Paris in 1834 to pursue his studies with the great pianist and composer. As the case study of Carl Filtsch, a fellow pupil, and studies on Chopin's teaching activities confirm,² the latter in general accepted only mature and advanced students. Although Gutmann was still quite young, his references and musical abilities secured him lessons with Chopin; he has frequently been referred to as his master's favourite student. The level of excellence he must have displayed when playing for Chopin at their first meeting suggests that he had received a thorough musical education. Indeed, Adolph Gutmann had already performed as early as 1830 in his home town Heidelberg. For one of his public performances he had joined twelve year old sisters Emilie and Sophie Fiess from

² For example see Jean-Jacques Eigeldinger, *Chopin: pianist and teacher as seen by his pupils*, transl. by Naomi Shohet with Krysia Osostowicz and Roy Howat (Cambridge; New York: Cambridge University Press, 1986), p. 9. Also see Hans Werner Wüst, *Frédéric Chopin: Briefe und Zeitzeugnisse: Ein Portrait* (Bonn: Bouvier, 2007), pp. 177-178.

Carlsruhe in a concert at a local museum. The boy's excellence was highly praised in the press.³ Nevertheless the details of Adolph Gutmann's life and education prior to his studies in Paris remain unknown for the most part. At present, only concert reports from his early years allow us to glean information about his childhood.

Hermann Cohen, a student of Liszt, is yet another example. The boy from Hamburg had started piano lessons with a local music teacher at the age of four and a half. When he was six years old he began performing in public successfully.⁴ For a period of almost ten years Hermann studied with his first teacher, whose identity I was unable to determine. Under the teacher's careful guidance Hermann not only achieved a level of professional excellence, preparing adequately for his studies with Liszt, but was also introduced to public concert performances. When the boy was twelve years old the teacher took him on two concert tours through the northern and western parts of the German Confederation, where they met with numerous patrons, musicians and critics willing to present young Cohen with references. In 1834, aged fourteen, Hermann was taken to Paris by his mother. On the teacher's recommendation it was intended that Hermann should finish off his musical training under the skilful guidance of a virtuoso teacher. The young musician aimed and succeeded in gaining lessons with Franz Liszt in Paris.⁵ The initial period of instruction, however, was comparatively short. Cohen arrived in Paris in July 1834 and became a student of Liszt's shortly afterwards. In spring 1835, just a few months into his lessons with the great maestro, he was

³AMZ, 2 (6 March 1830), p. 40

⁴ See Dietrich Kausche, 'Hermann Cohen. Ein musikalisches Wunderkind aus Hamburg', *Hamburgische Geschichts- und Heimatblätter*, 10 (1977), p. 19

⁵ *Ibid.*, p. 20

offered a post at the Geneva Conservatory, to teach alongside his master. In what format lessons continued after this point has not been specified, but numerous letters from Liszt confirm the close working as well as personal relationship between Liszt and Cohen during that time and for some years afterwards.⁶ Henceforth Cohen was acknowledged as Liszt's student; references and credit to his first teacher were omitted.

Delphine von Schauroth, who was from a seemingly well-off, but non-musical background, was only ever referred to as a student of Friedrich Kalkbrenner, with whom she studied from 1825 in Paris, aged twelve.⁷ Her first extended concert tour took place in 1823. She mainly travelled through southern and western parts of Germany, and to Paris and London, receiving generally positive reviews with various suggestions that further training would improve her artistic skills. Hummel was mentioned as a prospective teacher, but she did not have lessons with him. In 1824 the *Harmonicon* reports that Schauroth was awarded a bursary from the Queen of Bavaria, to study with Kalkbrenner in Paris.⁸ As there are no reports on public concert

⁶*Gesammelte Schriften von Franz Liszt*, ed. by Lina Ramann, vol 2 (Leipzig: Breitkopf & Härtel, 1880-1883), pp. 115-116: A letter to George Sand, dated 1st October 1835, refers to a benefit concert, in which both Liszt and Cohen took part. Cohen accompanied Prince Emilio Barbiano di Belgiojoso (1800 – 1858), an amateur musician and singer. In addition Liszt, Cohen as well as two other pianists performed a piano concerto, set for four pianos. Liszt praised Cohen's artistic skills highly in the letter.

⁷ Linda Maria Koldaustates that Schauroth was taught by Kalkbrenner when she went to Paris in 1827; see Linda Maria Koldau, 'Delphine von Schauroth, *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. by Ludwig Finscher, 2nd ed, 20 vols (Kassel, London: Bärenreiter, 1994-), 14, p. 1191. However, concert reviews place her in Paris as early as 1824, and refer to Kalkbrenner as her teacher already from 1825 onwards. See for instance *BAMZ*, 2 (6 July 1825), pp. 216-217

⁸*The Harmonicon*, 2 (June 1824), p. 119. Similarly Catinka von Dietz received a bursary from the Bavarian King in 1828, at the age of twelve, to study with Kalkbrenner in Paris.

performances in 1826 it is likely that Schauroth dedicated over a year to intensive studies in Paris. Henceforth she was referred to as Kalkbrenner's pupil. Information on teachers or lessons for the period prior to 1824 could not be found.

As the examples have illustrated, for a considerable number of prodigies not many records reveal specific information about their initial musical training. As reports and literature reveal, only noteworthy teachers were listed, particularly master teachers who had gained an international reputation across Europe. This even applied to a fraction of those prodigies who had one or more close family members with a professional music background.

As the results in the previous chapter have revealed, a large number of prodigies came from a musical background. Access to musical knowledge, instruments and some level of skilled instruction was available without the burden of large financial expense to over 67% of prodigies, and to over 81% if we include parents who were amateur musicians. Nonetheless, in many cases it remains uncertain whether the father or another musically trained family member from the same household or location initiated or was involved in the musical education. For instance, the Krollmann brothers, Adolph, Gustav and Theodor, were reportedly sons of the musician Anton Krollmann and nephews of Oldenburg's Concert Master August Pott. Only few references to some members of the Krollmann family can be found.⁹ Some of the

⁹ Only the father Anton Krollmann is listed in few music encyclopedias. See Gustav Schilling, *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*, ed. by M. Fink, de la Motte Fouqué et al., (Hildesheim: Olms, 1974), 4, pp. 241-242: The entry on Anton Krollmann places the musician in the 1830s at Hannover,

concert reviews from 1833 to 1838 suggest that the boys resided in Oldenburg,¹⁰ which coincides with the fact that all three brothers studied with their uncle, a regionally and nationally more eminent musician than their father. The third brother, playing the violoncello, was later reported also to have studied with the well-known violoncellist Joseph Merk.¹¹ Although the musical training was credited solely to August Pott and Joseph Merk, the musical profession of the father suggests that he was in a position to have provided the initial musical education of his sons; yet, as hardly any information can be traced, it remains impossible to establish when the boys received their first lessons, what kind and how many lessons per week they received, and who instructed them.

holding the position of Music Director at the Royal Hanoverian 'Garde du Corps' regiment; he was also a well established music teacher in Hannover.

See also François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd ed, vol 5 (Paris: Librairie de Firmin Didot Frères, Fils et Cie, 1860), pp. 117-118: the entry contains similar facts, and furthermore states that Krollmann was Music Director in Hanover from 1829 to 1858. There is no information on any children.

Adolph Krollmann is referred to in the *NDB*, 4th ed, (Berlin: Duncker & Humblot, 1953-), 4, p. 260: the brief reference to the musician states that he was from Oldenburg. It also confirms that Anton Krollmann was indeed Adolph's father.

¹⁰ For examples see: *BMZ*, 1 (3 April 1833), p. 110; *AMZ*, 39 (1 March 1837), p. 150; *AMZ*, 40 (24 January 1838), p. 66

¹¹ Joseph Merk (1795 – 1852) was an Austrian violoncellist and pedagogue. Merk spent most of his life in Vienna. In 1821 he became Professor for Violoncello at the Vienna Conservatory; he held the position until 1848. In 1834 he embarked on a prolonged concert tour through Germany and to London. On this journey he also visited cities in the north of the German Confederation, such as Hamburg, Brunswick, and Hannover. While in the area Merk was likely to have visited Oldenburg, which had a well-reputed musical life at the time. Thus it is plausible that Theodor Krollmann received some brief guidance from Merk in 1834 or 1835. A prolonged visit to Vienna in 1837 by Theodor Krollmann with his uncle and brothers provided yet another, more likely opportunity to take lessons with Merk. However, the fact that both teacher and student did not reside in the same town in the 1830s suggests that the period of instruction was short-term only.

Anna Sedlak, whose father¹² was employed as clarinettist and *Kapellmeister* at the Princely Court in Liechtenstein, was reported to have been a student of Ignaz Moscheles.¹³ Her father, who not only served as performer, but also as music teacher to the Princely Family, would have been competent and qualified to provide the musical training of his daughter. The idea that only Moscheles had instructed the girl seems speculative.¹⁴ Furthermore, from 1818 the father had included Anna regularly in his concert performances, which supports my suggestion of his being actively involved in the musical education of his daughter.

There are further areas which due to their nature tend to display a more incomplete picture within the category of musical education. Those areas include second, third, fourth or even further instrument choices and to a degree lessons in theoretical subjects.

Michel Angelo Russo gained reputation as a prodigious pianist, composer and singer in the early and mid 1840s. The only master teacher linked to this young musician was Ignaz Moscheles. Although Russo's main instrument had been the piano, he had also achieved recognition in composition and singing. The youth travelled

¹² Wenzel Sedlak (1776 – 1851) was first employed by the Prince of Liechtenstein in 1806. Throughout his years at the Liechtenstein Court he was also active as a performer and composer in and around Vienna, where his daughter Anna could have received lessons from Ignaz Moscheles, until the latter's departure in 1820.

¹³ Ignaz Moscheles (1794 – 1870), a Bohemian composer and pianist, and one of the founding professors at Leipzig Conservatory.

¹⁴ See *AMZ*, 20 (24 June 1818), p. 454: Anna is performing in a concert hosted by her father, but is listed as a student of Ignaz Moscheles. Also see entry on 'Nina Sedlak' in *Instrumentalistinnen-Lexikon*, Sophie Drinker Institut <<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012]. Ignaz Moscheles is listed as the only teacher here as well.

widely in the early 1840s, mainly within the German Confederation as well as to parts of England, where he most likely received lesson from Moscheles. Concert reviews and advertisements place Russo in London in June and July 1841,¹⁵ from August to September 1842 in Bristol,¹⁶ and in November 1842 in London again,¹⁷ where he could have benefited from lessons with Moscheles. However, further information on any other teachers the boy had studied with was lacking. Even with Carl Filtsch, who it appears had also singing lessons throughout the years of his musical training, details on his teachers can be traced only for his period of study in Paris.

Not just linked to the initial stages but in general, the number of teachers a prodigy may have studied with can be incomplete or open to dispute. As indicated before, there are cases where the efforts of one or more ‘unheard of’ teachers would have been regarded as rather insignificant by colleagues, critics and historians, and therefore references to them were often omitted. Although it has been observed that it strongly affected the initial stages of musical education, it could also have affected any stage during the period of instruction. There are also questions as to whether some prodigies could legitimately consider themselves a student of an eminent master teacher, when the period of instruction was rather short. Studies on Johann Peter Pixis have included recollections of Theodor Pixis on his own opportunity to study briefly

¹⁵ For example see: ‘Music and Drama’, *The Era* (13 June 1841), p. 5; *Musical World*, 16 (8 July 1841), p. 29

¹⁶ For example see: *The Bristol Mercury* (3 September 1842), p. 5

¹⁷ *The Morning Post* (5 Nov. 1842), p. 3

with Vieuxtemps,¹⁸ and of Johann himself, recollecting the lessons his brother Friedrich was offered from Viotti.¹⁹ In both examples the period of tuition lasted approximately

¹⁸ See a letter from Theodor Pixis, dated 20 December 1847, cited in Lucian Schiwietz, *Johann Peter Pixis: Beiträge zu seiner Biographie, zur Rezeptionshistoriographie seiner Werke und Analyse seiner Sonatenformung*, pp. 124-125: "But Vieuxtemps spent this winter in Paris [...] I tell you, never has a composition touched me as much as this concerto. [...] You will understand that I spent almost all day every day with Vieuxtemps [...] Vieuxtemps travelled to London, and we went back to Baden at the end of June. Less than 2 weeks later we received a letter from Vieuxtemps, wherein he summoned us to join him so that he can give me some advice [...] I spent almost two months with him; we played together every day six to seven hours and he taught me all sorts of things as well as various compositions." [Aber Vieuxtemps war diesen Winter in Paris [...] Ich sage Dir, noch nie hat eine Komposition mich so ergriffen wie dieses Konzert [...] Du begreifst wohl, dass ich nun fast den ganzen Tag bei Vieuxtemps steckte [...] Vieuxtemps reiste nach London, u/ wir gingen Ende Juni nach Baden zurueck. Kaum 2 Wochen daselbst angelangt, erhalten wir ein ausserordentlich freundliches Schreiben Vieuxtemps' worin er uns sagt, dass er in Cannstadt bei Stuttgart sei, daselbst der Kur wegen einige Zeit verweilen wuerde, u/ mich auffordert zu ihm zu kommen, auf dass er mir einige Rathschlaege geben koennte [...] So war ich den beinahe 2 Monate bei ihm; wir spielten alle Tage 6 bis 7 Stunden zusammen u/ er lehrte mir alle seine Sachen sowohl als auch noch andere Kompositionen.]

¹⁹ The lessons of Friedrich Wilhelm Pixis with Viotti illustrate a similar case to that of Theodor Pixis. In Richard Batka's chapter 'Aus Joh. Peter Pixis Memoiren' the author cites Pixis' recollections of his older brother's lessons: "When we were in Hamburg [...] Viotti, then known to be the best violinist in the world, came for a visit from London [...] My father succeeded [...] in introducing his eldest son to the great maestro, and Viotti, who seemed to like the boy, wished to hear him. He played a few etudes to the satisfaction of Viotti [...] he would give the boy a lesson per day for the whole of his duration (almost two months). The father, who always accompanied the brother, spoke in enthusiastic words about the extraordinary abilities of the great musician, who now played to the boy scales, positions and various exercises to perfection, which excited both greatly [...] Viotti [...] now let the boy stay two to three hours instead of one; he frequently composed a piece in his presence and would then call out to him in the few German words: 'Come, Fritz, try!' [...] To this great role model and his excellent tuition my brother owed the rapid training of his natural talents and soon became [...] one of the best violinists in Germany." [Als wir in Hamburg waren [...] kam der damals als erster Violinspieler der Welt bekannte Viotti aus London zu einem Besuch [...] Es gelang meinem Vater [...] diesem grossen Kuenstler seinen aeltesten Sohn vorstellen zu duerfen, und Viotti, welchem der Knabe zu gefallen schien, wuenschte ihn zu hoeren. Er spielte einige Etueden zu grosser Zufriedenheit Viotti [...] er wolle dem Knaben waehrend seines Aufenthaltes (ueber 2 Monate) jeden Tag gerne eine Stunde geben. Der Vater, welcher den Bruder immer begleitete, sprach in begeisterten Worten von dem ausserordentlichen Spiele des grossen Kuenstlers, der nun dem Knaben Skalen, Positionen und alle moeglichen Uebungen in einer Vollendung vorspielte, welche beide in Enzuecken versetzte [...] Viotti [...] liess nun den Knaben [...] statt einer Stunde zwei bis drei Stunden bleiben; schrieb auch oefters in seiner Anwesenheit ein Stueck und rief ihm dann die wenigen deutschen Worte zu: ‚Komm, Fritz, probier!‘ [...] Diesem Vorbilde und seinem trefflichen Unterricht dankte mein Bruder die schnelle Ausbildung des ihm

two months only. Nevertheless, the fact that Theodor Pixis was a student of Vieuxtemps has never been questioned. The same applies to the case of Theodor's father, Friedrich Wilhelm Pixis, studying with Viotti. Both examples crucially illustrate intensity in the training provided. Theodor Pixis mentioned six to seven hours of daily contact with Vieuxtemps, and in Friedrich's case it was two to three hours per day. It becomes evident that short-term instruction, due to the amount of daily contact with a master, could equal the amount of lessons a student might otherwise receive during a year, especially if the master taught only for a certain number of months each year. The short period of instruction appears to not have influenced the significance and effects of the lessons with a great master. Further cases of short-term instruction and its arguable benefits are included in a later discussion on the advantages of studying with master teachers.

Due to lack of documentation and biographical records, for reasons stated above, data in this category could not be specified for 120 of the prodigies; consequently 31.6% could not be considered in the overall investigation into patterns in musical training. Table 8 illustrates a breakdown of specified and non-specified data, in total and in relation to the gender of the prodigies.

von der Natur verliehenen Talenten und ward bald [...] einer der vorzueglichsten Violinspieler Deutschlands.] See Richard Batka, *Kranz: Gesammelte Blätter über Musik* (Leipzig: Lauterbach & Kuhn, 1903), pp. 87-88.

<i>Prodigies</i>	Total		Female		Male	
Overall Count	379	100%	127	33.5%	252	66.5%
<i>Musical Education</i>						
Specified records	259	100%	80	30.9%	179	69.1%
Not specified records (ns)	120	100%	47	39.2%	73	60.8%

Table 8: Specified and non-specified data for the category of musical education

The results indicate that the amount of female performers for whom information on the musical education has been ascertained totals just 30.9% of all known records, which is slightly lower than the overall proportion of female performers. The reverse applies to male performers; here 69.1% of the profiles contain information, which is 3% higher than the overall proportion of male performers. The result coincides with the overall tendency of being less able to determine biographical information for female performers than for their male colleagues. The results suggest that attention to young female musicians did not equal the interest in their male counterparts – not in respect to their actual performances and participation in concert life (for they stimulated as much curiosity amongst their audiences as prodigious boys), but with regard to their prospective legacy, or the anticipated lack thereof. Again gender-related notions and expectations of women yielding to a traditional role of becoming housewives and mothers offer the most probable explanation for this lack of interest in recording and keeping information.

Musical education through family members

The following results are based on the 259 specified data profiles. The important role of the family in the lives of musical prodigies has been referred to previously. With regard to their musical education they play a similarly significant part, as the following table (Table 9) illustrates.

<i>Musical Education</i>	Total		Female		Male	
Specified records	259	100%	80	30.9%	179	69.1%
Family members as teacher	149	57.5% [100%]	38	47.5% [25.5%]	111	62% [74.5%]

Table 9: Family members involved in the musical training of prodigies – overall count

For 57.5% of all prodigies with data profiles a family member was actively involved in the musical training. From amongst that group a proportional comparison reveals that 25.5% of the relevant data refers to female prodigies and 75.5% to their male equals. However, within the gender categories of specified data, out of 80 profiles for female performers a total of 38 profiles containing valid information reveal that in approximately 47.5% a family member engaged in the musical education of a female prodigy. With regard to male prodigies the proportion was once again significantly higher. Here 62% of the profiles with relevant data list at least one family member as a teacher. The high percentage amongst the latter category suggests the parental

intention to train the child in a profession traditional to the family. However, teaching responsibility fell not only on parents, but also on other members of the family.

A list of the family members involved in the process of instructing their younger relations is displayed in Table 10. Although the results of Table 9 have revealed that 149 prodigies were instructed by at least one member of the family, Table 10 refers to the actual number of family members who were actively involved in the process. As some of the prodigies received lessons from more than one relative, the number is accordingly higher. Hence a total of 157 family members are listed as instructors, which means 8 prodigies received lessons from two members of their family. In half of those cases it has been observed that the father and a brother gave lessons successively, with the parent taking on the initial stage of instruction and the brother resuming the lessons at a later point, once a basic set of instrumental skills was well developed. Examples include Lambert Massart,²⁰ Johann Peter Pixis,²¹ Ignaz Lachner,²² and Apolinary von Kotski.²³

²⁰ Christophe Pirenne, 'Lambert Massart', *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. by Ludwig Finscher, 2nd ed, 20 vols (Kassel, London: Bärenreiter, 1994-), 11, pp. 1268-1269

²¹ See entry on 'Johann Peter Pixis' in Gustav Schilling, *Das musikalische Europa, oder Sammlung von durchgehends authentischen Lebens-Nachrichten über jetzt in Europa lebende ausgezeichnete Tonkünstler, Musikgelehrte, Componisten, Virtuosen, Sänger, &c. &c. In alphabetischer Ordnung, etc.* (Speyer, 1842), pp.267-268

²² Andrea Harrandt, 'Franz Paul Lachner', *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. by Ludwig Finscher, 2nd ed, 20 vols (Kassel, London: Bärenreiter, 1994-), 10, pp. 977-980

²³ Irena Poniatowska, 'Apolinary Kałski', *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. by Ludwig Finscher, 2nd ed, 20 vols (Kassel, London: Bärenreiter, 1994-), 9, pp. 1540-1541: father is named as his music teacher. Also see Gustav Schilling, *Das musikalische Europa*, pp. 192-193: brother is mentioned as his teacher. Also see *The*

Musical Education	Total		Female		Male	
<i>Total count</i>	157	100%	40	25.5% [100%]	117	74.5% [100%]
Father	127	80.9%	33	[82.5%]	94	[80.3%]
Mother	10	6.4%	3	[7.5%]	7	[6%]
Brother	10	6.4%	2	[5%]	8	[6.8%]
Sister	2	1.3%	2	[5%]	0	[0]
Uncle	5	3.2%	0	[0]	5	[4.3%]
Aunt	1	0.6%	0	[0]	1	[0.85%]
Grandfather	1	0.6%	0	[0]	1	[0.85%]
Cousin	1	0.6%	0	[0]	1	[0.85%]

Table 10: Family members involved in the musical training of prodigies – detailed list

As demonstrated in the table the largest cohort of family members actively teaching younger relatives were the fathers. In 80.9% of the cases they introduced their child/ren to music lessons, and several took on decisive or principal roles in the training of their offspring. The role of the father in a nineteenth-century family was to act as the head of the household, taking on the social and financial responsibilities for his family,

Harmonicon, 11 (September 1833), p. 202: Older brother Karl is named as the teacher of younger brother Apolinary.

and representing dominant strategic authority within its unit and in society.

Consequently the professional activities of a father were of significant relevance to his household, marking the social status of a family, enabling domestic decisions financially and influencing the aspirations of future generations. Fathers not only became strategic role models to their next of kin, but by actively generating vocational opportunities they also became professional role models. The trend to find generations of one family committed to the music profession seems common enough, as for instance demonstrated by the Schuncke family;²⁴ some members of this family are included in this study as they were presented as musical prodigies.²⁵ Amongst the gender categories a slightly higher proportion of fathers involved in the musical education of female prodigies can be observed.

Although it may not be reflected accordingly, the study of various individuals' musical upbringing has confirmed that in general the education of a female prodigy seems to have been much more closely guarded by the girl's family than that of a male prodigy. Numerous boys were sent off to study at a conservatory or similar educational institution or with Master teachers, and consequently were removed from

²⁴ For an overview of the various generations and family members see the website of the Schuncke Archiv: <http://www.schuncke-archiv.de/> [accessed 10 December 2010]. The Schuncke Family was the largest French horn player family in Europe in the eighteenth to the nineteenth century, and may only be surpassed in quantity of professional musicians by the Bach Family. In many nineteenth-century periodicals the family name is spelled 'Schunke.'

²⁵ See *AMZ*, 26 (8 January 1824), pp. 20-21: a report of the concert performance of the brothers Carl (II) and Julius Schuncke. Also see *AMZ*, 17 (23 August 1815), p. 575: Carl (I) performed as a twelve-year-old in a concert hosted by the brothers Schuncke (father Michael Schuncke and uncles Gottfried and Andreas).

their families.²⁶ Most girls, however, remained under the care of their own family or close relatives, where they received private tuition, and where the family could ensure a morally and socially acceptable upbringing. As female students were accepted into music-educational institutions, it is likely that boarding houses for female students existed; however, I was unable to find any sources to provide further information on this topic. More research into various aspects relating to living and studying at conservatories in the nineteenth century is required to provide a more comprehensive and accurate picture.

²⁶ Examples include Isidor Lotto and Henry Wieniawski who, when entering Paris Conservatory, both lived in lodgings away from the care of their own families. Wieniawski was reportedly neglected when he lived in lodgings during the first two years at Paris Conservatoire; he had not yet reached the age of ten at the time. After two years the mother moved to Paris with younger brother Joseph, who also joined the conservatory, to take care of her sons. See Edmund Grabkowski, *Henryk Wieniawski* (Warsaw: Interpress, 1986), pp. 10-12. After completing a concert tour with his sister Ellen, John Day remained in Brussels to study with de Bériot; see 'Lady Organists, and one in particular – Miss Ellen Day,' *The Musical Times*, 50 (Mar 1909), p. 165. Franz Xaver Mozart was only five years old when he was sent away to study František Xaver Dušek in Prague; the boy lived with the family of his teacher. Rainer J. Schwob, 'Franz Xaver Wolfgang Mozart', *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. by Ludwig Finscher, 2nd ed, 20 vols (Kassel, London: Bärenreiter, 1994-), 12, pp. 758-760

In comparison, and not just exclusively applicable to female prodigies, only very few girls studied away from their homes and families (orphans have not been taken into consideration). Minna Schulz-Wieck, a girl who was taken into the care of the Wieck family, represents one such example. Wieck had discovered the talented singer near his home town. As she came from an impoverished background, he offered to educate and care for her. Minna Schulz became Wieck's foster child and his first vocal student, and consequently took his surname when performing in public. See Köckritz, Cathleen, *Friedrich Wieck: Studien zur Biographie und zur Klavierpädagogik* (PhD dissertation, Technische Universität Dresden, Olms Verlag Hildesheim, 2007), pp. 60, 175, 213

Francilla Pixis (born as Franziska Helma Göhringer, 1816 – 1888), the foster daughter of Johann Peter Pixis, was a similar case. She was placed in the care of Pixis at the age of fifteen, shortly after her vocal talents were discovered by the former. See Lucian Schiwietz, *Johann Peter Pixis*, pp. 82-84, 87-121, Also see Christoph Kammertöns, 'Francilla Pixis', *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. by Ludwig Finscher, 2nd ed, 20 vols (Kassel, London: Bärenreiter, 1994-), 13, p. 653

Mothers and brothers took an equal share in the teaching of musical child prodigies; both groups are represented by only ten members each. Mothers, similar to fathers, most often took charge of the early stages of the training, whereas brothers frequently took on the teaching roles at a later point. This resulted from their own need to develop adequate skills to take on such responsibilities while continuously progressing in their own artistic development. Neither party took sole responsibility, as occasionally was the case for fathers; nor were they involved in the ‘finishing-off’ stages of training, where students perfected their artistic skills under an experienced maestro. Family member categories with the smallest representation in teaching include the sister, aunt, cousin and grandfather; all those were represented in 1% or less of all cases.

Musical education through conservatories

The attendance at music-educational institutions, mainly conservatories, became a popular option in the first half of the nineteenth century, not just for musical prodigies, but in general for all young musicians aiming to pursue a professional career. Table 11 presents an overview of all prodigies who attended such an institution.

<i>Institution</i>	Total	Female	Male
<i>TOTAL</i>	47	7	40
Paris Conservatory	17	2	15
Leipzig Conservatory	12	1	11
Prague Conservatory	7	1	6
Warsaw Conservatory	3	0	3
Stern Conservatory Berlin	1	0	1
Arad Conservatory	2	2	0
St Petersburg Conservatory	1	0	1
Strasbourg Conservatory	1	1	0
Music Lyceum Bologna	1	0	1
Munich Royal School of Music	1	0	1
Berlin Royal Institute for Church Music	1	0	1

Table 11: Musical Prodigies attending a music-educational institution

The total of 47 prodigies seeking musical training at this kind of specialized institution equals ca 18.5% of all known data profiles in the category. Given that conservatories were only gradually established during the period of investigation, the representation is significant. The structure and intensity of musical instruction, including progressive developments in the field of music pedagogy and the establishment of instruction methods characteristic to specific institutions, the presence of master teachers, the variety of instrumental classes, and the opportunity as well as the requirement to focus solely on musical education, offered a seemingly attractive alternative to undertaking professional training privately. A closer investigation of the advantages and

disadvantages of this educational option as well as the decision to study with master teachers will follow in the final part of this thesis.

The results demonstrate a strong male representation. In fact 84% of the prodigies who attended a music institution are male. Conservatories in the first half of the nineteenth century had been established to train professional musicians, in particular for orchestras and theatres (singers). These institutions were not set up to train virtuosos. As orchestras employed only male musicians, this representation seems realistic. Furthermore, many female musicians were limited in the subjects they were allowed to study at conservatories.²⁷ This reflects to some extent existing beliefs in gender-specific roles, duties and cultural expectations. Only 7 (ca. 15%) of the attendees in this study are female. The instruments they studied at the conservatories included piano (4), voice (3), and, challenging boundaries, the violin (3). In the case of the two Daurer sisters, Ida and Aurelia, two instruments had been selected for study, the piano and voice. Amongst the boys the instruments studied at conservatories included the piano, the violin, composition and in one instance only the French horn. The limited number of instruments studied at conservatories can be attributed to the popularity and dominance of the piano and violin and their virtually central role in musical entertainments.

²⁷ See for instance the Paris Conservatoire. In the 1840s women were only allowed to study voice, solfeggio, keyboard, harmony and accompaniment, piano, organ and harp; See Constant Pierre, *Le Conservatoire national de musique et de déclamation. Documents historiques et administratifs*, p. 251. At the conservatory in Vienna girls were only allowed to attend preparatory classes and voice in 1832; see *Zusatz-Band zur Geschichte der K.K. Gesellschaft der Musikfreunde in Wien: Sammlungen und Statuten*, ed. by Eusebius Mandyczewski (Wien: A. Holzhausen 1912), p. 232

The results of this study have demonstrated various trends and patterns relating to instrument choices, the family background and the musical education of prodigies. The two dominant instrument choices – the piano and the violin – were played by almost two thirds of all musical prodigies in this study. Around one fifth of them performed on more than one instrument, with voice and composition being the most popular choices for a second instrument. A small number of prodigies also performed on rare and newly invented instruments, most likely to enhance their ‘novelty’ aspect. The results have also confirmed what Deborah Rohr’s study suggested – the vast majority of musical prodigies come from a musical family background (over 70%), consisting mainly of professional and amateur musicians. The musical family background appears to be vital in creating an adequate environment for a prodigy to emerge. In over 57% of all prodigies a family member was involved in the musical training, with fathers representing the majority (ca. 80%). Just over 18% attended a music-educational institution, primarily a conservatory, but with increasing numbers towards the end of the period under investigation. This coincides with the growing number and popularity of such institutions. The trend to study with a master teacher, however, remains the principal method of receiving musical education for a prodigy.

Part 3

The musical education of musical prodigies in two case studies

Chapter 8. Studying with Master Teachers: a case study of the musical education of Carl Filtsch

Carl Filtsch (1830 – 1845) received his earliest music lessons from his father, who, as a passionate amateur musician and intellectual, had already undertaken the musical education of his older children. The piano lessons started when Carl was only three years old.¹ According to Filtsch's niece Irene Andrews, Carl's focus on his lessons was comparable to a professional commitment. At the age of four he ignored requests to play and other recreational activities in order to practise, using the excuse of 'having to work'.² Very few details have been passed on about the music lessons with his father. Andrews is the only author able to present any particulars about the boy's musical

¹ This age reference can be found in a number of sources including Peter Szaunig, 'Carl Filtsch: das Klavierwerk des Wunderkindes und Komponisten', in *Beiträge zur Musikgeschichte des Siebenbürger Sachsen II*, ed. Karl Teutsch (Kludenbach: Gehann-Musik-Verlag, 1999), p. 77; Marie Klein, 'Carl Filtsch', *Ostland*, 2 (1920), p. 604; Ernst Irtel, *Der junge siebenbürgische Musiker Carl Filtsch 1830 – 1845*, p. 10

Peter Szaunig, like Ferdinand Gajewski ('New Chopiniana from the papers of Carl Filtsch', *Studi Musicali*, XI (1982), pp. 171-177), provides few biographical information on Filtsch. Both authors focus mainly on an analysis of the compositions of Carl Filtsch.

² Irene Andrews, *About one whom Chopin loved*, p. 14: "He was only four when he took his lessons with his father so seriously that when anyone called him to come and play games in the garden or pick holly hocks or bathe in the river, he firmly answered: 'I can't come, I'm working now...'"

education during the early period. From her father Joseph's recollections and letters she writes:

He was entirely taught by his father and this tuition was so cleverly and firmly carried on that the child wanted more of it rather than less, as is often the case. In order to encourage a perfect rendering he made a bargain with him putting a price on each piece when he had mastered it; then, turning his back on the little performer it was understood that at each mistake a coin would be noiselessly removed from the sum which lay under a heavy cloth.³

Similar to many other prodigies Filtsch felt drawn to the music, therefore encouraging persistence in study and practice was seemingly less relevant. The money promised to Carl as reward was intended to achieve precision and excellence in performance.⁴ Details regarding a more specific teaching method, including information on the daily penum, specific instructions focussing on the technique, the type of exercises and the ratio between exercises and musical pieces could not be gathered from the various sources. Andrews, however, furthermore asserts that Filtsch had also been studying voice at that age, and as a result was able to sing "a number of songs with much expression" at the age of four.⁵ Particulars relating to lessons in music theory or harmony were not mentioned in any of the accounts of Carl's earliest musical education. However, Ernst Irtel in his research determined that the boy had theoretical knowledge and perfect pitch at the age of five, indicating an appropriate training. Irtel discovered an account by professors of the Klausenburg Conservatory to whom Carl had been introduced by his father in spring 1835. In the local newspaper *Erdély hirado* on 30 May 1835 the professors published a report confirming that Carl was able to

³ Ibid, p. 14

⁴ This anecdote is only presented in the English publication by Irene Filtsch Andrews.

⁵ Irene Andrews, *About one whom Chopin loved*, p. 14

identify specific major and minor keys and modulation; a rehearsal of various parts of Beethoven's 5th Symphony at the local *Musikverein* served as a means of testing the boy's extraordinary abilities. Carl was also asked to play the piano, and comments followed on how exquisite and expressive his style was. In the end the professors expressed a recommendation for the father to have the boy instructed under a qualified master.⁶ Irtel believes this recommendation initiated first discussions about the boy's further musical training between the father and the future patrons, Count and Countess Bánffy. Vienna as the most suitable location was agreed on by both parties. Not only would Carl be able to access truly capable master teachers and a vibrant and inspirational musical life in Vienna, but his older brother Joseph would be able to accompany him and thus take on the role of a father-figure for the little boy. However, as the boy was only five years old at the time the parents could not consent to an immediate departure. Carl remained in his hometown for another two years, continuing his musical training under his father's supervision whilst receiving a more general education by attending the local school. He made tremendous progress in his piano lessons. Irtel maintains that after only three years of tuition the boy had surpassed his father's musical competence,⁷ which according to the literature could be compared to the level of an advanced amateur musician. In spring 1837 after a successful, well-attended public concert in Hermannstadt the decision on Carl's departure for Vienna was finalised.

