

J. B. Cramer (1771-1858)

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1902.

J. B. CRAMER

(1771—1858).

The fame of a man may hang on a single thread. But the thread may be of such strength that it seems as if it might defy the wear and tear of time. Sever it, and the great man of outstanding eminence in his day rapidly passes into oblivion. Art, science, and literature furnish many instances of one-achievement fame, judged by the severe tribunal of posterity. The reader will have no difficulty in recalling names in proof thereof; but should he momentarily be at a loss for one in the art of music, he may perchance find it in the perusal of this biographical sketch.

John Baptist Cramer, born at Mannheim, February 24, 1771, came of a musical family. His grandfather, Jacob Cramer, was a flautist in the celebrated Mannheim Orchestra; his uncle, Johann, a drummer in the Court band at Munich. Wilhelm Cramer, the father of the subject of this article, settled in England in the year 1772, and remained here till his death in 1799. He speedily made his mark as a violinist of high repute: he led the King's band, the Opera band, the orchestras of the Pantheon, the Antient, and the Professional Concerts, and discharged similar duties at every private concert of importance at which an orchestra was engaged. He also held the office of first violin at the Provincial Musical Festivals, and at the memorable Handel Festivals of 1784 and 1787 in Westminster Abbey—in fact, Wilhelm Cramer was a leading violinist in the fullest sense of the term. His son Franz (known as François), a younger brother of John (as we shall call him), became, like his father, a first violinist of distinction in the land of his adoption; he died in 1848, thus predeceasing his pianistical brother by ten years.

Although John, the great pianist, was born in Germany, he was brought to England in 1772, an infant in arms aged twelve months. Allowing for certain absences on the Continent, London thenceforward became his home during his long life of eighty-seven years. Thus to all intents and purposes John B. Cramer was an Englishman. The boy was cradled in music. His father, anxious that the little fellow should become a violinist, started him on a fiddling career at the age of four. There is evidence that he continued to be a violinist, though no biographer has mentioned this fact. His application for membership of the Royal Society of Musicians, dated February 7, 1802, states that 'he has studied and practised music for a livelihood seven years

and upwards in England—is a married man—30 years of age—performs on the Piano Forte and Violin—teaches the Piano Forte.*

To return to Cramer's tender years. One day the child was sent to practise his violin in an attic wherein stood an old pianoforte. This proved to be the turning point in his life. Instead of violin tones the father heard other strains—harmonies in two and three parts coming from the keyboard instrument. Parental plans were soon, and wisely altered, with the result that Master John at the age of seven was placed under the tuition of one J. D. Benser, a German pianist of repute then resident in London. Three years later he became a pupil of J. S. Schroeter, but although, according to Burney, Schroeter was 'the first who brought into England the true art of teaching that instrument [the Forte-Piano], young Cramer's progress was not so rapid as his father desired. Fortunately for the young student the services of Clementi were secured as a teacher of the twelve-year-old boy. 'It was impossible,' says an old memoir, 'in the whole range of the musical world, to select a more able preceptor than Clementi, a man profoundly skilled in every branch of music, and a genius of the highest order, whose mind is richly stored with general knowledge.' Although these invaluable lessons from Clementi continued for one year only, owing to the teacher's departure from England, they proved to be a revelation to the boy as to the possibilities of future attainment. Between the ages of fourteen and sixteen young Cramer received some theoretical instruction from C. F. Abel, the famous viol-da-gamba player; but after receiving the inspiring lessons from Clementi, he relied upon his own resources for the further acquirement of technical skill and artistic development.

John Cramer made his first appearance in public at his father's benefit concert, April 5, 1781, at the age of ten years. Three years later we find him playing a 'Lesson' at a concert given in the King's Theatre, Haymarket, January 22, 1784. The following request, which appeared in the advertisement of that music-making, throws some light on the concert-giving customs of the day:—

The Vocal Performers having often taken Cold by sitting too long on the Stage, it is humbly requested that the Audience will indulge them with coming on to sing, and retiring when the Song is finished.

Later in the same year we find this announcement in connection with 'The Hanover Square Grand Concert,' of March 10, 1784:—

Duetto for two pianofortes, by Master Cramer and Mr. Clementi.

