

The Demands of Nineteenth Century Concert Artists as Revealed Through Clients' Letters to the Gand House of Violin Making: An Inquiry into the Changing Relationships between Violin Virtuosos and French Houses of Violin Making through the 19th and 20th Centuries

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Abstract

This article focuses on the correspondence of violin virtuoso and composer Henri Vieuxtemps with the famous violin shop of Charles Francois Gand and his two sons, during the period of 1838–1861. Not only does this series of letters reveal the interdependence between the Maestro and one of the most famous violinmakers and dealers of Paris in the 19th century but it also gives insight into their deep friendship which evolved over the years. In addition, correspondence between other prominent musicians of the period and the House of Gand, relating to sound issues, set up, and supplies is discussed. These letters reveal the constant struggle musicians had in finding the right strings and high quality supplies for their instruments, especially in a period where touring was still quite an adventure. The article will also shed some light on the relationship between the successors of Charles Francois Gand and their ever growing clientele, a relationship which was passed on from one generation to the next.¹

We know that Henri Vieuxtemps began his studies with Charles de Beriot, who himself was a faithful customer of Charles Francois Gand. In an undated letter, Charles de Beriot asked Gand to take care of his Bergonzi violin, which had suffered from too much humidity, and to give it a little “jolt of energy.” After 1833, Vieuxtemps visited various European capitals, impressing not only audiences with his virtuosity but also famous personalities such as Hector Berlioz and fellow virtuoso Paganini. By 1837, the years of study were pretty much over, and Vieuxtemps started touring not only in Europe but also beyond, as far as St. Petersburg, New York, and Boston.

In a letter, dated Brussels, December 18, 1838, Henri Vieuxtemps, who was about to leave to

Moscow, wrote to Francois Gand about how delighted he was with the last sound adjustment for his violin which “has improved tremendously.” In 1840, Vieuxtemps performed in Russia for the first time his recently composed Concerto No. 1 in E major with great success. The following year, he introduced it in Paris to the admiration of the audience as well as of other musicians and critics.

On June 26, 1840, Vieuxtemps wrote a letter from Brussels to Charles Francois Gand asking him to repair two violins belonging to one of his friends in Moscow who had heard of Gand and “his admirable repairs.” He asked Gand: “take good care of them as if they were for me.” Not a shy statement for a 20-yr-old virtuoso. As a matter of fact, the friend was actually Mr. Pahl, a concert master of the Imperial Theater

of Moscow. He mentioned something rather interesting in this letter. "As travel by sea is halted in Russia in the first days of October, I beg you to take care of these violins at your earliest convenience in order to ship them before this period." The maintenance of violins for concert artists performing in Russia was very difficult during the winter season because instruments were mainly transported by steamboat. This inconvenience also affected Pablo de Sarasate, the last of the great nineteenth century virtuosos, during one of his frequent visits to Russia. He was compelled at some point to make the decision to have one of his Stradivarius (he owned the Boissier 1713 Stradivarius and a 1724 Stradivarius), which suddenly suffered because of the harsh winter conditions, dispatched by coach from St. Petersburg to the Caressa & Francais shop in Paris for an urgent sound adjustment. The round trip by coach probably took weeks. Nevertheless, it was a shorter period than waiting for the Russian winter to end and for the ice to melt in the Baltic Sea. It is also interesting to know that Pablo de Sarasate was one of the most sought after concert artists in the early twentieth century. In a note, dated October 1, 1906, written by him to Henri Francais, he mentioned that he will have to play thirty concerts from October 9 to December 13, and that he counts on Henri Francais to have his violins in top shape and ready to "impress" the English audience.²

In a letter, dated Brussels September 9, 1841, Vieuxtemps wrote to Charles Francois Gand³:

I am very unhappy the way my violin sounds. I had the misfortune to break the good bridge that you made before my departure from Paris. Since that time, my violin sounds sick and no longer rings. The sound-post has also moved. I am afraid it is set up too tight, the sound is stiff and dry (...). Now, I have to tell you that I would like to start my voyage in the first week of October. You can see that there is no time to waste. I count on your usual experience to fix all that, with all the care and the attention possible. You would not believe how unhappy I am when this violin is not playing well. I am literally in agony. Will you have enough time? If you could return it to me in the last days of this month, you

would render me an immense pleasure.
(translation by Gael Francais)

In the same letter, he went on to ask Gand, "not to forget to cut some spare bridges, to wind some G strings, and to send him some good strings if they are available (...)." He concluded by writing: "my engagements in London went beyond any expectations."