⁶ Ernst Irtel, *Der junge siebenbürgische Musiker Carl Filtsch 1830 – 1845*. (Munich, 1993), p. 12

⁷ *Ibid*, p. 10

In autumn 1837 Carl Filtsch arrived in Vienna, accompanied by his father and patrons. Count and Countess Bánffy aimed for the best musical training for their protégé, contributed ideas of their own to enhance the boy's musical experience and opportunities, and were prepared to maintain their support financially without any restrictions.⁸ In Vienna the best teachers were approached for the seven year old, in the first instance August Mittag.⁹ Carl's later recollections of his first few days in Vienna and the efforts to secure appropriate musical tuition are printed in Andrews' book:

Hardly released of our furs and coats my father and I rushed to the great Mittag (Thalberg's teacher) but it took a week before, thanks to Prince Dietrichstein, we met him. (These supreme masters had hardly time to eat.) Before becoming his pupil, Wieck (the father of the great Clara) took me in hand. He wanted to take me to Leipzig and bring me up with his younger daughter, even more talented than Clara, but his plan fell through.¹⁰

Friedrich Wieck, whose prolonged stay in Vienna in 1837/38 was due to the extensive touring and the widely celebrated success and popularity of his daughter Clara, was taken by surprise when he heard the boy perform for the first time. A letter to his wife, dated 27 January 1838, imparts a more comprehensive picture:

⁸ Irene Filtsch Andrews' manuscript *Carl Filtsch, "der Liebling Chopins"*(1926) contains a letter from Count Bánffy, dated 02 February 1838, which illustrates the proactive nature and level of commitment of the patrons. The letter informs the father of Carl Filtsch about the first meeting with Friedrich and Clara Wieck in Vienna. The Wiecks had requested to meet the boy, and soon after they were introduced Friedrich Wieck began to examine the Carl's musical abilities. When Wieck had finished his assessment he gave a most positive opinion, which prompted the countess to request lessons for Carl. According to the count's report an agreement was drafted and signed the same day. He also assured Carl's father that the additional fees for those are paid for by the countess.

⁹ August Mittag (n.d.), Royal Court Bassoonist in Vienna, and professor at the conservatory; he was also the teacher of Sigismund Thalberg.

¹⁰ Irene Andrews, *About one whom Chopin loved*, p. 17: although presented as Carl's recollections the style of writing suggests that it was written by a grown-up, most likely an editor. The German manuscript offers a slightly different version – simpler in style and therefore closer to what a child at the age of twelve (when he was asked to write his recollections) may have written.

[...] just now the princesses visited us, and Carl Filtsch, the seven year old son of a Lutheran preacher in Transylvania, who is now under the care of Countess Bánffy. Here the greatest musical wonder, by far, was born in the shape of this sturdy boy with supernatural eyes. His musical genius surpasses all description; and it was decided by the highest majesties [...] you shall be mother to this child, and I will once more show the world something unheard-of – he shall be educated with Marie by myself, thus three are in a league – then I shall leave and rest. [...] the boy, without any instructions on the piano, so that he has already developed an incorrect technique, is most certainly a genius and improvises for hours in heavenly transfiguration, as Marie will never achieve, but she is on a higher level in exquisite education. [...] Tomorrow I will teach him for the first time. He can't stay here – he will be corrupted [...] You will all think I'm exaggerating, but Clara informs you, he surpasses all your imagination. That he plays almost all the pieces of Clara's four concerts in his own way and still improvises, goes without saying – that is the least. No more words – the boy is healthy and natural, the Countess and Princess of Hohenzollern agree with my principles on education. [...] I'm extremely moved: will Leipzig hold the greatest musical wonder within its walls?¹¹

The euphoric description of Wieck, whose success with the musical education of his daughter Clara had gained him the reputation of one of the foremost piano teachers in Europe, confirms the extraordinary nature of the boy.

¹¹ See Friedrich Wieck. *Briefe aus den Jahren 1830 – 1838. Eingeleitet und herausgegeben von Käthe Walch-Schumann*, Beiträge zur Rheinischen Musikgeschichte Heft 74 (Köln: Arno Volk Verlag, 1968), pp. 80-81: “[...] eben waren Fürstinnen und Prinzessinnen bei uns, und Carl Filtsch, der 7jährige Sohn eines lutherischen Predigers in Siebenbürgen, den die Gräfin Banffy zu sich genommen. Hier das größte musikalische Wunder, weit über alles, ist geboren worden in diesem derben, runden Jungen mit überirdischen Augen. Sein musikalisches Genie übertrifft alle Beschreibung; kurz und gut, und ist beschlossen worden von höchsten Herrschaften [...] Du sollst Mutter von diesem Kinde seyn, und ich will noch einmal der Welt etwas Unerhörtes zeigen – er soll mit der Marie zusammen von mir erzogen werden, damit 3 in einem Bunde sind – dann gehe ich schlafen. [...] der Junge, ohne alle Klavierbildung, so daß er bereits ganz verkehrte Mechanik hat, ist freilich durch und durch genial und fantasiert stundenlang in himmlischer Verklärung, wie es Marie nie wird, aber sie steht doch höher in schöner Bildung. [...] Morgen unterrichte ich ihn zuerst. Hier kann er nicht bleiben – er wird verdorben [...] Ihr alle werdet meinen, ich übertreibe, aber Clara läßt Euch sagen, er überträfe doch Eure höchsten Vorstellungen. Dass er fast alle Stücke von 4 Concerten der Clara nach seiner Art noch spielt und darüber fantasiert, versteht sich – es ist aber das Wenigste. Kein Wort weiter – der Junge ist gesund und natürlich, und die Gräfin und Fürstin Hohenzollern sind mit meinen Erziehungsprinzipien vollkommen einverstanden. [...] Ich bin sehr bewegt: soll Leipzig das größte musikalische Wunder auch in seinen Mauern bergen?”

Friedrich Wieck (1785 – 1873) was an enthusiastic and devoted pedagogue who took a holistic, yet individual approach to teaching; holistic as he included physical activities, a healthy diet, a general education and other aspects of well-being, and individual as he concentrated on each student independently, thus ignoring regimentation and schematization. Having been denied a musical upbringing in his youth as well as having been limited in his access to education for financial reasons, he was determined to display a positive attitude towards opportunities for further education throughout his life. His keen interest in music inspired him to turn towards auto-didacticism, with the intention of becoming not just a mere piano teacher but a progressive-thinking music pedagogue. His first professional experiences as a domestic tutor and theologian had confirmed and cultivated his interest in pedagogy. His earliest writings on pedagogy date back to 1809 and relate to his observations as a house teacher to Emil von Metzrat.¹² Those writings reflect the study of various pedagogic theories and reveal that Wieck was determined to develop his own pedagogic concept. Although references to Jean-Jacques Rousseau were not included in the essay, parallels between the theories of Wieck and Rousseau are evident. Similar to the latter Wieck believed that a student's natural abilities should be addressed and nurtured according to a child's age and development. Approaching each student's education individually, however, is specific to Wieck's theory only.¹³

¹² Friedrich Wieck, *Wöchentliche Bemerkungen über den Schüler Emil von Metzradt* (1809)

¹³ For an analysis of Wieck's pedagogic concept see Cathleen Köckritz, *Friedrich Wieck: Studien zur Biographie und zur Klavierpädagogik* (PhD dissertation, Technische Universität Dresden, Olms Verlag Hildesheim, 2007), pp. 86-102

Friedrich Wieck keenly followed the various trends and methods in music education by means of studying relevant journals and through regular communication with musicians and colleagues. He critically assessed methods of piano teaching, including the numerous exercises included in such handbooks. In his early career as a piano teacher he applied the Logier method, but soon realized how insufficiently it responded to the individual needs and development of a student; consequently he introduced new own concepts in his lessons.¹⁴ These included daily exercises to train the independent movements of the fingers as well as the support from the wrists, playing and practising by ear and without music at an early stage, memorizing all pieces to allow for an individual interpretation of the music, and developing music-aesthetic ideas. Wieck intentionally excluded theory lessons in the early period of instruction, not only to avoid confusing his students with the complexity of the subject, but also to allow them naturally to develop ideas on harmonic construction through small-scale melodic exercises.¹⁵ Beyond music lessons, which he naturally adapted to the skills and abilities of each student, he also cared deeply for their general well-being, and if possible tried to enforce a balanced and well-structured lifestyle. In Clara's childhood diaries records were kept of her day-to-day activities and the progress she made. Clara started her lessons at the age of five. She had daily lessons with her father and never spent more than two to three hours practicing in her younger years. An equal amount

¹⁴ Victor Joss, *Der Musikpädagoge Friedrich Wieck und seine Familie* (Dresden: Verlag von Oscar Damm, 1902), p.8; also see Cathleen Köckritz, *Friedrich Wieck: Studien zur Biographie und zur Klavierpädagogik*, for a more in-depth study of Wieck's pedagogic development.

¹⁵ See Friedrich Wieck, *Clavier und Gesang. Didaktisches und Polemisches* (Leipzig, 1853) for Wieck's demonstration of his teaching method and pedagogic concepts

of time she was asked to spend outdoors to build up her physical strength. Clara and most of her younger siblings were home-schooled to avoid the unbalancing lifestyle up to 8 hours of school per day would have imposed on them. Furthermore, the children had to retire from any event or engagement by ten o'clock to guarantee sufficient sleep.¹⁶ In addition to these regulations and guidelines Wieck had introduced for the upbringing and education of his own and his foster children,¹⁷ the diaries also bear witness to the development of his pedagogic concept. Under the supervision of Friedrich Wieck Carl Filtsch would have experienced some of those principles and methods. However, as Carl continued to live under the guardianship of Countess Bánffy and his older brother Joseph, Wieck only had limited influence on his student's day-to-day activities. Unsurprisingly he soon expressed some frustration about the boy's lifestyle. A few weeks into his lessons with Carl Filtsch, Wieck's assessment of the situation and progress was illustrated in a letter to his wife:

His musical fiery spirit, his continuous improvising, his musical intelligence, his absent-mindedness, his neglected technique and application, and then his vanity always to wish to perform in society, which is sadly nourished in his environment, disagrees strongly with my intentions to teach him even a tolerable technique, to enable him to express what he feels and thinks. I'm feeling too old and not strong enough to take on this enormous psychological challenge, and I'm worried I may not be able to add to his skills and furthermore

¹⁶ For a more detailed description of the childhood of Clara and Marie Wieck see Marie Wieck, *Aus dem Kreise Wieck-Schumann* (Dresden: E. Piersons Verlag, 1912), pp. 5-18 & 210-226. For an insight into Marie's childhood see Cathleen Köckritz, 'Eine zweite Clara?' *Die musikalische Ausbildung und der künstlerische Werdegang von Marie Wieck' in Schumanniana Nova. Festschrift Gerd Neuhaus zum 60. Geburtstag*, ed. by Bernhard A. Appel, Ute Bär and Matthias Wendt (Sinzig:Studio Verlag, 2002), pp. 344-362

¹⁷ Friedrich Wieck, like many other master teachers in the nineteenth century, welcomed gifted students in to his home, and educated and cared for them. Despite his hopes Carl Filtsch would not become one of his 'foster' children as neither Countess Bánffy nor the family of the boy would agree to send him to live with the Wiecks in Leipzig.

may neglect my business. Clara was different as her technique was already developed at the age of seven; admittedly the boy plays everything, he plays Clara's arpeggios – etude, *Hexenchor*, Henselt's etudes etc, but how! It's hard to bear.¹⁸

Wieck's irritation about the boy's distractedness, his social environment and continuous wish to perform in private gatherings suggests that despite his enthusiasm for the extraordinary talent of the boy, the pedagogue seemed to have reached a point where he felt he could not succeed in providing adequate instruction. The limited influence did not enable him to enforce his ideas fully, which may have caused Wieck to feel undermined. Whether this could have contributed to the decision that Carl should remain in Vienna and study under Mittag as originally intended, remains open to discussion. Documentation to shed light on the issue has not been discovered so far.

Wieck regularly commented in diaries, letters and articles on his ideas about teaching, adequate methods and the type of exercises he recommended to students, but finding particulars on individual lessons with students other than his children in any of the writings is challenging; detailed information about the lessons with Carl Filtsch could not be found, either in any of the Wieck letters nor in Clara's childhood diary.

¹⁸*Friedrich Wieck. Briefe aus den Jahren 1830 – 1838*, p. 92: „Sein musikalischer Feuergeist, seine fortwährende thätige Fantasie, sein musikalisches Auffassungsvermögen, seine Zerstreuung, seine vernachlässigte Mechanik und Applicatur und dabei die Eitelkeit, immer in Gesellschaften etwas vorspielen zu wollen, was leider durch seine Umgebung genährt wird, stehen mit meiner Ansicht, ihm nur wenigstens eine leidliche Mechanik anzubilden, um nur zum Theil das wieder geben zu können, was er fühlt und denkt, in solchem directen Widerspruch, dass ich mich zu alt und nicht kräftig genug fühle, diese ungeheure psychologische Aufgabe zu lösen und besorge, ich könnte seinem musikalischen Genie Eintrag thun, und dabei alle meine übrigen Geschäfte vernachlässigen. Bei Clara war das ganz anders, denn sie war im 7ten Jahre bereits musterhaft mechanisch ausgebildet: der Junge spielt freilich alles, spielt der Clara die Harpeggien – Etüde, Hexenchor, Henselts Etüden pp. nach, aber wie? Das ist gar nicht zu ertragen.“

Irene Andrews, on the other hand, was able to provide some details from her father's memoirs:

Wieck's lessons were very interesting. His exercises were made up of well adapted phrases of all kinds and when the pupils had played them they were to compose others similar in rhythm and character, thus attaining unawares the practice of composition without taxing the brain; being told only the elementary the intelligence gradually ripened for the study of theory. After Wieck the boy studied under Mittag and the famous theorist, Sechter, who said: 'He would begin with him where he generally finished with others.'¹⁹

None of the sources indicates how many lessons Carl Filtsch received from Friedrich Wieck, but the teacher and his virtuoso daughter left Vienna in early summer 1838, only months after the arrival of the Bánffy household and Filtsch brothers. Despite the short duration of the teaching period the benefits of Wieck's instruction should not be underrated. The method of approaching each student individually and according to his ability ensured a most effective and tailored musical education for the boy. Friedrich Wieck would have put the emphasis on the technique and touch,²⁰ which he felt was most needed at that time. The regular interaction with Clara could likewise be regarded as an advantage. Clara Wieck was a favourite with the Imperial Court. On 7 March 1837 she received the honorary title of Royal Chamber Musician to her Imperial Majesty of Austria, which was an honour that so far had only been reserved for Austrian nationals and very few other male musicians of the highest rank. Clara's

¹⁹ See Irene Andrews, *About one whom Chopin loved*, p. 17. In Andrews' German manuscript (MS 9391/105) these details on the lessons with Wieck are communicated in the letter from Count Bánffy, dated 02 February 1838, which also describes the initial meeting between the two parties.

²⁰ Andrews, MS 9391/105: The letter from Count Bánffy, dated 02 February 1838, also noted that Filtsch's use of the 4th finger was underdeveloped and Wieck immediately provided a number of exercises to overcome this weakness, but also to improve his touch.

company consequently presented additional benefits, not only in her expertise as a musician but also in her closeness to the Emperor's family and other influential and high-ranking members of Vienna's society.²¹

Under the guardianship of Countess Bánffy the education of Carl Filtsch became more comprehensive. Subsequent to Wieck the boy received lessons from Simon Sechter and August Mittag, the most renowned teachers in harmony and piano in Vienna at the time. Whether Carl continued to take singing lessons in Vienna remains unknown; there is no relevant information in any of the accounts. Furthermore, information on the lessons with Sechter and particularly Mittag are equally scarce; in the literature and documents relating to Carl Filtsch no particulars were mentioned. Simon Sechter, however, published a testimony on the remarkable abilities of the boy in 1841, which included specifics about the lessons and rapid progress the boy made while under his supervision. In the article, a letter to the editor of *Allgemeine Wiener Musik-Zeitung*, Sechter mentioned that Mittag as well as another piano teacher, Joseph

²¹ Ibid: The letter from Count Bánffy, dated 02 February 1838, suggests that the initial request for a meeting with Carl was made by Clara Wieck. Bánffy mentioned his wife responded to Clara and asked for a suitable date and location to meet. Carl subsequently often came in contact with Clara, mainly through his lessons. The children were thus given the opportunity to regularly communicate their impressions of the rich musical life in Vienna, including most recent composition, performances and operas. In another letter, dated 19 February 1838, Carl Filtsch wrote to his parents that he was going to see one of his favourite operas (Ferdinand Hérold's *Zampa*) with Clara Wieck. They were allowed to use the countess' box at the opera, although the countess did not attend the opera with them. Carl mentioned he was very excited about going to the opera with Clara. The letter was published in Marie Klein, 'Carl Filtsch', p. 607, and in Bernhard Lindenau, 'Carl Filtsch', *Archiv für Musikforschung*, 5/1 (1940), p. 42. Lindenau's article contains the same letters as Marie Klein's short biography of Carl Filtsch. He acknowledges Klein's work as the most useful source for his article. This suggests he has copied the letters from Klein's articles.

Lanz²², had already achieved significant progress with the boy's technique.

Consequently Sechter must have taken up his teaching duties considerably later than presumed. In his observations prior to the first lesson he concluded that the boy had already started improvising, his hearing was perfect and his musical memory remarkable. He therefore decided to start his appointment by teaching Carl how to write music, starting off with single notes and quickly progressing to melodies and chords. He soon included small composition and modulation exercises. At the end of their lessons the boy had made noticeable progress and thus studied the use of chromatic passages and enharmonic equivalents, the different keys, and musical rules in and composition of 8-bar phrases. Sechter also mentioned that between a concert tour to Filtsch's home country and their departure for Paris in 1841 the lessons were intensified. For the duration of their one-month stay in Vienna Carl received daily lessons in piano and harmony, the latter lasting two hours per day.²³

Countess Bánffy demonstrated her involvement in the boy's musical education by encouraging and enabling him to attend concerts and operas regularly, i.e. at least once a week. Carl attended most concerts in the company of the Countess. In addition Clara Wieck, his brother Joseph and other friends of the family escorted him to numerous public and private music venues in Vienna. The boy regularly commented on

²² Joseph Lanz is mentioned in Sechter's account as piano teacher to Carl Filtsch. He is also referred to in Andrews' book, but without further specifics. It appears Lanz took over from Wieck, but only taught the boy for a very brief period until Mittag was able to commence the teaching. Lanz has not been recognised as a teacher to Carl Filtsch by the boy's other biographers Ernst Irtel and Marie Klein.

²³ Simon Sechter, 'Sendschreiben an den Redakteur', *Allgemeine Wiener Musik-Zeitung*, 155 (1841), p. 647

such events in letters to his parents.²⁴ Concerns regarding Carl being exposed to an excessively busy lifestyle, which may have contributed to subsequent health problems, were partially set aside by August Gathy, when he published an article on Carl Filtsch in 1843:

After three years of serious studies, in which Carl was not allowed to work for more than three hours a day, and in which period he only performed occasionally, he performed in a benefit for the poor. In the presence of the Royal Court, where he has been summoned to perform several times, he received befitting applause²⁵

In general Carl did not extend his practice or 'working' hours beyond three hours per day. This coincides with the guidelines Friedrich Wieck had suggested in his method. Furthermore, the performances Carl was allowed to participate in were restricted in quantity and venue. Until towards the end of his time in Vienna he performed only in private salons; his first public performance took place on 7 February 1841 at the *Musikvereinssaal*. Carl also regularly performed at the Imperial Court in private entertainments and concerts, often followed by casual conversations and afternoon

²⁴Ernst Irtel, *Der junge siebenbürgische Musiker Carl Filtsch*, p.16: In a letter, not dated (possibly Dec 1837 or Jan/ Feb 1838), Carl Filtsch writes to his parents that has already seen numerous operas and has been to the theatre too. He saw soldiers on stage and a real horse. The letter is written in a naive style typical for a young child. On page 24 in another letter from Vienna, dated 15 March 1841, Carl mentioned: "We attend all sacred concerts as these are useful for me, to hear and study beautiful compositions. In of these concerts I like most of all a symphony by Beethoven, the one which was dedicated to Napoleon, as well as the overture to the *MagicFlute* and another symphony by Mozart." [Wir besuchen all Concerts spirituels, weil dieß für mich sehr nützlich sind, um schöne Compositionen zu hören und zu lernen. Besonders gefiel mir in einem dieser Concerte eine Symphonie von Beethoven, die nämliche welche er dem großen Napoleon dediciert hat, ferner die Ouvertüre zur Zauberflöte und eine andre Symphonie von Mozart.]

²⁵ August Gathy, 'Carl Filtsch', *NZfM*, 19 (25 Sept 1843), pp. 98-99: "Nach drei Jahren ernsten Studiums, wobei Carl aber nie über drei Stunden des Tages arbeiten durfte, und während welcher Zeit er bloß in Privatgesellschaften sich bisweilen hören ließ, trat er öffentlich in einem Concerte für die Armen auf, und erhielt in Gegenwart des Hofes, vor welchem er übrigens schon mehrmals zu spielen berufen worden war, den Zoll des allgemeinen Beifalls."

tea. The frequent opportunities to attend musical performances and to meet renowned musicians, including the famous Thalberg and Liszt, shaped the boy's musical taste from an early age. In letters to his parents he often expressed his preferences or dislike for certain musicians and/ or compositions and at times provided justification and criticism.²⁶

After three years of thorough musical training Carl Filtsch had reached a level where his masters in Vienna could no longer contribute to the development of his musical skills. Consequently it was agreed by his guardians and teachers that the boy should complete his training under a true musical genius and virtuoso; Chopin as the most suitable master was agreed on by everyone. The great maestro had settled in Paris in 1831, and had gained substantial experience as a pedagogue; he had become the most sought-after piano teacher in Paris at the beginning of the 1840s. After a brief concert tour through their home country of Transylvania during the summer months

²⁶ Ernst Irtel, *Der junge siebenbürgische Musiker Carl Filtsch*, p. 18: Carl Filtsch, aged 8, has met both Franz Liszt and Sigismond Thalberg. In a letter, date not specified, he writes: "I have become good friends with Thalberg (Liszt's rival) and Liszt. [...] I spent a few days with Thalberg. [...] We played the piano, and when I was asked to improvise I chose the theme "sleep" as I was already tired. I like Thalberg more than Liszt." [Ich bin mit Thalberg (Liszts Rivale) und Liszt gut Freund geworden. [...] Ich verbrachte einige Tage mit Thalberg. [...] Nachher spielten wir Klavier, und als man mich bat, zu improvisieren, wählte ich das Thema 'Der Schlaf', da ich schon sehr müde war. Thalberg gefällt mir besser als Liszt.]

On page 24 in another letter, date not specified (possibly January or February 1840), the then 9 year old boy writes about his most recent encounter with Liszt: "Franz Liszt is now in Vienna. I have been to all of his concerts and have also met him often. I played with him at Count Amadei's home. [...] He then came over to the piano and accompanied my improvisation, with the left hand playing like thunder and the right like lightning. I have never heard anything as beautiful [...] how this man can play!" [Franz Liszt ist jetzt in Wien, Ich habe alle seine Konzerte besucht und traf ihn auch sonst oft. Ich spielte ihm in Graf Amadei's Haus. [...] Darauf näherte er sich dem Klavier und begleitete meine Improvisation, mit der Linken den Donner, mit der Rechten den Blitz spielend. Ich hörte nie etwas so wundervolles [...] wie kann dieser Mensch spielen!]

the Filtsch brothers travelled to Paris, where they arrived in November 1841. The first month Carl practised daily to prepare for the meeting with Chopin. The popularity and high expectations of the latter required thorough preparation of the pieces Carl had selected for an audition with the maestro. Chopin was known to be very selective about his students.²⁷

In December 1841 the first meeting took place. In Andrews' publication the encounter was reported as follows:

We have been to Chopin and, oh joy, we will be there again! Timidly we crossed the garden and reached the house in which Chopin occupied the first floor. [...] We had hardly taken in the contents of this sanctum when without noise a small door opened and a man of medium height about 38 or 40 entered the room. His frail suffering physiognomy was animated by expressive eyes. I was struck by the large arteries on his forehead; his thick blond hair naturally curled, was brushed back flat against the head; his whole appearance expressed regret, physical suffering and dreaminess. After a hasty perusal of our letters he turned to Carl and said: Eh bien mon enfant joue moi quelque chose de Thalberg. This opening was comforting from one whose verdict was the most supreme in

²⁷ Frederick Niecks, *Frederick Chopin as a Man and Musician* (London: Novello, 1890), p. 429: Niecks mentioned that Chopin wanted to enjoy his teaching. For that reason he selected pupils carefully. He even claimed that Chopin was more selective about his students than most other masters: "The advantage, however, Chopin may have enjoyed to a greater extent than most masters, for according to all accounts it was difficult to be received as a pupil – he by no means gave lessons to anyone who asked for them."

Andrews, MS 9391/105, p. 10: According to the recollections of Joseph Filtsch Carl had spent time practising on a new Erard pianoforte prior to his audition with Chopin. He wanted to be prepared as then it was difficult to convince Chopin to accept new students.

Ernst Irtel: *Der junge siebenbürgische Musiker Carl Filtsch*, p. 54, confirms that Carl prepared for some kind of 'entrance examination' to become a pupil of Chopin while staying with the La Rouchefoucaulds, into whose home the brothers were welcomed when they arrived in Paris. On page 56 Irtel too comments that most applicants were unsuccessful in becoming a student of Chopin.

Jean-Jacques Eigeldinger, *Chopin: pianist and teacher as seen by his pupils*, transl. by Naomi Shohet with Krysia Osostowicz and Roy Howat (Cambridge; New York: Cambridge University Press, 1986), p. 9 stated: "Chopin did not accept children or beginners. Nor was he easy to approach." According to the author Chopin surrounded himself by friends who shielded him from unwelcome visitors. Also see pp. 9-10: Talent or artistic personality would always serve to overcome these initial obstacles.

Europe. Charles courageously attacked his difficult introduction and when the great passage landed him at the theme, he rendered it with such feeling that Chopin got up and faced the boy flushed with excitement, looked up to him and smiled. "You have had very good masters; you owe them a great deal." [...] we left with the happy certainty that we had the hour of 10 – 11 every other day.²⁸

In fact three very similar, and yet not identical accounts of this meeting are presented in three sources by two authors – Andrews and Irtel – which raises questions about the accuracy of some of the details. All of these accounts are based on a letter Joseph Filtsch reportedly wrote to his parents in December 1841. Andrews' versions – the English publication and the German manuscript – provide additional information, which recounts in more detail a meeting with George Sand during this audition, suggesting that Chopin's partner influenced his decision to accept Carl as a pupil.²⁹ In Irtel's citation on the other hand the presence of George Sand is described differently, as that of an admirer who acknowledged that Carl Filtsch could become a second Liszt or Thalberg.³⁰ Andrew's manuscript version provides the longest and most detailed

²⁸Irene Andrews, *About one whom Chopin loved*, pp. 21-22

²⁹Ibid, p. 22: "Then he [Chopin] left the room and shortly returned with a lady. [...] Now the boy had to play for her, and her pleasure was so obvious that without a doubt we could be certain of her good influence on Chopin, whose failing health and crowded time might have been an obstacle."

Andrews, MS 9391/105, pp. 12-13: "Then he left for a few moments and returned with a lady. [...] Now Carl had to play for her and afterwards she took him into her arms and kissed him. It's likely that she spoke in favour of us so that Chopin accepted the little one despite limited availability and illness." [Dann entfernte er sich auf einige Augenblicke und kehrte mit einer Dame zurück. [...] Nun musste Carl ihr etwas spielen und dann nahm sie den Kleinen in ihre Arme und küsste ihn auf das Innigste. Wir hatten wohl auch ihrer Fürsprache gewiss zu verdanken dass Chopin den Kleinen trotz Überhäufung und Krankheit als Schüler übernahm.]

³⁰Ernst Irtel, *Der junge siebenbürgische Musiker Carl Filtsch*, p. 56: "The immediately summoned George Sand was so impressed by Carl's performance that she prophesied Carl will become a second Liszt or Thalberg. Thereupon Chopin responded: No! He will exceed them!" [Der gleich herbeigerufenen George Sand imponierte Carls Spiel so sehr, daß sie prophezeite, Carl werde ein zweiter Liszt oder Thalberg werden. Worauf Chopin: 'Nein! Er wird sie weit übertreffen!']

version, and at times uses highly emotive language.³¹ Irtel's account differs in the description of Chopin's apartment, by describing the interior in more detail, and of Chopin's appearance, although the overall expression of a fragile man suffering from long-term health problems is not affected by this different portrayal. The French comments made by Chopin are replaced with German ones, which suggest that Irtel translated foreign expressions. The beginning of Irtel's citation is an exact translation of Andrew's published account. Overall the number of matching phrases as well as discrepancies between all three accounts challenges the authenticity not only of this letter, but also others published in these sources. Irtel's account suggests the letter was not accessed through Andrews' works, but a different unidentified source, possibly a collection of letters in Filtsch's home town of Herrmannstadt.³² The research material gathered by Irtel contains a significant number of original letters, and therefore his publication should not be treated suspiciously. The biography Andrews produced was not intended to be a contribution to scholarship, but rather a memento for those who admired her nephew, the musical prodigy. As a result emotive and exaggerated language is regularly used in the anecdotes published in both language versions.

³¹ Andrews, MS 9391/105, p. 11: While performing Thalberg's piece Andrews for instance describes Carl as courageous and passionate, travelling through stormy waters until he reaches the calm port of the beautiful theme of the composition.

³² Ernst Irtel donated a large number of original letters and other material he was able to collect in Herrmannstadt as part of his research to the archive of the *Siebenbürgen-Institut* in Gundelsheim, Germany; see Gundelsheim, Siebenbürgen Institut, Sammlung Fieltch, Provenienz Ernst Irtel, A-5164. This suggests he may have been able to access letters sent to Carl's parents, which have remained in the possession of descendants or family friends, or are held in a local archive. However, in his publication Irtel does not provide any specifics on the sources of the letters or fragments thereof, which have not been referred in any other publication. Indeed Irtel does not provide any information on the sources of the letters included in his publication.

Nonetheless her works are of highly significant value to the studies of the life and works of Carl Filtsch, in particular the German manuscript which contains notable more material and original material.

The number of lessons Carl received every week from Chopin has also become a debated topic in the literature as the details too vary from account to account. Using the same already highly scrutinized letter, dated December 1841, Andrews and Filtsch both argue that the boy received daily lessons.³³ A different, yet complete letter was cited by Marie Klein, which suggests the lessons took place only every other day; Carl reports this to the parents himself.³⁴ Joseph continues the letter by describing his role as mentor to Carl in the presence of Count Bánffy and their host the Comte de la Rochefoucauld in more detail, and expresses great frustration about the amount of silent presence that was required of him at numerous events. The details of the letter match the information about the social arrangements between the Filtsch brothers, Count and Countess Bánffy, and the family of Comte de la Rochefoucauld; therefore

³³ Irene Andrews, MS 9391/105, p.13: The letter of the older brother additionally gives an estimate that he accompanied Carl to ca. 50 lessons in total and claims that many of Carl's lessons often lasted more than one hour, forcing other pupils to wait and have shortened lessons.

Also see Irene Andrews, *About one whom Chopin loved*, p.22 and Ernst Irtel, *Der junge siebenbürgische Musiker Carl Filtsch*, p. 56. Both authors refer to the same letter, dated December 1841, but give different hours of the day as the intended time for the lesson – Andrews states it was from 10am to 11am, and Irtel claims it was from 11am to 12pm. Irtel also includes a statement from the letter the boy wrote to his parents, informing them that he spends one hour each day with Chopin, and that the latter plays to him rather than devoting the time to instruct him.

³⁴ Marie Klein, 'Carl Filtsch', pp. 643-644: The letter, addressed to the parents, was partly written by Carl Filtsch and partly by his brother Joseph. Klein was unable to state the exact date, but according to the contents of the letter she suggests that it was written at the beginning of the year 1842. In the letter the boy informs his parents that Chopin gives him lessons every other day.

questioning the authenticity of the letter seems unjustified. A different approach to the topic was taken by Jean Jacques Eigeldinger. Having researched Chopin's teaching method and activities, and having studied the recollections of numerous students of the maestro he concludes:

Pupils would receive one lesson weekly or more often two or three* depending on their teacher's availability, their own individual needs and their talents – and, secondarily, on the state of their finances. (*Though his student Maria von Harder and even Carl's brother Joseph mentioned that lessons were to be given daily, in principle even Carl did not receive more than three lessons per week.)³⁵

Jeremy Nicholas's findings correspond to those of Eigeldinger, stating that Chopin's students would have had between one and three lessons a week.³⁶ Considering that Chopin gave lessons seven days a week during the six-month period he dedicated to teaching each year meant that according to Eigeldinger's argument Carl would have had lessons only every two to three days. This is a level of contact that could have slowed the progress of the boy, which furthermore suggests a more distant master-pupil relationship than generally thought. The recollections of Joseph Filtsch in Andrews' publication provide a possible explanation:

Often many pupils wait for hours in the waiting room at his house and when he finally appears in the doorway he apologizes and sends them away, being unfit to give a lesson, he says. We had received instructions to depart with them but to come back when they were out of sight as Chopin said it is a diversion to give his little "Gamin", as he calls him, his lesson, and he would miss it only in the most extreme case.³⁷

³⁵ Jean-Jacques Eigeldinger, *Chopin: pianist and teacher as seen by his pupils*, p. 6

³⁶ Jeremy Nicholas, *Chopin: his life & music* (Norfolk: Naxos Books, 2006), p. 87

³⁷ Irene Andrews, *About one whom Chopin loved*, p. 22

This remark confirms that despite the agreement Chopin had with his students, he often cancelled lessons due to exhaustion and ill health. Consequently students often received fewer lessons than officially agreed on. This argument is used by Eigeldinger to illustrate that daily lessons with Chopin would practically never have taken place. The letter, however, indicates that Carl's lessons with Chopin were more regular and frequent than suggested by Eigeldinger. A more precise account of the number of lessons Carl Filtsch received from Chopin cannot be drawn.

