

# CAMILLA URSO.

No artist before the public has been so enthusiastically and justly praised as the famous violinist whose name heads this short sketch, and although her biography has often been written, and her name is universally known, it may not be out of place to recall to the memories of those who know, and interest those who do not, of the eminent lady's life.

Born in the city of Nantes, France, of Italian parents, Camilla Urso was taught the violin when but six years old, and at seven began playing in concerts.

Brought to Paris immediately after, she entered the Conservatoire, being the first of her sex who was awarded that distinguished honor.

Leaving that institution when but ten years old, with first honors, she came to America under engagement to the famous singer, Henrietta Sontag, and played with that lady in nearly every city in the United States. She retired to private life shortly after Madame Sontag's death, and only appeared six years afterwards at the concerts of the Philharmonic Society, in New York, meeting with such success that engagements were offered her from every part. She engaged to play in Boston, at a very large salary, for thirty consecutive nights, and the large Music Hall of Boston was often too small to accommodate the enthusiastic crowds that came to hear her. After this first season she went to Paris and played in the principal concerts and salons of the great capital, among many others at the Palace of the Louvre. After playing in all the large cities of France she returned to America, and commenced from that time a remarkable series of the most successful seasons of concerts, ending in the year 1870 at San Francisco, when she gave the great musical festival at the Mechanics' Pavilion, which relieved the Mercantile Library of San Francisco of its financial embarrassment. The trustees of the Library showed their gratitude by tendering the lady the proceeds of a magnificent ball given in her honor, and also an honorary life-membership to the library. Madame Urso returned to Europe in June, 1870, and appeared in London the following winter at the

concerts of the Old and New Philharmonic Society. The "connoisseurs" recognised an artist of most sterling merit, and Camilla Urso once more confirmed to herself the proud title of "Queen of the Violin," which had long before been given her by the American press.

Some litigation required her presence in the United States in 1872, which she thought would be for a short time only, as she had promised her English friends to return there soon.

But demands coming from all parts of America to hear her, she decided to remain. Selecting a few excellent artists to assist her, among others the now famous pianist Auguste Sautet (who still accompanies her), she concertized in all of the principal cities of the United States, averaging over two hundred concerts each season, with invariable success.

## CAMILLA URSO'S VIOLINS.

Madam Urso possesses a choice fortune in violins. Her beautiful collection of instruments consists of—

Two by Joseph Guarnerius,  
One "Stradivarius,"  
One Magini,  
One Guadagnini,  
One "Amati."

In all, six, of the greatest value.

One of the Joseph Guarnerius, of the period of 1737, cost her \$2,500, and she could realize at least double that amount should she wish to sell it. But no money could tempt the artist to part with this favorite instrument, which is a "king among kings." The others are equally of the highest value.

Many have been the praises given to the illustrious artist, but none more beautiful than the following tribute paid her by Rev. G. L. Blake, of Concord, N. H., in illustrating the subject of an eloquent sermon on a recent Sabbath:

"It has been said of the great musical composers that they seemed to move in a sort of trance, oblivious of everything about them, while producing some of their wonderful pieces.

"Those who heard Camilla Urso last week noticed that she shut her eyes