In a letter, dated Brussels, June 3, 1842, Vieuxtemps asked Charles Francois Gand if he could render him a very special favor in evaluating a violin by Maggini being offered to him by Monsieur Trampenas and suggesting a fair price for the instrument: "I know you would not readily undertake such a task; however, I hope you will, for the sake of your friendship to me. I hope that you will not refuse, and I hope you will offer me an artist's evaluation." Then, he made an interesting remark: "You know that I do not always have much money." It would appear that concert violinists in those days earned much less than today's soloists, or that Henri Vieuxtemps was shrewd enough to use his good relations with Gand to arrange the purchase of a violin at the lowest possible price. Then, he added the following statement to reinforce his request: "In the strong belief that you will address this matter with all the loyalty and impartiality which distinguishes you, I await your kind and prompt reply." The elegant language reflects very much the customary courtesy of the 19th century.

A few days later, on June 12, 1842, Vieuxtemps wrote again to Charles Francois Gand to thank him for his "good and charming letter" and told him how much he congratulates himself every day to have him as a friend: "The favor that you just rendered is one more reason to be fond of you, to have a high opinion of you, and each time the opportunity presents itself to show you my affection." Today, such language could easily be misinterpreted, as nowadays nobody would think to write such a flowery letter bursting with obvious appreciation. However, in the 19th century, the language was as lyrical as the romantic music being composed. Not only our language has now become more casual and matter of fact in the high-tech world we live in but also human relations have changed to the point that it would be inappropriate to show such emotion, even in a friendly business correspondence. In the same letter,

Vieuxtemps mentioned that “the favor” consisted in buying a Maggini violin at a reasonable price, for the amount of 1,200 francs, all arranged by Gand. However, he complained that the violin is not playable with the current string length, which is too long. He mentioned that the new violin he purchased from Gand is much easier to play than the Maggini violin, which is currently a “torture” for his fingers. Therefore, he asked Gand to replace the neck on the “new baby with all possible care (...). One recommendation that I have to offer is to avoid making the neck too thick.”

In another letter to Ch. F. Gand, dated Brussels, July 8, 1842, Vieuxtemps mentioned that he just finished a sonata for piano and violin. It is most likely the Sonata in D major, Op. 12 he refers to, which was published the next year. He made the following remark: “it is a style of music a little bit neglected, and I am upset about it because it represents a vast field, very much in line with the development of ideas. I am now planning to work on a concerto and I am not without hope to announce soon the birth of this new baby.” The sonata for violin and piano was perhaps composed with the inspiration of his future wife, the Viennese pianist Josephine Eder. The “new baby” (i.e., the concerto) was actually “born” later during a holiday in the town of Cannstadt near Stuttgart, in the summer of 1844, with the violin Concerto No. 3 in A major, Opus 25. This work was described later by his pupil Ysaye as a “great poem” rather than a concerto. Romantic music was definitely en vogue.

In a letter, dated Dresden, February 12, 1846, Vieuxtemps wrote to Adolphe Gand (Charles Francois Gand’s eldest son), calling him only by first name. He mentioned that his stock of G strings is completely depleted and that he would like to order a dozen of them. The G string in these days was simply called as the “4th string.” The G string was a gut string which was over-spun with either silver, copper, or with silver-plated wire. The French word for this method was “filer” which meant “winding with a thread of metal.” All other violin strings were of pure gut. He also complained that the strings found in this country (Germany) are pretty wretched. He asked Gand to over-spin them exactly like the sample he provides. He also presented his condolences to Adolphe for the loss of his father,