Numerous studies and recollections present a more precise account of how Chopin taught. Jeremy Nicholas outlined the teaching pattern as follows:

Generally, Chopin would devote the summer months to composition and teach for six months of the year from October or November to May. Everything was conducted in a strictly businesslike manner. Lessons began punctually at 8.00 am with Chopin dressed impeccably. Generally they would last an hour (though longer if the student was particularly gifted), the student playing the Pleyel grand, Chopin accompanying or demonstrating on an adjacent Pleyel upright. Twenty francs were left on the mantelpiece.³⁸

Eigeldinger's summary differs only slightly:

Rising early, he would spend the morning and at least the first half of the afternoon teaching. Each lesson lasted theoretically between 45 minutes and an hour, but would sometimes stretch out over several hours in succession, particularly on Sundays, for the benefit of gifted pupils whom he particularly liked [...]³⁹

Teaching was Chopin's main income. Beyond the reputation of being one of the great piano virtuosi of his time he had also established himself as an unequalled pedagogue with a method widely acknowledged amongst professional and amateur musicians. His

³⁸ Jeremy Nicholas, *Chopin: his life & music*, p. 87

³⁹ Jean-Jacques Eigeldinger, *Chopin: pianist and teacher as seen by his pupils*, p. 6

instructions for daily practice included recommendations not to practise for more than three hours per day and to relax between the hours of work, either by reading, walking or following any other recreational interests.⁴⁰ Although the number of technical exercises should be kept to a minimum, Chopin insisted that all his students should continue to practise them every day. Chopin, like Wieck, focussed closely on the technique for fingering and touch. Despite previous excellent instruction Carl Filtsch nonetheless still needed this Master's guidance to improve his technique for a steadily expanding and more demanding repertoire, as Andrews recalls:

His [Chopin's] method seems most rational – severe but without sarcasm. He particularly insists on a good touch and fingering and leaves no mannerisms uncorrected; he has a note played to him a hundred times until finally he calls out: *Voilà c'est cela!* (There, that's it) and when the little fellow has understood him he pets him and says, "We will go far!" He makes him play Moscheles, Beethoven, Weber, Mendelssohn, Thalberg and not in a great measure his own compositions.⁴¹

Chopin was thorough and persistent. Besides aiming at passing on to his students a light, yet well controlled touch, he introduced further rules to adhere to:

The ultimate rule was strict legato. His reproach when breaching the rule: "She/ He/ cannot join two notes together." When practising scales one has to start with the easiest one, which is the one with all the black keys, as C major is the hardest. The tempo has to be kept strictly. His reproach of exaggerated ritardando: "Please, remain seated." Others again praise his "free" play [...] Frugal pedal.⁴²

⁴⁰ Ibid, p. 27

⁴¹ Irene Andrews, *About one whom Chopin loved*, p. 22

⁴² Ernst Irtel, *Der junge siebenbürgische Musiker Carl Filtsch*, p. 57: "Oberstes Gesetz war strenges Legato. Seine Rüge beim Verstoss dagegen: „Sie/ Er/ kann nicht zwei Noten miteinander verbinden.“ Das Üben der Tonleitern beginne man mit den leichtesten, das sind die mit den meisten schwarzen Tasten, weil C-Dur die schwerste (!). Das Tempo soll streng

Such was the guidance under which Carl Filtsch would study over a period of nearly eighteen months. At the end he had build up an impressive repertoire which included challenging compositions by Beethoven, Bach, Mendelssohn, Weber, Liszt, Thalberg and a significant number of works by his master Chopin. His mastery of the latter's works eventually turned him into one of the most eminent Chopin interpreters in Europe; thus he created a legacy lasting well towards the end of the nineteenth century. Beyond the lessons with Chopin the boy received a comprehensive musical education:

In 1842 the boy's talent was taxed to the limit as besides his lessons with and for Chopin he had masters for certain instruments – for orchestration, composition and singing. His memory was so good that Chopin made him write his Impromptu in G flat from memory for one lesson and compose one of his own, of a similar type for the next lesson.⁴³

During the early summer of 1842 Countess Bánffy returned to Vienna and Transylvania to resume her duties alongside her husband, who was Governor of Transylvania. The Filtsch brothers left Paris temporarily as well, but returned early in August 1842 to resume Carl's education; the support from their patroness, financially and morally, continued without limitations. Numerous letters were exchanged between the two parties. In a letter, dated 15 August 1842, Joseph Filtsch revealed that he had turned to Meyerbeer to enquire about a suitable singing teacher for Carl. Furthermore he mentioned that Chopin had briefly visited Paris, but had already departed again. Joseph was therefore considering asking Liszt to resume Carl's tuition. He was also hoping for

eingehalten werden. Seine Rüge bei übertriebenem Ritardando: „Bitte bleiben sie sitzen.“ Andre wieder lobene sein „freies“ Spiel. (...) Sparsames Pedal.“

⁴³Irene Andrews, *About one whom Chopin loved*, pp. 24 - 25

an introduction to Auber and Halévy; later he planned to consult them on the issue of an experienced singing tutor as well.⁴⁴ Further correspondence reveals that by October 1842 Carl had commenced singing lessons with Jean Antoine-Just Géraldy, a distinguished singer and composer, who prior to his relocation to Paris in 1842 had been a professor for voice at the Conservatoire in Brussels. In a letter, dated 26 October 1842, Carl informs his patroness that he attends weekly three lessons with Chopin and two lessons with Géraldy.⁴⁵ With Carl expanding the range of his tuition the number of sessions with Chopin seem to have been officially reduced. Thus the debate about the quantity of lessons Carl received from Chopin receives a conclusive argument: whereas Carl attended sessions with Chopin almost daily during the first four or five months, i.e. between January and May 1842, after the summer vacation in 1842 he had reduced the number to three lessons per week. This pattern continued until May 1843, when Carl completed his training with Chopin.

In August 1842 the brothers had turned to Franz Liszt with the request to continue the musical training of Carl. Chopin, who had been suffering from a serious illness for a long time, was unable to return from his countryside retreat by the end of the summer. Consequently this alternative arrangement was considered:

The brother writes in August, 1842: During Chopin's absence, Liszt has offered to teach Charles. Walking arm in arm he introduces him as the prodigy of his country. [...] Liszt gave his lessons gratis to the boy as a patriotic duty and to his

⁴⁴ Heuberger, Richard, 'Karl Filtsch', *Musikbuch aus Österreich. Ein Jahrbuch der Musikpflege in Österreich und den bedeutendsten Musikstädten des Auslandes*, 5 (1908), p. 37

⁴⁵ *Ibid*, p. 38

own glory, he said, while Chopin gets 20 frs. placed in his mantelpiece without exception.⁴⁶

Carl Filtsch had met Franz Liszt during his first few months in Vienna in the spring of 1838. Liszt had agreed to a number of concerts in Vienna in which he performed most successfully, creating an unequalled mania amongst its residents at the time. Carl not only attended most of those concerts, but was also able to meet Liszt in person on several occasions in private gatherings. The boy even informed his parents that he had become friends with Liszt, as well as with Thalberg.⁴⁷ Liszt was therefore familiar with the boy's musical abilities. As a result he was in a position not only to have observed the remarkable talent displayed by a seven year old, but also to recognise in 1842 the progress the boy had made in four years of thorough musical instruction. Liszt was evidently impressed, as the statement illustrates. Acquiring Liszt as a tutor for Carl was also a risk Joseph was aware of. He knew the relationship between Chopin and Liszt was estranged at the time, and therefore could have compromised the teaching arrangements between Chopin and Carl Filtsch:

[...] how delicate the situation was should Chopin come back and find Liszt teaching the boy; particularly as at that time they were not on speaking terms [...] The choice without doubt would have been for Chopin, because, though Liszt was excellent, Chopin was beyond anyone in the matter of method. Fortunately Liszt suddenly disappeared to Cologne and wrote the child a warm good-bye, wishing it were possible to continue his lessons through space!⁴⁸

Again, specifics on the lessons with Liszt are scarce. In a letter to their patroness, dated 7 September 1842, the brothers briefly referred to the lessons. Carl mentioned that he

⁴⁶ Irene Andrews, *About one whom Chopin loved*, p. 25

⁴⁷ Ernst Irtel, *Der junge siebenbürgische Musiker Carl Filtsch*, p. 18

⁴⁸ Irene Andrews, *About one whom Chopin loved*, p. 26

was delighted receiving lessons from Liszt, and Joseph reported that Liszt was teaching his *Hungarian Rhapsodies* to the boy. Further details about lessons with Liszt can be gathered only from accounts of some of his other students, such as Amy Fay, who mentioned that Liszt did not teach technique:

Now and then he will make a criticism, or play a passage, and with a few words give you enough to think of all the rest of your life. There is a delicate point to everything he says, as subtle as he is himself. He doesn't tell you anything about the technique. That you must work out for yourself.⁴⁹

He presents an idea to you, and it takes fast hold of your mind and sticks there. Music is such a real, visible thing to him, that he always has a symbol, instantly, in the material world to express his idea.⁵⁰

Liszt's method of teaching was that of illustrating. When a student played to Liszt's disapproval the latter would intervene and start playing the piece himself. Thus he demonstrated to everyone present how to overcome certain flaws. Liszt had also compiled a book of technical exercises as a result of years of teaching. However, none of the documentation suggests that he used it in his lessons. As Liszt only accepted students of advanced skills and with sufficient talent, he was able to focus in his lessons on the interpretation of musical works. Joseph Filtsch's comment suggests a similar pattern for his brother's lessons. Fay also confirmed that Liszt never charged his students. During his residence in Weimar Liszt taught students in groups, in a method comparable to the teaching style in conservatoires and the concept of a modern masterclass. With regard to Carl Filtsch, comments in letters indicate that the lessons

⁴⁹ Amy Fay, *Music-Study in Germany, from the home correspondence of Amy Fay* (Chicago: Jansen, 1883), p. 213

⁵⁰ *Ibid*, p. 223

he received were individual. Liszt remained the boy's teacher for only a short period of time, possibly only for one month. The intensity of those lessons is not commented on, and thus the impact of Liszt's teaching remains indistinct.

Carl Filtsch completed his regular musical education when his lessons with Chopin concluded in May 1843. Throughout his sojourn in Paris he had performed on numerous occasions in private soirees. His reputation had gradually grown and in spring of 1843 reached its climax. Officially declared as Chopin's favourite, his portrait was displayed by and available from most music dealers in the city. Carl Filtsch made his public debut in a concert at the Paris Conservatoire in April 1843.

Filtsch's case study represents the ideal scenario for the educational pattern of the master teacher. The boy studied with numerous master teachers in two of Europe's most renowned musical centres and gained the financial support and care of wealthy patrons, who took not only a keen interest in the boy, but also kept in close contact with his family. The separation from the family, which could have caused serious concern for parents and the child, was bridged by allowing the older brother to accompany the boy; he also acted as mentor and father-figure to Carl. The period of musical training is marked by excellent teachers and sound pedagogic methods. By all accounts Carl was not asked to practise for long hours every day, but was encouraged to aim for a balance between musical practice, schooling and recreation. The support of patrons meant that his family did not experience financial hardship, and there is no

sign of exploitation. At the age of thirteen Carl Filtsch had become a recognized virtuoso, with the potential of growing into composer as well.⁵¹

⁵¹ Peter Szaunig reports that theoretically Carl wrote eleven compositions. However, only eight of those have been found. Szaunig also offers a brief analysis of the compositions. See Peter Szaunig, 'Carl Filtsch: das Klavierwerk des Wunderkindes und Komponisten', pp. 70-81. Also see Ferdinand Gajewski, 'New Chopiniana from the papers of Carl Filtsch', pp. 171-177

Chapter 9. Studying at the Conservatory: a case study of the musical education of the violinist Camilla Urso

Camilla Urso's date of birth has been questioned in recent research publications. According to most printed sources Camilla Urso was born in Nantes, France, on 13 June 1842.¹ More recent publications (referring to her birth certificate), however, argue that her date of birth was 13 June 1840.² Camilla was the oldest child and only daughter of Salvatore and Émilie Urso, both professional musicians. Her father was a flautist in the orchestra of the local theatre and opera house as well as the

¹See for instance Susan Kagan, 'Camilla Urso', in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, executive editor John Tyrrell, 2nd edn, 29 vols (London: Macmillan, 2001), 26, pp.161-162. Also see Freia Hoffmann, 'Camilla Urso', *Instrumentalistinnen-Lexikon*, Sophie Drinker Institut <<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012]. Rather romanticised biographical accounts include the publications of Charles Barnard, *Camilla: A Tale of a Violin: Being the artist life of Camilla Urso* (Boston: Loring, 1874) and J. O. Turgeon, *Biographie de Camille Urso* (Montreal, 1865) – both state Camilla Urso was born in 1842. The same year is also given as date of birth in Susan Kagan, 'Camilla Urso: A Nineteenth-Century Violinist's View', *Signs*, 2 (1977), pp.727-734.

² See Johanna Selleck, 'Camilla Urso: A Visiting Virtuoso Brings Music to The People', in *Music Research. New directions for a new century*, ed. by Michael Ewans (London: Cambridge Scholars, 2004), pp.94-103 (p.95). Also see Adrienne Fried Block, 'Two Virtuoso Performers in Boston: Jenny Lind and Camilla Urso', in *New perspectives on music: essays in honor of Eileen Southern*, ed. by Samuel A. Floyd, Jr. (Warren, Mich.: Harmonie Park Press, 1992), pp. 355-371 ('Camilla Urso', pp. 363-371). Block refers to the documents of the Paris Conservatoire, published in Constant Pierre, *Le Conservatoire national de musique et de déclamation. Documents historiques et administratifs* (Paris: Imprimerie Nationale, 1900), where Camilla Urso's date of birth is listed as 13 June 1840 (p. 862); the girl's name was stated to be 'Émilie-Camille.' Also see Jennifer Schiller, *Camilla Urso: Pioneer Violinist (1840 – 1902)* (DMA, University of Kentucky, 2006), who not only refers to Block and Constant regarding Camilla's date of birth, but furthermore to a copy of the birth certificate from Nantes, provided by Johanna Selleck. According to this copy Camilla Urso was born on 13 June 1840; see footnote 7, p. 8.

organist of the local church;³ her mother was a singer and worked alongside her husband as a music teacher.⁴ The family lived with a sister of Madame Émilie Urso, named Caroline. By accompanying her father to work regularly, Camilla was able to experience and be influenced by music from a young age. During that early period she must have developed her interest in the violin through observation. According to Charles Barnard⁵ she soon started begging for a violin and, having noted the daughter's enthusiasm for music and the instrument itself, her father reportedly began reflecting on the matter:

Boys might play the violin, but a girl. That was quite another thing. One girl had been known to play the violin. Mlle. Theresa Milanollo had played the violin, why not Camilla? If she wished to play so much it must be that she had genius. Should it prove true she might become a famous artist and win a great fortune. Perhaps, even sooner, much money might come from the child's playing.⁶

Barnard also claimed that as early as the father's contemplations of Camilla taking up the violin, he considered a musical education for his daughter at the Paris

³ Jennifer Schiller has identified the local church to be the historically rather important l'Église Ste-Croix. See Schiller, *Camilla Urso*, p. 8

⁴ See Charles Barnard, *Camilla*, p. 5. Also see Jennifer Schiller, *Camilla Urso*, p. 8, who furthermore specified that the mother worked as a voice teacher.

⁵ At the beginning of his publication Charles Barnard confirmed that he worked closely with Camilla Urso at the beginning of the year 1874 (during the months of January and February) to gain biographical information about her life. He also assures the readers that the facts and details in this book have been double-checked by the artist; see Charles Barnard, *Camilla*, p. IV. In 1898 Charles Barnard also published an article on the artist: 'Camilla Urso. Incidents in the Career of this Eminent French Violinist' in *The Metropolitan* (23 April 1898), pp.10-12, which includes childhood episodes as well as accounts from her concert tours in America, Europe and Australia. The childhood anecdotes contain the same facts as presented in the book, but some of the aspects of them were more embellished, as for instance the physical appearance of the staff at Paris Conservatoire.

⁶ Charles Barnard, *Camilla*, p. 12. Turgeon claims that her father was very pleased about Camilla wanting to play the violin; see J. O. Turgeon, *Biographie de Camille Urso*, p. 6.

Conservatoire.⁷ This evidently suggests that Barnard's publication is highly romanticized in parts. If this episode had indeed taken place within the suggested time frame, i.e. the father had thought about sending his daughter to Paris before her first lessons on the violin, he would have assumed that she was highly gifted and capable of becoming a violin virtuoso without having observed any lessons or indeed progress; at that point he would only have known about her wish to play the violin. It is more likely that Barnard wanted to highlight this important event and outstanding achievement – Camilla being admitted into a violin class at the Paris Conservatoire – in his publication as early as possible. Other researchers confirm that Barnard's publication needs to be treated cautiously.⁸ Indisputably parts of the narrative, such as references to the girl's ignorance of the family's financial struggles while single-mindedly focusing on her studies, display strong emotional character. The publication teems with moving images to the effect of obfuscating more realistic information. At the same time the factual details in the account have supposedly been provided by Urso herself, allowing for the

⁷ Charles Barnard, *Camilla*, pp. 12-13: "Of course the child must at once go to Paris and enter the Conservatory of music. Paris was a long way off. It would cost a deal of money to get there and when there, it would cost a deal more to live, and there was no way of earning anything in Paris. The theatre, the church and the lessons enabled them to live tolerably well in Nantes. To give up these things would be simple folly. It could not be done. The prospect was brilliant, the way seemed inviting, but it was not available. [...] Paris offered the only field for instruction and Paris meant a very great deal of money."

⁸ See for instance Susan Kagan, 'Camilla Urso: A Nineteenth-Century Violinist's View', p. 727: Urso's early life in Barnard's publication is highly romanticized. Also see Jennifer Schiller, *Camilla Urso*, pp.3-4: Barnard's book is written in a florid narrative style common in nineteenth-century biographies, and is less concerned with accuracy of facts and details than with painting an appealing image of Urso for the public. However, Schiller also states that the book is "much more of a true biography in its length and in-depth portrayal of the subject." (p.3)

book to be regarded as still the most significant source for information on Urso's childhood, prodigy career and musical education.

Camilla's first teacher was Félix Simon, one of her father's colleagues, who played first violin in the orchestra of the local theatre and opera house. Barnard reports that an agreement was reached whereby Simon would give the girl three two-hour lessons per week free of charge for one year.⁹ Should Camilla display musical giftedness, sending her to Paris would become a prospect to discuss.¹⁰ Meanwhile Simon was to oversee her music lessons without interference. Barnard, whose intention it was to also provide detailed information on the musical instruction of Camilla Urso,¹¹ relates that the teacher's first lessons focused on the correct position and technique of holding the violin:

First she must learn how to stand, how to rest on her left foot with the right partly in front, then how to hold her violin, how it should rest on her shoulder and how to grasp and support it. Hold it perfectly still for ten minutes. Then lay it down for a few moments' rest. Take it up again and hold it firm. With demure patience she bent her small fingers over the strings as if to touch a chord. Head erect, left arm bent and brought forward so that she could see her elbow under the violin. Stand perfectly still with the right arm hanging down naturally. Was

⁹ Charles Barnard, *Camilla*, pp. 13 & 16-17

¹⁰ The Paris Conservatoire was regarded as the 'Mecca' of the violin art. See Gadzina, Tadeuz, 'Henryk Wieniawski in Paris' in *Henryk Wieniawski. Composer and Virtuoso in the musical culture of the XIX and XX centuries*, ed by Jabłoński, Maciej & Jasińska, Danuta, (Poznań: Rhythmos, 2001), p.160: "This [i.e. the 1840s & 1850s] was a period of great flourishing of the Paris Conservatoire, due to the efforts of a group of Belgian violinists. It was their students, such as Charles A. de Bériot, Massart, Martin P. J. Marsick and Guillaume Rémy, who were responsible for a radical change in the teaching of the violin [...]"

In general, Paris was the cultural as well as the political and economic centre of France. For that reason the best musical education, whether via the Conservatoire or a renowned musician or master teacher, was only available in Paris.

¹¹ Charles Barnard, *Camilla*, p. IV: Barnard wanted to acquaint his readers with "methods of teaching music in foreign countries." This is why we find most of the details relating to the musical education of Camilla Urso in his book.

she to have no bow? No, not yet. She must first learn to sustain the weight of the violin, and accustom her arm to its shape. In silence and motionless she held the instrument for perhaps ten minutes and then laid it down again till she had become rested. This was the first lesson.

For two or three weeks she did this and nothing more, and at the end of that time she had acquired sufficient strength to hold the violin with firmness and steadiness.

Great was her delight when Felix Simon said she might take her bow. Now rest it lightly on the strings and draw it down slowly and steadily. Not a sound! What did that mean? Was she not to play? No. There was no rosin on the bow and it slipped over the strings in silence.¹²

The detailed description of Camilla's first violin lessons illustrates the physically and technically demanding as well as seemingly uninspiring course Félix Simon had initiated. However challenging those lessons without any music may have appeared to her, the teacher's approach seemed thorough. Simon's diligence becomes evident in the description of those first lessons. After weeks of preliminary exercises Camilla began to play long sustained notes. Numerous exercises handwritten by her teacher kept her practising seven hours per day. A daily routine was soon established to assure uninterrupted study. Barnard recounts that her days were divided into hours dedicated to practice and lessons (between 7 and 9 hours a day), eating, sleeping and a little exercise in the open air;¹³ specifics on recreational activities, social interaction and play time remained either purposely unacknowledged or indeed only existed to a minimal extent in the child's life. According to Barnard, Camilla did not attend a local primary school either.¹⁴ That means beyond the musical education she received from Felix

¹² Charles Barnard, *Camilla*, pp. 14-15

¹³ *Ibid*, p. 18

¹⁴ *Ibid*, p. 8: Barnard claims that it was common for children in Nantes not to go to school.

Simon and her father, who had taken responsibility for teaching her the rudiments of music theory, Camilla seemed to have remained without access to general schooling during the years they lived in Nantes. Her music lessons gradually broadened, introducing scales in every key, and running passages.¹⁵ Simon's focus on developing a correct technique continued in a meticulous manner. He had been studying the correct position and finger exercises with her for ten months. Jennifer Schiller describes Barnard's details of the training schedule as "fuzzy at best" and "clearly inflated".¹⁶ Indeed, the details of the training schedule are frequently interrupted by gushes of emotions and thoughts that could have been experienced by Camilla,¹⁷ but could also have been embellishments of the narrative. Eventually Camilla was allowed to study her first composition, Charles de Bériot's Air with Variations No. 7.¹⁸ Simon instructed that she should study every phrase singly, and she spent many hours practising just one note.

Just over a year into her lessons Camilla Urso made her debut at a charity concert for the benefit of the widow of an orchestral bassoonist in Nantes. The great success of this first public performance seemed to encourage the father to take the risk and move to Paris. Initially Daniel Auber,¹⁹ director of the Paris Conservatoire, refused

¹⁵ Charles Barnard, *Camilla*, p. 18; Jennifer Schiller, *Camilla Urso*, p. 9

¹⁶ Jennifer Schiller, *Camilla Urso*, p. 9

¹⁷ See for instance Charles Barnard, *Camilla*, p. 16: "The violin would swing round to the left, and she would lose sight of her elbow under it. There was nothing to do but to straighten up till the instrument stood in a line with her fat little turned up nose, and that elbow was in sight again."

¹⁸ *Ibid*, p. 21

¹⁹ Daniel François Esprit Auber (1782 – 1871), a French composer. In 1842 Auber succeeded Cherubini as director of the Paris Conservatoire.

to consider Camilla Urso as a prospective student, mainly on grounds of gender-specific restrictions. Girls were not permitted to study violin at the conservatory.²⁰

Furthermore, there were problems with age restrictions in Camilla's case as well.

According to Schiller the lower limit for the age of admission was nine.²¹ However,

Constant Pierre states the lower age limit was ten at the time Camilla was admitted to the conservatory.²² If the Ursos had stated Camilla's date of birth to be June 1842, as is

listed in most of her biographical accounts, she would not have been considered for

admission, on grounds of being significantly too young.²³ However, the documents of

the conservatory listed 1840 as the year she was born, which means she was only one

year below that limit. Exceptions had been heard of before, for instance Henri [Henryk]

Wieniawski (1835 – 1880). He successfully entered the Conservatoire during the

autumn term of 1843, aged eight. The Czech violinist and composer Heinrich Panofka

(1807 – 1887) had witnessed the remarkable talent of the boy as well as his only

modestly trained technique in Warsaw that same year. He was deeply impressed and

²⁰ Female students were only admitted to classes in solfeggio, keyboard, harmony ("harmonie et accompagnement pratique réunis, pour le deux sexes," but "harmonie, pour les hommes"), piano, organ and harp at the time. See Constant Pierre, *Le Conservatoire national de musique et de déclamation. Documents historiques et administratifs*, p. 251: referring to the 1841 regulations of the institution (pp. 251-255). The next update of regulations was dated 22 November 1850 (pp. 255-259), approximately a year after Urso started her studies at the Conservatoire. Also see Jennifer Schiller, *Camilla Urso*, p. 10

²¹ See Jennifer Schiller, *Camilla Urso*, p. 10: footnote 14. Schiller found relevant information on the age limit ("the age of admission for students is between nine and twenty-two year") stated in chapter 5 of the *Report du Commission de 1848* (box 1 of the Paris Conservatoire de Musique Collection at Boston University).

²² See Constant Pierre, *Le Conservatoire national de musique et de déclamation. Documents historiques et administratifs*, p. 252: "Aucun aspirant ne peut être admis s'il a moins de dix ans ou plus de vingt-deux ans." (RèglementsGénéraux1841) The next update of the RèglementsGénéraux was made available in November 1850 (p.255).

²³ *Ibid*, p. 862: lists the date of birth: 13 June 1840

advised the parents to send the boy abroad to undergo adequate musical training.²⁴ A decision was easily reached as Henri's mother had studied music privately in Paris herself, and her brother, Edward Wolff (1816 – 1880), pianist, composer and previously professor at the Paris Conservatoire, had long resided in the French capital.²⁵ Had Panofka contributed to the discussion, he would have been able to inform the parents about the highly successful French school of violin playing as established by Kreutzer, Rode and Baillot. Panofka was in particular familiar with Baillot's *L'Art du Violon*, having translated it into German in 1835.²⁶ The difficulties encountered by Wieniawski when applying for admission at the Paris Conservatoire concerned his age and nationality. The admission rules stated that only pupils of French nationality and of the age of nine should be permitted to enter the institution. Numerous excellent foreign applicants had not overcome the obstacle of nationality in the past, including Franz Liszt and Lambert Massart.²⁷ Wieniawski, however, succeeded in gaining admission:

²⁴ Edmund Grabkowski, *Henryk Wieniawski* (Warsaw: Interpress, 1986), p. 9

²⁵ Ibid, p. 9. Also see Robin Stowell, *Henryk Wieniawski (1835 - 1880): Polish, French, Franco-Belgian, German, Russian, Italian or Hungarian?* in *Henryk Wieniawski and the 19th Century Violin Schools*, ed. by Maciej Jabłoński and Danuta Jasińska (Poznań, 2006) p. 10

²⁶ *L'Art du violon. Nouvelle méthode ... Die Kunst des Violinspiels ...* Aus dem Französischen übersetzt von H. Panofka (Berlin: In der Schlesinger'schen Buch- und Musikhandlung, [1835])

²⁷ Although Lambert Massart was not accepted as a student of violin because he was Belgian, he nonetheless succeeded in becoming professor at the Paris Conservatoire. According to Zdenko Silvela, Massart had applied for the post twice. In 1832, shortly after the death of Auguste Kreutzer (1778 – 1832), Massart aged eighteen applied for the post the first time. Cherubini, then director at the Conservatoire, refused to accept his application on grounds of his young and seemingly inexperienced age. Ten years later he requested the still vacant post in two letters – the first dated Paris, 29 December 1842 and the second dated Paris, 11 January 1843. In both letters Massart argued that the Conservatoire would greatly benefit from another, new and modern school of violin playing. For further details of Massart's line of reasoning and the reproduction of the two letters see Zdenko Silvela, *A New History of Violin Playing: The Vibrato and Lambert Massart's Revolutionary Discovery* (USA: Universal, 2001), pp. 163-172

[...] as a result of persistent efforts and with the backing of the Russian Embassy in Paris (he was a Russian subject) and of influential musical circles, he was accepted [...] by virtue of a special decree of the Minister of the Interior.²⁸

Through the support of his embassy Wieniawski was admitted to commence his studies at the Conservatoire in November 1843. Grabkowski states that even though the boy had been admitted to Massart's class (on 8 November 1843), he was taught by his Assistant Professor Clavel for the first year; in second year he transferred to Massart's master class.²⁹ Tadeusz Dadzina suggests that Wieniawski's technique was underdeveloped. He believes the lessons with Serwaczynski had affected the boy's technique, in particular the use of his right hand:

[...] the right hand [...] caused the wrist to be too stiff, thereby reducing the energy of the hand, and thus articulatory finesse.³⁰

Therefore it is possible that lessons with Clavel were arranged to improve his technique and prepare him adequately for the master classes with Massart. Camilla Urso's descriptions of her lessons with Massart, as narrated by Barnard, will aim to provide further insight into the importance of possessing a good technique.

The Ursos likewise showed great determination despite having to face an even greater challenge. Although Camilla was able to display outstanding musical aptitude,

Prior to his appointment Lambert Massart had succeeded to become a student at the Conservatoire in 1829 – in fugue and counterpoint. See Zdenko Silvela, *A New History of Violin Playing*, p. 161

²⁸ Edmund Grabkowski, *Henryk Wieniawski*, pp. 9-10

²⁹ Ibid, p. 10

³⁰ Tadeusz Gadzina, *Henryk Wieniawski in Paris*, in *Henryk Wieniawski: Composer and virtuoso in the musical culture of the XIX and XX centuries*, ed. By Maciej Jabłoński and Danuta Jasińska (Poznan: Rhythmos, 2001), p. 159. Also see Robin Stowell, *Henryk Wieniawski (1835 - 1880): Polish, French, Franco-Belgian, German, Russian, Italian or Hungarian?* in *Henryk Wieniawski and the 19th Century Violin Schools*, ed. By Maciej Jabłoński and Danuta Jasińska (Poznań, 2006) pp. 10-11, for further information on Wieniawski's technique and Serwaczynski's teaching style.

she nonetheless had to challenge the age limit and gender-specific restrictions for violin studies at the Conservatoire, which only admitted boys to study the instrument. Despite the recent international success of the Milanollo sisters, the impulse of women choosing the career of a professional musician remained incomprehensible, especially in relation to orchestral instruments. Even towards the end of the nineteenth century female musicians were yet to receive adequate acknowledgement and equality in their professional standing. Persistent gender-specific constraints within the profession motivated the mature artist Urso to write a paper, which she presented in Chicago at the Woman's Musical Congress in 1893. Having experienced decades of prejudice she was determined to argue in favour of egalitarianism and professional recognition, presenting a multitude of historical cases to support her claim of equal giftedness while expressing her reasons for choosing the instrument and profession.³¹

In 1849, however, after nine months of persistent application Camilla was allowed to audition for a place at the Paris Conservatoire.³² Camilla and the other candidates were assessed by a panel of eight professors, including Auber and Alard, one of three violin professors.³³ According to Barnard, the girl performed Rode's Violin

³¹Jennifer Schiller, *Camilla Urso*, p. 61. Also see Susan Kagan, 'Camilla Urso: A Nineteenth-Century Violinist's View', pp. 730-731

³² According to Barnard further seventy six male applicants completed for only nine places for violin in 1849. However Pierre stated that only twenty seven had signed up for the entry examinations (for violin) that year, and thirteen had been offered a place; see Constant Pierre, *Le Conservatoire national de musique et de déclamation. Documents historiques et administratifs*, pp. 874-875.

³³ Jennifer Schiller, *Camilla Urso*, p. 11: further members of staff named to have been present at the auditions were Caraffa and the composer Rossini. Rossini was never on the staff at Paris Conservatoire, but might have attended as an external specialist.

Concerto No. 4.³⁴ The announcement of the successful applicants followed after the examination of all candidates was completed. During the announcement Alard reportedly informed Salvatore Urso that his daughter had succeeded and was permitted to enter.³⁵ Camilla, according to most sources, became the first female violin student at the Paris Conservatoire.³⁶ Freia Hoffmann, however, noted that the first female student to be allowed to study violin at the Conservatoire was Félicité Lebrun.³⁷ Lebrun completed her studies in 1799. She had been a student of Pierre Baillot.³⁸ (Lebrun was able to study at the conservatory because her admission to the institution and her studies occurred before the Napoleonic Code in 1804, which resulted in significant changes for women. Women were given fewer rights; decisions

³⁴ Charles Barnard, *Camilla*, p.34

³⁵ Ibid, p. 36: Barnard has highly dramatized the account, portraying an emotional 'rollercoaster' journey the heroine of his book may have experienced (or indeed did – we can only speculate what Camilla Urso experienced at the time, and if she even remembered any details of it to pass on to Barnard in 1874). The judges are described as solemn looking men, who never smiled or uttered a word, the boys (and fellow applicants) as much larger and stronger than the girl, more experienced, and surrounded by friends. Camilla herself was portrayed as isolated from the others, in appearance like a fragile small girl, looking thin, very young and pale, but with an enormous amount of determination and inner strength. Barnard's account is full of small details, as for instance the janitor making the announcement of who was admitted, or that each applicant received a number from a random draw, which determined the order of examination. Barnard also provided a rather embellished account of the reactions of fellow applicants and their friends, when it was announced that Urso was admitted. For Barnard's full account see pp. 33-37.

³⁶ See for instance Jennifer Schiller, *Camilla Urso*, p. 1; Johanna Selleck, "Camilla Urso: A Visiting Virtuoso Brings Music to The People", p. 95; Susan Kagan, 'Camilla Urso: A Nineteenth-Century Violinist's View', p. 727

³⁷ Freia Hoffmann, 'Camilla Urso', *Instrumentalistinnen-Lexikon*, Sophie Drinker Institut <<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012]. Also see Freia Hoffmann, 'Félicité Lebrun', *Instrumentalistinnen-Lexikon*, Sophie Drinker Institut <<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012], and Constant Pierre, *Le Conservatoire national de musique et de déclamation. Documents historiques et administratifs*, p. 512 (Lebrun won second prize), p. 513 (Lebrun won first prize), and p. 791.

³⁸ Pierre Marie François de Sales Baillot (1771-1842), a French violinist and composer. Baillot became a teacher of violin at the newly opened Paris Conservatoire in 1795.

were made on their behalf by fathers and husbands. Among other things this restricted their possibilities to study or pursue a career.)

Camilla Urso became a student of Lambert Massart. According to Barnard, the girl was familiar with Massart's reputation:

He was the most popular teacher. He was known to be cross and irritable. His pupils had a sorry time of it but they generally became good artists. She meant to be an artist and she would go to him. It was fortunate, for as soon as he heard her play and learned something of her history and circumstances, he generously offered to give her private lessons at his own house without money and without price.³⁹

Similar to Wieniawski's example, Massart, having recognized the talent of the girl, offered private lessons, free of charge.⁴⁰ The lessons took place three times a week at a time convenient to him. Massart was a prominent teacher in Paris, and probably could have charged a high fee, if he had wanted to.⁴¹

Almost a year after relocating to Paris Camilla Urso started her course at the Conservatoire. Barnard's description of her first lesson and in general of the period of settling in to the classes with Massart is exceptionally detailed:

Her first lesson at the Conservatory opened her eyes to the life that was before her. There were eight boys in Massart's class besides herself. [...] His manner of teaching was peculiar. One pupil played at a time and the rest looked on in silence while the master walked up and down the room with a long slender stick in his hand. At first she thought it was a baton to beat time with or to point to the music. Presently she found it had quite another use. One stupid boy did not take the proper position. Massart told him how to stand and the boy put his feet in the right place. Presently he changed one foot and down come the stick

³⁹ Charles Barnard, *Camilla*, p. 39

⁴⁰ Jennifer Schiller, *Camilla Urso*, p. 11

⁴¹ See Henry C. Lahee, *Famous Violinists of Today and Yesterday* ([S.I.]: Putnam's, 1902), p. 41. Also see Silvela, Zdenko, *A New History of Violin Playing*, pp. 157-175

with a snap on the boy's legs. [...] Massart gave a direction once and then came the stick.⁴²

Although chastisement was known to be part of education in general throughout the nineteenth century, details of physical punishment are not mentioned in association with conservatoires. Furthermore, especially in relation to the upbringing of musical prodigies, forms of physical disciplining had been frequently alluded to and publicly disapproved of by numerous music critics throughout that period, resulting in widespread awareness of the problem. At the same time it was suggested the problem existed mainly within the family of a prodigy; in most cases the father was accused of physical punishment, often in form of extended practice hours leading to physical exhaustion, chastisement and withholding of nutrition. Lack of general schooling was also highly criticized.⁴³ Therefore not to have voiced or condemned similar reports originating from conservatoires suggests unawareness or an unquestioned professional authority in such establishments. Barnard reports that Camilla soon experienced her first challenge resulting in physical castigation:

Then that little finger on her right hand. It would spring up as she moved the bow. Massart said very pleasantly that she must keep it down. She put it down but presently it flew up again and then came a stinging blow from the slender stick that was not so pleasant. [...] Many a time it ached with the blows of the switch, and once she thought it was certainly broken. She was obliged to nurse it in a cot for two days. At last it came just right and has never gone wrong since.