This 'Duetto,' played by master and pupil, was probably one of Clementi's duet sonatas. At Fischer's concert, on May 14, Master Cramer

* This information has been kindly furnished by Mr. Stanley Lucas, Secretary of the Royal Society of Musicians.

played a duet with Miss Mary Jane Guest, afterwards Mrs. Miles, a Bath pianist of repute and the teacher of the Princess Charlotte. In 1788, aged eighteen, young Cramer went abroad and played in public in the capitals of France and Germany. He was in Paris throughout the stirring times of the French Revolution of 1789. There he formed an acquaintance with a young Russian. Circumstances made this subject of the Czar a debtor of the young English pianist. As the former was wholly incapable of paying the debt, he offered to discharge it with some manuscripts of the works of John Sebastian Bach. Cramer accepted this offer without a moment's hesitation. He thus unexpectedly found himself in possession of some treasures for which he had long and ardently sought, and which afforded him intense satisfaction. 'It would be interesting to know what these Bach manuscripts were,' the reader may be inclined to remark. We venture to think that we can, to some extent, supply that information. On May 16, 1816, there was sold in London by auction 'Mr. J. B. Cramer's select, valuable and entire collection of MS. and printed vocal and instrumental music . . . also some compositions by John Sebastian Bach (*that have never yet been published*), also a portrait of him by Pellegrini, from the original in the Conservatorio, at Leipzig.'

From Cramer's sale catalogue (327 lots) we extract the following J. S. Bach items:—

- Lot 33. A very curious Selection of Sonatas (Trios) for the organ or piano-forte, *in score MS.*
[This was knocked down for 15s. !]
- „ 82. A valuable volume . . . Suites for piano-forte and Fantasia, *all in score MS.*
[This lot included compositions by W. F. and C. P. E. Bach. Unfortunately none of the prices are marked after Lot 74.]
- „ 169. An Anthem adapted from a fugue of J. Sebast. Bach by M. Cooke, *MS. in score.*
- „ 244. Sublime Harmony, in 5 parts, for 2 violins, alto, violoncello and contra basso, 1693, *warranted to be a correct copy, MS.*
- „ 225. Two celebrated Trios for 2 violins and bass, in score, *MS., warranted to have never been published.*—N.B. The second contains his famous *Canon perpetuus.*
- „ 242. Preludes and Fugues, 24 for the Organ, *MS., and 24 do. printed, Zurich.*
- „ 244. 6 Lessons, 2 Preludes, 1 Fugue, and 1 by Graun, *MS., 7 books.*

The catalogue included 'A curious Head of Handel, by Richardson,' and the following book:—

- Lot 276. *Nicolaus (Elias).* 'Orgel oder Instrument Tabulatur, Leipzig, 1571'; this curious book formerly belonged to J. Sebastian Bach, and was given to Dr. Burney by C. P. E. Bach, at Hambro', 1772.

While in this Bach region the opinion of Samuel Wesley on the subject of this sketch may be quoted:—

Among the devoted admirers of that greatest of musicians [Bach] must be enumerated J. B. Cramer, who it is well known has assiduously cultivated and thoroughly digested his works. Every one who has

attentively perused his very excellent Studies for the Piano Forte will readily perceive that he has modelled a majority of them upon many of the pieces among the forty-eight Preludes and Fugues.

To return to the career of young Mr. Cramer. In the first month of the year 1791 we can trace him through the *Gazetteer* of January 14, in an interesting notice of a concert given at the Crown and Anchor tavern, Strand, by the Anacreontic Society. Here it is:—

The younger Cramer and Master Humel (*sic*) exhibited their surprising abilities on the Piano-Forte.

'Master Humel' was then a young gentleman aged twelve. The notice concludes in terms more or less amusing:—

Before the grand finale the celebrated Haydn entered the room, and was welcomed by the Sons of Harmony with every mark of respect and attention.

A small party of ladies occupied the gallery that overlooks the Concert-Room, seemingly so well pleased with the instrumental performance, that they returned after supper, joining chorus with 'Anacreon in Heaven,' and his convivial votaries, till 'Sigh no more, Ladies,' gently whispered the restraint which modesty ever imposes on the midnight crew.

Haydn had only just arrived in London for his first visit when his company had been secured by the 'midnight crew' of the Anacreontic Society. The great master took a special fancy to young Cramer, then just out of his teens. He became 'a great and distinguished favourite of Haydn,' we are told, 'and as a proof of the marked predilection of that eminent man, he was allowed to be present in his apartment at Lisson Grove during the time that he composed his "Orpheus" and others of his most celebrated works.' It may be mentioned that Haydn had fled from the worries of the street cries in Great Pulteney Street and sought the quietude of Lisson Grove, then quite in the country.