who died a few months earlier, and affirmed that his pain was as intense as if he himself would have lost a close relative. He mentioned that he gave several concerts in Vienna with great success. He also remarked that next winter, he will present in Paris several new compositions—among those some concertos “which I hope will prove I did not waste my time.” He probably refers to the famous Violin Concerto No. 4 in D minor opus 31 which was composed in St. Petersburg, where he was working as a court violinist for Tsar Nicholas I and as a soloist in the Imperial Theater. In the same letter, he also mentioned having been bequeathed in Vienna, “one of the most beautiful violins by Joseph Guarnerius, grand pattern, with a golden varnish, superbly preserved.” “Waiting with impatience for the moment, I will be able to show it to you.” After he already had signed the last page of his letter, he suddenly remembered to confirm “the public rumor” that he is now married and writes that “he is very happy and very satisfied with his current position in the world.” He finished the letter telling Adolphe “not to make him languish with his 4th strings” because he has only one left that he “cherishes like the apple of his eyes and that he will use only as a last resort.”

In a note, dated April 15, 1847, Vieuxtemps begged Charles Adolphe Gand to believe that no consideration could ever change his feelings toward him and affect their relationship. Charles Francois Gand (Charles Adolphe’s father) died in 1845, but the relationship had already been passed on to the next generation of Gands.

In a letter to Ch. A. Gand, dated London, May 9, 1847, Vieuxtemps wrote that he has arranged a letter of credit for the amount of 500 francs with the financial institution Appenheim in Paris, to settle a bill of 453 francs and sixty cents owed to the Gand shop. He mentioned that this amount should cover the amount due, including the strings that he ordered but has not received yet, as well as future orders of strings. He added: “Needless to say, I am recommending that you give the utmost care to the winding of the strings. Consider that it is something essential, and that in Russia they are not to be found. Therefore, attend to it.” Here the tone appears to be sharper and slightly condescending. Vieuxtemps was always very demanding, but his tone was more nuanced

when he wrote to Adolphe's father, for whom he showed great respect. Perhaps the age factor had something to do with it. He added at the bottom of his letter: "The fine Bergonzi is well and sings beautifully." This informs us that he played on a Bergonzi violin at this point of his career. We also know that Vieuxtemps owned a violin made by Charles Francois Gand that he cherished very much for its "ease of play."

In a letter, dated Brussels, September 17, 1854, Vieuxtemps asked Charles Adolphe Gand whom he calls Monsieur Adolphe (a more amicable and casual term to address a person, but this time he adds "Monsieur" to make it sound a trifle more formal), to send him as soon as possible some "4th strings with the same gauge of the strings hereby included. From the samples, you can see that the thickest one is a true G. I would be grateful, if you could send me a dozen of those and exactly of the gauge of the sample... the strings of the thinner gauge are for a string to be mounted at the UT (the old fashioned way in France to designate a C note). These must be wound over a 'chanterelle' (the treble viola A string was also called chanterelle) with an extremely thin winding." He mentioned that the local violinmakers are incapable of manufacturing any decent string. According to the biography of Vieuxtemps by Maurice Kufferath, Vieuxtemps was also a viola virtuoso. He would have played solos on the viola as well as having composed some viola pieces. (He was known to have owned a Gasparo da Salo viola).⁴ Vieuxtemps finished this letter offering his respect to Adolphe's mother but only a "handshake" to his younger brother Eugene. In a postscriptum, he asked Adolphe, if he has any beautiful violin, "something remarkable," for sale.

Two important details emerge from this letter. The first one pertains to the supply of strings for musical instruments. In these days, very few workshops were able to manufacture decent gut strings. Because of the gradual taste in increasing the level of the tonal pitch and to the nature of the gut strings, these would often break or sound false. Furthermore, their quality varied tremendously, especially with the violin G strings, depending how the string was wound with a metal thread. Actually, the first G strings with metal windings were invented at the end of the 17th century and often used