⁴² Charles Barnard, *Camilla*, p. 40

⁴³ See for example the case of Ernst and Eduard Eichhorn. Their father physically punished the boys, increased their practice pensum by many hours so that they were sleep-deprived, and even reduced their schooling. See Walter Eichhorn, 'Hofmusikus Eichhorn', pp. 83-84.

Some days Massart was in a terrible passion and stormed up and down the room, and the stick danced about [...] ⁴⁴

In addition to the difficulties of positioning her fingers correctly, Camilla also struggled with her body posture:

In playing it may be noticed that she stands very firm and erect on her left foot, with the right slightly advanced in front. Even so simple a matter as this cost weeks of painful effort and many a bitter tear. They put her right foot into a china saucer in such a way that the slightest weight upon it would crush it. She broke several before she fully acquired the proper position. It cost tears and china ware, at first. ⁴⁵

Besides the group lessons with Massart, Camilla studied also studied solfeggio at the Conservatoire. ⁴⁶ Her daily routine consisted of getting up early in order to practise three hours at home under the supervision of her father before attending her lessons at the Conservatoire between 2pm and 4pm. ⁴⁷

Barnard reports that under Massart Camilla studied Rode, Baillot, Kreutzer, Viotti, Spohr, and Fiorillo, grand concertos and sonatas. ⁴⁸ Massart also advised her to join a quartet; as a result she spent between one and two hours per week playing with three

⁴⁴ Charles Barnard, *Camilla*, p. 41

⁴⁵ *Ibid*, pp. 58-59

⁴⁶ Constant Pierre, *Le Conservatoire national de musique et de déclamation. Documents historiques et administratifs*, pp. 610 and 862.

⁴⁷ See Charles Barnard, *Camilla*, pp. 42-44. The routine as presented relates to the first few weeks in her first year. Her lessons and workload at the Conservatoire increased gradually as the course progressed. At the onset of winter she mentioned a first increase in lessons and home practice sessions; further such details have not been provided in any other sources.

⁴⁸ *Ibid*, p. 44

other students at the Conservatory, mainly to improve sight-reading skills, but also to enhance her musical experience and taste.⁴⁹

Only one year into her three-year course at the Conservatoire Camilla became aware of the severe financial difficulties the family experienced.⁵⁰ Her parents appealed to the directors of the institution with a request for a significant period of absence, to be able to undertake a concert tour in order to gain sufficient finances for the remaining two years.⁵¹ After some hesitation permission was given. Camilla would miss at least the first half of her second year. Minimizing the gap in her education became her responsibility upon return.

Camilla Urso was ten years old when she went on her first concert tour, which took her through Eastern France and the Rhine region. Under the supervision and guidance of her father she continued daily practice throughout the whole time; according to Barnard between six and ten hours per day she practised her exercises and studied the pieces she intended to perform at the concerts.⁵² On the subject of this “German Tour,” as Camilla Urso apparently referred to it, Barnard opined that “it had sharpened her wits and made her even more attentive and careful.”⁵³

⁴⁹ Ibid, p. 45. Also see Jennifer Schiller, *Camilla Urso*, p. 12: Camilla Urso was friends with young Henri [Henryk] Wieniawski, and together they played in a quartet at the Conservatoire. Henri Wieniawski was in a class (Harmony) ahead of Camilla Urso.

⁵⁰ Jennifer Schiller, *Camilla Urso*, p. 11: Schiller describes the financial situation of the family as desperate almost from the beginning of their stay in Paris. The father was apparently unable to find work, and the mother earned money only by sewing and doing laundry for other households.

⁵¹ Ibid, p. 12: The Ursos originally requested absence for one year. In the end they agreed with Massart a six months leave from her studies.

⁵² See Charles Barnard, *Camilla*, p. 51

⁵³ Ibid, p. 58

On her return she not only faced the challenge of having to catch up with her class mates, but she was also required to prepare for the competition which was held at the end of each year at the Conservatoire. The competition was a renowned event and always drew the attention of the public and press, nationally and internationally. Winning one of the Conservatoire's first prizes was the highest distinction a student could gain. Camilla and the other violin students had to study one concerto, which was selected by a panel. The composition selected for the 1851 competition was Viotti's Violin Concerto No. 18.⁵⁴ The competition, which was also an examination, generally ended the academic year. Camilla did not win a prize at the end of her second year.

Throughout the summer vacation, as per Barnard, Camilla continued her studies, including spending designated hours each week at the conservatoire and attending her private lessons with Massart three times a week.⁵⁵ The daily routine in her third year continued between practising at home, lessons at the Conservatoire and with Massart, and playing in a string quartet. Further details on the teaching method, educational aims, technique or repertoire are not to be found in any of Camilla Urso's biographical accounts. For the end-of-year competition Viotti's Violin Concerto No. 24 had to be performed.⁵⁶ This time Camilla succeeded in the competition and was

⁵⁴ For confirmation of this composition, but also for a list of all the compositions that had to be performed by the pupils of the violin classes at the competitions throughout the years, see Constant Pierre, *Le Conservatoire national de musique et de déclamation. Documents historiques et administratifs*, p. 607

⁵⁵ See Charles Barnard, *Camilla*, pp. 61-62

⁵⁶ Constant Pierre, *Le Conservatoire national de musique et de déclamation. Documents historiques et administratifs*, p. 607

awarded a prize. According to most biographical sources, she was awarded first prize.⁵⁷ Schiller, however, noted that the records of the Conservatoire indicate that Urso received third prize, or honourable mention,⁵⁸ in both solfeggio and violin. She argues that although Urso may have received third prize in her class, there were separate prizes for men and women according to the regulations. For that reason Urso would have received first prize as “she was first among female candidates.”⁵⁹ (Technically speaking, she was the only female candidate in the violin class.) This argument, however, cannot be upheld in light of the regulations, and when compared with the case of Félicité Lebrun. The regulations specify whether male and female students are admitted to an instrument class. For all those classes two prize categories exist. In instrumental classes with only one gender represented, only one prize category exists. Although exceptions in admitting students had been granted, as in the case of Camilla Urso, this did not apply to prize categories. She competed alongside male violinists, and was judged among them. In 1799 Félicité Lebrun won two prizes for violin when she attended the Conservatoire: first a second prize and the following year a first prize. Lebrun had earned those two prizes outright; she was not upgraded on any kind of technicality Schiller suggests applies to Urso. For that reason and also because it misrepresents the outcome, we cannot ‘upgrade’ the achievement of Camilla Urso, which is already in a sense ‘upgraded’. For in her final year competition six male

⁵⁷ Ibid, p. 71; also see Susan Kagan, ‘Camilla Urso’, in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, executive editor John Tyrrell, 2nd edn, 29 vols (London: Macmillan, 2001), 26, pp.161-162. Jennifer Schiller also notes that most of Urso’s biographical accounts claim she won first prize; see Jennifer Schiller, *Camilla Urso*, p. 13.

⁵⁸ Johanna Selleck, ‘Camilla Urso: A Visiting Virtuoso Brings Music to The People’, p. 95: states too that Urso graduated with Honourable Mention in 1852.

⁵⁹ Jennifer Schiller, *Camilla Urso*, p. 13

students also received prizes, in five categories. The prize Camilla won, although it is referred to as a third prize, is the lowest of the five.⁶⁰

Immediately after finishing her studies at the Paris Conservatoire, Camilla and her father embarked on a three year concert tour to the United States. According to Barnard, Massart tried to persuade her to stay in Paris and offered to continue private lessons with her free of charge,⁶¹ but the financial situation of the family required the young artist to go on tour and earn money.⁶² Massart's offer of additional lessons suggests that Camilla could still have developed further as a virtuoso artist. Urso is not the only pupil, who was offered additional lessons after completing a three year course. Wieniawski too was offered continuous guidance from Massart after receiving his diploma from the Conservatoire.⁶³

Camilla Urso had performed several times in Paris during her last year at the Conservatoire. She had received invitations to play at the residences of Madame Armengo and Louis Napoléon, who was president of the National Convention.⁶⁴

According to *Dwight's Journal of Music* she also performed at the Salle Herz, the Société Polytechnique and the Association of Musical Arts, in addition to concerts at

⁶⁰ See Constant Pierre, *Le Conservatoire national de musique et de déclamation. Documents historiques et administratifs*, p 610: Violin – Lauréats 1852: Premiers Prix: Lancien. Viault. Seconds Prix: Fournier. 1res Accessits.: Pazetti. 2es Accessits.: Lamoureux. 3es Accessits.: Martin. Urso.

⁶¹ Charles Barnard, *Camilla*, p. 71

⁶² Johanna Selleck, 'Camilla Urso: A Visiting Virtuoso Brings Music to The People', p. 95: states that the family had become financially dependent on Camilla for survival, forcing the need for regular concert tours.

⁶³ Boris Schwarz & Zofia Chechlinska, 'Henryk Wieniawski', *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, executive editor John Tyrrell, 2nd edn, 29 vols (London: Macmillan, 2001), 27, pp. 369-371; Edmund Grabkowski, *Henryk Wieniawski*, pp. 14-16

⁶⁴ Jennifer Schiller, *Camilla Urso*, p. 12

the Conservatoire.⁶⁵ Her success gained her an offer from a Mr. Faugas to go on a three-year concert tour in America for a considerable fee.⁶⁶ This offer was accepted by the Ursos, and daughter, father and aunt sailed for the United States the same year. Faugas, however, did not meet his part of the agreement, and the Ursos found themselves in New York without employment and finances. To their aid came the singer Marietta Alboni⁶⁷ who took Camilla on tour with her after several concerts in New York.⁶⁸ In the summer of 1853 she joined the celebrated singer Henriette Sontag (1806 – 1854) and her troupe on tour, replacing another prodigy on the violin, Paul Jullien.⁶⁹ In 1854 they parted ways and a year later the girl retired at the age of fifteen. After seven years, however, Camilla Urso returned to the stage, and remained active as a professional musician until shortly before her death in 1902. Researchers have offered different theories why she had retired at that point. Block claimed Camilla retired in order to study again, both in the United States and France.⁷⁰ Hoffmann too maintains that Camilla retired to further her studies.⁷¹ Kagan argues that Camilla needed “time for hard practicing and inner growth.”⁷² Schiller, however, has found a more plausible reason. Camilla Urso, shortly after retiring with her family to Nashville,

⁶⁵ *Dwight's Journal of Music* (15 January 1853), pp.115-116

⁶⁶ Adrienne Fried Block, 'Two Virtuoso Performers in Boston: Jenny Lind and Camilla Urso', p. 364: states the offer was for \$20, 000 a year. Also see Jennifer Schiller, *Camilla Urso*, p. 14.

⁶⁷ Marietta Alboni (1826 – 1894), an Italian contralto opera singer, who toured the United States from 1852 to 1853

⁶⁸ Susan Kagan, 'Camilla Urso: A Nineteenth-Century Violinist's View', p. 728

⁶⁹ Jennifer Schiller, *Camilla Urso*, p. 21

⁷⁰ Adrienne Fried Block, 'Two Virtuoso Performers in Boston: Jenny Lind and Camilla Urso', p. 365

⁷¹ Freia Hoffmann, 'Camilla Urso', *Instrumentalistinnen-Lexikon*, Sophie Drinker Institut <<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012]

⁷² Susan Kagan, 'Camilla Urso: A Nineteenth-Century Violinist's View', p. 728

met and married the English pianist George M. Taylor. In quick succession they had three children. The husband died before Camilla was twenty years old, which meant that her return to the stage may have been for financial reasons, to support herself and the three children.⁷³

The hours of practice mentioned by Barnard reveal a most demanding schedule for a child under the age of thirteen. Camilla's musical training covered only a period of ca. seven years in total.⁷⁴ To have reached the level of expertise as accredited to her suggests not just remarkable giftedness, but also the number of hours Camilla must have invested. Nonetheless, the educational path chosen for the girl by her parents raises some questions. First of all there is the question of scholarship or patronage to support Camilla's education. Being aware of the expenses of living in Paris, did the parents not attempt to secure some funding for their daughter's education? When Salvatore Urso agreed to his daughter's choice of instrument and the lessons, he faced great opposition in his hometown of Nantes, according to Barnard. The anecdote may have been exaggerated in portraying a large portion of the town as sceptical of and opposed to the endeavour of teaching the girl the violin.⁷⁵ On the other hand the idea of girls playing orchestral instruments was deemed improper. Considering the situation in Nantes, Urso may have struggled to find a patron to support his daughter's ambitions. Despite the extensive scepticism Urso was extolled after her first and only

⁷³ Jennifer Schiller, *Camilla Urso*, pp. 23-24

⁷⁴ Making her two years younger in most biographical sources this period would appear even shorter, i.e. ca. five years only. This however, we now know is not true.

⁷⁵ Charles Barnard, *Camilla*, pp. 11-12

public appearance in a benefit concert in Nantes,⁷⁶ after which the decision to move to Paris was finalised. The success should have offered the father sufficient opportunity to search for a benefactor or to apply for a small grant or scholarship. Many of the other students attending the Conservatoire also came from less well-off families, and yet financially they appear better organised: according to Barnard, Camilla recalled that other students had received a grant from their native towns.⁷⁷ Ultimately, lack of further documentation means any possible attempts of the father to secure funding for his daughter remain unknown. From the beginning Salvatore Urso had stressed the financial situation of the family and the potential repercussions of such an enterprise, therefore assuming no such claims were attempted seems illogical. On the other hand it appears he had planned to move the family to Paris, and therefore may at some point have expected finding some form of employment there – enough to support his family for the duration of Camilla’s studies.

A second query raises further questions about Salvatore Urso’s motives. In 1849, shortly before Camilla started her studies at the conservatory, father and daughter met Charles Auguste de Bériot in Paris.⁷⁸ De Bériot had rejected an offer to replace Baillot at the Paris Conservatoire in 1842, which encouraged Massart to apply

⁷⁶ Ibid, pp. 27-28. A date for the concert is not provided – not in Barnard’s publication or in any of the other sources containing biographical information on Camilla Urso. Schiller has estimated that the concert would have taken place just before Camilla’s eighth birthday; see Jennifer Schiller, *Camilla Urso*, p. 10. That suggests the concert took place in spring/ early summer 1848.

Schiller also estimated the date of departure from Nantes was October 1848; *ibid*, p. 10.

⁷⁷ Charles Barnard, *Camilla*, p. 45

⁷⁸ Jennifer Schiller, *Camilla Urso*, p. 11. Also see Charles Barnard, *Camilla*, p. 38

for the post.⁷⁹ He was well established as one of the best violin professors in Europe; employed at the Brussels Conservatory he had established the Franco-Belgian school of violin playing. According to Barnard, Camilla's father requested the great master to listen to the girl's playing:

He would gladly hear her play. This was certainly a great favor and soon after she went to his hotel and played some of his music to him. He was greatly pleased with the child and at once offered to take her to Brussels where he lived, and give her a complete musical education at his own expense. [...]He would do this freely if he might have entire control of her education. She was not to appear in public till she was quite ready. It might not be for many years. To be sure, in three years, by the time she was ten, she would be a wonderful player, but by waiting longer she would become one of the few great violinists of the world. This was indeed generous. They were thankful and would be delighted to place her under his instruction if they could go too, and be near her all the time.⁸⁰

This opportunity to study with one of the most renowned violin teachers in Europe was declined by the father on account of de Bériot rejecting the request of the family to relocate to Brussels. The logic behind this decision may have been that the family had already moved to Paris, having left behind a more secure existence in Nantes. As pointed out before, Salvatore Urso was very much aware of the financial costs of living in Paris, and the struggle he might experience in providing for the family. Therefore it could have been that he was hoping Camilla could perform in private salons to secure additional financial support for the family. Without Camilla in Paris, this potential source of income would be removed from the family. At the same time the girl was only eight or nine years old, and parents and child alike may emotionally not have been

⁷⁹ Silvela, Zdenko, *A New History of Violin Playing*, pp. 163-172

⁸⁰ Charles Barnard, *Camilla*, p. 38

able to part at this point. Despite the father's good intentions of securing a superior musical education for the daughter, his financial limitations appeared to have outweighed those efforts. Declining de Bériot's offer for Camilla's musical education and upbringing in Brussels, which would have given the family the choice to move somewhere with better employment prospects and lower living costs, and failing to secure any financial support or indeed employment in Paris, placed the whole family in a most vulnerable position. Camilla having to request a six-month leave from her studies at the Conservatoire demonstrates how she was partly made responsible for the support of her family. This must have been a burden on the child.

Equally noteworthy remains the devotion of the father's time to the girl's practice. Throughout the complete period of Camilla's musical education, Salvatore Urso reportedly dedicated most of his time to his daughter's studies:

Her father was constantly with her when she practiced. Many an hour he stood by her side and held her left arm to help sustain the weight of her weary violin. At times he let her sit on a stool though the good student always stands with the violin. [...] During the three years at the Conservatory he never was absent while she practiced though it averaged ten hours a day during the last year.⁸¹

While the father had various professional responsibilities in Nantes, there is no indication he held similar positions in Paris. His presence at Camilla's practice sessions for up to ten hours per day may have allowed for Mr Urso to give a small number of private music lessons, but also suggests he could not have been in more regular employment. Consequently the income for the family would have been reduced significantly in a location with considerably higher living costs.

⁸¹ Charles Barnard, *Camilla*, p. 64

Whilst the musical education of Camilla Urso was initiated by the girl's request and ambition to become a violinist, the process was marked by the father's decisions and actions. First he approached fellow musician Félix Simon in Nantes to provide thorough instruction on the violin. Once the girl had achieved a proficient level, Salvatore Urso uprooted and moved his entire family to Paris, where the best possible musical training was available for Camilla. The father also decided that Camilla should enter the Conservatoire to study violin, which since the beginning of the nineteenth century had not been an option for female students. While attending classes in violin and solfeggio Camilla was able to focus on solely on her studies and development, with the exception of one concert tour which caused her to miss out several months of teaching. The violin lessons she received at the Conservatoire were taught in group format, which allowed Camilla to learn not just through (limited) direct instruction, but also through observation. Her teacher Lambert Massart furthermore offered additional private lessons. Although the example of Camilla Urso was used to demonstrate the musical training prodigies received at a conservatory, it also reveals that access to private lessons with a master teacher seemed to be available, and possibly even very common. Consequently Urso can be viewed as a hybrid case, combining both ways of receiving musical training at advanced level.

Chapter 10. A comparison between two alternatives of musical training – the benefits and disadvantages of studying with Master Teachers and at conservatories

The examples of Carl Filtsch and Camilla Urso have demonstrated two main directions, alongside numerous other opportunities, which existed to educate a musically gifted child adequately. Both biographies illustrate that the musical education of prodigies was individualistic, and depended on availability of instruction, location, and social background. Nevertheless, together they imply that for success as a musical prodigy, the following conditions had to be met:

- Firstly a professional musician or a highly skilled amateur musician needed to be accessible, physically and financially, to provide a thorough basic musical education. A basic musical training is essential not only to provide fundamental musical knowledge and technical skills, but also to prepare a prodigy sufficiently for musical training at a higher or ‘master’ level.
- Following on, either a music-educational institution needed to be accessible, financially and with minimal restrictions (such as those linked to age and nationality), to provide relevant tuition at an advanced level, or an opportunity to study with a well-established master teacher or musician was required. Musical training on this advanced level was to ensure the best possible development of artistic quality. The case of Camilla Urso has demonstrated that a combination of both was also possible. Studying at a ‘master’ level was

essential not only to prepare prodigies adequately for a professional career, often as a virtuoso artist, but also to build up a good reputation.

- In addition, a local musical life was needed with a variety of events to experience music performances, establish contacts with professional musicians and travelling virtuosi, and to allow for own performance opportunities. Prodigies often first emerged in their local home towns. The possibility to network with (local and touring) music professionals and patrons was crucial to further their careers.
- Finally, a supportive family environment was essential, where practising, performing and pursuing a career in music was encouraged, and financial restraints did not obstruct the process of securing further and advanced musical instruction.

The two modes of receiving musical training each display patterns. Some prodigies studied with mainly one teacher, many of those studying with their father.¹

Characteristic here was the generally high level of professionalism and excellent reputation of the one master teacher. Others took the opportunity to study with a number of great maestros, including highly renowned virtuosi.² At times this pattern

¹ Examples include George Frederick Pinto, whose teacher was Johann Peter Salomon (1745 – 1815). Ida Papendieck, Franz Pönitz and Albert Zabel studied under Ludwig/ Louis Grimm (1820 – 1882) in Berlin. Henriette Paris' teacher was the blind singer, pianist, organist and pedagogue Theresia Paradis (1759 – 1824). Anton Wallerstein studied under Antonio Rolla (1798 – 1837) in Dresden. Examples of prodigies studying mainly or only with their father include Clara Wieck, Joseph Hillmer, Rosalie Girschner and Moritz Fürstenau.

² Examples include Frederic Hymen Cowen, who studied under Ignaz Moscheles (1794 – 1870), Carl Tausig (1841 – 1871) and Charles Hallé (1819 – 1895) among others. Julius Stern was a student of Léon de Saint-Lubin (1805 – 1850), Carl Friedrich Rungenhagen (1778 – 1851),

included the need to relocate, as was demonstrated in the two case studies on Camilla Urso and Carl Filtsch. Every now and then it also coincided with extended visits while touring.³ Representatives of a third group opted to study at a conservatory or other type of music school.⁴ Some of the prodigies who went to study at a conservatory finished their musical training on completion of their courses.⁵ Others studied privately with a master teacher in addition to being a pupil at a conservatory. In the cases of Urso and Wieniawski we have also been made aware that further lessons with a master teacher were offered after completing their studies. Consequently questions arise, such as whether any of those patterns held particular benefits for the education of a musical prodigy, or even whether the training they offered was sufficient to ‘finish off’ their

Ludwig Maurer (1789 – 1878) and others. Joseph von Szalay studied under Johann Nepomuk Hummel (1778 – 1837) and Antonio Salieri (1750 – 1825). Theodor Ritter was a student of Hector Berlioz (1803 – 1869) and Franz Liszt, and Arthur Napoleão received his lessons from Charles Hallé, Ignaz Moscheles and Henri Herz (1806 – 1888). For a list of sources for each example see Appendix 1.

³ Examples include the Leopoldine Blahetka, who in 1824 studied briefly with Ignaz Moscheles and Friedrich Kalkbrenner (1785 – 1849) during their visit to Vienna. In 1818 Elizabeth Randles took some harp lessons with François-Joseph Dizi and piano lessons with Friedrich Kalkbrenner. For further details see entries on ‘Leopoldine Blahetka’ and ‘Elizabeth Randles’ in *Instrumentalistinnen-Lexikon*, Sophie Drinker Institut <<http://www.sophie-drinker-institut.de/lexikon.htm>> [accessed 10 October 2012].

Catharina Sigl is another example. She reportedly studied with Angelica Catalani (1780 – 1849), the famous Italian opera singer, for a period of six weeks when visiting Aachen during one of her early concert tours. See ‘Catharina Sigl-Vesperman’ in *MAMZ*, 1 (10 November 1827), pp. 92-93

⁴ Camille Saint-Saëns, Charles Delioux, Henri Ketten and the Wieniawski brothers, Henri and Josef, studied at Paris Conservatoire. Hugo Zahn and Hortensia Zirges studied at the conservatory in Leipzig, and Theodor Pixis and Ignaz Moscheles at Prague Conservatory. Carlo Verardi studied at the Music Lyceum in Bologna. For a list of sources for each example see Appendix 1.

⁵ Benno Walter received lessons at the Munich Royal Music School; no records of further musical studies could be found. Heinrich Werner and Hugo Zahn finished off their musical training at Leipzig Conservatory, as did Marie Wieck – see Appendix 1 for further details and sources. Henri Wieniawski too finished taking lessons with the completion of his courses at Paris Conservatoire, although Massart offered more.

musical education. What advantages and disadvantages are there within each of the two main tendencies – to study with master teachers or to study at a conservatory? Will an evaluation of benefits and drawbacks reveal one pattern as more suitable for the career path of a musical prodigy?

The emergence of different music-educational choices suggests that by the middle of the nineteenth century parents or guardians of musical prodigies were in a position to consider the various options available to their child. Documentation of such accounts, however, is scarce and therefore will not allow for an in-depth discussion. In the examples of both Camilla Urso and Carl Filtsch, the contemplations of the parents have been preserved to some degree. A first impression suggests that Salvatore Urso did not consider the idea of approaching a recognised violin teacher to take control over the musical training of his daughter. According to Camilla's biographer Barnard, the father only ever considered the Paris Conservatoire, without providing further explanation.⁶ The father's actions on the other hand suggest the main focus had been on Paris as the location. As the education of his daughter implied great expense for the family, Paris, as the economic, political and cultural centre of France, with its vast opportunities to display the girl's musical skills and the access to highly renowned musicians, meant both income and access to a quality education. Not only could the option of studying free of charge at the Conservatoire be considered, but so could numerous master teachers, who were residing in Paris. If patronage or sponsorship, or even only the willingness of a great musician could be obtained, this alternative to

⁶ Charles Barnard, *Camilla*, pp. 12-13

study privately could have been taken into account as well. Carl Filtsch's father elaborated on his thoughts about the impending decision on Carl's musical education. In a letter to a friend of the family⁷ (see Appendix 2) he reflects on the recommendations made to him by the press and music enthusiasts, who had witnessed Carl's performance in 1835. The proposals suggested sending the boy to Vienna. The father, however, had reservations because of the distance and lack of parental guidance as the family was not in a position to relocate to Vienna. After initial doubts and contemplations the father summarises the only two options he was aware of. Firstly, Carl could follow the same path as his older brother Joseph. He could remain at home, receive a general education at the local school and continue his musical education to the best efforts of the father and other local musicians; however, none of the latter were able to offer a high level of expertise. Secondly, Carl could accompany the older brother to Vienna if they could find suitable benefactors to take on the responsibility of guardians to the young boy. In that case further two options could be considered. Either the boy committed to a thorough musical education while attending school, which would also provide tuition in other subjects such as sciences or vocational studies, or if he displayed musical genius the boy and his brother should venture on a concert tour at the earliest opportunity. Conclusively the father comprehends that the first option would prevent Carl from pursuing the career of a professional musician. Having observed the devotion and commitment of the boy to his music lessons, the

⁷ *Letter* from Josef Filtsch to a family friend [Friedrich Müller] dated 17 August 1836, Gundelsheim Museum, Sammlung Filtsch, Provenienz Ernst Irtel, A-5164: See Appendix 2 for an excerpt of the letter.

parents of Carl Filtsch decided on sending the boy to Vienna under the guardianship of Count and Countess Bánffy and with the older brother Joseph as mentor. The consideration of financial success resulting from a prospective concert tour was mentioned, but the focus remained on the most beneficial education and guidance for the boy. Despite both parental homes being able to offer a basic musical education, the realization of their children's musical genius placed the parents in a situation where significant decisions, affecting the structure of the entire family, became inevitable. In the girl's case the entire family relocated to Paris and the family faced periods of severe poverty. In the boy's case the parents faced the loss of a son: Carl Filtsch died at the age of fourteen in Venice, separated from parents and siblings.

The majority of prodigies studied with one or more master teachers. Partly a historical tradition, and a version of the musical apprenticeships of previous centuries, this type of one-on-one instruction maintains a strong focus of developing individualistic artistic and creative skills. The growing numbers of conservatories and music colleges across Europe in the late eighteenth and early nineteenth century, however, announced a change in the way musical education and professional training were approached. Many of the conservatories aimed at employing the best music professionals and pedagogues in their respective fields, and so offered a stronghold of expert knowledge and a high volume of new and progressive teaching methods. Conservatories found in the late eighteenth and nineteenth centuries focused mainly on producing highly skilled orchestra and band musicians. This is in stark contrast to the early conservatories in Italy in the sixteenth, seventeenth and early eighteenth

centuries, which were established as a type of orphanage. Children displaying musical aptitude were sent to these institutions to receive a musical education, most often vocal training.⁸ In France similarly to Italy conservatories were founded initially to train opera singers.⁹ In 1795 the Conservatoire National de Musique was formed.¹⁰ The Conservatoire in Paris, as the supreme example of its kind in a strongly centralised country, was established to produce and train French musicians. France no longer wanted to rely on foreign musicians and foreign schools.¹¹ In various German-speaking countries most of the conservatories were established in the nineteenth century, with the main intentions of offering more structured and pedagogically-valued musical training.¹² Conservatories on Russian territory, including Warsaw, also focused on training orchestral musicians. In tsarist Russia an unusual regulation existed: in order to become a “free musical artist” musicians had to gain the relevant rights, which were

⁸ Richard Schaal, ‘Konservatorium’, *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. by Friedrich Blume, 1st edn, 17 vols (Kassel & Basel: Bärenreiter, 1949-), 7, p. 1459

⁹ *Ibid.*, p. 1462

¹⁰ In 1784 the *École Royal de Chant and de Déclamation* was established, to train opera singers. In 1793 it was expanded and became the *Institut National de Musique*. Since 1795 it is known as the *Conservatoire National de Musique*.

¹¹ See Emmanuel Hondré, ‘Le Conservatoire de musique de Paris: une institution en quête de sa mission nationale (1795 – 1848)’, *Musical Education in Europe (1770 – 1914). Compositional, Institutional, and Political Changes*, ed. by Michael Fend and Michel Noiray, 2 vols (Berlin: Berliner Wissenschafts-Verlag, 2005), p.85: “une autre mission du Conservatoire vise à rendre la France autonome dans la recrutement de ses musiciens, sans devoir dépendre des chanteurs italiens pour les scènes lyriques, des instrumentistes allemands pour les musiques militaires, ni des facteurs anglais ou allemands qui jusqu’à dominaient le marché des instruments de musique en Europe.”

¹² Wasserloos, Yvonne: *Kulturzeitalter: Niels W. Gade und C. F. E. Horneman in Leipzig und Kopenhagen*, Studien und Materialien zur Musikwissenschaft 36 (Hildesheim, New York: Georg Olms Verlag, 2004), pp. 102-103: conservatories were also established to take action against the vast number of ill-qualified private music teachers in Germany.

obtainable only at the conservatories in St. Petersburg and Moscow.¹³ Research into why so many master teachers committed to teaching at conservatories has been scarce. A permanent position with a regular income may have been one incentive. A keen interest in teaching talented young musicians with the aim of becoming professional musicians may have been another.

The following discussion aims to identify and highlight benefits and disadvantages of both educational paths as relevant to musical prodigies with professional aspirations. The main objective will focus on critically evaluating the suitability of both directions for the purpose of successfully transforming the career of a celebrated musical prodigy into that of a highly distinguished professional musician. The musical education offered at conservatories and similar music institutions across Europe, especially towards the middle of the nineteenth century, conveyed the vision of an inclusive pedagogic model. Many of the institutions, such as the Paris Conservatoire and the conservatories in Leipzig and Brussels, were able to attract highly renowned musicians such as Rodolphe Kreutzer, Pierre Rode, Pierre Baillot, Lambert Massart, Antoine Marmontel, Charles Auguste de Bériot, Henri Vieuxtemps, Robert Schumann, Ignaz Moscheles, and Ferdinand David as teaching staff. Possessing a great interest in music pedagogy, many developed and published their own teaching methods and exercise books. Such strength in teaching staff, educational principles and ideals, and a structured and continuous teaching programme could be regarded the main attractions of the system. Although I have been unsuccessful in attempts to

¹³ Richard Schaal, 'Konservatorium', p. 1471

locate precise schedules and timetables of the musical prodigies included in this study, the description of Camilla Urso's workload during her time at the Paris Conservatoire, as well as a timetable of a student attending the Leipzig Conservatory between 1858 and 1860, will aid in establishing a more precise picture of the education provided at conservatories. Yvonne Wasserloos' research into the nineteenth-century position of the Leipzig Conservatory as an educational institution of international standing, with a strong focus on the activities of the two Danish musicians Niels Gade and C. F. E. Horneman, included the discovery of timetable information in the latter's diaries.¹⁴ The timetable of C. F. E. Horneman¹⁵ demonstrates the immense as well as varied workload of a conservatory student, listing three different instrumental classes (piano, organ, and violin), composition, and harmony and counterpoint.

As the sample timetable (Table 12) illustrates, a student spent on average at least 12 hours per day, six days per week, at the conservatory. The scheduled workload accumulated to just under 60 hours per week. The morning and afternoon sessions were separated by two-hour lunch breaks. Additionally the students were required to spend time on homework and practice sessions.

¹⁴ Yvonne Wasserloos, *Das Leipziger Konservatorium der Musik im 19. Jahrhundert: Anziehung- und Ausstrahlungskraft eines musikpädagogischen Modells auf das internationale Musikleben*, Studien und Materialien zur Musikwissenschaft 33 (Hildesheim: Georg Olms Verlag, 2004), p. 33: the author published the first version of the timetable in the Danish original and added notes on subsequent changes to Horneman's schedule. The version in this chapter includes all the changes to portray the actual timetable and workload of the student.

¹⁵ Christian Friedrich Emil Horneman (1840 – 1906) studied at Leipzig Conservatory from 1858 to 1860.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6 – 7 Ha & Cp (E.F. Richter ¹⁶)	7 – 9 Organ (E.F. Richter)	7 – 8 Ha & Cp (M. Hauptmann)	7 – 8 Ha & Cp (M. Hauptmann)	7 – 8 Ha & Cp (M. Hauptmann)	7 – 8 Ha & Cp (M. Hauptmann)
7 – 8 Ha & Cp (M. Hauptmann)	9 – 10 Ha & Cp (M. Hauptmann)	8 – 9 Ha & Cp (E.F. Richter)	8 – 9 Ha & Cp (E.F. Richter)	8 – 9 Ha & Cp (E.F. Richter)	8 – 9 Ha & Cp (E.F. Richter)
8 – 11 Piano (I. Moscheles or L. Plaidy ¹⁷)	10 – 11 Ha & Cp (E.F. Richter)	9 – 11 Organ (E.F. Richter)	9 – 12 Piano (I. Moscheles or L. Plaidy)	9 – 10 Piano (I. Moscheles or L. Plaidy)	9 – 11 Organ (E.F. Richter)
11 – 12 Violin ¹⁸	14 – 16 Piano (I. Moscheles or L. Plaidy)	11 – 12 Organ (E.F. Richter)	14 – 16 Organ (E.F. Richter)	10 – 11 Organ (E.F. Richter)	11 – 12 Organ (E.F. Richter)
14 – 16 Organ (E.F. Richter)	16 – 17 Piano (L. Plaidy)	14 – 15 Piano (L. Plaidy)	16 – 17 Violin	11 – 12 Violin	14 – 15 Violin
16 – 18 Orchestra practice	17 – 18 Piano (I. Moscheles)	15 – 18 Piano (I. Moscheles)	Comp	14 – 14.30 Comp (J. Rietz ¹⁹)	15 – 18 Piano (I. Moscheles or L. Plaidy)
Comp ²⁰	18 – 19 Violin	18 – 19 Violin		15 – 15.30 Piano (L. Plaidy)	Comp
	Comp	Comp		15.30 – 18 Comp (J. Rietz)	
				18 - ? Evening Entertainment ²¹	

Table 12: Timetable of C. F. E. Horneman, student at Leipzig Conservatory 1858 – 1860, n.d.