Cramer doubtless renewed his acquaintance with Haydn during the second visit of the latter to London in 1794-5. He certainly did in Vienna during his sojourn there about 1799-1800. He must have had a good time in Vienna, as, in addition to Haydn, he fraternised with Cherubini, Weber, Albrechtsberger, Woelfl and Hummel; moreover, he 'had the satisfaction of accompanying Beethoven to the opera to hear Mozart's *Don Giovanni.*' How intensely interesting!

After a professional tour on the Continent, which extended to Poland and Italy, Cramer entered upon his long and successful career as one of the most eminent performers and teachers of the pianoforte in London. And this brings us to what has proved to be the great event of his life—the world-famed Pianoforte Studies. Hans von Bülow, in the preface to his edition, remarks: 'We regret to say that, in spite of all our endeavours, we have not been able to ascertain anything definite of the dates of the successive publications of Cramer's Studies.'

The research which baffled the redoubtable Hans we have undertaken with more satisfactory results. The *Morning Post* of June 1, 1804, contains the following advertisement:—

NEW MUSIC.—This Day is published, Forty-two EXERCISES for the PIANO-FORTE, intended to facilitate the progress of those who study that Instrument, with the leading fingers marked to each passage. Price One Guinea.—By J. B. CRAMER; and to be had of him, No. 6, Coventry-Street, Haymarket; and at all the principal Music Shops in Town.

Thus the actual date of publication, confirmed by the copyright entry in Stationers' Hall was June 2, 1804. The title of the first edition reads thus:—

STUDIO PER IL PIANO FORTE
consisting of
FORTY-TWO EXERCISES

Intended to Facilitate the progress of those
who study that Instrument.

Composed and the leading fingers marked to each Passage
By J. B. CRAMER.

Pr. £1 1s.

Op. 30.

Published for the Author, & to be had of him
No. 6, Coventry Street, Hay Market, and at all the
principal Music Shops.

Entered at Stationers' Hall.

It may be inferred from the title-page that this important contribution to the literature of the pianoforte shared the fate of Mendelssohn's 'Songs without Words' (Book I) in being published by the author and at his own expense. It is quite possible that no publisher would take the risk of such an educational work as the Studies. But, with Clementi's *Gradus ad Parnassum*, they have held, and continue to hold, their ground. The Studies preceded Clementi's no less famous *Gradus* by fifteen years. 'I understand,' said Clementi to his former pupil, 'that you have published two books of Studies. But I have long thought of composing some.' 'While you have been dreaming, I have accomplished the task,' said Cramer. Clementi was surprised at this reply, but he at once held out his hand to his young friend and old pupil, complimenting him sincerely. 'Many of his (Cramer's) études are poems,' says Mr. Dannreuther, 'like Mendelssohn's Songs without Words,' and there are few pianists who have not borne testimony to their artistic value.

Mr. J. S. Shedlock has shown us the hallmark of approval stamped upon them by Beethoven.* He not only set high value on Cramer's Studies, and declared them to be the best preparatory school for a proper understanding of his (Beethoven's) pianoforte works, but he actually prepared twenty of them specially for his nephew to study. Schindler says: 'Our master (Beethoven) declared that these études were the chief basis of all genuine playing. If he had ever carried out his own

intention of writing a Pianoforte-School, these études would have formed in it the most important part of the practical examples.' Could any greater praise be bestowed? For further information on this important Beethoven-Cramer matter, the reader is referred to Mr. Shedlock's interesting book. Bülow, in the informing preface to his edition of the Studies (fifty selected) already referred to, speaks of their 'priceless value' and 'lasting importance.' Of the many editions of this classic, that by Henselt, with its second pianoforte part (quite optional) to several of the Studies, is of special interest and poetic beauty; one cannot fail to be struck with the charm of Henselt's melody.