in France. But it is not until the middle of the 18th century, as evidenced by the advertisement of the old Parisian violinmakers that they were fully adopted. Since the second part of the 18th century, the best quality strings came from Italy and were called "strings of Naples." The Avallone brothers in Naples offered a first class gut string. The first mention of gut strings appears with the early 18th century Parisian violinmakers, such as Andre Castagneri. Being of Italian origin, it would make sense that Castagneri would want to promote these high quality strings in his adopted country of France. Then, in the second part of the 18th century, gut strings are mentioned more frequently. Guersan, Renaudin, and Huet, advertised "good and authentic strings from Naples." Joseph Gaffino and Antoine Saint Paul were offering their customers Italian strings from Naples, Rome, and Florence, as well as French strings from Lyon. So did Koliker, Nicolas Lupot, Thibout, and later the Gand shop. In addition, the shops of Gand and Sebastien Bernardel were offering their own version of strings, whereby the gut strings were prestretched before being wound on a spinning wheel. In an undated letter, written from St. Sauveurs-les-Bains in the Hautes Pyrennees, Charles Dancla, professor at the Paris Conservatoire de Musique, asked Charles Adolphe Gand to send him some treble gut strings and requested the following: "one A string and two chanterelles (E strings) played-in and tried beforehand on a violin." This would allow the musician to play them instantly without having to wait for the strings to stretch to the correct pitch. This also helped to avoid any premature breaking.⁵

Several letters, written from April to June 1848, by a faithful German customer of the Gand shop, the violinist Auguste Moeser not only give an insight into the political turbulence France was experiencing at that time but also provide some interesting details of the manufacturing of strings. They also illustrate how extremely difficult long distance communication was at that time. On the 22nd of February 1848, the French king, Louis-Philippe was forced to abdicate. Panic followed. Many people, especially the well-to-do social classes, were fleeing France. This also resulted in a significant flight of capital. Musicians and violin shops were deeply affected as well. This explains why Auguste Moeser wrote to Gand,

how worried he was about the political situation in France and in Europe, and how “artists are right now destined to a miserable fate.” For this reason, he decided to leave for Rio de Janeiro until the situation in Europe improved. All this explains why Moeser in a letter, dated April 28, 1848, placed a huge order of accessories, consisting of strings, six precut bridges, two sets of rather thick pegs for his Maggini violin, 12 boxes of “Villaume” [*sic*] rosins (“sorry for the choice but I particularly like it”), and 18 bundles of hair to rehair his bows that the artist wanted to take with him. The order of strings consisted of 420 chanterelles (E strings), “white and even”, 150 A strings, 60 D strings, and 24 G strings. Even and well-proportioned gut strings were very difficult to obtain. Requesting E strings of a white appearance would perhaps indicate that fresher strings would be less brittle and last longer. The requirements for the G string were quite revealing. Auguste Moeser insisted on obtaining a G string as thick as an A string or slightly thinner: “The ‘trait’ (winding), made of silver plated copper, needs to be very thin.” He also asked for the whole order to be packed very well in a wooden box and then wrapped in a wax cloth, as to withstand the humidity of sea travel. Not receiving an answer, and worried that his first order had not been received by Gand and that it might after all be insufficient, he wrote again on June 7, increasing the order, this time to 500 chanterelles, 200 A strings, 100 D strings, 50 G strings, and 30 bundles of hair. In this letter, he instructed Gand to ship them with the Steam Navigation Company to Lisbon via Southampton. In the meantime, Gand had complied with the first order which was already en route and confirmed it with a letter dated May 31. Realizing that, since the first order was already on its way, the total of the two orders would now exceed the maximum amount of items actually needed, Auguste Moeser, who was waiting in Lisbon impatiently for his accessories and for the next steam ship to Rio de Janeiro, wrote again to Gand on the 18th of June to cancel the second order of June 7 but to still send him the additional items before his departure, so that the total and final amount would correspond to the amount of the second order: “Since you did receive my first letter and the shipment is on its way, the order of my second letter should be cancelled. You tell me that at this time you have very good chanterelles - since during such a long

travel one cannot have enough supplies, and because at this moment there is a sure and exact opportunity to ship immediately with a steam boat an additional package—I beg you to send me the additional items.” At the end, the total cost of the two orders rose from 273 francs to 530 francs. A substantial amount of money, especially if one considers that the price for a new violin by Charles Francois Gand or by Francois Louis Pique amounted only to 200 francs and a violin by Nicolas Lupot to 600 francs! As we observed, 1848 was a very difficult period for any artisan and the order amounting to 530 francs, even if the profit margin was not as significant, must have come as a blessing to Charles Adolphe who was struggling to survive.