¹⁶ Ernst Friedrich Richter (1808 – 1879), Professor of Harmony and Counterpoint at the Leipzig Conservatory between 1843 and 1868.

¹⁷ Louis Plaidy (1810 – 1874), piano pedagogue, taught at the Leipzig Conservatory from 1843 to 1865.

¹⁸ Horneman did not list the name of a teacher for his violin lessons.

¹⁹ Julius Rietz (1812 – 1877) taught at the Leipzig Conservatory and was Music Director at the Gewandhaus from 1848 to 1854.

²⁰ Composition is generally listed at the end of Horneman's lessons, without providing a specific time. The entry and the scheduled lessons on Fridays suggest those are practice or homework sessions.

²¹ The evening entertainment (in Danish: Aftenunderholdning) suggest the opportunity for ensemble and solo performances during scheduled entertainment programmes.

A comparison between Urso's description of her schedule at the Paris Conservatoire and Horneman's timetable from the Leipzig Conservatory show that they differ significantly in scheduled lessons. Camilla studied only her main instrument, the violin, as well as harmony and solfeggio; additionally her participation in ensemble practice was included in her scheduled activities. Horneman on the other hand studied three instruments - the piano, organ and violin, as well as composition and harmony.

The Leipzig Conservatory, established only in 1843, followed a pattern where most courses took three years to complete. They also offered a wider range of subjects, from composition and additional instruments, to singing (solo and choir), Italian, and lectures in music history and music aesthetics. The range of subjects studied by a student depended on the main instrument or the chosen course. The timetables of both Urso and Horneman differed in the number and variety of scheduled lessons, reflecting the choice of subject of each student. Overall, however, both students' agendas attest long hours of practice and demanding studies. The sole focus throughout the years enrolled at a conservatory remained on education.

Both examples also reveal that the students at conservatories were taught in groups or classes. The size of the teaching body and the availability of teaching space will have influenced the format of teaching. Wasserloos notes that in Leipzig the pedagogues were hoping that in group lessons students would stimulate and support each other.²² Camilla's anecdotes highlight one advantage of group lessons: students were able to learn through observation. By watching the boys in her group making

²² Yvonne Wasserloos, *Das Leipziger Konservatorium*, p. 30

repeated mistakes and being physically punished, she became sensitised to possible flaws in her own technique and was able to focus on those in her practice sessions. By avoiding the mistakes of her group members she was improving her technique as well as evading the physical punishment of the teacher.²³ The disadvantages, however, seem to dominate. Each group lesson only allowed a small number of students to perform, and only for a limited amount of time. In larger groups students were not guaranteed the opportunity to play often or regularly. Focussing on the abilities and needs of each individual student was unattainable, developing individualistic artistry in a student impossible and often not relevant. Wasserloos determined that in order to avoid a superficial education private lessons became essential, especially for students pursuing a professional solo career.²⁴

Despite the disadvantages of the group lessons, studying at a conservatory offered a range of benefits. A highly structured as well as settled lifestyle assured a strong focus on the musical training. The academic year lasted on average around ten months. As Camilla Urso also indicated, vacations at conservatories existed, but were not necessarily enforced everywhere. Urso continued the same teaching and studying routine throughout the summer vacation after her second year. Thus a student was assured an intensive, year-round education, which stands in stark contrast to the teaching pattern of Master Teachers. As many of the latter remained active as

²³ Charles Barnard, *Camilla*, p. 41: The page includes examples of why and how students were punished in class by Massart, and how Camilla's observations of fellow students' mistakes could help her to avoid similar mistakes.

²⁴ Yvonne Wasserloos, *Kulturzeiten: Niels W. Gade und C. F. E. Horneman in Leipzig und Kopenhagen*, Studien und Materialien zur Musikwissenschaft 36 (Hildesheim, New York: Georg Olms Verlag, 2004), pp. 102-103

professional performers and composers they taught only for a limited number of months each year in order to balance their various activities. The education at conservatories also included a number of essential music theory classes and other complementary subjects, supporting the model of a comprehensive professional education. In general, the students had access to highly qualified teachers in all subjects required to be studied. Furthermore, some students were given the opportunity to take additional private lessons with their teachers, occasionally free of charge as in the cases of Camilla Urso and Henri Wieniawski.

One of the most important features, which could be interpreted both as an advantage and disadvantage, were the guidelines of the institutions regarding public performances and concert tours. It was deemed damaging to a student's development to stray towards public performances. As the example of Camilla Urso demonstrated, not all directors of conservatories approved of students participating in public concerts, unless they were organised by the institution or affiliated organisations. The same applies to concert tours. Public performances generally required extensive preparation, and often brought with them an exhausting lifestyle. The challenging schedule of a student studying at a conservatory appears incompatible with the stressful demands of preparing for and participating in public performances and concert tours. Occasionally exceptions will have been granted, such as the approval of the six-month absence of Camilla Urso. For the purpose of earning money to place the whole family in a better financial situation she was permitted to go on a concert tour. Musical prodigies likely to

be exploited by their parents for financial reasons would have benefited from the education-focused format of conservatories.

The survey of this study, based on the data available, has revealed that the majority of musical prodigies (ca. 75%) who attended a conservatory concluded their education that way. The result displays a similar outcome as a survey carried out by Yvonne Wasserloos on German students attending the Leipzig Conservatory. She concluded that only 25.4 % of students pursued further musical studies, of which ca. one in five went abroad, mainly to Paris; the others continued their musical studies in Germany, of which the majority went to Berlin. According to Wasserloos the trend to continue musical studies at a different location continued to grow after 1850.²⁵

Contrasting with many of the advantages and disadvantages of a conservatory-based education are the arrangements of studying with master teachers. Several developed their own method and instruction manuals as a result of years involved in teaching activities. A large portion of musical prodigies opted to study with at least one master teacher during their education.

During the profitable years of childhood and youth numerous musical prodigies went on one or more concert tours. Travelling not only offered an opportunity for financial improvement but was also regarded a way of gaining a musical education:

M. Sigismond, who last Wednesday gave a musical entertainment, is a young German, travelling for instruction, and to perfect himself in the art of Baillot and Lafont.

²⁵ Yvonne Wasserloos, *Das Leipziger Konservatorium*, pp. 76-77

[...] finally to establish the reputation of an artist, these triumphs must be confirmed by the public of the capital of the arts [...]²⁶

Travelling enabled gifted young musicians to seek instruction with the most renowned masters in Europe. As the excerpt exemplifies, young Sigismond²⁷ not only travelled to Paris to gain recognition as an artist, which is often portrayed as the main objective, but foremost to improve his technique in the style of the French school of violin playing. The most significant musical centres in Europe, including Paris, Vienna, London, Leipzig, Berlin, Brussels, etc. accommodated the majority of the music maestros in the nineteenth century. Consequently they became popular destinations for extended visits or temporary residencies for numerous travelling prodigies. For instance, Teresa Milanollo, the elder of the two Milanollo sisters, utilized their visits to receive lessons from some of the great French and Belgian violin masters:

This Lilliputian violinist has studied under Lafont, in Paris, and is now, we believe, under the judicious valuable care of Tolbecque.²⁸

The fourteen year old Teresa [...] received several violin lessons from Lafont, Habeneck and de Beriot. Her playing style and the pieces she performed mostly represent the French school.²⁹

²⁶ 'Foreign Musical Report', *The Harmonicon*, 3 (August 1825), p. 143

²⁷ Master Sigismond should not be confused with Sigismond Thalberg. Although born around the same time as Thalberg (the newspaper report states the boy is thirteen years old, thus his birthday dates back to ca. 1812), as well as reportedly originating from Italy and Austria, the young artist, being on a concert tour through France in 1825, was described as a gifted young violinist.

²⁸ 'Metropolitan Concerts', *Musical World*, 9 (14 June 1838), p. 117

²⁹ *AMZ*, 45 (22 November 1843), p. 844: „Die 14 Jahre alte Teresa [...] hat mehrere Violinlectionen von Lafont, Habeneck und de Beriot erhalten. Ihr Spiel und die von ihnen vorgetragenen Stücke gehören auch allermeist der französischen Schule an.“

Many of those short-term lessons occurred fortuitously. In the case of Leopoldine Blahetka not the *Wunderkind* herself, but the masters, were travelling at the time the lessons were offered:

The young, truly talented virtuoso approaches perfection in quick steps: every new production is proof of her laudable ambition and the current one to an even higher degree, as Mr. Moscheles and Mr. Kalkbrenner have agreed to give her private lessons during their short visit. Those who have reached this level of artistry only require a small cue [...] ³⁰

The concept of short-term instruction indisputably raises questions not only with regards to efficiency, but also authenticity. Short-term lessons were frequently initiated by a request from the student, not just for the purpose of advancement, but also for the benefit of being associated with a great musician. This ‘collecting of master teacher’ pattern is widespread in the nineteenth century. Prodigies could gain significantly in publicity and reputation when able to mention the guidance of great musician. The limited duration of short-term instruction may not have prevented a master teacher from agreeing to give lessons, in particular when either party was travelling, but the latter may not have recognized the student as a protégé. The student on the other hand could indeed have benefitted significantly from the small number of lessons, which could have been intensive. Consequently the actual number of students might be higher than that acknowledged by a master teacher. The example of the

³⁰ *AMZ*, 26 (29 April 1824), p. 287: „Die junge, wahrhaft talentvolle Virtuosin rückt mit schnellen Schritten der Vollendung näher: jede neue Production liefert erneuerte Beweise ihres rühmlichen Strebens und die gegenwärtige in einem um so höhern Grade, als die Hrn. Moscheles und Kalkbrenner während ihres kurzen Aufenthaltes ihr Privat-Unterricht ertheilen. Wer bereits auf einer solchen Kunststufe steht, bedarf nur kleiner Fingerzeige [...]” Also see ‘Leopoldine Blahetka’, *AMZ*, 34 (7 March 1832), p. 162

Eichhorn brothers³¹ illustrates such a case. According to the *Allgemeine Musikalische Zeitung* the family occupied quarters in the same house as Paganini during a visit to London in 1832. There, as seemingly stated by the father, the boys received some guidance or instruction from the great virtuoso:

In 1832 they resided in London with their parents, where they successfully conducted business. For almost a quarter of a year they lived in the same house as Paganini, who also resided in London at the time. According to Mr. Eichhorn the latter exerted himself in the artistic instruction of the boys.³²

A letter from the father, copied into the travel diary of the family, confirms the acquaintance with Paganini:

Paganini also composed Variations for 2 violins for my two little ones and demonstrated exquisite advantages to them.³³

In the letter the father commented on the first concert activities in London and a performance for Princess Victoria before adding the final remark on Paganini. The comment suggests that Paganini admired the abilities of the two young Eichhorn brothers as he composed variations for two violins for them. The note that Paganini ‘demonstrated exquisite advantages’ seems to suggest that he was giving lessons to

³¹ Ernst Eichhorn (1822 - 1844) and Eduard Eichhorn (1823 - 1897) were two sons of Johann Paul Eichhorn, a court musician from Coburg.

³² *AMZ*, 36 (19 February 1834), p. 129: “1832 waren sie mit ihren Aeltern in London, wo sie die glücklichsten Geschäfte machten. Fast ein Vierteljahr wohnten sie dort mit dem damals daselbst anwesenden Paganini in einem Hause, wo sich Paganini, nach der Aussage des Hrn. Eichhorn [...] grosse Verdienste um die künstlerische Bildung beyder Knaben erworben haben soll.”

³³ Letter from Johan Paul Eichhorn to anonymous (undated), in ‘Letters and Travel Diary Excerpts, 1828 – 1834’, *Private Collection Walter Eichhorn* (Lautertal): “Paganini machte auch meinen Kleinen eine Variation für 2 Violinen u. zeigte Ihnen schöne Vortheile”; a reference to this letter can also be found in: Eichhorn, ‘Hofmusikus Eichhorn’, p. 86. Further diary entries and letters relating to their London visit in 1832 offer only two dated records – dated 10 August 1832 and 25 June 1832. It is therefore possible to estimate the date of the letter quoted above to around the same time, i.e. the summer months of 1832.

the boys. The historian and direct descendant Walter Eichhorn discovered further details about the lessons with Paganini in the recollections of the younger son Eduard:

But also Paganini, with whom they had lessons later in London, was a very strict master and had them practice for hours staccato and flageolet to the point of great exhaustion.³⁴

Eichhorn also established from the family papers that the two brothers met Paganini in public on at least three occasions. The first opportunity was a concert performance at the Royal Court in Coburg on 6th November 1829, where both Paganini and the two boys performed.³⁵ If Paganini spent time with the family or offered advice or instruction it has not been documented. The second meeting took place in London in 1832.³⁶ The family documents, although referring to lessons, did not confirm the reports about the living arrangements with Paganini. A third encounter took place in Paris on 5th December 1832, where the virtuoso had attended a performance of the Eichhorn brothers at the *Théâtre Italien*. As the brothers remained in Paris until March 1833, further meetings and even lessons were a possibility, but remained unmentioned.³⁷ After the various meetings with Paganini the brothers imitated his playing style and introduced his compositions into their performances:

The brothers Eichhorn performed with great success at the Royal and Königsstädter Theatre. Most of all was admired the much advanced education of the older one, Ernst Eichhorn, in a Paganini-like execution style, which is not

³⁴ See Walter Eichhorn, 'Hofmusikus Eichhorn', p. 84: "Aber auch Paganini, bei dem sie später in London Unterricht nahmen, war ein sehr strenger Lehrmeister und ließ sie stundenlang bis zur größten Ermüdung Staccato und Flageolett üben."

³⁵ Ibid, p. 82

³⁶ Ibid, p. 84, for a chronological summary of the concert tours of the brothers, which includes the London visit in 1832.

³⁷ Ibid, pp. 82, 86, 88

generally recommended for imitation.³⁸

The much-noted Paganini style, which the older brother Ernst displayed with widely acknowledged skill, supports the argument that the brothers received lessons from Paganini. As those lessons would have only lasted a few weeks at the most the maestro would not have regarded the brothers as his students. Nonetheless, the effect on the violin playing skills of the boys was documented and therefore strengthens the argument that prodigies could regard themselves as pupils of a master if the impact of the teaching was considerable. Beside the Eichhorn brothers other musical prodigies, in particular Apolinary de Kontski,³⁹ Leonore Neumann⁴⁰ and Therese Ottavo,⁴¹ referred to Paganini as their teacher, substantiating the notion of Paganini offering lessons to several talented young violinists throughout his lifetime. The Eichhorn brothers also utilized their extended travels between 1829 and 1837 to study briefly with other

³⁸ *AMZ*, 36 (9 April 1834), p. 241: "Die Knaben Gebrüder Eichhorn liessen sich im Königlichen und Königsstädter Theater mit vielem Beyfall hören, und vorzüglich bewunderte man die frühzeitig schon so vorgerückte Bildung des ältesten, Ernst Eichhorn, in der Paganini'schen, sonst nicht zur Nachahmung zu empfehlenden Methode des Violinspiels." For further similar references also see *AMZ*, 36 (19 February 1834), pp. 129-130; *AMZ*, 36 (30 April 1834), p.301; *BO*, 3 (15 October 1830), pp. 1-2

³⁹ Apolinary de Kontski (1826 – 1879), also known as Apolinar Katski (several versions of both first and family name have been used in the press) was one of five musically gifted siblings. The older ones started performing as musical prodigies in 1822 in Krakow, the younger ones joined gradually. The siblings started their individual career paths after settling in Paris in 1837. There Apolinary received lessons from Paganini in 1838. It was reported that Paganini bequeathed his violin and compositions to Apolinary de Kontski.

⁴⁰ Leonore Neumann (1819 – 1841) has reportedly received lessons from Paganini for a short period of time during her concert tour from 1835 to 1838.

⁴¹ Theresa Ottavo (ca. 1821 - 1866?) only reached eminence as a musical prodigy, while touring various European countries between 1831 and 1843. The dates of her birth and death cannot be confirmed. Her years of musical activity can be reconstructed through concert reviews in the press; she had regularly performed in public between 1831 and 1861. In various reviews in 1835 (see *AMZ*, 37 (23 December 1835), p. 849; *AMZ*, 38 (10 February 1836), p. 91) Paganini and de Bériot are listed as her teachers. Her repertoire included compositions by both masters.

master teachers, including Josef Mayseder⁴² in Vienna and Friedrich Wilhelm Pixis⁴³ in Prague in 1831, and Louis Spohr⁴⁴ in Kassel in 1832. The lessons with the various masters complemented the musical education the brothers received from their father.

Equally common amongst musical prodigies was a longer period of study under one master teacher. The example of Carl Filtsch demonstrated the effect such a period of exclusive tuition could have on a gifted student. Filtsch engaged with exemplary passion in his master's works and left the legacy of one of Europe's most renowned Chopin interpreters when he died at the age of fourteen. The advantages of a more continuous education with a great maestro often transcended the exquisite technique which was passed on from master to student. Besides a close and supportive relationship between student and teacher, as evident in the cases of Hermann Cohen⁴⁵ and Franz Liszt, and Henri Vieuxtemps⁴⁶ and Charles-Auguste de Bériot,⁴⁷ an introduction to the most celebrated musicians and significant patrons, as well as widespread recognition and reputation, represent some of the benefits of being closely associated with a musical maestro. In fact, copious concert reviews include the

⁴² Josef Mayseder (1789 – 1863), Austrian violinist and composer

⁴³ Friedrich Wilhelm Pixis (1785 – 1842), German violinist and composer; also listed as a musical prodigy in Appendix 1.

⁴⁴ Louis (Ludwig) Spohr (1784 – 1859), German violinist, composer and pedagogue

⁴⁵ Hermann Cohen (1821 – 1871) from Hamburg became a student of Franz Liszt in Paris in 1834. Cohen's mother had moved to Paris with three of her children to enable Hermann to take lessons with a great maestro. The boy received daily lessons, accompanied his teacher on travels and for the duration of the teaching commitment appeared inseparable from his master. In Liszt's correspondence he is referred to as "Puzzi". Upon Liszt's recommendation Cohen was appointed as Professor at the Geneva Conservatoire in 1835.

⁴⁶ Henri Vieuxtemps (1820 – 1881) studied with de Bériot from 1828 till 1831. He also accompanied his teacher on travels during that period. When de Bériot married the singer Maria Malibran the lessons with Vieuxtemps ended. The master had enabled and trusted his student to continue developing a violin technique on his own.

⁴⁷ Charles-Auguste de Bériot (1802 – 1870), Belgian violinist, composer and pedagogue

teachers of a musical prodigy as a form of public testimonial for excellence. The distinction of a musical prodigy was frequently measured by the master teacher s/he could refer to. Friedrich Wörlitzer, for instance, was acknowledged as a skilled virtuoso effectively because he was a student of Ignaz Moscheles:

The reigning attraction here at present, is the young virtuoso on the piano, Friedrich Wörlitzer, a lad of thirteen. He is a scholar of Moscheles, and possesses no small portion of the fire and spirit of his illustrious master.⁴⁸

Pauline Hoffmayer, who did not succeed in building up a reputation as an accomplished female violinist in later years, was recognised as a hopeful and talented young musician under her teacher's supervision:

In the next few days twelve year old violinist, Pauline Hoffmayer [...], a student of de Bériot, will give a concert. The young virtuoso gives hope to great expectations and will shortly after her concert move to Brussels to continue her musical studies.⁴⁹

Both examples demonstrate how the reputation of a master teacher coloured the perception of the young musicians. Wörlitzer and Hoffmayer were both presented as gifted virtuosi with promising futures, but this musical development beyond their successful episodes as musical prodigies has remained untraceable. Equally, attendance at a conservatory prompted recognition as a musical prodigy and confirmed a level of excellence. If the latter could furthermore claim a first prize at the institution, such as the Wieniawski brothers and Camilla Urso, then the accomplishment was taken for

⁴⁸ *The Harmonicon*, 5 (November 1827), p. 233

⁴⁹ *NBMZ*, 4 (1 May 1850), p. 141: "Nächster Tage wird die 12 jährige Violinistin, Pauline Hoffmayer [...], eine Schülerin von de Beriot, ein Concert veranstalten. Die junge Virtuosin berechtigt zu den besten Erwartungen und wird sich nach dem Concert zu weiteren Kunststudien nach Brüssel begeben."

granted all the more in later reviews.

Travelling, however, could also cause great disruption to the teaching arrangements between masters and students. Due to their professional commitments numerous master teachers regularly travelled to fulfil various musical engagements. Thus a student based at a master's permanent residence was unable to continue his education in the agreed format. The student could either accompany his master on his travels, which was an option mainly available to those dependent on or in close relationship to the teacher, or the student stayed behind and possibly organised alternative teaching arrangements. Felix Mendelssohn Bartholdy stressed the problem of travelling when he was approached by the Naumanns with the request to take on the musical education of their son. In a letter to Professor Naumann, dated 19 September 1839, Mendelssohn explained:

[...] my life hitherto has been so unsettled, that no summer has passed without my taking considerable journeys, and next year I shall probably be absent for five or six months; this change of associations would thus only be prejudicial to youthful talent; the young man either remaining here alone all summer, or travelling with me, neither of which would be advisable.⁵⁰

Mendelssohn himself experienced a continuous, supportive and well-guided musical and general education in Berlin, which is reflected in his own pedagogic ideas. In the same letter he elaborated:

I consider the vicinity of his parents, and the prosecution of the usual elements of study, the acquirements of languages, and the various branches of scholarship and science, are of more value to a boy than a one-sided, however

⁵⁰ *Letters of Felix Mendelssohn Bartholdy from 1833 to 1847*, ed by Paul Mendelssohn Bartholdy and Carl Mendelssohn Bartholdy, new ed (London: Longman, Green, Longman, Roberts, & Green, 1864), pp. 173-174

perfect cultivation of his genius. In any event such genius is sure to force its way to the light, and to shape its course accordingly, and in riper years will submit to no other permanent vocation; thus the early treasures of interest then acquired, and the hours enjoyed in early youth under the roof of a parent, become doubly dear.

I speak in this strain from my own experience, for I can well remember that in my fifteenth year, there was a question as to my studying with Cherubini in Paris, and I know how grateful I was to my father at the time, and often since, that he at last gave up the idea, and kept me with himself.⁵¹

As Mendelssohn pointed out, travelling and relocating for the purpose of studying music often resulted in a one-sided education. The following examples illustrate how common the problem was amongst musical prodigies. The success of the first two concert tours of Ernst and Eduard Eichhorn in 1829 and 1830 caused their father to reduce the boys' schooling and playtime in order to increase their music practice. The boys also suffered physical punishment and were deprived of sleep to intensify the practice sessions.⁵² The general education of the Milanollo sisters was neglected by their father during extended concert tours between 1837 and 1839 (affecting only Teresa Milanollo) and between 1841 and 1846. In 1843 the German periodical *Allgemeine Musikalische Zeitung* published a week's schedule of the concerts the father had organized: Monday – Frankfurt, Tuesday – Hanau, Wednesday Mainz – Thursday – Darmstadt, Friday – Wiesbaden, Saturday – Aschaffenburg and Sunday – Offenbach.⁵³ The distances between the various towns varied from ca. 5km to over 30 km; thus the girls were required to spend several hours per day travelling in addition to the performances and practice hours. As a result their agenda could not include time

⁵¹ *Letters of Felix Mendelssohn Bartholdy from 1833 to 1847*, p. 173

⁵² Walter Eichhorn, 'Hofmusikus Eichhorn', pp. 83-84

⁵³ *AMZ*, 45 (1 February 1843), p. 93

for schooling or recreational activities. Camilla Urso is yet another example to have experienced a deficit in general education. She was almost eleven years old, had already gained a diploma from the Paris Conservatoire, and had travelled parts of Europe and the United States before she received the opportunity to attend a school in Boston in 1853. There she received lessons in writing and reading, and needlework.⁵⁴ Prior to those lessons a private tutor had been employed to teach her the English language. Alwine Ohm was nine years old when her father, a music teacher, decided to take her on a concert tour in 1856, which lasted four years. The father's intentions for Alwine to become a virtuoso focused him on pursuing an adequate musical education for his daughter.⁵⁵ Her general education was ignored, due to lack of time – the travellers covered much of their journey on foot. After only one year into their journey first warnings not to neglect the girl's general education were voiced, but ignored. In 1860, when the girl was almost fourteen years old, the lack of education was so pronounced that the father was forced to stop the journey. Retrospectively the latter reflected in the prologue of their published travel diary:

[...] the lack of a general education became increasingly visible in Alwine. Is it not widely known that one-sided education will only get you so far, and then grinds to a halt [...] I could have taught my daughter. So I was left having to take

⁵⁴ Charles Barnard, *Camilla*, p. 88

⁵⁵ H.J.M Ohm, , *Die 13jährige Pianistin Alwine Ohm aus Hannover und deren 4jährige Kunstreise durch Deutschland, nebst einer Zugabe 'Über einen vernünftigen... Klavier-Unterricht'* (Hamburg, 1860), pp. 4-7: Alwine was offered a stipendium from the mayor of Oesterley to study with a renowned piano teacher in Göttingen. However, the father declined the offer as Alwine would have only received one lesson per week. Nonetheless, the father continued to hope another offer would follow to give Alwine the opportunity to become a virtuoso.

a different direction.⁵⁶

The Ohms settled in Dresden where Alwine continued her musical studies and resumed her general education.

The results of the survey in this study have also highlighted a large number of prodigies studying with one of the parents, primarily the father, or a locally based experienced music teacher. The advantages of such an arrangement equalled those a conservatory could offer, i.e. a stable and supportive environment, a daily routine, a strong focus on educational needs, but also potentially a balance between educational and recreational activities. The majority of musical prodigies experiencing their upbringing this way gained recognition only locally; but most of them never succeeded in gaining a reputation as a mature professional musician. In this context the contemplations of Josef Filtsch upon the further education of his son Carl reflect the significance of such a decision. The father had recognised the musical genius of his son and consequently made the decision to part with the child. By removing the constraints of a location the boy was able to undergo the most comprehensive musical education, which he completed by studying with two of the most famous virtuosi of the nineteenth century.

Having explored various advantages and disadvantages of different educational paths in this chapter we can confirm that the conditions listed at the beginning of the

⁵⁶ Ibid, p. ix: “[...] dann tritt der Mangel einer allgemeinen Bildung bei Alwine immer deutlicher hervor. Wäre es nicht eine bekannte Sache, daß einseitige Bildung nur bis zu einem gewissen Grade durchschlagen kann, dann aber Stillstand eintreten muß [...] ich hätte das bei meiner Tochter lernen können. So mußte den eine andere Bahn eingelenkt werden.”

chapter require implementation to bring potential success not only as a child prodigy, but also subsequently as an accomplished mature musician. The access to a master teacher or a conservatory is essential to acquire the artistic skills necessary for a professional career. The difference between these paths, however, distinguishes the level of expertise a prodigy could normally expect to achieve. Musical studies at a conservatory or with a local music teacher embraced a well-organised and structured lifestyle focused solely on education. The lessons in a group of students or with a less experienced music teacher, however, could also have reduced the learning outcomes of gifted student. A less experienced teacher may not have been able to teach highly advanced skills. Being taught as part of a group suggests that the time a teacher could focus on a specific student in a class would have been reduced. The student could still learn through observation, but this method cannot guarantee a learning outcome. Therefore it was more likely that additional individual lessons were required to attain a level of distinction. Opportunities to perform in private musical soirees or public concerts were kept at a low or moderate level in comparison to the occasions available to students of master teachers. Concert tours were often limited to a region and to a short period of time, to ensure stability in the education of the child. On the other hand, without the access to a highly vibrant musical life, as it existed in various large cities in Europe, and the experience frequently to participate in a demanding cultural and musical environment, a student failed to benefit from the critical, supportive and stimulatory nature of such surroundings. Biographical studies suggest that contact with renowned musicians was critical to a prodigy for the purpose of inspiration and

motivation as well as instruction. Additionally the publicity gained by the association with a great master could be regarded significant as well, as it increased the reputation and offered new opportunities with regards to performances, further musical training, and patronage. Thus the relations with a master teacher, not just for the benefit of the artistically enhanced musical training, but also for exposure to a competitive and superior musical milieu, was crucial. Travelling in order to access a vibrant musical life and maestros therefore presented a critical element in the development of a musical prodigy. Ultimately, as the accounts of individual musical prodigies portray, a meticulous teaching method, copious musical stimulus and a well balanced lifestyle assured most effectively the development of a gifted young musician.

Conclusions

The complex nature of the phenomenon of musical prodigies has presented numerous difficulties for researchers throughout the last century. Mythical connotations attached from its beginning have meant that reaching for credibility beyond the 'fantastic' biographical anecdotes has been challenging. Observations and investigations of extreme giftedness and precocity have shed some light on developmental aspects. However, when studying the phenomenon in a historical context it is not possible to determine relative levels of giftedness among the various individuals, and it is likely that a number of child performers have been described as prodigies even though their musical abilities could not be deemed remarkable. An article in the *Bohemia, ein Unterhaltungsblatt* in 1828 criticises the mixing of musically gifted and less talented child performers in public musical acts and thus confirms the commonness of the occurrence:

When a child aged 7 or 8 performs on the piano in front of parents, relatives or friends of the family, and thus causes a stop to all conversations, then gets up and receives embraces and kisses, it produces a pleasurable and also often emotional scene. But when audiences are forced to take an interest in the advances of that child (...) that is very inconsiderate. Only in two instances can the public exhibition of a child's musical abilities and expertise be justified, when he performs his own composition or when he plays a concerto composed within the last decennium.¹

¹ *BO*, 1/ 3 (not dated), p. 4: "Wenn ein Kind von 7 oder 8 Jahren in Gegenwart der Eltern, Verwandten und Hausfreunde sich zum Pianoforte setzt, und durch sein Spiel die gesprächigste Base schweigen macht, und dann aufsteht und geherzt und geküßt wird, gibt dieß eine häusliche Scene, die recht vergnüglich und nicht selten rührig ist. Wenn man aber dem Publikum zumuthet, es werde sich für die Fortschritte des Kindes so hoch interessieren [...] so

Therefore one of the challenges presents itself not just in a fair portrayal of the phenomenon, but also in the interpretation of biographical accounts. The use of definitions, in particular of those which explore and emphasise etymological origins, have proven insufficient to describe this group of performers. Setting eligibility criteria has become a necessary alternative, to study the phenomenon more effectively; researchers' individual interpretations of this phenomenon are a decisive factor here.

The term itself has been irrevocably linked with Wolfgang Amadeus Mozart. Indeed it was his father Leopold Mozart who first applied the expression. Within thirty years of his son's death he had been established as the archetype of musical prodigies. Mozart's childhood, however, is in many aspects comparable to those of other child prodigies born in the eighteenth century. His father Leopold took progressive steps in promoting the boy, in particular in London, where government control over the public concert life was modest and consequently a dynamic and competitive musical life thrived. The press supported musical entrepreneurship and provided a platform for Leopold to stage his son as a 'miracle,'² a gift from god to human kind. The fascination of late eighteenth- and nineteenth-century audiences with anything unnatural and spectacular was preeminent. An urge to explore and apply scientific reasoning to many seemingly extraordinary occurrences emerged, but the public's fascination with

schein dieß nicht allerdings diskret zu seyn. Nur in zwei Fällen läßt sich die öffentliche Ausstellung der musikalischen Fähigkeiten und Fertigkeiten eines Kindes rechtfertigen, wenn es eine eigene Composition bringt, oder ein Konzert aus dem letzten Decennium zu spielen vermag.“

² See *Public Advertiser* (9 July 1765 and 11 July 1765): Leopold refers to himself as “the father of this Miracle” in this concert advertisement. Also see Maynard Solomon, ‘Mozart: The myth of the eternal child’, *19th-century Music*, XV/2 (1991), p. 97: Leopold wrote in a letter to his friend Lorenz Hagenauer that “his son was a miracle” given to this world by God.

anything of an unusual nature dominated. This is why the 'Mozart-Wunderkind' myth was able to mature.

During the nineteenth century anecdotes about musical prodigies were frequently relayed to maintain specific images, such as the typical *Wunderkind* image associated with Mozart or the impression Carl Filtsch made on English audiences with his unique interpretations of the compositions of his master, Frédéric Chopin. The Neruda and Milanollo sisters, in particular Teresa Milanollo and Wilhelmine Neruda, set high standards for female violinists, which lasted well beyond their generation. Other musical prodigies created legacies, which, however, would not outgrow that of Mozart. His legacy was based partly on his reputation as a mature artist but also on creativity, directly accessible to audiences and musicians through his compositions, which furthermore would permanently allow an exclusive and individual experience for any listener.

Around one third of all prodigies were female performers, displaying musical skills on a variety of instruments, which, although not as diverse as the range of instruments played by their male counterparts, suggested a slow progress in establishing women in the music profession. Numerous female prodigies, in particular pianists and violinists, succeeded in progressing into a professional career both as performers and educators during adulthood. Wilhelmine Neruda and Camilla Urso both became well-known violinists who kept an active professional profile until the end of their lives. The list of successful female pianists in the nineteenth century is even longer, and includes Clara Wieck-Schumann and her sister Marie Wieck.

The cultural restrictions imposed on females, with regard to the suitability of instrumental choices but also in relation to their future lives – the roles and responsibilities they were expected to take on - were gradually confronted. The acceptance into conservatories around the mid-nineteenth century to study instruments which had been considered suitable for males only illustrates just one step forward. Images of purity and the notion of asexuality attached to female prodigies assisted progress as well. Girls were able to demonstrate that they were equally musically gifted and likewise capable of mastering musical instruments. Having exhibited their excellence throughout a prodigy career they were in a unique position to advance and establish themselves as professional musicians. Consequently during the period of investigation we see a number of female violinists able to enter the profession successfully as soloists.

But it was not until the end of the 1870s that the status and perception of the profession had changed to a degree that encouraged appeals to society to establish female instrumentalists in larger numbers. In a publicised essay Fanny Raymond Ritter argued that “talent, not sex, commands the highest prices in this art [...]” before demonstrating how the social status of the musical profession had changed:

[...] the thorough, patient teacher is certain to earn a respectable livelihood; the fee of the first-class teacher is equal to that of a the first-class physician; the salary of great artists are equal to those of great ministers of state; the social position of the musician, even when of very low origin, rises in proportion to his or her talent, so that a Wagner, a Nilsson, a Schumann, etc. is received as an equal, possessing a God-given patent of nobility, in court circles to which mere

wealth could never hope to attain; happily far from the days when a Haydn, a Mozart, were forced to solicit patronage [...]³

Turning the musical profession into a highly respected one, with significant reputational and financial gains, the argument to let musical talent decide the most suitable candidates has been used to counter cultural constraints. Ritter, however, had also summarised the various incentives which were considered when the decision of a child prodigy's education and potential future was made.

