

of the "king of instruments" under the supervision of a local teacher, but when, in 1836, he became a pupil in the Milan Conservatory, he abandoned that instrument and turned his attention to a field wherein he would have less rivalry and at the same time smaller opportunity for reaching distinction. Here he took up the study of the double bass, under Rossini, and studied theory and composition under Basily and Vaccaj. In 1840 he started on a concert tour through Italy, with flattering testimonials from this galaxy of teachers, and was everywhere enthusiastically received. The instrument he used on this tour was not of the usual size of the double bass, but somewhat smaller, though much larger than the violoncello, which, perhaps, accounts for his remarkable proficiency in execution. In 1846 he accepted an engagement as conductor of the Italian Opera in Havana, and subsequently made tours through Mexico, the United States, and Canada. This was the first regularly organized Italian opera company to visit America, and the enthusiasm it created has not abated to this day. Among its artists were Bosio, Bedlali, Geremia-Bettini, Steffanoni, Tedesco, Salvi, and Marini. Signor Luigi Arditi, since famous as Musical Director of Her Majesty's Royal Italian Opera, was also connected with that famous organization. In 1854 after a series of engagements, profitable financially, and eminently satisfactory from an artistic point of view, Bottesini returned to Europe, and has since devoted much of his time to concert tours in every part of the Continent. He was very successful in England, where his mastery of his instrument created unbounded enthusiasm, and in Germany his experience was equally brilliant.

For a time he was conductor of the Italian Opera in Paris, in which capacity he added to his well-earned laurels.

He had now reached the zenith of his artistic career. His tone was surprisingly beautiful and rich. His execution on this heavy instrument was truly marvellous. The most difficult passages for violin or violoncello were executed by him with perfect purity of intonation and faultless precision.

Among his operas which have met with well-deserved success are "Christoforo Colombo," which he wrote for the Havana Opera House; "L'Assedio di Firenze," for Paris, in 1856; "Il Diavolo de la Notte," for Milan, in 1859, and "Marion Delorms," for Paris, in 1864. One of his overtures gained the first prize given for instrumental compositions by the Conservatory of Music of Milan. One of the greatest services which Bottesini has rendered to musical art is his introduction of the best classical works of Germany into his native country, for which purpose he formed a musical society in Florence, which has become the chief agent in spreading and cultivating the taste for Beethoven's, Schubert's, Mendelssohn's, and Schumann's music in Italy. An oratorio of his, entitled "The Garden of Olivet," was one of the principal works performed at this year's Musical Festival in Norwich, England.

Bottesini's marvellous execution is not alone the skill of a mere manipulator of an instrument; his work is all from the soul and brain, as evidenced by his instruction books for the double bass, which have long been the standard works of their class. With many skilful executants, the former is mere mechani-

cal dexterity, acquired by practice; but Bottesini produces results by perfectly legitimate means, resorting to no questionable methods for mere effect. He is a thorough artist, and master of his chosen instrument, in the highest sense of the word, having reached his eminence as the greatest double-bass virtuoso that ever lived by the wise cultivation of his exceptional talent. A hospitable reception awaits him if he decide to visit our shores.—*Boston Leader.*

AN OLD SCORE.

It may be interesting to many of our readers to know, that, under the auspices of the Sacred Harmonic Society, and by permission of Her Majesty the Queen, a fac-simile of the autograph score of Handel's *Messiah* was produced in the year 1868, by the aid of photolithography, from the original in the library of Buckingham Palace.

The original score of this great work contains many points of interest, which will be appreciated by lovers of music generally, and particularly by the numerous admirers of this grand oratorio.

An insight into Handel's character may be gained by looking through this M. S. One does not require special powers to discern the kind of man the composer was. His changeable mood, for example; at one time writing calmly and with as near an approach to neatness as he was capable of; at another, the rush of ideas with which his pen cannot keep pace. And again, he evidently labors and grows fiercely impatient; dashing huge ink strokes through errors large or small, or smearing them with his finger. It shews the work of one quick to feel and by no means scrupulous about manifesting all he felt. A more untidy manuscript can hardly be imagined. But the great attraction in the volume lies in the fact that we are shewn the *Messiah* as that immortal work first sprang from the composer's brain. Bearing in mind the unexampled rapidity with which the work was thrown off, and the fact that Handel had a habit of writing without pre-arranged ideas, the completeness of his original would be incredible but for the testimony of the M. S. The few alterations are surprising; but in every instance is shewn the loving care which the composer bestowed upon his work, and his second thoughts, when compared with the original, will be acknowledged to be the best. Scrawled underneath the blurs and blots made by the aged musician, then exulting in the close of his task, are the words "Fine dell' oratorio, G. F. Handel, September 12, Ansgesfüllt en 14 dieses." Who is there that cannot sympathise with this Hercules as he rested from his labors, conscious of having produced an imperishable thing?

A fuller description of this work will be found in MacMillan's Magazine for August, 1868.

Many may have heard of this reproduction, but may not have had an opportunity of inspecting the work. A copy can be seen at the office of the MUSICAL JOURNAL.

SERVICE OF SONG.—The Presbyterians of the First church, Brockville, introduced at an evening service recently a rather novel feature. The Rev. Mr. Scott, who occupied the pulpit, has for the past few weeks been assisting at the evangelistic services in Ottawa. He, at the request of the church officers, conducted the services as he had been in the habit of doing in the city. The occasion drew together a congregation numbering not far short of a thousand. It was what may be called a service of song. He chose a subject, spoke earnestly for five or six minutes, then choosing a hymn suitable to his subject he would sing it as a solo, the choir joining in the chorus. He then chose another text bearing on the same subject and followed with another song. The immense gathering was hushed to perfect stillness as he with his sweet plaintive voice sang the sweet songs of Zion. Judging from the solemn hush of the people and the pleased and interested faces, we would say all were not only gratified but highly pleased.

Mr. Clarke has resigned his position as organist of Trinity church, Mitchell, the reason being, we understand, that he did not receive the support, outside of the church, that he was led to expect.