We may now pass to another important incident in the life of J. B. Cramer—'glorious John,' as he came to be designated. It must not



J. B. CRAMER,

(From a drawing by Abraham Wivell.)

be forgotten that he was one of the founders, in 1813, of the Philharmonic Society. Its future historian will have some difficulty in adjusting the conflicting claims to the paternity of the Philharmonic, but the following account contains more than a grain of truth. At a friendly dinner party, Mr. Cramer suggested that 'a certain number of professors should be invited to subscribe five shillings each for the hire of a room, lighting, &c., &c., to meet once a month, to revive the dormant-lying symphonies, concertos, &c., of Mozart, Haydn, &c.' Cramer was one of the first Directors of the Society

* Selection of Studies by J. B. Cramer, with comments by L. van Beethoven, and preface, translation, explanatory notes, and fingering, by J. S. Shedlock, B.A. Augener & Co. 1893.

moreover, he, with his old master, Clementi, alternately conducted—'at the pianoforte'—the first season of eight concerts, Clementi leading off. The programme of the concert of May 3, 1813, contained a 'Full Piece' (whatever that may have been) by 'Cramer and Mozart.' Cramer's name frequently appears as conductor and solo-pianist—in fact, he introduced to English audiences some of Mozart's pianoforte concertos, and, moreover, had the courage to publish them. At the concert of February 23, 1835, we find 'Concerto No. 5, Cramer, and the last movement, Mozart.' Cramer conducted the concert (May 25, 1829) at which Mendelssohn made his first appearance before an English audience. 'Old John Cramer led me to the pianoforte as if I were a young lady,' the youthful composer wrote to his family at Berlin. This 'young lady' reference on the part of Mendelssohn was doubtless a sly hit at 'glorious John,' as he (Cramer), aged fifty-eight, was soon to lead to the altar a fair damsel thirty-three years his junior, and she not his first bride!

It is said that J. B. Cramer gave the title 'Jupiter' to Mozart's noble symphony in C. For many years the work was known as the 'Jupiter' only in England, and in selecting 'this high-sounding title,' to quote the late Sir George Macfarren, Cramer gave 'expression of his boundless admiration.' It may be interesting to state as a new fact that the designation 'Jupiter' seems to have been first used at the Philharmonic Concert of March 26, 1821. Mendelssohn, conservative as he was, adopted the term in his letter to Moscheles of March 7, 1845; he probably became acquainted with it at the Philharmonic Concert of May 28, 1832, already referred to, and at which he played, when the 'Jupiter' found a place in the programme.*

In the year 1812, Cramer commenced his career as a music publisher by becoming one of the partners in the firm, then newly-formed, of Chappell and Co. All the business arrangements of the Philharmonic Society in its earliest days were made at Chappell's premises, then at 124, New Bond Street. Mr. Samuel Chappell not only lent his house for the meetings of the Directors, but refreshed the weary ones. Cramer was then in the zenith of his fame, and the spirit would sometimes move him to play the pianoforte till one, two, or three o'clock in the morning, to the great delight of his auditors. In 1824 (not 1828 as is often stated) he joined Robert Addison and T. Frederick Beale, music publishers, then in Regent Street; this partnership brought into

existence the firm still known as Messrs. Cramer and Company. J. B. Cramer gave his lessons in the long room over the shop, to which his pupils used afterwards to adjourn and purchase their music.

Previous to this, Cramer had been elected one of the first professors of the Royal Academy of Music. He was 'employed for the girls,' according to an official letter recording the commencement of operations at Tenterden Street on March 24, 1823. In spite of his many teaching engagements he kept up his practice, as he gave annual concerts in London for several years, and he can be traced as solo pianist at the Birmingham Musical Festival of 1826, though the two concertos he played on that occasion are not specified in the programmes.

The remaining incidents in the busy life of the subject of this sketch must be briefly recorded. In 1835 he gave a farewell concert previous to his retirement and his intention of settling at Munich. The concert took place on May 19, and the occasion was a memorable one. To quote from a contemporary account: 'When he who took the principal part in this [Mozart's quintet in E flat for pianoforte and wind instruments] rose, amidst the loudest and warmest cheerings, to make his last bow, we saw many lovely eyes filled with tears; and some of the sterner sex exhibited emotions no less honourable to themselves than to the occasion by which they were excited.' At this concert of sixty-seven years ago, Miss Clara Novello (now the Countess Gigliucci) sang, and Malibran gave her 'Rampataplan,' in her own inimitable way. The programme also included, 'New Ballad, Mr. J. P. Knight (his first appearance); "She wore a wreath of roses," Knight.' This was most probably the first public performance of this popular song.