Indeed, the musical education of a prodigy takes a far more central role in his or her existence than has been acknowledged in the literature so far. One of the conclusions that can be drawn from this study is the fact that prodigies not only travelled to gain reputation, recognition and wealth, but also and at times primarily to receive further musical education. The period of instruction could vary from several weeks to several years. Short-term musical instruction has been noted as common and significant amongst musical prodigies, although the authenticity of some of the claims will remain debatable, especially so from the perspective of the master teacher, who may not agree to the assertions of some students who alleged that they benefited from his advice or instruction.

In numerous instances prodigies travelled to one of the larger musical centres in Europe - hubs for musical expertise – to study either with one of the residing maestros or at one of the recently established conservatories, the latter offering a comprehensive education, but with limited possibilities to respond to individual needs

³ Fanny Raymond Ritter, *Woman as a Musician. An art-historical Study* (London: William Reeves, 1877), p. 10

and abilities. In other instances temporary visits of both student and teacher to the same location created ad-hoc opportunities for lessons. The travels also created chances for networking. Biographical studies suggest that contact with renowned musicians was crucial to a prodigy for the purpose of inspiration and motivation as well as instruction. The relationship with a celebrated musician and master teacher, not just for the benefit of the artistically enhanced musical training, but also for the exposure to a competitive and superior musical life, was vital to the development of a musical prodigy. Furthermore, the intentions of gaining the best available musical education indicate how earnestly most prodigies and their families considered a professional career.

The study has confirmed that the vast majority of *Wunderkinder* originated from a musical family background, which created an adequate and stimulating musically-enhanced environment as well as access to otherwise highly expensive musical education and instruments. Furthermore, with more available opportunities to network, and with the empathetic and knowledgeable support from family, friends and acquaintances the advantages created by such a background underlines the significance of a prodigy's immediate surroundings. In this context the myth of extraordinary abilities as a sufficient condition for success as a musical prodigy cannot be sustained.

Appendix 1

Table of Musical Prodigies included in this study – performance period dating from 1791 to 1860

Notes on table:

The question mark '?' indicates unknown and/ or unverified data.

Name variations and additional names have been added in brackets '()' where appropriate. It may be possible that further variants exist. Some of the name variations refer to different language versions.

Prodigy records with data on Parental/ Family Background and Educational Background/ Teachers have a selected number of sources containing the relevant information listed in the footnotes. Prodigy records where such information could not be obtained and/ or specified may not list any sources; the few data of those records were obtained from periodical findings – see *Bibliography* section for the sources used to identify musical prodigies.

Abbreviations in the table:

Sex:

f - female
m –male

Others:

ns - not specified
n/a – not applicable

Life Dates:

n.d. - no dates
edb - estimated date of birth, year of death unknown
eld - estimated life dates

Instruments:

bh - bugle horn	cl - clarinet
co - composition	con - concertina
cp - counterpoint	cz - czakan
fg - flageolet	fh - french horn
fl - flute	g - guitar
h - harp	m - mandolin
mt - music theory	o - organ
p - piano	pf - piccolo flute
ph - Physharmonica	pw - penny whistle
t - tibia	v - violin
vc - violoncello	vl - viola

vo - voice

Parental/ Family Background:

Amus - Amateur Musician

Mus - Musician

MusRO - Music related occupation

Nmus - Non-Musician

Act:

sb - joint performance with siblings

so - solo

sob - solo & siblings performance

Abbreviations of the sources listed in the table and footnotes:

(For full records see *Biography* section)

<i>AMAW</i>	<i>Allgemeiner Musikalischer Anzeiger (Wien)</i>
<i>AMZ</i>	<i>Allgemeine Musikalische Zeitung</i>
<i>BAW</i>	Bodsch, Biba and Fuchs, eds, <i>Beethoven und andere Wunderkinder</i> , (Bonn, 2003)
<i>BAMZ</i>	<i>Berliner Allgemeine Musikalische Zeitung</i>
<i>BMB</i>	Brown and Stratton, <i>British Musical Biography: A Dictionary of Musical Artists, Authors and Composers...</i> (Birmingham, 1897)
<i>Bone</i>	Bone, <i>The Guitar and Mandolin</i> (London, 1972)
<i>Champlin</i>	<i>Cyclopedia of Music and Musicians</i> , ed. by John Denison Champlin (New York, 1888)
<i>Eitner</i>	Eitner, <i>Biographisch-Bibliographisches Quellen-Lexikon</i> (Graz, 1959)
<i>Fétis</i>	Fétis, <i>Biographie universelle des musiciens et bibliographie générale de la musique</i> , (Bruxelles, 1837-1844)
<i>Flotzinger</i>	Flotzinger, <i>Österreichisches Musiklexikon</i> (Wien, 2002-2006)

<i>Grove</i>	<i>The New Grove Dictionary of Music and Musicians</i> , (London, 2001)
<i>Grove Online</i>	<i>Grove Music Online</i>
<i>ILSD</i>	<i>Instrumentalistinnen-Lexikon</i> , Sophie Drinker Institut (Bremen 2007-)
<i>Kutsch</i>	Kutsch, Riemens, <i>Grosses Sängerlexikon</i> (Bern, 1997-2000)
<i>Ledebur auf</i>	Ledebur, <i>Tonkünstler-Lexikon Berlins von den ältesten Zeiten bis die Gegenwart</i> , (Berlin, 1861)
<i>MGG1</i>	<i>Die Musik in Gegenwart und Geschichte: allgemeine Enzyklopädie der Musik</i> , 1st ed (Kassel & Basel, 1949-)
<i>MGG2</i>	<i>Die Musik in Gegenwart und Geschichte: allgemeine Enzyklopädie der Musik</i> , 2nd ed (Kassel; London, 1994-)
<i>NDB</i>	<i>Neue Deutsche Biographie</i>
<i>MW</i>	<i>Musical World</i>
<i>NBMZ</i>	<i>Neue Berliner Musikzeitung</i>
<i>NZfM</i>	<i>Neue Zeitschrift für Musik</i>
<i>ÖBL Edition</i>	<i>Österreichisches Biographisches Lexikon 1815 – 1950</i> , Online-Edition
<i>Other</i>	see footnote
<i>Refardt</i>	Refardt, <i>Historisch-Biographisches Musiklexikon der Schweiz</i> (Leipzig, Zürich: Gebrueder Hug & Co, 1928)
<i>Sainsbury</i>	<i>A dictionary of musicians from the earliest times</i> , ed. by Sainsbury (New York, 1971 -)
<i>Schilling1</i>	Schilling, <i>Das musikalische Europa</i> (Speyer, 1842)

<i>Schilling2</i>	Schilling, <i>Encyclopädie der gesamten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst</i> (Stuttgart, 1835 - 1842)
<i>Schuncke</i>	<i>Schuncke Archive</i> (Baden-Baden)
<i>SMW</i>	<i>Signale für die musikalische Welt</i>
<i>Straeten</i>	Straeten, <i>The history of the violin</i> (New York, 1968)
<i>Straeten2</i>	Straeten, <i>History of the Violoncello</i> (London, 2008)
<i>TH</i>	<i>The Harmonicon</i>
<i>Wasielewski</i>	Wasielewski, <i>Die Violine und ihre Meister</i> , (Leipzig, 1910)
<i>Whistling</i>	Whistling, <i>Statistik des Königl. Conservatoriums der Musik zu Leipzig 1843-1883</i> (Leipzig, 1883)
<i>Wier</i>	<i>The Macmillan Encyclopedia of Music and Musicians</i> , ed. by Wier (1938)

Name	Sex	Life Dates	Instruments	Parental/ Family Background	Educational Background/ Teachers	Sources ¹	Act
1. Adam, <i>Ernestine</i>	f	edb 1796	p	ns	ns	n/a	so
2. Alard, (Jean-) <i>Delphin</i>	m	1815 – 1888	v	Father = Amus (violinist)	Paris Conservatoire (age 12): F.A. Habeneck (v); J.-P. Fétis (co)	<i>Fétis, Grove, MGG2, Wasielew ski</i>	so
3. Alifeld, <i>Elwina</i>	f	edb 1817	p	ns	F. Mohs (p)	Other ²	so
4. Alinovi, Carlo	m	edb 1812	fh	Father = Mus (french horn player)	ns	Other ³	so
5. Alkan (Morhange), <i>Valentin</i>	m	1813 – 1888	p	Father = Mus (music teacher)	Father, Paris Conservatoire (age 6): Dourlen, P.J. Zimmermann (p), F. Benoist (o)	<i>Fétis, Grove, MGG2, Wier</i>	so
6. Allison, <i>Horton Claridge</i> (Anton Claridge?)	m	1846 – 1926	p, co	ns	W. H. Holmes G.A. Macfarren, Garcia, Leipzig Conservatory (in 1862): I. Moscheles, L. Plaidy, M. Hauptmann, C. Reinecke, E.F. Richter	<i>Wier, BMB, Champlin, Whistling</i> ⁴	so

¹ This column will list a selection of sources (max. 5) which provide information on the family and education backgrounds of the listed prodigies.

² AMZ, 31 (25 February 1829), p. 130

³ AMZ, 26 (5 August 1824), p. 519

⁴ See p. 19

7. Altschul, Fritz (Friedrich)	m	1842 – ?	p, co	ns	Rittl, F. Liszt	Other ⁵	so
8. Ambrosch, Wilhelmine	f	1791 – ?	p	Father = Mus (singer)	Father	Ledebur, MGG2, ILSD	so
9. Andrews, Edward Hoffmann	m	1836 – ?	v, con	Father = Mus (composer)	ns	BMB	sb
10. Andrews, Richard Hoffmann	m	1831 – 1909	p, co, con	Father = Mus (composer)	ns	BMB	sob
11. Artôt, Alexandre	m	1815 – 1845	v	Father = Mus (horn player)	Father, J.-F. Snel, Paris Conservatoire (age 11): R. Kreutzer, A. Kreutzer	Fétis, Grove, MGG2, Wasielew ski, Wier	so
12. Aspull, George	m	1814 – 1832	p, vo	Father = Mus (violinist, music teacher), Brother = Mus (organist)	Father	Grove, Other ⁶	sob
13. Aumüller, Eduard	m	edb 1817	p	ns	ns	n/a	so
14. Bärwolf, Louise	f	edb 1841	v	ns	ns	n/a	so
15. Baldenecker, Aloys	m	1833 – 1859	v	Father = Mus (pianist) Grandfather = Mus (violinist, pianist)	Father	Fétis, Wier, Straeten	so
16. Bamberger, Marianne	f	edb 1817	vo	ns	ns	n/a	so
17. Basch, Leopold	m	edb 1831	p	ns	I. Tedesco	Other ⁷	so

⁵ See Ludwig Nohl, *BiographieLiszts* (Leipzig: Druck und Verlag von Philipp Reclam jun., n.d.) p. 113. Friedrich Altschul is listed as one of Liszt's main students (see p. 112 – 114: "Die Hauptschüler Liszts").

For Rittl see *NBMZ*, 10 (9 January 1856), p. 15

⁶ See G.H. Caunter, 'George Aspull', *Court Magazine and Belle Assemblée*, 2 (1833), pp. 163-167.

Also see *The Posthumous Works of G. Aspull*, ed. by his father [T. Aspull], etc. [1837] (London, 1837)

⁷ *AMZ*, 43 (13 January 1841), pp. 44-45

18. <i>Baux, Julien</i>	m	edb 1789	v	ns	ns	n/a	so
19. <i>Bellotta, Michellina</i>	f	edb 1834	p	ns	ns	n/a	so
20. <i>Benoni, Julius</i>	m	1833 – 1870	co	ns	S. Sechter	Other ⁸	so
21. <i>Bergauer, Louise</i>	f	edb 1827	vo	ns	Sandrini	Other ⁹	so
22. <i>Bermanski, Julius</i>	m	edb 1845	v	ns	L. Ganz (v)	Other ¹⁰	so
23. <i>Bernhardt, Otto</i>	m	edb 1842	v	ns	L. Ganz (v)	Other ¹¹	so
24. <i>Berwald, Johan Fredrik</i>	m	1787 – 1861	v, co	Father = Mus (bassoonist, violinist)	Father, J.G. Naumann (co), G.J. Vogler (co), P. Rode (v), S. Neukomm (cp)	<i>MGG1,</i> <i>MGG2,</i> <i>Fétis,</i> <i>Schilling1,</i> <i>Wasielew</i> <i>ski</i>	so
25. <i>Beutler, Caroline</i>	f	edb 1818	p	Father = Mus	Father	<i>Ledebur,</i> <i>Refardt,</i> <i>Kutsch</i>	so
26. <i>Bierlich, Johanna</i>	f	1834 – ?	v	ns	L. Haase (v), F. David (v)	<i>ILSD</i>	so
27. <i>Binfield, August</i>	m	edb 1845	p, con	Father = Mus	ns	Other ¹²	sb
28. <i>Binfield, Henry</i>	m	edb 1840	h	Father = Mus	ns	Other ¹³	sb
29. <i>Binfield, Louise</i>	f	edb 1843	h	Father = Mus	ns	Other ¹⁴	sb
30. <i>Birnbach, August</i>	m	1819 – ?	v	Father = Mus (violoncellist)	Brendike, Henning	<i>Ledebur,</i> <i>Wier,</i> Other ¹⁵	so

⁸ AMZ, 48 (30 September 1846), p. 654; also see NBMZ, 1 (14 April 1847), p. 132

⁹ AMZ, 42 (16 December 1840), p. 1053

¹⁰ NBMZ, 9 (28 February 1855), p. 67

¹¹ NBMZ, 7 (16 February 1853), p. 44

¹² NBMZ, 7 (17 August 1853), p. 221

¹³ See information listed for August Binfield, brother of Henry Binfield

¹⁴ See information listed for August Binfield, brother of Louise Binfield

¹⁵ For Brendike see BAMZ, 4 (14 March 1827), p. 83; for Henning see AMZ, 31 (1 April 1829), p.

31. <i>Blahetka, Leopoldine</i>	f	1809 – 1885	p, ph, co	Father = Nmus (science teacher), Mother – Amus, Grandfather = Mus (composer)	Mother (ph), J. Hoffmann (p), K. Cibbini-Koželuch (p), J. Czerny (p), H. Payer (ph, co), E.v. Lannoy (mt) S. Sechter (co), I. Moscheles (p), F. Kalkbrenner (p)	<i>ILSD, Other</i> ¹⁶	so
32. <i>Bochsa, Robert Nicholas</i>	m	1789 – 1856	p, h, v, fl, co	Father = Mus (oboist, composer)	Father, F. Beck (co), Paris Conservatoire (age 17): C.-S. Catel (cp), Méhul (co), F.J. Naderman (h), M.M. de Marin (h)	<i>Grove, Wier, MGG2, Fétis</i>	so
33. <i>Bocklet, Carl Maria von</i>	m	1801 – 1881	v, p	ns	F. Zawora (p), F.W. Pixis (v), W.J. Tomaschek (p), D. Weber (co, mt)	<i>Schilling1, MGG2, Ledebur, Fétis</i>	so
34. <i>Böhm, Franz</i>	m	1788 - 1846	v	ns	ns	n/a	so
35. <i>Böhmer, Carl</i>	m	1799 – 1884	v, fg	Father = Mus (music director)	ns	<i>Ledebur, Other</i> ¹⁷	so
36. <i>Börngen, Laura</i>	f	edb 1836	p	ns	ns	n/a	so
37. <i>Bohrer, Sophie</i>	f	1828 – 1849	p	Family = Mus (Father = violinist, Mother = pianist, Uncle = violoncellist, Aunt = pianist)	Mother (p), Father	<i>ILSD, MGG2, Schilling1</i>	so
38. <i>Bolzmann, Franziska</i>	f	edb 1806	g, co	ns	ns	n/a (<i>ILSD</i>) ¹⁸	so

¹⁶ Elisabeth Rössl, 'Leopoldine Blahetka: Eine Pianistin und Komponistin der Biedermeierzeit', in *Biographische Beiträge zum Musikleben Wiens im 19. und frühen Jahrhundert*, ed. by Friedrich C. Heller (Wien: VWGÖ, 1992), pp. 111 – 211

¹⁷ *AMZ*, 14 (15 April 1812), p. 253

39. <i>Boothe</i>	m	edb 1846	v	ns	ns	n/a	sb
40. <i>Boothe</i>	m	edb 1843	v	ns	ns	n/a	sb
41. <i>Boothe</i>	m	edb 1841	v	ns	ns	n/a	sb
42. <i>Bortolazzi, Bartolomeo</i>	m	edb 1796	g	Father = Mus (mandolin- virtuoso)	Father	<i>MGG1, Bone</i>	so
43. <i>Bott, Jean Joseph</i>	m	1826 – 1895	p, v, o	Father = Mus (oboist, violinist, music teacher), Uncle = Mus (composer)	Father (v), L. Spohr(v), M. Hauptmann (mt), Herstell (o)	<i>Wasielew ski, Grove, Wier, MGG2, Other¹⁹</i>	so
44. <i>Bott, Katharina Louise</i>	f	1824 – 1881	p	Father = Mus (composer), Uncle = Mus (oboist, violinist, music teacher)	Father, Wagner	<i>ILSD, Grove, Schilling1, MGG2</i>	so
45. <i>Brassin, Gerhard</i>	m	1844 – 1885	v	Father = Mus (singer) Uncle = Mus (composer, flautist)	Leipzig Conservatory (in 1850): F. David	<i>Grove, Fétis, Whistling²⁰</i>	sb
46. <i>Brassin, Leopold</i>	m	1843 – 1890	p	Father = Mus (singer) Uncle = Mus (composer, flautist)	Brother, Leipzig Conservatory (in 1848): I. Moscheles	<i>Grove, Fétis, Whistling²¹</i>	sb
47. <i>Brassin, Louis</i>	m	1840 – 1884	p	Father = Mus (singer) Uncle = Mus (composer, flautist)	Leipzig Conservatory (in 1847): I. Moscheles	<i>Grove, Fétis, Whistling²²</i>	sob
48. <i>Braun, Emma</i>	f	edb 1846	p	ns	ns	n/a	so

¹⁸ Although the *Instrumentinnen Lexikon* cannot provide information on the family background or education of Franziska Bolzmann, the entry for this musician may nonetheless be of interest to the reader

¹⁹ For Herstell see *AMZ*, 42 (15 July 1840), pp. 598-600

²⁰ See p. 9

²¹ See p. 8

²² See p. 7

49. Brauns, <i>Pauline</i>	f	edb 1830	p	ns	ns	n/a	so
50. Brenner, <i>Friedrich</i>	m	edb 1817	p	ns	ns	n/a	so
51. Brousil, <i>Antonia</i>	f	1840 – ?	p	Father = Amus (profession: finance clerk)	Ns	<i>ILSD</i> , <i>Wurzbach</i> Other ²³	sb
52. Brousil, <i>Bertha</i>	f	1842 – 1919	v	Father = Amus (profession: finance clerk)	Č. Barták, W. Sedlak (v), F. Němec, M. Mildner	<i>ILSD</i> , <i>Wurzbach</i> Other ²⁴	sob
53. Brousil, <i>Albin</i>	m	1845 – ?	vl	Father = Amus (profession: finance clerk)	ns	<i>Wurzbach</i> Other ²⁵	sb
54. Brousil, <i>Adolph</i>	m	1849 – ?	vl	Father = Amus (profession: finance clerk)	ns	<i>Wurzbach</i> Other ²⁶	sb
55. Brousil, <i>Aloys</i>	m	1851 – ?	vc	Father = Amus (profession: finance clerk)	ns	<i>Wurzbach</i> Other ²⁷	sb
56. Brousil, <i>Cäcilie</i>	f	1852 – ?	v	Father = Amus (profession: finance clerk)	ns	<i>ILSD</i> , <i>Wurzbach</i> Other ²⁸	sb
57. Buddeus, <i>Eduard</i>	m	edb 1824	p	ns	ns	n/a	so
58. Butze, <i>Amelie</i>	f	edb 1827	p	Father = Mus (organist)	Father	Other ²⁹	so

²³'Our Scrap Book', *The Musical gazette*, 1(27 September 1856), pp.429-430

²⁴ For family background information see information listed for Antonia Brousil, sister of Bertha Brousil

²⁵ For family background information see information listed for Antonia Brousil, sister of Albin Brousil

²⁶ For family background information see information listed for Antonia Brousil, sister of Adolph Brousil

²⁷ For family background information see information listed for Antonia Brousil, sister of Aloys Brousil

²⁸ For family background information see information listed for Antonia Brousil, sister of Cäcilie Brousil

²⁹ *AMZ*, 41 (13 November 1839), pp. 898-900

59. <i>Cianchettini, Pio</i>	m	1799 – 1851	p	Mother = Mus (pianist), Father = MusRO (music publisher), Uncle = Mus (pianist, composer), Grandfather (organist, composer)	Mother	<i>Grove, Wier, Fétis, BMB</i>	so
60. <i>Clement, Franz</i>	m	1780 – 1842	v	Father = Amus (profession: court servant – ‘ <i>Tafeldecker</i> ’)	Father, Kurzweil, G. Giornovichi (born as G.M Jarnowick)	<i>MGG2, Fétis, Schilling1, Wasielewski, Straeten</i>	so
61. <i>Cohen, Hermann</i>	m	1820 – 1871	p	Parents = Nmus (Father’s profession: merchant)	F. Liszt (p)	Other ³⁰	so
62. <i>Cooke, Thomas</i>	m	1782 – 1848	v & 8 further instruments	Father = Mus (oboist)	Father, T. Giordani (co)	<i>BMB, MGG1, MGG2, Fétis</i>	so
63. <i>Cortes, Augustine</i>	f	edb 1827	p	ns	F. Kalkbrenner (p)	Other ³¹	so
64. <i>Cowen, Frederic Hymen</i>	m	1852 – 1935	co, p	Father = Nmus (profession: private secretary & treasurer at theatre)	J. Goss (mt), J. Benedict (p), M. Hauptmann, I. Moscheles, E.F. Richter, L. Plaidy, C. Reinecke, Stern Conservatory (age 15): F. Kiel (co); W. Taubert (co), C. Tausig (p), C. Hallé	<i>BMB, MGG1, MGG2, Grove</i>	so

³⁰ See Dietrich Kausche, ‘Hermann Cohen. Ein musikalisches Wunderkind aus Hamburg’, *Hamburgische Geschichts- und Heimatblätter*, 10 (1977), pp. 18-30

³¹ *AMZ*, 41 (19 June 1839), p. 490

65. <i>Cramer, Franz Seraph</i>	m	1783 – 1835	p, co	Father = Mus (timbal player), Uncle = Mus (flutist)	Eberle (p), G. Dimmler (uncle) (fl), J. Graetz (co), P. Winter (co)	<i>Fétis, Eitner, MGG1, MGG2</i>	so
66. <i>Cullmann, Dorothea</i>	f	edb 1800	p	Father = Mus	Father	Other ³²	so
67. <i>d’Alexandre, Achille</i>	m	edb 1820	p	ns	ns	n/a	so
68. <i>d’Herbel, Eloise</i>	f	edb 1848	p	ns	ns	n/a	so
69. <i>Dahmen, Johan Arnold</i>	m	1805 – 1834	fl	Father = Mus (horn player, music teacher), Uncles = Mus (violinists, composer)	Father	<i>Grove, MGG1</i>	sb
70. <i>Dahmen, Pieter Wilhelm</i>	m	1808 – 1886	fl	Father = Mus (horn player, music teacher), Uncles = Mus (violinists, composer)	Father	<i>Grove, MGG1</i>	sb
71. <i>Daurer, Aurelia</i>	f	edb 1835	p, vo	Father = Mus (music teacher, director of Arad Conservatory)	Arad Conservatory (age 9)	<i>ILSD</i>	sb
72. <i>Daurer, Ida</i>	f	edb 1836	p, vo	Father = Mus (music teacher, director of Arad Conservatory)	Arad Conservatory (age 8)	<i>ILSD</i>	sb
73. <i>David, Ferdinand</i>	m	1810 – 1873	v	Father = Nmus (profession: business owner)	L. Spohr (v), M. Hauptmann (mt)	<i>Wasielewski, MGG1, Schilling1, Grove, Wier</i>	sb
74. <i>David, Louise</i>	f	1811 – 1850	p	Father = Nmus (profession: business owner)	C.F.G. Schwencke (p), F.W. Grund (p)	<i>Schilling1, Fétis, MGG2, MGG1</i>	sob
75. <i>Guisseppina Davide</i>	f	1821 - 1907	vo	Father = Mus (singer)	Father	<i>Kutsch³³, Other³⁴</i>	so

³² AMZ, 16 (19 January 1814), pp. 46-47; and AMZ, 16 (12 October 1814), pp. 691-693

³³ Miss Davide is mentioned in her father’s entry, the tenor Giovanni Davide (1790 – 1864).

76. Day, Ellen	f	1828 – 1916	p	Father = Mus (violinist)	Father, E. Schulz, H. Westrop, L. Balfe J. Coward	BMB, ILSD Other ³⁵	sob
77. Day, John	m	1830 – 1895	v, vo	Father = Mus (violinist)	Father, C.A. de Bériot (v)	BMB, Wier	sb
78. Delioux (de Savignac), Charles	m	1830 – 1880	p	ns	Paris Conservatoire: Barbereau (cp), Halevy (co)	Wier, Fétis	so
79. Dietz, Cathinka (von)	f	1813 – 1901	p	Father = Nmus (profession: physician)	J.N. Hummel (p), F. Kalkbrenner (p)	Schilling1, ILSD	so
80. Distin, Henry Jr.	m	edb 1828	fh, bh	Father = Mus (trumpet player)	ns	Other ³⁶	sb
81. Distin, Louise	f	edb 1832	vo	Father = Mus (trumpet player)	ns	Other ³⁷	sb
82. Distin, Theodore	m	1823 – 1893	vo, fh?	Father = Mus (trumpet player)	T. Cooke (vo), Negri (vo)	BMB, Other ³⁸	sb
83. Distin, William Alfred	m	n.d.	fh?	Father = Mus (trumpet player)	ns	Other ³⁹	sb
84. Dollmann (Tollmann)	f	edb 1788	v, vo	ns	ns	n/a	sb
85. Dollmann (Tollmann)	m	edb 1793	v	ns	ns	n/a	sb
86. Dotzauer, Justus Bernhard Friedrich	m	1808 – 1874	p	Father = Mus (violoncellist, music teacher, composer)	ns	Fétis, Schilling1, MGG1, Schilling2, Wier	sb

³⁴ AMAW, 5 (13 June 1833), pp. 95-96; NBMZ, (24 July 1833), p. 238 (mentioned under the surname 'David')

³⁵ 'Lady Organists, and one in particular – Miss Ellen Day', *The Musical Times*, 50/793 (Mar 1909), pp. 163-166

³⁶ For family background information see information listed for Theodore Distin, brother of Henry Jr. Distin

³⁷ For family background information see information listed for Theodore Distin, brother of Louise Distin

³⁸ 'Orbituaries.Theodore Distin', *Musical opinion and music trade review*, 16 (May 1893), p. 466

³⁹ For family background information see information listed for Theodore Distin, brother of William Distin

For further information on the family background is also Eugenia Mitroulia, Arnold Myers, 'The Distin Family as Instrument Makers and Dealers 1845-1874', *Scottish Music Review*, 2/ 1 (2011) <<http://www.scottishmusicreview.org/index.php/SMR/article/viewFile/20/18>> [accessed 07 September 2012]

87. Dotzauer, Carl Ludwig	m	1811 – 1897	vc	Father = Mus (violinist, music teacher, composer)	Father	<i>Fétis, Schilling1, MGG1, Schilling2, Wier</i>	sb
88. Drew Dean, C.A.	m	edb 1848	fl	ns	Richardson	Other ⁴⁰	so
89. Dulcken	f	edb 1802	p	Father = Mus (pianist)	ns	Other ⁴¹	so
90. Dulcken, Isabella	f	edb 1837	con	Mother = Mus (pianist)	G. Regondi	<i>ILSD</i>	sb
91. Dulcken, Sophie	f	edb 1836	p	Mother = Mus (pianist)	ns	<i>ILSD</i>	sob
92. Ebner, Anton	m	edb 1810	v	ns	K. Möser	Other ⁴²	sb
93. Ebner, Karl	m	1811 – 1837	v	ns	J. Mayseder, K. Möser (v)	<i>ÖBL, Other⁴³</i>	sb
94. Eckert, Karl Anton Florian	m	1820 – 1879	p, co, v, fh	Father = NMus (profession: Royal Guard Officer)	E. Rechenberg, C.W. Greulich, F. Bötticher, A. Schmitt, H. Ries (v), C.F. Zelter (co), C.F. Rungenhagen (co)	<i>Ledebur, Schilling1, Fétis, MGG1</i>	so
95. Edeling	f	edb 1800	p	ns	F. Lauska	Other ⁴⁴	so
96. Eichhorn, Eduard	m	1823 – 1897	v	Father = Mus (bass hornist)	Father, N. Paganini, J. Mayseder, F.W. Pixis, L. Spohr	<i>Schilling1, Schilling2, Other⁴⁵</i>	sb
97. Eichhorn, Ernst	m	1822 – 1844	v	Father = Mus (bass hornist)	Father, N. Paganini, J. Mayseder, F.W. Pixis, L. Spohr	<i>Schilling1, Schilling2, Other⁴⁶</i>	sb

⁴⁰ *MW*, 37 (1 January 1859), p. 1; *MW*, 37 (19 March 1859), p. 183

⁴¹ *AMZ*, 15 (23 June 1813), pp. 421-422

⁴² *AMZ*, 26 (15 April 1824), p. 256; *AMZ*, 26 (25 June 1824), p. 419

⁴³ *AMZ*, 26 (15 April 1824), p. 256

⁴⁴ *AMZ*, 13 (1 May 1811), pp. 313-314

⁴⁵ See Eichhorn, Walter, 'Hofmusikus Eichhorn und seine Kinder', *Lautertaler Heimatgeschichte*, 2 (1973), 76-91

⁴⁶ See information listed for Eduard Eichhorn, brother of Ernst Eichhorn.

98. <i>Elb, Therese</i>	f	edb 1832	p	ns	ns	n/a	so
99. <i>Ellmaurer, Camilla</i>	f	1809 – 1844	p	Parents = Nmus	C. Reissert	Other ⁴⁷	so
100. <i>Ferni, Carolina</i>	f	1839 – 1926	v	Father = Mus (violinist, violoncellist)	Father, Bianchi, Gamba, A. Robberechts, J-D. Alard, C.A. de Bériot, C. Dancla, H. Léonard, H. Vieuxtemps?	<i>ILSD,</i> <i>Kutsch</i>	sb
101. <i>Ferni, Virginia</i>	f	1837 – 1926	v	Father = Mus (violinist, violoncellist)	Father, Bianchi, Gamba, A. Robberechts, J-D. Alard, C.A. de Bériot, C. Dancla, H. Léonard, H. Vieuxtemps?	<i>ILSD</i>	sb
102. <i>Field, John</i>	m	1782 – 1837	p	Father = Mus (violinist), Grandfather = Mus (organist)	Grandfather, T. Giordani, M. Clementi, J.P. Salomon (v)?	<i>Grove,</i> <i>MGG1,</i> <i>MGG2,</i> <i>Fétis</i>	so
103. <i>Fiess, Emilie</i>	f	edb 1818	p	ns	ns	n/a	sb
104. <i>Fiess, Sophie</i>	f	edb 1818	p	ns	ns	n/a	sb
105. <i>Filippa, Giacomo</i>	m	edb 1817	v	ns	ns	n/a	so
106. <i>Filtsch, Carl</i>	m	1830 – 1845	p, co	Father = Amus (profession: pastor), Brother = Mus (pianist, composer)	Father, F. Wieck (p, mt), S. Sechter (cp), J. Lanz (p) A. Mittag (p), F. Chopin (p), F. Liszt (p), J. Géraldy (vo)	<i>MGG2,</i> <i>Grove,</i> <i>Wier,</i> Other ⁴⁸	so

⁴⁷ AMZ, 18 (26 June 1816), p. 443

⁴⁸ See Ernst Irtel, *Der junge siebenbürgische Musiker Carl Filtsch 1830 – 1845: ein Lebensbild* (München: Kulturreferat der Landsmannschaft der Siebenbürger Sachsen in Deutschland, 1993); also see Andrews, Irene (nee Filtsch), *About one whom Chopin loved* (New York: privately printed, 1923)

107. <i>Frassinetti</i>	m	edb 1839	v	ns	ns	n/a	so
108. <i>Freyeis, Carl</i>	m	edb 1806	p	ns	J.B. Baldenecker jr.	Other ⁴⁹	so
109. <i>Freyeisen, Auguste</i>	f	edb 1835	p	Father = Mus	Father	Other ⁵⁰	so
110. <i>Freytag</i>	m	edb 1798	p	ns	ns	n/a	so
111. <i>Fürstenau, Anton Bernhard</i>	m	1792 – 1852	fl	Father = Mus (flutist)	Father (sole teacher)	<i>Fétis, Schilling1, Grove, MGG2, Wier</i>	so
112. <i>Fürstenau, Moritz</i>	m	1824 – 1889	fl	Father = Mus (flutist)	Father (sole teacher)	<i>Fétis, Schilling1, Grove, MGG2, MGG1</i>	so
113. <i>Geiger, Constance</i>	f	1836 – 1890	p, co	Father = Mus (composer, music teacher)	Father, W.J. Tomaschek	<i>Wier, Kutsch, ILSD</i>	so
114. <i>George (Rousseau), Ludovika</i>	f	edb 1821	vo	Mother = Mus (flutist, singer)	ns	Other ⁵¹	so
115. <i>Gernsheim, Friedrich</i>	m	1839 – 1916	p, co, v	Father = Nmus (profession: physician) Mother = Amus (pianist)	Mother, L. Liebe (p, mt), E. Pauer, E. Rosenhain (p), E. Eliason (v), H. Wolff (v), J.C. Hauff (mt) Leipzig Conservatory (in 1852): I. Moscheles (p), F. David (v), M. Hauptmann (mt); A.F. Marmontel (p)	<i>Grove, Wier, MGG1, MGG2, Whistling</i> ⁵²	so
116. <i>Gerstberger, Ed.</i>	m	edb 1846	p, ph	ns	ns	n/a	so

⁴⁹ AMZ, 20 (29 April 1818), p. 313

⁵⁰ AMZ, 49 (10 March 1847), pp. 159-160

⁵¹ AMZ, 34 (3 October 1832), p. 666

⁵² See p. 10

117. <i>Giere, Friederike</i>	f	edb 1825	p	ns	ns	n/a	so
118. <i>Girschner, Rosalie</i>	f	edb 1821	p	Father = Mus (organist, pianist)	Father	<i>Fétis,</i> <i>ILSD</i>	so
119. <i>Goldberg, Joseph</i> ⁵³	m	edb 1821	v	ns	L. Jansa (v)	Other ⁵⁴	sb
120. <i>Golde, Adolph</i>	m	1830 – 1880	p	Father = Mus (music director)	Father (p, cl, v), from 1851: A.B. Marx (co), K.A. Haupt (o), Bauer (o)	<i>Ledebur</i>	so
121. <i>Griebel, Julius</i>	m	1809 – 1865	fh, vc	Father = Mus (bassoonist)	Father, M. Bohrer	<i>Ledebur,</i> <i>Straeten2</i>	so
122. <i>Gross, Adolph</i>	m	edb 1840	v	Father = MusRO (music critic)	Father, H. Ries	Other ⁵⁵	so
123. <i>Grünberg, Julie</i>	f	edb 1827	p	Father = Nmus (profession: physician)	Henselt, F.X. Mozart, S. Sechter	<i>ILSD</i>	so
124. <i>Gubert (Hubert), Nikolai</i>	m	1840 – 1888	p	Father = Mus (composer, music teacher)	Father, A. Gerke, St. Petersburg Conservatory (age 23)	<i>MGG2,</i> <i>Grove</i>	so
125. <i>Gugel, Heinrich</i>	m	edb 1781	fh	Father = Mus (french horn player)	ns	<i>Schilling1,</i> <i>Schilling2,</i> <i>Eitner</i>	sb
126. <i>Gugel (Gugl), Joseph</i>	m	edb 1807	fh	Father = Mus (french horn player), Uncle = Mus (french horn player)	Father	<i>Wurzbach</i> Other ⁵⁶	so
127. <i>Gutmann, Adolph</i>	m	1818 – 1882	p	ns	F. Chopin	<i>Wier,</i> <i>Fétis,</i> Other ⁵⁷	so

⁵³ *Grove* and *Wier* both list an entry on Joseph Goldstein (1825 – 1890), a violinist and student of Mayseder, Seyfried, Rubini, Bordogni, and Lamperti. The Joseph Goldstein in this table however was a 13 year old boy performing with his sisters in 1835. It therefore seems unlikely that they are the same person.

