

as in the career of Kuffner, when military bands were introduced and became popular, he turned his attention to this branch of the art. Bouley's first compositions were sonatas, marches and dances for the pianoforte, and they were published by Joly, Paris. He was the author of several operas, orchestral symphonies and Op. 69, *Sepet for violin, alto, cello, flute, horn, clarinet and guitar*; Op. 76, *Quintet for guitar violin, flute, alto and piano*; Op. 56, 66, 72, 74, 80 and 82, *Six quartets for guitar, piano, flute and violin*, all published by Richault, Paris; Op. 52, 54, and 83, *Three trios for guitar, alto and piano*; Op. 29, *Trio for guitar, violin and cello*; Op. 31, 38, 46, 52, 67, 70, 78, 81 and 110, *Duos for guitar and piano*; Op. 50, 75, and 115, *Duos for two guitars*; Op. 60, 62, and 64, *Duos for violin and guitar*; Op. 87, 88, and 94, *Duos for flute and guitar*; Op. 68, *Five books of duos for piano and guitar*; Op. 79, *Romance and Polonaise for guitar solo*. In addition there are several funeral marches and other compositions for military band, the guitar methods which were so popular during the commencement of the last century, numerous other guitar solos, collections of duos for violin and guitar and songs with the guitar, published by Richault, Meissonnier, and Janet, in Paris and George & Manby, London. His memoirs, edited by J. de l'Avre appeared in 1896.

* Bracco, C. A., was born during the middle of the nineteenth century in northern Italy and died there in 1903. He was an Italian mandolinist, violinist and composer who held various appointments as musical conductor. He was an esteemed organizer of musical societies, was conductor of the Municipal Orchestra of Orvieto, the Philharmonic Society of Certosa, the Banda Operaia Genovese (Genoa) and the Club Musicale Genovese, a mandolin and guitar orchestra, for the members of which he wrote and dedicated in 1902, his most popular composition. This symphonic overture, *I mandolini a congresso*, for two mandolins, mandola, lute, and guitar was awarded the gold medal in the international musical competition organised by the proprietors of the musical periodical *Il Mandolino* of Turin. Its first publication was in the June number of this journal of the same year and was an immediate and pronounced success, being included in the repertoire of every European mandolin band of importance. It was the most classic and original composition for these instruments at the time of its publication. With its tuneful melodies, interesting changes of tempo, artistic and effective scoring for each individual instrument, it proclaimed an advance in the style and instrumentation of the mandolin orchestra. It maintains its unique position among original compositions for mandolin orchestras. At the International Concours for mandolin bands, held in Boulogne, France, in 1909, the number of contesting bands choosing this composition for the selection of their own choice, was so great as to cause unusual remarks from a member of the jury. Bracco was not a prolific composer, he was the author of several operettas, ballets and songs which were produced and published in his native land. His principal compositions are for mandolin, guitar, violin and piano. Op. 64, for

mandolins and guitar and similar compositions were issued in Italy by Ricordi and others. His portrait is reproduced from an autographed photo taken a few years previous to his death.

Brand, Alexander. There were three German guitarists of the name of Brand who were famed, particularly in their native land. Alexander was living during the commencement of the nineteenth century. The A.M.Z. of 1813 records his guitar playing with that of the guitarist, Scheidler, and the following year mentions his songs with guitar. His most important guitar compositions are, *Brilliant quartet for violin, alto, cello and guitar*; *Trio for violin, alto and guitar*; *Six waltzes for guitar solo*; *Six Brilliant waltzes for violin and guitar*, and other compositions for violin and piano, published by Schott, Mayence.

Brand, Frederick, born 1806, Regensburg, was the most celebrated of the guitarists of this name. He was living in Wurtzburg, Germany, at an advanced age in 1880, where he had, for many years, officiated as conductor of the cathedral choir of the city. Dr. Zuth in "Laute und Gitarre" states that he died in 1874. He was one of the last of the guitar virtuosi and obtained fame as a player and composer principally in his native land. It was while living as a teacher of the guitar in Mannheim that he married, after which he removed to Frankfurt and later to Wurtzburg. In the last city he became acquainted with the guitar virtuoso, Adam Darr, who, at the time, was private tutor in the family of an English gentleman resident in Wurtzburg. It was not long before the two guitarists became known to each other and an acquaintance was formed which developed into close friendship. The two artists were in demand as guitar duettists and soloists at private and public concerts, and with such success in Wurtzburg, that they planned an extensive tour together. They travelled through southern Germany and in numerous public and private engagements astonished their audiences by their artistic performances, in the role of guitar soloists, in duos for two guitars and in vocal items with guitar accompaniments. The flattering notices of praise and admiration that preceded the two artists from town to town, combined with the enthusiastic receptions that greeted them in their concerts, gave the semblance of a series of triumphant marches. The A.M.Z. reported their concerts in Weimar. In addition to writing compositions for the guitar Brand composed light pieces for the piano. Op. 3, 7, 8, 10, are *Themes with variations for guitar solo*; Op. 18, *Eight simple duets for two guitars*; numerous dances, operatic airs, etc., and other light compositions, without opus numbers, for one and two guitars were published by Pacini, Paris, and Schott, Mayence; two books of operatic airs, arranged for flute and guitar and collections of German songs with guitar accompaniment, four volumes of which, in addition to the compositions previously mentioned, were issued by Schott, Mayence. A manuscript composition by Brand, for solo guitar with orchestral accompaniment—a fantasia on a theme from Bellini's *Romeo and Juliet*—was in the possession of