The concert was followed by the inevitable farewell dinner, at which Sir George Smart presided, supported by Moscheles, Herz, Potter, Attwood, and other leading musicians, professional and amateur. J. A. Wade composed a song in honour of the occasion; it was sung by John Parry and accompanied by Moscheles, who, in the symphonies between each of the verses, deftly introduced snatches of Cramer's Studies, greatly to the delight of the guest of the evening and the assembled company. The veteran pianist was ultimately prevailed upon to play and he performed, as only he could, Mozart's beautiful pianoforte sonata in C minor.

Cramer soon returned to London, however, where he spent the remainder of his days. Probably his last appearance in public was at a farewell concert given by his brother François, the violinist, June 27, 1844. On that occasion he played in his own quintet (Op. 60), in which he introduced his melody 'Days of Yore.' The combined ages of the five performers (including Dragonetti, then eighty-three, and Lindley) totalled 342 years,

* Otto Jahn, in his monumental 'Life of Mozart' (English edition, vol. iii., p. 37, note 2) says: 'It has been called, I do not know when or by whom, the "Jupiter" symphony, more, doubtless, to indicate its majesty and splendour than with a view to any deeper symbolism.' Elwart, in his 'Histoire des concerts populaires de musique classique' (Paris, 1864), gives this reference to the 'Jupiter,' from the programme of the concert given January 5, 1862: 'L'enthousiasme des admirateurs des chefs-d'œuvre symphoniques d'Haydn et de Mozart fit donner des noms souvent assez mal justifiés à certaines symphonies de ces deux maîtres. Le titre de *Jupiter* a été sans doute inspiré par le début grandiose de cette belle symphonie.' Hanslick and Doerffel, in their respective monumental works on Vienna and Leipzig concert-givings, do not appear to have recorded the term.

an average of nearly seventy years each. At this concert Mendelssohn and Moscheles played the latter's 'Hommage à Handel,' and Staudigl sang a manuscript song composed by 'W. S. Rackstraw,' subsequently known as W. S. Rockstro. The only artist now living who took part in that music-making of fifty-eight years ago is Miss Sabilla Novello.

In 1851, the year of the Great Exhibition, the friend of Beethoven and Haydn met Berlioz in St. Paul's Cathedral. The great French composer was clad in a surplice as one of the basses in the select choir at the annual gathering of the charity children. Berlioz, like old Haydn on a similar occasion sixty years before, was in tears at the overwhelming effect of those thousands of children's voices singing in unison. He records: 'Going out I met old Cramer, who, in his transport, forgetting that he speaks French perfectly, cried out to me in Italian: "*Cosa stupenda! stupenda! la gloria dell' Inghilterra!*"'

On April 16, 1858, at his residence in Kensington, John Cramer drew his last breath at the

him soon after the book appeared. 'Read it?' replied the seventy-four-year-old disciple, 'I took it up one evening, could not put it down, and sat up all night to finish it.' Beethoven held Cramer in high esteem as an executive artist. There are some amusing references to him in Beethoven's letters. Writing to J. P. Saloman about the English publication of some of his (Beethoven's) works, the composer of the C minor symphony says:—

'I hear, indeed, that Cramer is also a publisher. But my pupil Ries lately wrote to me that Cramer not long since *publicly expressed his disapproval of my works*, I trust from no motive but that of *being of service to art*, and if so I have no right to object to his doing this. If, however, Cramer should wish to issue any of my *pernicious works*, I shall be as well satisfied with him as with any other publisher.

The next extract—from a letter in which Beethoven held out the unrealised hope of visiting London—is written in a less sarcastic



MEDAL, DESIGNED BY WYON, STRUCK IN HONOUR OF JOHN B. CRAMER.
(Reproduced from the impression in the possession of Messrs. John Broadwood and Sons, Ltd.)

age of eighty-seven. His remains are interred in Brompton cemetery, a polished red granite monument marking the spot of his last resting-place. Very few persons attended the funeral of this artist of European fame. One of them, John Ella, records: 'Had John Baptist Cramer been buried in Vienna or Paris, not two musicians only, but two thousand, would have followed his body to the grave!'

As a pianist, Cramer played with fine delicacy, a quality all too rare in these days of strenuous hypervirtuosity. He had a most velvety touch, and produced a lovely singing tone, 'like breathing from the sweet South,' in the words of Moscheles, and Mr. A. J. Hipkins well remembers his perfect *legato* touch and his bent fingers in producing it. As an interpreter of Mozart he was unrivalled. He worshipped at the shrine of that master. 'Have you read Holmes's Life of Mozart?' said Charles Salaman to

vein. It is to Ferdinand Ries, and dated Vienna, March 5, 1818:—

Farewell; remember me to Neate, Smart, and Cramer. Although I understand that the latter is a *counter subject* both to you and me, still I understand a little the art of managing such folk; so, notwithstanding all this, we shall be able to create agreeable harmony in London. I embrace you from my heart.