⁵⁴ *AMZ*, 37 (10 June 1835), p. 379

⁵⁵ *NBMZ*, 4 (23 October 1850), p. 342

⁵⁶ *AMZ*, 20 (11 November 1818), p. 791

⁵⁷ *AMAW*, 2 (6 March 1840), p. 40

128. <i>Hallenstein, Amalie</i>	f	edb 1833	p, vo	Father = Amus (profession: actor)	ns	<i>ILSD,</i> Other ⁵⁸	sb
129. <i>Hallenstein, Elise</i>	f	edb 1836	p	Father = Amus (profession: actor)	ns	<i>ILSD,</i>	sb
130. <i>Hallenstein, Joseph</i>	m	edb 1841	v	Father = Amus (profession: actor)	ns	<i>ILSD</i>	sb
131. <i>Hamilton, Bertha</i>	f	edb 1849	v	ns	E. Bartels	Other ⁵⁹	so
132. <i>Hart, Joseph Binns</i>	m	1794 – 1844	o	ns	J.B. Sale, S. Wesley, M. Cook, J.B. Cramer, T. Attwood?	<i>Sainsbury, Wier, BMB, Fétis, MGG1</i>	so
133. <i>Hartmann, Ernst Karl Ferdinand</i>	m	edb 1841	p	Father = Mus (music teacher)	Father, Leipzig Conservatory (in 1855)	Other, ⁶⁰ <i>Whistling</i> ⁶¹	so
134. <i>Heindl, Johann Eduard</i>	m	edb 1827	fl	ns	ns	n/a	so
135. <i>Heller, Stephen</i>	m	1813 – 1888	p	Parents = Nmus	F. Bräuer (p), A. Czibulka (mt/ co), C. Czerny (p), A. Halm (p), C.M. von Bocklet	<i>Grove, Wier, MGG2, Fétis</i>	so
136. <i>Helzel</i>	f	edb 1831	p	Father = MusRO (owner of a pianoforte business)	Coop	Other ⁶²	so
137. <i>Henkel, Heinrich</i>	m	1822 – 1899	p	Father = Mus (organist, music director)	Father	<i>MGG1, MGG2, Wier, Grove</i>	so

⁵⁸ AMZ, 44 (21 September 1842), p. 746

⁵⁹ NBMZ, 14 (17 October 1860), p. 333

⁶⁰ AMZ, 49 (2 June 1847), p. 384

⁶¹ See p. 13

⁶² AMZ, 47 (4 June 1845), p. 398

138. Herz, Henri	m	1803 - 1888	p	Father = Mus	Father, D. Hüntén, Paris Conservatoire (age 13): L. Pradher (p) A. Reicha (cp) V. Dourlen (mt/co)	<i>Fétis, Grove, MGG1</i>	so
139. Hillmer, Joseph	m	edb 1825	v, t	Father = Mus (viola player, violinist)	Father	<i>Ledebur, Other</i> ⁶³	so
140. Hine, Joseph	m	edb 1844	v, t, o, pw	ns	P. Sainton	<i>Other</i> ⁶⁴	so
141. Höfflmayer (Hoffmayer), Pauline	f	edb 1838	v	ns	C.A. De Bériot	<i>ILSD</i>	so
142. Holland, Marie	f	1833 – 1902	vo	ns	ns	n/a	so
143. Horn, Eduard	m	1832 – 1891	p	ns	ns	n/a	so
144. Hudson, Emily	f	n.d.	p	ns	S. S. Wesley	<i>Other</i> ⁶⁵	so
145. Hummel, Johann Nepomuk	m	1778 – 1837	p	Father = Mus (violinist, music director, music teacher)	Father, W.A. Mozart (p), Haydn (o), A. Salieri (co), M. Clementi ?, G. Albrechtsberger (cp)	<i>MGG1, MGG2, Eitner, Grove, Wier</i>	so
146. Hutzler	m	edb 1797	v, m	Father = Mus (concert master)	ns	<i>Other</i> ⁶⁶	so
147. Jaëll, Alfred	m	1832 – 1882	p	Father = Mus (violinist)	Father, C. Czerny (p), I. Moscheles (p)	<i>Fétis, MGG2, Grove, Wier</i>	so
148. Jaffe	f	edb 1812	p	ns	F. Mohs (p)	<i>Other</i> ⁶⁷	so

⁶³ AMZ, 13 (27 March 1811), p. 228

⁶⁴ MW, 35 (7 November 1857), p. 721

⁶⁵ MW, 20 (13 February 1845), p. 78

⁶⁶ AMZ, 10 (23 March 1808), p. 413

⁶⁷ BAMZ, 2 (30 March 1825), p. 101

149. <i>Jahnel, Louise</i>	f	edb 1829	vo	ns	ns	n/a	so
150. <i>Janitsch, Louise</i>	f	edb 1793	vo	Father = Mus (<i>Kapellmeister</i>)	ns	Other ⁶⁸	so
151. <i>Joachim, Joseph</i>	m	1831 – 1907	v	Parents = Nmus (Father's profession: merchant)	S. Serwaczynski (v), M. Hauser (v), G. Hellmesberger Sr. (v), J. Böhm (v), M. Hauptmann (co), F. David (v)	<i>MGG1,</i> <i>MGG2,</i> <i>Wasielewski,</i> <i>Grove,</i> <i>Wier</i>	so
152. <i>Kalkbrenner, Arthur</i>	m	1828 – 1869	p	Father = Mus (composer, teacher, pianist)	Father, F. Chopin?	<i>Grove,</i> <i>Fétis,</i> <i>MGG2,</i> <i>Other</i> ⁶⁹	so
153. <i>Katski/ von Kontski, Anton</i>	m	1817 – 1899	p	Father = Amus (violinist; Profession: civil servant)	Father, J. Field (p), S. Sechter (co), S. Thalberg (p)	<i>MGG2,</i> <i>Grove,</i> <i>Schilling2,</i> <i>Fétis</i>	sb
154. <i>Katski/ von Kontski, Apolinary</i>	m	1826 – 1879	v	Father = Amus (violinist; Profession: civil servant)	Father, Brother (Karl), N. Paganini	<i>MGG2,</i> <i>Grove,</i> <i>Schilling2,</i> <i>Fétis</i>	sb
155. <i>Katski/ von Kontski, Eugenie</i>	f	1816 – ?	vo	Father = Amus (violinist; Profession: civil servant)	ns	<i>MGG2,</i> <i>Grove,</i> <i>Schilling2,</i> <i>Fétis</i>	sb
156. <i>Katski/ von Kontski, Karl</i>	m	1815 – 1867	v	Father = Amus (violinist; Profession: civil servant)	Warsaw Conservatory; Bianchi, A. Reicha	<i>MGG2,</i> <i>Grove,</i> <i>Schilling2,</i> <i>Fétis</i>	sb
157. <i>Katski/ von Kontski, Stanislaus</i>	m	1820 – ?	p	Father = Amus (violinist; Profession: civil servant)	Brother (Anton)	<i>MGG2,</i> <i>Grove,</i> <i>Schilling2,</i> <i>Fétis</i>	sb
158. <i>Ketten, Henri</i>	m	1848 – 1883	p, co	ns	Paris Conservatoire (age 8): A.F. Marmontel (p), Halévy (co)	<i>Fétis,</i> <i>Wier</i>	so

⁶⁸ *AMZ*, 7 (5 December 1804), pp. 155-156

⁶⁹ *MW*, 12 (3 October 1839), p. 363

159. <i>Khayll, Anton</i>	m	edb 1820	P	ns	ns	n/a	so
160. <i>Khayll, Joseph</i>	m	edb 1815	v, cz	Father = Mus (oboist, conductor) Uncles = Mus	Father (cz), L. Jansa (v)	<i>MGG1</i> , Other ⁷⁰	so
161. <i>Kienlen, Johann Christoph</i>	m	1784 – 1829	vo, p	Father = Mus	Cherubini (co)	<i>MGG1</i> , <i>MGG2</i> , <i>Grove</i> , <i>Wier</i>	so
162. <i>Klaage, Samuel</i>	m	elb 1801 – 1811	v, co	ns	ns	n/a	so
163. <i>Klein, Theodor</i>	m	edb 1820	co	ns	ns	n/a	so
164. <i>Klinsing, Friederike</i>	f	edb 1800	v	Orphan	F. Hillmer	<i>ILSD</i>	so
165. <i>Koëlla, Georg</i>	m	1820 – 1855	v	Father = Mus (music teacher)	ns	<i>Refardt</i>	sb
166. <i>Koëlla, Gustave-Adolphe</i>	m	1822 – 1905	v	Father = Mus (music teacher)	ns	<i>Refardt</i>	sb
167. <i>Koëlla, Johann</i>	m	1818 – 1882	v	Father = Mus (music teacher)	ns	<i>Refardt</i>	sb
168. <i>Koëlla, Rudolf</i>	m	1817 – 1892	vc	Father = Mus (music teacher)	ns	<i>Refardt</i>	sb
169. <i>Kraft, Nikolaus</i>	m	1778 – 1853	vc	Father = Mus (violoncellist)	Father, J.P. Duport	<i>Schilling2</i> , <i>Wier</i> , <i>MGG2</i> , <i>Fétis</i> , <i>Flotzinger</i>	so
170. <i>Krogulski, Josef</i>	m	1815 – 1842	p, co	Father = Mus (composer, music teacher: piano)	Father (p), J. Elsner (co), Warsaw Conservatory: K. Kurpinski (co)	<i>Fétis</i> , <i>MGG2</i> , <i>Grove</i> , <i>Wier</i>	so
171. <i>Krollmann, Adolph</i>	m	1821 – 1902	v	Father = Mus Uncle = Mus (violinist, composer)	Uncle (A. Pott)	Other ⁷¹	sob

⁷⁰ *AMZ*, 28 (13 December 1826), pp. 828-829; *AMZ*, 28 (31 May 1826), p. 360; *TH*, 5 (April 1827), p. 72

⁷¹ *AMZ*, 39 (10 May 1837), p. 304; *NDB*, (Berlin: Duncker & Humblot, 1953-), 4, p. 260

172. <i>Krollmann, Gustav (August)</i>	m	edb 1822	v	Father = Mus Uncle = Mus (violinist, composer)	Uncle (A. Pott)	Other ⁷²	sob
173. <i>Krollmann, Theodor</i>	m	edb 1824	vc	Father = Mus Uncle = Mus (violinist, composer)	Uncle (A. Pott), J. Merk	Other ⁷³	sob
174. <i>Kummer, Heinrich</i>	m	1809 – 1880	p	Family = Mus (Father = bassoonist, uncles & cousins = court musicians)	ns	MGG1, MGG2	so
175. <i>Lachner, Christina</i>	f	1805 – 1858	p, o, v	Father = Mus (organist) Mother = Amus (organist)	Father (p, o, v, vo)	ILSD, Schilling1, MGG2 ⁷⁴	sb
176. <i>Lachner, Franz</i>	m	1803 – 1890	p, o	Father = Mus (organist) Mother = Amus (organist)	Father (p, o), S. Sechter, Stadler	Fétis, Schilling1, MGG2, Grove, Other ⁷⁵	sb
177. <i>Lachner, Ignaz</i>	m	1807 – 1895	p, o	Father = Mus (organist) Mother = Amus (organist)	Father (p, o), Brother (Franz)	MGG2, Grove, Schilling1, Other ⁷⁶	sb
178. <i>Lachner, Thekla</i>	f	1801 – 1869	p, o, v	Father = Mus (organist) Mother = Amus (organist)	Father (p, o, v, vo)	ILSD, Schilling1, MGG2 ⁷⁷	sb
179. <i>Lachner, Vincenz</i>	m	1811 – 1893	p, o	Father = Mus (organist) Mother = Amus (organist)	Father (p, o)	Schilling1, MGG2, Other ⁷⁸	sb
180. <i>Lacombe, Felicie</i>	f	1820 – 1865	p	Mother = Mus (pianist)	Brother	Fétis, MGG1 ⁷⁹	sb

⁷² AMZ, 39 (1 March 1837), p. 150; AMZ, 40 (24 January 1838), p. 66

⁷³ AMZ, 40 (24 January 1838), p. 66; AMZ, 40 (21 November 1838), p. 790

⁷⁴ See entry on Lachner for family background information.

⁷⁵ See Harald Johannes Mann, *Die Musikerfamilie Lachner und die Stadt Rain*, (Rain am Lech: Deibl, 1989)

⁷⁶ See Harald Johannes Mann, *Die Musikerfamilie Lachner und die Stadt Rain*

⁷⁷ See entry on 'Lachner' for family background information.

⁷⁸ See Harald Johannes Mann, *Die Musikerfamilie Lachner und die Stadt Rain*

⁷⁹ See entry on Louis Lacombe, the brother of Felicie Lacombe.

181. <i>Lacombe, Louis</i>	m	1818 – 1884	p, co	Mother = Mus (pianist)	Mother, Paris Conservatoire (age 11): P.J. Zimmermann (p); C. Czerny (p), J. Fischhof (p), S. Sechter (mt), I.v. Seyfried (mt)	<i>Fétis, MGG1, MGG2, Grove, Schilling1</i>	sb
182. <i>Lafont, Charles Philippe</i>	m	1781 – 1839	v	Mother = Amus Uncle = Mus (violinist)	Mother, Uncle (I. Bertheaume), R. Kreutzer, P. Rode, Navoigille, Berton	<i>Wasielewski, Fétis, Straeten, MGG2, Grove</i>	so
183. <i>Lang, Adolph</i>	m	1830 – 1912	pf	ns	Leipzig Conservatoire (in 1844): M. Hauptmann, N. Gade, F. David (v)	<i>Ledebur, Wier, Whistling⁸⁰</i>	so
184. <i>Larsonneur, Hippolyte</i>	m	edb 1809	v	ns	ns	n/a	so
185. <i>Lassnig, Therese</i>	f	edb 1806	p	ns	C.Czerny (p)	<i>ILSD</i>	so
186. <i>Laub, Ferdinand</i>	m	1832 – 1875	v	Father = Mus	Father, Prague Conservatory (age 11): M. Mildner; S. Sechter (cp)	<i>Grove, MGG1, Wasielewski, MGG2</i>	so
187. <i>Lecerf, Justus Amadeus</i>	m	1789 – ?	p	ns	A.E. Müller, T. Weinlig (mt), A. Reicha (cp)	<i>Ledebur, Wier</i>	so
188. <i>Lee, Louis</i>	m	1819 – 1896	vc	ns	Brother (?) Prell (?)	<i>Straeten2</i>	so
189. <i>Legaye</i>	m	edb 1805	p	Parents = Mus (father = pianist; mother = singer)	Father (?)	<i>Other⁸¹</i>	so
190. <i>Leitermeyer, Alexander</i>	m	1826 – 1898	cl	Father = Mus	Father	<i>Flotzinger</i>	so

⁸⁰ See p. 6

⁸¹ AMZ, 16 (30 March 1814), p. 218

191. <i>Lens(s), Heinrich</i>	m	1793 - 1856	v, fh	ns	Humrich (v) (Hummerich), Lehmann (fh)	<i>Schilling1, Ledebur</i>	so
192. <i>Leschetitzki, Theodor</i>	m	1830 – 1915	p	Father = Mus (music teacher)	Father, C. Czerny (p), S. Sechter (cp)	<i>MGG1, MGG2, Grove, Wier Flotzinger</i>	so
193. <i>Lewig, Bertha</i>	f	edb 1820	p	ns	A.G. Methfessel	<i>ILSD,</i>	so
194. <i>Lewy, Eduard (possibly Richard?)</i>	m	edb 1829	fh	Father = Mus (french horn player, music teacher)	Father	Other ⁸²	sb
195. <i>Lewy, Karl</i>	m	1823 – 1883	p	Father = Mus (french horn player, music teacher)	Father	<i>ÖBL,⁸³ Wurzbach Flotzinger</i>	sb
196. <i>Lewy, Melanie</i>	f	1825 – 1856	h	Father = Mus (french horn player, music teacher)	Father, E. Parish-Alvars	<i>ILSD, ÖBL,⁸⁴ Flotzinger Wurzbach</i>	sb
197. <i>Lewy, Richard (Eduard?)</i>	m	1827 – 1893	fh	Father = Mus (french horn player, music teacher)	Father	<i>ÖBL,⁸⁵ Flotzinger Wurzbach</i>	sb
198. <i>Liebrecht, Gustav (A.M.?)</i>	m	edb 1818	v	ns	Hauck, K. Möser	Other ⁸⁶	so
199. <i>Lindner, August</i>	m	1820 - 1878	vc	Father = Mus (violinist, composer, clarinettist)	K. Drechsler	<i>Fétis, Wier</i>	so
200. <i>Liszt, Franz</i>	m	1811 – 1886	p	Father = Amus (singer, pianist and cellist; profession: clerk)	Father, C. Czerny (p), A. Salieri (cp, co), F. Paër (mt), A. Reicha (co)	<i>Grove, MGG1, MGG2</i>	so

⁸² See *AMZ*, 37 (26 August 1835), p. 569; *AMZ*, 38 (13 July 1836), p. 463. In both entries the family unit consists of the father, older son Karl, daughter Melanie and younger son Eduard. Entries afterwards list Richard as the younger brother instead. It is possible that Richard and Eduard are same person.

⁸³ See entry on Eduard Constantin Lewy, the father of Eduard, Karl and Melanie Lewy.

⁸⁴ See entry on Eduard Constantin Lewy, the father of Eduard, Karl and Melanie Lewy.

⁸⁵ See entry on Eduard Constantin Lewy, the father of Eduard, Karl and Melanie Lewy.

⁸⁶ *AMZ*, 33 (19 January 1831), p. 41; *TH*, 11 (June 1833), p. 137

201. <i>Lithander, Caroline</i>	f	1807 – ?	p, vo	Father = Mus (pianist, composer)	Father, Several members of Swedish Court Orchestra (until 1821)	<i>ILSD</i>	sb
202. <i>Lithander, Eva</i>	f	1807 – ?	p, vo	Father = Mus (pianist, composer)	Father, Several members of Swedish Court Orchestra (until 1821)	<i>ILSD</i>	sb
203. <i>Lobe, Johann Christian</i>	m	1797 – 1881	fl	Father = Amus (profession: illuminator)	Father, A. Riemann (fl, v), A.E. Müller (fl)	<i>Fétis, Schilling2, MGG1, MGG2, Other⁸⁷</i>	so
204. <i>Lotto, Isidor (Lewka)</i>	m	1840 – 1927	v	Father = Mus (street musician)	Paris Conservatoire (age 12): L. Massart (v), A. Thomas (co)	<i>Grove, Wier, Wasielewski</i>	so
205. <i>Lutzer, Jenny</i>	f	1816 – 1877	vo	ns	ns	n/a	so
206. <i>Markull, Wilhelm</i>	m	1816 – 1887	p, vo	Father = Mus (organist)	Father (p, o), K. Kloss (o), F. Schneider (o, co)	<i>Fétis, MGG1, MGG2, Schilling1</i>	so
207. <i>Massart, Lambert</i>	m	1811 – 1892	v	Father = Mus	Father, Brother, A. Delaveux (v), A. Kreutzer (v), P. Zimmermann (mt); Paris Conservatoire (age 18): F.-J. Fétis (cp)	<i>Fétis, Wier, MGG2, Grove, Other⁸⁸</i>	so
208. <i>Mattei, Tito</i>	m	1841 – 1914	p	ns	Maggoni, Parisi, M. Ruta, C. Conti, S. Thalberg	<i>Fétis, Wier</i>	so

⁸⁷ Torsten Brandt, *Johann Christian Lobe (1797 – 1881): Studien zu Biographie und musikschriftstellerischem Werk*, Abhandlungen zur Musikgeschichte 11, (Göttingen: Vandenhoeck & Ruprecht, 2002)

⁸⁸ Zdenko Silvela, *A New History of Violin Playing: The Vibrato and Lambert Massart's Revolutionary Discovery* (USA: Universal, 2001), pp. 160-161: Massart's musical education

209. <i>Maurer, Alexander (Alexis)</i>	m	edb 1821	vc	Father = Mus (violinist, composer)	ns	<i>Fétis, MGG2, Schilling1</i>	sb
210. <i>Maurer, Vsevolod</i>	m	1819 – 1892	v	Father = Mus (violinist, composer)	ns	<i>Fétis, MGG2, Schilling1</i>	sob
211. <i>Mayer, Friedrich</i>	m	edb 1821	v	Father = Mus (chamber musician)	ns	Other ⁸⁹	so
212. <i>Mendelssohn Bartholdy, Felix</i>	m	1809 – 1847	p	Father = Nmus (profession: financier)	M. Bigot, Stenzel, L. Berger, C.F. Zelter (mt, co), C.W. Henning (v), J.N. Hummel, I. Moscheles	<i>Grove, MGG1, MGG2, Schilling1, Ledebur</i>	so
213. <i>Merli, Enrichetta</i>	f	1839 – ?	p, co	ns	Brother	<i>ILSD</i>	so
214. <i>Meyer, Felix</i>	m	1850 – 1914	v	Father = Mus (music teacher)	Father, F. David	<i>Wier, Other⁹⁰</i>	sb
215. <i>Meyer, Hugo</i>	m	edb 1848	v	Father = Mus (music teacher)	ns	Other ⁹¹	sb
216. <i>Meyer, Lina</i>	f	edb 1846	vo	Father = Mus (music teacher)	ns	Other ⁹²	sb
217. <i>Meyerbeer, Giacomo (Beer, Jakob Liebmann Meyer)</i>	m	1791 - 1864	p	Parents = Nmus (Father = industrialist/ financier)	F. Lauska, M. Clementi, C.F. Zelter, Vogler, B.D. Weber	<i>Grove, MGG1, MGG2, Fétis, Flotzinger</i>	so
218. <i>Milanollo, Maria</i>	f	1832 – 1848	v	Father = Nmus (profession: carpenter, or business owner – textiles?)	Sister, C.A. de Bériot ?	<i>Grove, Wasielew ski, Fétis, MGG2,</i>	sb

⁸⁹ AMZ, 38 (13 July 1836), p. 464

⁹⁰ NBMZ, 11 (29 October 1857), p. 349

⁹¹ See information on family background listed for Felix Meyer, brother of Hugo Meyer

⁹² See information on family background listed for Felix Meyer, brother of Lina Meyer

219. <i>Milanollo, Teresa</i>	f	1827 – 1904	v	Father = Nmus (profession: carpenter, or business owner – textiles?)	G. Ferrero, Gebarro, Mora, C.P. Lafont, J. Tolbecque, C.A. de Bériot, F.A. Habeneck	<i>Grove, Wasielewski, Fétis, MGG2, Other</i> ⁹³	sob
220. <i>Millingen, Fanny van</i>	f	edb 1842	vo	ns	ns	n/a	so
221. <i>Mills, Sebastian Bach</i>	m	1838 – 1898	p	Father = Mus (organist)	Father, C. Potter, Leipzig Conservatory (in 1857): I. Moscheles, L. Plaidy, J. Rietz, M. Hauptmann; F. Liszt	<i>Wier, Grove Online, Whistling</i> ⁹⁴	so
222. <i>Minasi, Antonio</i>	m	edb 1815	fl	Father = NMus (profession: artist)	ns	<i>Other</i> ⁹⁵	so
223. <i>Möser, August</i>	m	1825 – 1859	v	Parents = Mus (Father = violinist, conductor, composer; Mother = harpist)	Father, C.A. de Bériot	<i>Wasielewski, MGG1</i>	so
224. <i>Mollenhauer, Eduard</i>	m	1827 – 1914	v	Father = Nmus (profession: civil servant?)	Brother (Friedrich), Knoop	<i>Schilling1, Wier,</i>	sb
225. <i>Mollenhauer, Heinrich</i>	m	1825 – 1889	vc, v	Father = Nmus (profession: civil servant?)	Brother (Friedrich), A.G. Methfessel, Knoop	<i>Schilling1, Wier, Straeten2</i>	sb
226. <i>Mori, Nicholas</i>	m	1796 – 1839	v	Father = Nmus (profession: wig maker)	F.-H. Barthélemon, G. Viotti	<i>Grove, Wier, BMB</i>	so

⁹³ *MW*, 9 (14 June 1838), pp. 116-117

⁹⁴ See p. 14

⁹⁵ 'Master Antonio Minasi', *The Mirror of Literature, Amusement and Instruction*, Vol. 5 (London, 1825) pp. 392-393

227. <i>Moscheles, Ignaz</i>	m	1794 – 1870	p, co	Father = Amus (profession: manufacturer)	Prague Conservatory (age 10) B.D. Weber; G. Albrechtsberger, A. Salieri	<i>Grove, Schilling2, MGG1, MGG2, Flotzinger</i>	so
228. <i>Motta, Michael</i>	m	edb 1825	fl	ns	ns	n/a	so
229. <i>Mozart, Franz Xaver</i>	m	1791 – 1844	p, co	Parents = Mus (Father = composer, pianist; Mother = singer)	F.X. Duschek [Dušek], S. Neukomm, A. Streicher, J.N. Hummel, G.J. Vogler, G. Albrechtsberger, A. Salieri	<i>Grove, Schilling2, Wier, MGG2, Flotzinger</i>	so
230. <i>Mulder, Cäcilie</i>	f	ns	p	Father = Mus (singer)	ns	Other ⁹⁶	sb
231. <i>Mulder, Richard</i>	m	1823 – 1874	p	Father = Mus (singer)	ns	<i>Fétis, Other</i> ⁹⁷	sb
232. <i>Müller, Carl</i>	m	1797 – 1873	v	Father = Mus, Brothers = Mus (string player)	Father, K. Möser	<i>Schilling1, Wasielewski, Ledebur, Schilling2</i>	so
233. <i>Nagel</i>	m	edb 1818	fl	Father = Mus (organist)	ns	Other ⁹⁸	so
234. <i>Napoleão (Napoleon), Arthur</i>	m	1843 – 1925	p	Father = Mus, Brothers = Mus	Father, H. Herz, C. Hallé, I. Moscheles?	<i>Grove, MGG2</i>	so
235. <i>Neri, Emil</i>	m	edb 1838	v	ns	ns	n/a	so
236. <i>Neruda, Amalie</i>	f	1834 – 1890	p	Father = Mus (organist)	Father	<i>Grove, MGG1, MGG2</i>	sb

⁹⁶ AMZ, 39 (1 March 1837), p. 145

⁹⁷ See information listed for Cäcilie Mulder, sister of Richard Mulder

⁹⁸ AMZ, 13 (7 August 1811), pp. 542-543

237. <i>Neruda, Franz</i>	m	1843 – 1915	vc	Father = Mus (organist)	Father, Březina v. Servais	<i>Grove, MGG1, MGG2, Straeten2</i>	sb
238. <i>Neruda, Marie</i>	f	1840 – 1922	v	Father = Mus (organist)	Father, Sister (Wilhelmine)	<i>Grove, MGG1, MGG2</i>	sb
239. <i>Neruda, Victor</i>	m	1836 – 1852	vc	Father = Mus (organist)	Father	<i>Grove, MGG1, MGG2</i>	sb
240. <i>Neruda, Wilhemine</i>	f	1838 – 1911	v	Father = Mus (organist)	Father, L. Jansa	<i>Grove, MGG1, MGG2, Wurzbach</i>	sob
241. <i>Neukomm, Elisabeth</i>	f	1789 – 1816	vo	Mother = Mus (singer), Father = Nmus (schoolmaster), Brother = Mus (composer, pianist)	G. Tomaselli	<i>Grove, MGG1,⁹⁹ Other¹⁰⁰</i>	so
242. <i>Neumann, Leonore</i>	f	1819 – 1841	v	Father = Nmus (dentist)	G. Morandi, N. Paganini, J. Mayseder	<i>ILSD</i>	so
243. <i>Nicosia, Salvatore</i>	m	edb 1826	v	ns	ns	n/a	so
244. <i>Ohm, Alwine</i>	f	1847 – ?	p	Father = Mus (music teacher)	Father, F. Wieck	<i>Other¹⁰¹</i>	so
245. <i>Osten (Oster), Antonie</i>	f	1811 – 1828	p	ns	C. Czerny	<i>ILSD</i>	so
246. <i>Ottavo, Teresa</i>	f	1820 – 1866?	v	ns	N. Paganini, C.A. de Bériot	<i>ILSD</i>	so
247. <i>Paganini, Nicolo</i>	m	1782 – 1840	v, m	Father = Amus (violinist, mandolin player)	Father (m, v), G. Cervetto (v), G. Costa(v), F. Gnecco (co), F. Paër (co), G. Ghiretti (co), A. Rolla (v)	<i>Grove Online, Fétis, MGG1, Wasielewski, Schilling2</i>	so

⁹⁹ In *Grove* and *MGG1* Elisabeth Neukomm is mentioned in her brother's entry, Sigismund Neukomm (1778 – 1858), Austrian composer and pianist

¹⁰⁰ *AMZ*, 7 (26 June 1805), p. 628

¹⁰¹ J.H.M. Ohm, *Die 13jährige Pianistin Alwine Ohm aus Hannover und deren 4jährige Kunstreise durch Deutschland, nebst einer Zugabe 'Über einen vernünftigen... Klavier-Unterricht'* (Hamburg, 1860)

248. <i>Paladhile, Emile</i>	m	1844 – 1926	p, co	Father = Nmus (physician)	Paris Conservatoire (age 9): F. Halevy (co), A.F. Marmontel (p), F. Benoist (o)	<i>Fétis, MGG1, MGG2</i>	so
249. <i>Panormo, Ferdinand Charles</i>	m	edb 1794	p	Father = Mus	Father	<i>Sainsbury, Other</i> ¹⁰²	so
250. <i>Papendieck (Papendik), Gustav Adolph</i>	m	1839 – 1908	p	Father = Amus (profession: civil servant)	Father, A. Henselt (p), C. Voss (p), T. Kullak (p)	<i>Ledebur</i>	sob
251. <i>Papendieck (Papendik), Ida</i>	f	1842 – 1917	h	Father = Amus (profession: civil servant)	L. Grimm (h)	<i>Ledebur,</i> ¹⁰³ <i>ILSD</i> ¹⁰⁴	sob
252. <i>Paris, Henriette</i>	f	edb 1798	p	ns	T. Paradis	<i>ILSD</i>	so
253. <i>Pechwell, Antonie</i>	f	1798 – 1834	p, co	Father = Nmus (portrait painter)	A. Klengel (p), F. Dotzauer (mt)	<i>ILSD, Fétis</i> ¹⁰⁵	so
254. <i>Pelzer, Catherine Josepha</i>	f	1821 – 1895	g	Father = Mus (guitarist)	Father	<i>ILSD, Bone</i>	so
255. <i>Petersen, Carl-August</i>	m	1792 – ?	p, v	Father = Mus (flutist)	Father	<i>Fétis, Schilling2</i>	so
256. <i>Pinto, George Frederick</i>	m	1785 – 1806	v, co, p	Grandfather = Mus (violinist), Mother = Amus (composer)	J.P. Salomon	<i>Wasielewski, BMB, MGG1, Wier, Straeten</i>	so
257. <i>Pironet, Caroline</i>	f	edb 1835	v	ns	ns	n/a	sb
258. <i>Pironet, Leon</i>	m	edb 1837	v	ns	ns	n/a	sb

¹⁰² Jamie Croy Kassler, *The science of music in Britain, 1714-1839: a catalogue of writings, lectures and inventions*, 2 vol (New York, London: Garland, 1979), 2, p. 813

¹⁰³ In *Ledebur* Ida Papendieck is mentioned in her brother's entry, Gustav Adolph Papendieck (1839 – 1908).

¹⁰⁴ In *ILSD* Ida Papendieck is listed under her married name Ida (Papendieck-) Eichenwald.

¹⁰⁵ In *Fétis* Antonie Pechwell is listed under her married name Antonie Pesadori.