Your friend,

BEEHOVEN.

Many best compliments to your charming (and as I hear) beautiful wife.

It must not be inferred, however, that Cramer in any way depreciated Beethoven, who, like many musicians before and since, was not free from hypersensitiveness; nor that he could not interpret Beethoven's works. In proof thereof the following anecdote may be told. On one

occasion, at the private house of an amateur in London, there met four of the greatest pianists of the day—Hummel, Kalkbrenner, Moscheles, and Cramer. The first, on being asked to play, improvised at some length, but with comparatively poor results. Kalkbrenner and Moscheles refused to give some 'touch of their quality,' and Cramer was invited to gratify the company. He at first declined to play, but being strongly pressed by Hummel, Cramer consented. 'Sitting down to the pianoforte in his usual unpretending manner,'—records the author of 'Musical Recollections of the last half-century'—'Cramer began to play one of Beethoven's sonatas, then almost entirely new to English, though not to German ears. In a few moments his audience were literally entranced, and sat breathlessly listening to every note and phrase of the several motivos, which seemed to reveal some new inspiration at every turn. When he had finished, Hummel rushed up to him, seized him in his arms, and kissed him on each cheek, exclaiming, "Never till now have I heard Beethoven."'

One more anecdote, in which Liszt—the greatest of all great pianists—figures as the centre of attraction. In the year 1840, during Liszt's visit to England, the veteran 'glorious John' and the 'young lion' met. Cramer, then bordering upon seventy, had not been expressing a particularly high opinion of Liszt, who was a youth of seventeen. But when the latter arrived, the old man joined in the request that he should play. 'Oh, yes,' said Liszt, 'I'll play, and in sooth a duet with you, Mr. Cramer!' Both took their places at the instrument, and seldom was Hummel's beautiful duet sonata in A flat more beautifully played. Old Cramer took the treble, and Liszt, with that gentlemanly feeling so eminently characteristic of him, 'accommodated' his playing of the bass part to the style of his venerable colleague. When they had finished, Liszt was called upon to perform alone, and this is what he did—he played one Cramer study after another, each one surpassing the other in genial execution. Could there be a more generous tribute of homage from one great artist to another?

Cramer was a prolific composer for the pianoforte. His output included eight, if not more, concertos, 105 sonatas, and a large number of showy pieces of ephemeral value. The 'Periodical Sonatas,' said to have been composed by him, the present writer has been unable to trace, but a clue thereto may be found on the title-page of Op. 42, which states: 'This sonata was composed during the first week in January, 1809.' This may have been one of a periodical series which justified the name. In addition to the foregoing there must be added two pianoforte quintets, about forty trios for pianoforte, violin, and violoncello, and two serenades for pianoforte, harp, flute, and two horns. But all these have passed into the region of oblivion. The fame of Cramer rests on his Studies. They have kept

his honoured name fresh for nearly a century, and have become an indispensable part of the equipment of all pianists from Liszt downwards. In the words of so eminent an authority as Mr. Dannreuther,—from his fine appreciation of the old pianist in Grove's 'Dictionary of Music and Musicians'—'Spiritually, though not mechanically, Cramer occupies a field of his own, which all pianists respect. . . . Though not of the first authority, he must be considered one of the fathers of the church of pianoforte-playing, and worthy of consultation at all times.'

The portrait of John Baptist Cramer, which forms our special supplement, is from an oil painting by Mr. John Callcott Horsley, R.A., and an early work of that distinguished artist. It has long been in the possession of Messrs. John Broadwood and Sons, Ltd., and, by their kind permission, is reproduced for the first time.