259. <i>Pixis, Friedrich Wilhelm</i>	m	1785 – 1842	p, v	Father = Mus (organist, composer)	Father (p), H. Ritter (v), Luci (v), I. Fränzl (v), Viotti, G. Albrechtsberger	<i>Schilling1, Grove Online, Wasielewski, MGG2, Straeten</i>	sb
260. <i>Pixis, Johann Peter</i>	m	1788 – 1874	p, vc, v	Father = Mus (organist, composer)	Father (p, mt, co), Brother (v) G. Albrechtsberger	<i>Schilling1, Grove Online, MGG2, Other¹⁰⁶</i>	sb
261. <i>Pixis, Theodor</i>	m	1831 – 1856	v	Father = Mus (violinist) Uncle = Mus (pianist, composer)	Father, Uncle (J.P. Pixis), Prague Conservatory (age 11): M. Mildner; H. Vieuxtemps	<i>Grove Online, Wasielewski, MGG2</i>	so
262. <i>Pönitz, Franz</i>	m	1850 – 1913	h	Father = Mus (violinist)	L. Grimm	<i>Wier, Other¹⁰⁷</i>	so
263. <i>Promberger, Johann</i>	m	1810 – 1889	p	Father = MusRO (organ and piano builder)	C. Czerny (p), C.M.v. Bocklet (p), I.v. Seyfried (cp, co)	<i>Schilling1, Schilling2, Fétis</i>	so
264. <i>Pyne, Louisa</i>	f	1832 – 1904	vo	Father = Mus (organist)	G. Smart	<i>Kutsch, Fétis, BMB</i>	sob
265. <i>Raczek, Friedrich</i>	m	1843 – ?	v	Father = Amus (organist; Profession: theologian and teacher)	Father,	<i>Other¹⁰⁸</i>	sb
266. <i>Raczek, Sophie</i>	f	1845 – ?	v	Father = Amus (organist; Profession: theologian and teacher)	Father,	<i>Other¹⁰⁹</i>	sb

¹⁰⁶ Lucian Schiwietz, *Johann Peter Pixis: Beiträge zu seiner Biographie, zur Rezeptionshistoriographie seiner Werke und Analyse seiner Sonatenformung*, Europäische Hochschulschriften, Reihe XXXVI, Musikwissenschaft 109 (Frankfurt am Main: P. Lang, 1994)

¹⁰⁷ *NBMZ*, 13 (23 November 1859), p. 371

¹⁰⁸ 'Die Geschwister Raczek', *Rheinische Musik-Zeitung für Kunstfreunde und Künstler*, 8 (5 September 1857), pp. 281-283

¹⁰⁹ See information listed for Friedrich Raczek, brother of Sophie Raczek

267. <i>Raczek, Victor</i>	m	1847 – ?	v	Father = Amus (organist; Profession: theologian and teacher)	Father,	Other ¹¹⁰	sb
268. <i>Rakemann, Louis (Ludwig)</i>	m	edb 1817	p	ns	ns	n/a	so
269. <i>Rancheraye, Alexander</i>	m	1840 – ?	v	ns	P. Sainton, J. Tolbecque, L.A. Jullien, C.A. de Bériot, E. Douay	Other ¹¹¹	so
270. <i>Randles, Elizabeth</i>	f	1800 – 1829	h, p	Father = Mus (organist)	Father, J. Parry, T. Latour (p), Dizi (h), F. Kalkbrenner (p)	<i>Eitner, BMB, Sainsbury, ILSD</i>	so
271. <i>Rastrelli, Joseph</i>	m	1799 – 1842	v	Father = Mus (composer, singing teacher)	Father, Poland (v), Fiedler (mt), S. Mattei (cp)	<i>MGG1, Grove, Fétis</i>	so
272. <i>Regondi, Julius (Giulio)</i>	m	1822 – 1872	g	Father = Mus	Father	<i>Bone, Other¹¹²</i>	so
273. <i>Reichold, Emilie</i>	f	1818 – ?	p	ns	F. Wieck	<i>ILSD</i>	so
274. <i>Reiss, Carl Heinrich Adolph</i>	m	1829 – 1908	p	Father = Nmus (physician)	Rosenhain (p), F. Kessler (mt), M. Hauptmann	<i>Fétis, Wier</i>	so
275. <i>Remmers, Julius</i>	m	1802 – 1831	v	Father = Mus (Music Director)	Father, E. Rietz	<i>Ledebur</i>	sb
276. <i>Remmers, Johann</i>	m	1805 – 1847	v	Father = Mus (Music Director)	Father, E. Rietz	<i>Wasielewski, Ledebur</i>	sb
277. <i>Rippon, Robert H.F.</i>	m	edb 1837	p	Father = Mus	ns	Other ¹¹³	sob
278. <i>Rischawy, Pauline</i>	f	1828 – 1905	p	ns	J. Proksch	<i>ILSD</i>	so

¹¹⁰ See information listed for Friedrich Raczek, brother of Victor Raczek

¹¹¹ *Journal de Toulouse* (1 May 1856), p. 2 ; *Ny tidning för musik*, 5 (15 June 1857), pp. 196-197

¹¹² Helmut Jacobs, *Der junge Gitarren- und Concertinavirtuose Giulio Regondi : Eine kritische Dokumentation seiner Konzertreise durch Europa 1840 und 1841* (Bochum: Augemus-Musikverlag Kaupenjohann, 2001)

¹¹³ *MW*, 20 (3 July 1845), p. 321

279. <i>Ritter, Theodor</i>	m	1841 – 1886	p, co	ns	J.L. Boisselot, F. Liszt	Other, ¹¹⁴ <i>Wier, Fétis</i>	so
280. <i>Rohleder</i>	m	edb 1792	p	Father = Mus (cantor)	ns	Other ¹¹⁵	so
281. <i>Roisser, Hermine</i>	f	edb 1847	v	ns	ns	n/a	so
282. <i>Romberg, Karl</i>	m	1811 – 1897	vc	Father = Mus (violoncellist, composer)	Father	<i>MGG1, Straeten2</i>	so
283. <i>Rubinstein, Anton</i>	m	1829 – 1894	p	Mother = Amus, Father = Nmus (manufacturer)	Mother (p), A.I. Villoing (p), S. Dehn (mt)	<i>Fétis, MGG2, Grove Online</i>	sob
284. <i>Rubinstein, Nicolay</i>	m	1835 – 1881	p	Mother = Amus, Father = Nmus (manufacturer)	F.X. Gebel (p), A.I. Villoing (p), T. Kullak (p), S. Dehn (mt)	<i>Fétis, MGG2, Grove Online</i>	sb
285. <i>Rupprecht, Marie</i>	f	edb 1825	p	ns	ns	n/a	so
286. <i>Russo, Michel Angelo</i>	m	1830 – ?	p, vo, co	Parents = Amus	I. Moscheles	<i>Fétis</i>	so
287. <i>Rust, Wilhelm Karl</i>	m	1787 – 1855	p	Father = Mus (composer, violinist, pianist, organist) Mother = Mus (singer)	Father, Mother? D.G. Türk	<i>Fétis, MGG2, Grove, Other¹¹⁶</i>	so
288. <i>Saint-Saëns, Camille</i>	m	1835 – 1921	p, co	Father = Nmus (government clerk), Mother = Nmus, Aunt = Amus	Aunt, C. Stamaty (p), P. Maleden (mt, co), Paris Conservatoire (age 13): F. Halevy (co), F. Benoist (o)	<i>Fétis, MGG2, Grove Online, Wier</i>	so
289. <i>Sallamon, Fanny</i>	f	edb 1811	p	ns	J. Czerny	<i>ILSD</i>	so

¹¹⁴ NBMZ, 8 (8 March 1854), p. 78

¹¹⁵ AMZ, 3 (8 April 1801), p. 438

¹¹⁶ See entry on the father 'Friedrich Wilhelm Rust' in David Mason Greene, *Greene's Biographical Encyclopedia of Composers* (Garden City, N.Y.: Doubleday, 1985), p.363: F.W. Rust married the singer Henriette Niedhart, who was Karl Wilhelm Rust's mother.

290. Salomon, Moritz	m	edb 1797	v	Father = Mus	ns	Other ¹¹⁷	so
291. Sagrini, Luigi	m	1809	g	ns	ns	Bone	so
292. Sauret, Emile	m	1852 – 1920	v	Father = Mus (music teacher)	C.A. de Bériot, H. Vieuxtemps, H. Wieniawski	Grove Online, MGG2, MGG1, Wasielew ski	so
293. Sauvage	f	edb 1842	p	ns	ns	n/a	so
294. Schäfer, Nikolai	m	edb 1826	v	ns	Haase	Other ¹¹⁸	sob
295. Schauroth, Delphine von	f	1813 – 1887	p	Parents = Nmus	F. Kalkbrenner	ILSD, Other ¹¹⁹	so
296. Scheibel, Louise	f	edb 1836	p	ns	Strasbourg Conservatoire?, M.Cl. Loveday	Other ¹²⁰	so
297. Schemmel, August	m	edb 1811	v	ns	L. Ganz (v)	Other ¹²¹	so
298. Scherzer	m	edb 1779	v	Father = Mus	Father	Other ¹²²	so
299. Schilling, Albert	m	edb 1815	p	Father = Nmus (army officer)	ns	Other ¹²³	so
300. Schneider, Friederike	f	edb 1827	p	Father = Mus (Kapellmeister)	ns	Other ¹²⁴	so
301. Schoberlechner, Franz	m	1797 – 1843	p	Father = Amus (profession: textile merchant)	Grüner, J.N. Hummel (p), E.A. Förster (mt)	Ledebur, Schilling1, MGG2, Fétis	so
302. Schulz, Eduard	m	1812 – 1876	p, ph	Father = Mus (guitarist)	Father	Other ¹²⁵	sb

¹¹⁷ AMZ, 11 (11 January 1809), pp. 233-234

¹¹⁸ AMZ, 39 (26 April 1837), p. 273

¹¹⁹ Dorothea Hofmann, “‘Tag und Nacht möchte man so spielen hören...’ Notizen zu Delphine von Schauroth – Kritiken als biographische Quelle’, *Musik in Bayern*, 60 (2001), pp. 59-78

¹²⁰ AMZ, 46 (18 September 1844), p. 632

¹²¹ AMZ, 38 (6 July 1836), p. 445

¹²² *Musikalische Korrespondenz der teutschen Filarmonischen Gesellschaft fuer das Jahr 1791*, 19 (11 May 1791), pp. 150-151

¹²³ AMZ, 26 (18 November 1824), pp. 765-766

¹²⁴ AMAW, 5 (13 June 1833), p. 95

¹²⁵ AMZ, 26 (21 October 1824), pp. 697-698

303. <i>Schulz, Leonard</i>	m	edb 1815	g, v?	Father = Mus (guitarist)	Father	<i>Bone, Other</i> ¹²⁶	sb
304. <i>Schuncke, Hermann</i>	m	1825 - 1898	fh	Father = Mus (horn player) Uncles = Mus (horn players)	ns	<i>Schuncke</i>	so
305. <i>Schuncke, Carl (I)</i>	m	1801 – 1839	p	Father = Mus (horn player) Uncles = Mus (horn players)	Father, F. Ries (p)	<i>Schilling1, MGG1, Fétis, Schuncke</i>	so
306. <i>Schuncke, Carl (II)</i>	m	1811 – 1879	fh	Father = Mus (horn player) Uncles = Mus (horn players)	Father (fh), K.M.C. Böhmer (mt)	<i>Schuncke, Ledebur, Schilling1</i>	sb
307. <i>Schuncke, Julius</i>	m	1808 – ?	fh, p	Father = Mus (horn player) Uncles = Mus (horn players)	Father (fh)	<i>Schuncke</i>	sb
308. <i>Schuncke, Ludwig (Louis)</i>	m	1810 – 1834	p	Father = Mus (flutist)	Cousin (C. Schunke) (p), P.J. v. Lindpaintner (co), A. Reicha (co, cp)	<i>Wier, Grove, MGG1, Schuncke</i>	so
309. <i>Scriwaneck</i>	m	edb 1803	vc	Father = Mus	ns	<i>Other</i> ¹²⁷	sb
310. <i>Sedlak, Anna (Nina)</i>	f	1807 – 1876	p	Father = Mus (clarinettist, composer)	I. Moscheles	<i>ILSD</i>	so
311. <i>Sedlaczek (Sedlatzek), Marie</i>	f	1829 – ?	p	Father = Mus (flutist)	Father, P. Cianchettini	<i>Wurzbach Other</i> ¹²⁸	sb
312. <i>Sedlaczek (Sedlatzek), Theresa</i>	f	1831 – ?	p	Father = Mus (flutist)	Father, P. Cianchettini	<i>Wurzbach Other</i> ¹²⁹	sb
313. <i>Seipelt, Josephine (Josepa)</i>	f	1816 – 1841	p	Father = Mus (singer, composer) Mother = Mus (singer)	F.J. Freystädtler (p), Father (co)	<i>ILSD, Wurzbach Flotzinger</i>	so

¹²⁶ AMZ, 26 (21 October 1824), pp. 697-698

¹²⁷ AMZ, 14 (10 June 1812), pp. 396-397

¹²⁸ MW, 14 (8 October 1840), p. 235

¹²⁹ See information listed for Marie Sedlaczek, sister of Theresa Sedlaczek

314. <i>Senger, Sidonie</i>	f	edb 1828	p	ns	G.A. Dreschke	Other ¹³⁰	so
315. <i>Serato, Maria</i>	f	1840 – ?	v	ns	P. Fiorati	ILSD	so
316. <i>Sigl, Catharina</i>	f	1802 – 1877	vo	Father = Mus (singer)	Father, B.A. Weber, P. Winter, G. Blangini, A. Catalani, D. Ronconi	<i>Kutsch, ISLD</i> ¹³¹ Other ¹³²	sb
317. <i>Sigl, Eduard</i>	m	1810 – 1882	vo	Father = Mus (singer)	Father	<i>Kutsch, ISLD</i> ¹³³	sb
318. <i>Sigl, Ignaz</i>	m	edb 1803	vc	Father = Mus (singer)	ns	ILSD ¹³⁴	sb
319. <i>Sigl, Klara</i>	f	edb 1794	v	Father = Mus (singer)	ns	ILSD	sb
320. <i>Sivori, Camillo</i>	m	1815 – 1894	v	ns	N. Paganini, G. Costa, A. Dellepiane, G. Serra (co, cp)	<i>Grove, MGG2, Wasielewski, MGG1</i>	so
321. <i>Sokoll (Sokol), Josef (Vendelin)</i>	m	1821 – 1858	v, co	Father = Amus (violinist, pianist, organist; profession: physician)	Father, Prague Conservatory (age 10)	ÖBL, <i>Wurzbach</i>	so
322. <i>Sontag, Henriette</i>	f	1806 – 1854	vo	Mother = Mus (singer, also actress); Father = NMus (profession: actor)	Mother, Prague Conservatory (age 9): M. Czejka- Auernhammer (vo), J. Triebensee (mt), J.P. Pixis (p)	<i>Grove, Kutsch, Schilling1, Fétis, Flotzinger</i>	so
323. <i>Ständler, Jeanette</i>	f	edb 1832	p	ns	ns	n/a	so

¹³⁰ AMZ, 39 (24 May 1837), p. 341

¹³¹ Catharina Sigl is mentioned in the on her sister, Clara Sigl.

¹³² 'Catharina Sigl-Vesperman', MAMZ, 1 (10 November 1827), pp. 92-93

¹³³ Eduard Sigl is mentioned in the entry on his sister, Clara Sigl.

¹³⁴ Ignaz Sigl is mentioned in the entry on his sister, Clara Sigl.

324. <i>Stahlknecht, Adolph</i>	m	1813 – 1887	v	Father = Mus	Father (v), Luge (v), Mühlenbruch (v), St. Lubin (v)	<i>Wier, Ledebur, Fétis</i>	sb
325. <i>Stahlknecht, Julius</i>	m	1817 – 1892	vc	Father = Mus	Father (v), H. Drews, A. Wranitzky	<i>Ledebur, Fétis, Straeten2</i>	sb
326. <i>Steffens, Robert</i>	m	edb 1826	v	Father = Mus (clarinetist, violinist; also director of the music school of an orphanage)	Father (v)	Other ¹³⁵	sb
327. <i>Steffens, Carl</i>	m	edb 1827	v	Father = Mus (clarinetist, violinist; also director of the music school of an orphanage)	Father (v), K. Möser (v)	<i>Ledebur, Other</i> ¹³⁶	sb
328. <i>Steglich, Hermann</i>	m	edb 1829	fh	Father = Mus (french horn player)	Father?, Leipzig Conservatory (in 1843)	Other, ¹³⁷ <i>Whistling</i> ¹³⁸	so
329. <i>Stein, Theodor</i>	m	1819 - 1893	p, co	ns	ns	n/a	so
330. <i>Stern, Julie</i>	f	edb 1817	p	Father = Amus (profession: shop owner)	ns	Other ¹³⁹	sb
331. <i>Stern, Julius</i>	m	1820 – 1883	v	Father = Amus (profession: shop owner)	Father, P. Lüstner (v), Freudenberg (mt), H. Ries (v), L. Ganz (v), St. Lubin (v), L. Maurer, A.W. Bach (cp, co) C.F. Rungenhagen (cp)	<i>MGG1, MGG2, Fétis Other</i> ¹⁴⁰	sob

¹³⁵ AMZ, 41 (18 December 1839), p. 1029

¹³⁶ See information listed for Robert Steffens, brother of Carl Steffens

¹³⁷ AMZ, 44 (26 January 1842), pp. 85-86

¹³⁸ See p. 5

¹³⁹ NZfM, 1/ 3 (1834), p. 12; Also see Richard Stern, *Erinnerungsblätter an Julius Stern* (Leipzig: Breitkopf und Härtel, 1886)

¹⁴⁰ Richard Stern, *Erinnerungsblätter an Julius Stern*

332. <i>Stöber, Karl</i>	m	1816 – 1835	p, co	ns	Father	<i>Schilling2, Fétis</i>	so
333. <i>Sucher, Josef</i>	m	1843 – 1908	co	ns	Uncle (A. Hirsch) S. Sechter	<i>Grove, MGG2</i>	so
334. <i>Szalay, Joseph von</i>	m	1806 – 1870?	p	ns	J.N. Hummel (p), E.A. Förster (mt), A. Salieri	Other ¹⁴¹	so
335. <i>Tausig, Aloys</i>	m	1820 – 1885	p	ns	Prague Conservatory, V. Würfel, S. Thalberg	<i>Fétis, Schilling1, Wurzbach</i> Other ¹⁴²	so
336. <i>Tausig, Carl</i>	m	1841 – 1871	p, co	Father = Mus (pianist, composer)	Father, F. Liszt	<i>Grove, Fétis, MGG1, Wurzbach</i>	so
337. <i>Tedesco, Ignaz Amadeus</i>	m	1817 – 1882	p	ns	Father (p), Prague Conservatory: J. Triebensee (p), W.J. Tomaschek (p, co)	<i>Fétis, Wier, Wurzbach</i>	so
338. <i>Thirlwall, William</i>	m	edb 1833	v	Father = Mus (violinist)	Father	Other ¹⁴³	so
339. <i>Turner, Caroline</i>	f	edb 1840	h	ns	ns	n/a	sb
340. <i>Turner, Rosine</i>	f	edb 1838	h	ns	ns	n/a	sb
341. <i>Turner, Sophie</i>	f	edb 1842	v	ns	ns	n/a	sb
342. <i>Urso, Camilla</i>	f	1840/1842 – 1902	v	Parents = Mus (Father = flutist, Organist; Mother = singer)	Father (mt), F. Simon (v), Paris Conservatoire (age 7): L. Massart	<i>ILSD, Wier, Grove</i>	so
343. <i>Verardi, Carlo</i>	m	1831 – 1878	v	ns	Music Lyceum Bologna	Other ¹⁴⁴	so
344. <i>Vianesi, Alcibiade</i>	m	ns	vo	Father = Mus (singer, oboist)	ns	<i>BAW, Other</i> ¹⁴⁵	sb

¹⁴¹ See Hans Költzsch, *Franz Schubert in Seinen Klaviersonaten*, (Hildesheim: Georg Olm Verlag, 2002), p. 42; Also see AMZ 17 (19 April 1815), p. 272; AMZ 18 (6 November 1816), p. 777

¹⁴² AMAW, 1 (17 October 1829), p.168

¹⁴³ MW, 19 (18 January 1844), pp. 21-22

¹⁴⁴ AMZ, 48 (11 February 1846), p. 110

¹⁴⁵ AMZ, 45 (1 November 1843), p. 798

345. <i>Vianesi, Augusto</i>	m	1827 – 1907?	Vo	Father = Mus (singer, oboist)	ns	<i>Wier, BAW, Other</i> ¹⁴⁶	sb
346. <i>Vianesi, Calisto</i>	m	edb 1837	vo	Father = Mus (singer, oboist)	ns	<i>BAW, Other</i> ¹⁴⁷	sb
347. <i>Vianesi, Ida</i>	f	1826 – 1896	vo	Father = Mus (singer, oboist)	ns	<i>BAW, Other</i> ¹⁴⁸	sb
348. <i>Vianesi, Enrico</i>	m	ns	vo	Father = Mus (singer, oboist)	ns	<i>BAW, Other</i> ¹⁴⁹	sb
349. <i>Vianesi, Odoardo</i>	m	ns	vo	Father = Mus (singer, oboist)	ns	<i>BAW, Other</i> ¹⁵⁰	sb
350. <i>Vieuxtemps, Henri</i>	m	1820 – 1881	v	Father = Amus (profession: weaver; also violin maker)	Father, M. Lecloux-Dejonc, C.A. de Bériot, S. Sechter (cp)	<i>Grove, Wasielewski, MGG2, Fétis</i>	so
351. <i>Vilback, Renaud de</i>	m	1829 – 1884	co, o	Father = Nmus (profession: army general)	Paris Conservatoire (age 13) : H. Lemoine (p), F. Benoist (o), F. Halevy (co)	<i>Grove, Fétis, MGG1</i>	so
352. <i>Vinning, Louisa</i>	f	1836 – 1904	vo, h	Father = Mus (violinist, singer)	F. Mori	<i>BMB, Kutsch</i>	so
353. <i>Vorišek, Jan Hugo</i>	m	1791 – 1870	o, p	Father = Mus (organist, choirmaster)	Father, V.J. Tomášek, J.N. Hummel	<i>Grove, Fétis, MGG1, MGG2</i>	so
354. <i>Wallerstein, Anton</i>	m	1813 – 1892	v	ns	A. Rolla	<i>MGG1, MGG2</i>	so
355. <i>Walter, Elvira</i>	f	1821 – 1852	p	ns	I. Moscheles	<i>Other</i> ¹⁵¹	so
356. <i>Walter, Benno</i>	m	1847 – 1901	v	Father = Mus (music teacher, court musician)	Father, Munich Royal Music School	<i>Wasielewski, Wier, Other</i> ¹⁵²	sb

¹⁴⁶ See information listed for Alcibiade Vianesi, brother of Augusto Vianesi

¹⁴⁷ See information listed for Alcibiade Vianesi, brother of Calisto Vianesi

¹⁴⁸ See information listed for Alcibiade Vianesi, brother of Ida Vianesi

¹⁴⁹ See information listed for Alcibiade Vianesi, brother of Enrico Vianesi

¹⁵⁰ See information listed for Alcibiade Vianesi, brother of Odoardo Vianesi

¹⁵¹ *NZfM*, 1/18 (1834), p. 72

¹⁵² See information listed for Anna Walter, sister of Benno Walter

357. <i>Walter, Anna</i>	f	ns	vo	Father = Mus (music teacher, court musician)	ns	Other ¹⁵³	sb
358. <i>Walter, Louise</i>	f	ns	p	Father = Mus (music teacher, court musician)	ns	Other ¹⁵⁴	sb
359. <i>Weidemann, Auguste</i>	f	edb 1826	p	Father = Mus	Zerk	Other ¹⁵⁵	so
360. <i>Weindl, Babette</i>	f	edb 1826	p	ns	ns	n/a	sb
361. <i>Weindl, Johann</i>	m	edb 1827	fl	ns	ns	n/a	sb
362. <i>Wenzel</i>	m	edb 1817	p	ns	ns	n/a	so
363. <i>Werner, Heinrich</i>	m	edb 1840	p, co	Father = MusRO (instrument maker)	Father, Leipzig Conservatory (in 1859)	<i>Whistling</i> ¹⁵⁶ Other ¹⁵⁷	so
364. <i>Wieck, Clara</i>	f	1819 – 1896	p	Father = Mus (music teacher)	Father	<i>Grove,</i> <i>MGG2,</i> <i>Schilling1</i> <i>ILSD</i> ¹⁵⁸	so
365. <i>Wieck, Marie</i>	f	1832 – 1916	p	Father = Mus (music teacher)	Father, Leipzig Conservatory (in 1851)	<i>ILSD,</i> <i>MGG2,</i> <i>Whistling</i> ¹⁵⁹	so
366. <i>Wieniawski, Henri</i>	m	1835 – 1880	v	Father = Nmus (physician) Mother = Mus (pianist) Uncle = Mus (pianist)	J. Hornziel, S. Serwaczynski, Paris Conservatoire (age 8): J. Clavel, L. Massart, H. Colet (cp)	<i>Grove,</i> <i>MGG1,</i> <i>Fétis,</i> <i>Wier</i>	sob

¹⁵³ *NBMZ*, 12 (6 January 1858), p. 12

¹⁵⁴ See information listed for Anna Walter, sister of Louise Walter

¹⁵⁵ *AMZ*, 40 (14 March 1838), p. 177

¹⁵⁶ See p. 16

¹⁵⁷ *MW*, 25 (17 August 1850), p. 515; *SMW*, 7/ 51 (1849), p. 408

¹⁵⁸ *ILSD* Clara Wieck is listed under her married name Clara Schumann.

¹⁵⁹ See p. 10

367. <i>Wieniawski, Josef</i>	m	1837 – 1912	p	Father = Nmus (physician) Mother = Mus (pianist) Uncle = Mus (pianist)	F. Synek, Paris Conservatoire (age 10): P.J. Zimmermann (p), A.F. Marmontel, C. Alkan, Le Couppey (co); F. Liszt (p), A.B. Marx (cp)	<i>Grove, Wier, MGG1</i>	sb
368. <i>Wigley</i>	m	edb 1800	bh	ns	ns	n/a	so
369. <i>Wittmann, Carl</i>	m	edb 1817	vc	ns	Fränzel	Other ¹⁶⁰	so
370. <i>Wolff, Eduard</i>	m	1816 – 1880	p	Mother = Mus (pianist)	Mother, Warsaw Conservatory: A. Zawadski (p), J. Elsner (co); V. Würfel (p)	<i>Grove, Fétis, MGG2,</i>	so
371. <i>Wolfram, Joseph</i>	m	1798 – ?	fl	Father = Amus	Father, G. Bayr	<i>Fétis, Schilling1</i>	so
372. <i>Wörlitzer, Friedrich</i>	m	edb 1814	p	ns	F. Mohs (p), I. Moscheles	<i>Schilling1, Other¹⁶¹</i>	so
373. <i>Zabel, (Eduard/ Heinrich) Albert</i>	m	1834 – 1910	h	ns	Berlin Royal Institute for Church Music: L. Grimm (h)	<i>MGG2, Wier</i>	so
374. <i>Zahn, Hugo</i>	m	edb 1829	v	ns	Schmidt, Leipzig Conservatory (in 1843)	<i>Wasielewski, Whistling¹⁶²</i> Other ¹⁶³	so
375. <i>Zenne, Minna</i>	f	edb 1841	p	ns	ns	n/a	so
376. <i>Zick, Henriette</i>	f	edb 1832	p	ns	ns	n/a	so

¹⁶⁰ AMZ, 30 (13 February 1828), pp. 109-110

¹⁶¹ BAMZ, 3 (6 December 1826), p. 398

¹⁶² See p. 5

¹⁶³ AMZ, 43 (10 February 1841), p. 142

377. <i>Zirges, Hortensia</i>	f	1829 – 1904	v	Father = Nmus (profession: book seller)	Hartung, F. David, Paris Conservatoire (age ca. 16): P. Guérin	<i>ILSD</i>	so
378. <i>Zizold, Wilhelm</i>	m	edb 1837	fl	Father = Mus (flutist) Brother = Mus (flutist)	Father	Other ¹⁶⁴	so
379. <i>Zschaschler</i>	f	edb 1816	vo	ns	ns	n/a	so

¹⁶⁴ AMZ, 49 (14 July 1847), pp. 481-482

Appendix 2

Excerpt from a letter written by the father of Carl Filtsch to a family friend [Friedrich Müller, a lawyer], dated 17th August 1836 (from the archive of Gundelsheim Museum):

„Ihr werdet wohl bis jetzt – wie ich Euch habe schreiben lassen – den Erdely Hirado, der in Klausenburg herauskoemmt, den Zeitungsartikel von 835 [1835] vom 30ten Mai gelesen haben? Mein Karl wird daselbst als Wunderkind angefuehrt, und es wird mir Verpflichtung ans Herz gelegt, ihn ja nur bald nach Wien und ueberhaupt ins hoehere Leben hinauszuhoben.

Er war damals 5 Jahre, nun ist er 6 Jahre alt und hat seit einem Jahre mit Zwergfingern – noch immer langt er die Oktave nicht – Riesenfortschritte gemacht. Er spielt mit Sepi das Quattro mani aus Zampais Overtuere auf eine Staunen erregende Art.

Man räth mir – die Zeitung und die Welt – an, ihn nach Wien gehen lassen zu sollen.

Sepi, sag ich, der als Bruder einen Vater abzugeben geneigt ist, muss nach einem Jahre nach Wien gehen. Soll ich nun jenes Sollen in dieses Müssen offernd fallen lassen, so dass ich das nächstkünftige Jahr auf einmal zwei Söhne von mir verabschieden muss, nachdem in diesem Jahre auch schon einer dahin geht: Jenni nach Berlin, der Euch etwa den 10. – 15. September besuchen wird. Und doch liesse ich sie in entschiedenstem Entschlusse dennoch dahin gehen, wenn nur Ihr (meine Gattin, die

für Wien weit unbedingter gestimmt ist, rief, als ich ihr diese Stelle vorlas: Morgen sollte er hin gehen, wenn Mueller in Wien waere) auch in Wien wäret! Der Karli braucht ja noch vorzugsweise eine Mutter, und - Müller! – was für eine Mentor-Vater wärst Du ihm da in Wien oder auch (unter uns!) auf Hauptreisen nach Paris und London, denn die Sachen stehen ohne Übertreibung so, dass sie möglicher-, ja selbst wahrscheinlicherwise so gehen können. Sepi selbst müßte meiner Meinung nach, die aber auch von der nicht nachgebend bewundernden Welt unterstützt wird, überall Sensation erregen, auch wenn er allein ginge: mit dem kleinen Bruder aber im Vereine und Geleite – les deus frères Transylvanienses – könnten sie auch in Paris... nicht zur Stiege hinabgeworfen werden. Denn das ließe ja auch schon ich nicht zu, weil es einen wirklichen Traum – so einen Himmelstraum auf Erden – geben könnte: dass ich... sie auch noch hin begleiten könnte.

Mit Karli wird denn nun in jedem Falle eines geschehen von diesen beiden:

Entweder geht Sepi allein nach einem Jahr nach Wien und Karli dann in die Schule, um hora und lauda usw. zu lernen. Ein Weg, der nicht glänzend erscheinen, aber bei entsprechender Ausbildung aller Geisteskräfte und in emporgehaltener relativer Vervollkommnung jenes Kunsttalents dennoch am Ende höchst fruchtbringend seyn und ein sicherer Weg zu einem auch noch dazu schönen Ziele werden könnte. Sepi ist ja – früher einem ähnlichen Entscheidungskampfe unterworfen – auch diesen Weg gegangen, und es reut ihn und mich nicht.

Geht, zweitens, Karli mit Sepi nach Wien, wenn sich dort Mutter und Vater für ihn auffinden ließen (conditio sine qua non), und in diesem Falle ergeben sich dann auch wieder zwei Unterabteilungen:

- a. Karli erlernt und vollendet seine Kunstarbeit, in Wien vor der Hand verbleibend, jedoch so, dass er in einer Schule oder in aufgenommenen Orientia auch Unterricht über Wissenschafts- und Berufskennntnisse erhält, oder auch
- b. Falls er schon dazu geeignet sein dürfte, macht er alsbald mit seinem Bruder Kunstreisen, die seinen Vater
 1. Vielleicht nur wenig (sei es aber auch viel)
 2. Vielleicht nichts kosten duerften oder aber
 3. Auch moeglich denkbarer Weise einen Vortheil (er kaeme immerhin gut einem Vater von 11 Kindern! N.P. Kaufe mir ja etwa aus einer Antiquariat Handlung Carpzovicis Jurisprudencia Consistorialis, den Preis mir bekannt gebend) herbeibringen könnten?!

Was soll ich Armer (...) denn thun? Den Karli gehen lassen oder den Karli hier behalten?

Behalte ich den Karli hier, so ist, da ich eine solche Aufforderung und Gelegenheit, wie sie mir Sepi darbietet, vorübergehen gelassen habe, an den Versuch eines Kunstwegs weiters nicht mehr zu denken!

Lasse ich aber Karli mit Sepi gehen, so kann ja – falls der versuchte Kunstweg nicht gar zu vorteilhaft ausschläge – Karli wieder zu hora und lauda und Beruf und Brot zurückkehren!

Bleiben schneidet daher eines, den Kunstweg, ab, mitgehen scheint Beides noch vereint erhalten zu können...“

Translation of the excerpt:

“By now you surely will– as I have requested for you to be informed – have read in the Erdelyi Hirado, published in Klausenburg, the article printed 1835, 30th May. Therein my Karl is referred to as Wunderkind, and it is recommended to me warmly, to send him to Vienna and altogether into a more cultural environment.

He was five years old then. Now he is six and has made significant progress with his little fingers – he still cannot reach an octave – over the last year. With Sepi he plays duet arrangements of the Zampa [by Ferdinand Hérold] overture in an amazing manner. I am advised – from the paper and the world – to let him go to Vienna. Sepi, I say, who as brother is willing to be father to him, has to go to Vienna after the year is over. Should I turn this possibility in a necessity so that next year two sons will have bid farewell to me, after one already left this year: Jenni for Berlin; he will visit you from around 10th to 15th September. And yet, I would most decidedly let them leave, if only I knew you were in Vienna (my wife, who is less inclined to decide in favour of Vienna, called out when I read this passage to her: Tomorrow he should leave if Müller was in Vienna)! Karli in particular still needs a mother, and – Müller! – what a Mentor-Father would you be to him in Vienna or also (between you and me!) on tours to Paris and London, because the fact is, without exaggeration, that it possibly could, no, even most likely will go this way. Sepi himself should in my opinion, which is furthermore supported by the non-remitting admiring world, attract great interest, even if he went by himself; but together with his little brother – the two Transylvanian brothers – they could even go to Paris... and would not risk failure. But this I would not allow anyway,

as it could be a true dream – such a heavenly dream on earth – for me: that I could after all accompany them there.

With regard to Karli a decision will have to be made in any case on two options:

Either Sepi goes to Vienna by himself after one year and Karli will then go to school, to learn “hora” and “lauda”¹ etc.; a way, which doesn’t appear glamorous, but could, with adequate education of all intellectual powers and in upheld and relative perfection of his musical talents, nonetheless culminate in success and furthermore is a safer way to still reach a beautiful goal. Sepi – having had to make a similar decision when younger – also went this way, and he doesn’t regret it, nor do I.

Otherwise, if Karli goes with Sepi to Vienna, if one could find a mother and father for him there (condition sine qua non), in this case further two options arise:

- a. Karli studies and completes his art work, residing in Vienna in a way which allows him to attend school or receive science lessons or vocational training, otherwise
- b. Should he be suitable, he may soon take up touring with his brother, so that his father
 1. May only have few [costs] (even if it’s a lot)
 2. May have no costs at all or
 3. Could also possibly gain (which after all would be good for a father of 11 children! Btw. buy me something from the antiquarian book shop

¹ “Hora” and “lauda” have not been translated, but remain Latin terms in this translation. An exact meaning of the two terms could not be determined. (Both terms have been correctly transcribed from the original letter.)

Carpzovicis Jurisprudentia Consistorialis, letting me about the price of it
too)?!

What should I, poor soul, (...) do? Should I let Karli go or should I keep him here?

If I keep Karli here, there will be no further attempt to pursue an artistic career, should
I pass on the invitation and opportunity, which is offered by Sepi!

Will I let Karli go with Sepi, he can always return to hora and lauda and a bread-earning
profession if the attempted artistic career is not a profitable one!

To stay therefore cuts off the artistic career, but to go seems to keep both available...”

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