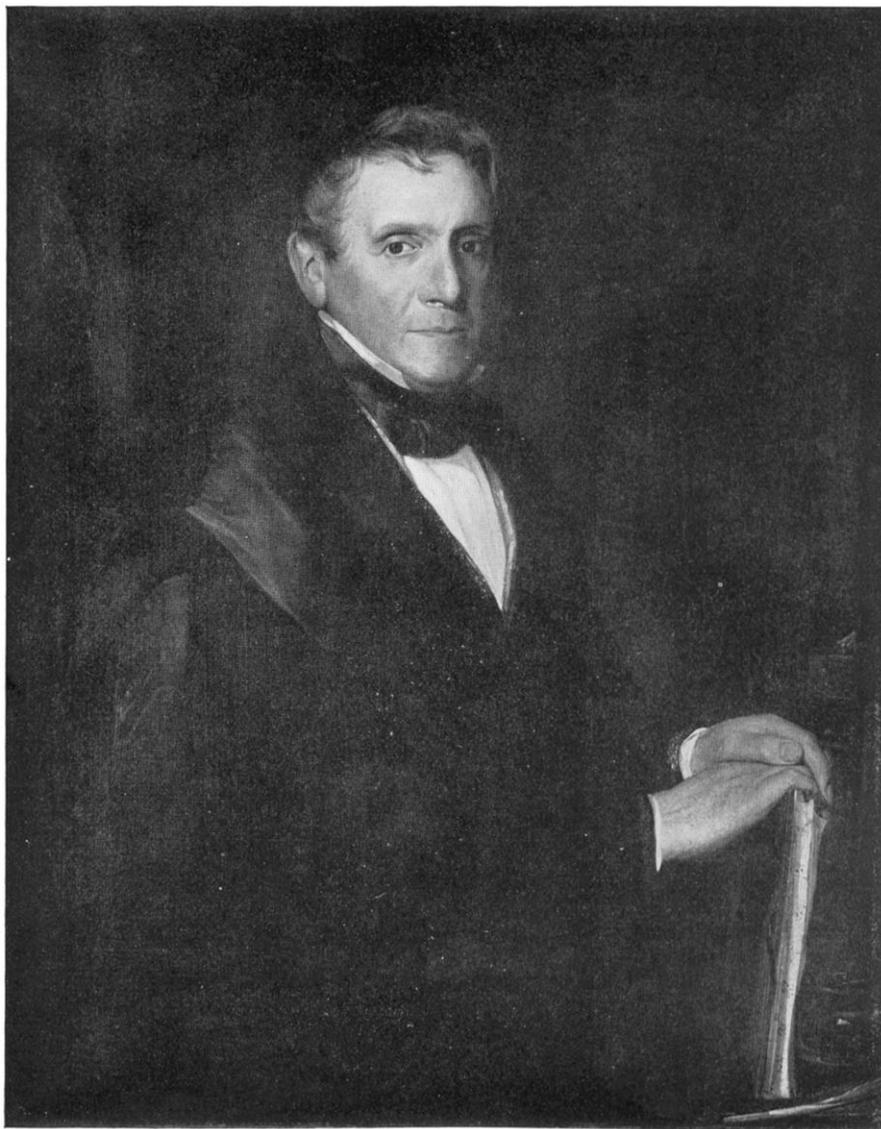
F. G. E.

EXETER AND ITS CATHEDRAL.

Exeter, under its various names of Isca Damnoniorum, Caer Wisc, Exanceaster, is distinguished as the one great English city which has, in a more marked way than any other, kept its unbroken being and its unbroken position throughout all ages. 'It is the one city of the present England,' says Professor Freeman, 'in which we can see within recorded times the Briton and the Englishman living side by side. It is the one city in which we can feel sure that human habitation and city life have never ceased from the days of the early Cæsars to our own.' In the time of Æthelstan, Exeter was a city of two nations and two tongues, and even now the city remains a county in itself. Its existence of more than eighteen hundred years has been so eventful and important as to place it in the front rank of English cities of historical interest. Long after weekly posts were first despatched from London to various parts of England, Exeter was still, as it were, on the borders of territory scarcely explored, and the city was the farthest western point to which letters were conveyed from the Metropolis!

Notwithstanding its fine shops and other indications of twentieth-century bustle, it is still free from electric cars which cut into (and in two) wayfarers on highways. As a matter of fact, the city is almost void of public conveyances of the penny-fare type—even of omnibuses. A disused tram-line laid through part of the city seems to furnish evidence that Exeter clings to old methods. No wonder, therefore, that the stranger within her gates finds a welcome change from the bustling strenuousness that characterises larger centres of population, even though they be of more mushroom growth than the pleasant Western city set upon a hill.

Exeter has received several marks of royal favour, resulting from the visits of various English kings. Edward I. held a parliament



J. Blamie