In another interesting letter, written earlier and dated October 21, 1832, by a cellist by the name of Grevout de Boisvobant to Charles Francois Gand, we can easily feel the frustrations of 19th century musicians with regard to the unreliability of strings. The quality of strings was a constant source of irritation and represented probably one of the greatest challenges musicians had to face. The cellist recounted how all the C strings he ordered from Gand for his Andreas Guarnerius cello broke at both ends. The best C string (UT) lasted more than 1 yr, but had to be rescued recently by adding some extensions at the ends. When it finally broke all together, he replaced it with another one, “rather new”, which broke immediately at both ends. The third and last one he had lasted a little bit longer, but is currently on “life support,” with one extension. Grevout de Boisvobant asks Gand to send him three new C strings with the same gauge as the sample included, which has a thinner metal winding (*trait*). He mentioned: “if the metal winding was even slightly thinner, the string would be more flexible under the fingers.” It appears that the string which lasted the longest was of a thinner gauge. It was more flexible, could stretch easier, sound better, and last longer. As far as the “chanterelles,”⁶ he received from Gand, he noted: “they are excellent, considering that the one which has been on my cello already for several months, has a good ring and is holding up with all the weather changes.”

Another interesting concern of concert artists was to find the ideal violin at a so-called “artist’s price.” The second detail noticeable, as already

mentioned earlier in the 1854 letter from Vieuxtemps, is that concert artists were, and are still to this day, always on the look-out for the ideal violin, at a so-called “artist’s price.” In another letter, dated Baden-Baden, July 30, 1860, Vieuxtemps asked Monsieur Gand, if he could try out during his next concerts a Stradivarius that he saw a week earlier at his shop. Vieuxtemps writes: “If the violin fulfills all the requirements as a concert instrument, I will keep it at the offering price.” However, Vieuxtemps made sure to add between parentheses that, as an artist and a friend, he expected a very special price.

In a letter dated Frankfurt, August 5, 1860, Vieuxtemps rejected the offer from the Gand Frères to try out the Stradivarius because the violin appeared to have been repaired with a “patch,” mentioning that “patches lead to all sort of headaches, especially for an artist”, and that he would only consider a violin in perfect condition.

In another letter, dated London, April 17, 1861, Vieuxtemps mentioned again that his stock of strings was depleted, and that he needed to order new ones, and insisted again on obtaining strings of the proper gauge and not too thick. It appeared that it was very difficult to manufacture strings with the correct gauge. He also recommended to Gand to pack them well as not to be affected by the humidity of the sea. (As mentioned earlier, strings were wrapped with a thick wax paper before being shipped by sea.)

Long-lasting relationships between virtuosos and violinmakers, occasionally leading to sincere friendships, were not rare in the 19th century and were still alive at the beginning of the 20th century. The transformation of violin shops in the later part of the 20th century, becoming more orientated toward business, slowly eroded this special type of friendship, which was so prevalent in earlier times. It is interesting to take notice that violin shops with long traditions, especially when one thinks of Nicolas Lupot and his successors, maintained very deep ties with renowned concert artists and important violin professors of the Paris Conservatoire de Musique. Certainly, Pierre Baillot and his pupil Francois Habeneck were faithful customers of Nicolas Lupot as illustrated in a work memo written by Lupot for Francois Habeneck in 1808.⁷ It showed that Habeneck owned two precious violins, one made by Lupot

purchased on May 17, 1808 for 240 francs, and a Stradivarius, dated 1734. Although Habeneck adopted the shop of Lupot for the maintenance of his violins, other concert artists, such as Delphin Alard, one of his most famous students, instead adopted the shop of Jean Baptiste Vuillaume and even married Vuillaume’s daughter Emilie in 1849.

We have seen through the correspondence between Vieuxtemps and the Gand family, the profound respect they had for one another, and the sincere friendship which evolved. Ysaye, the most famous pupil of Vieuxtemps, also followed suit and embraced the successors of the Gand family. Eugene Ysaye and Jacques Thibaud became very close to the Caressa & Francais shop (the successors of the Gand shop).⁸ The various memorabilia, dating from 1905 to 1929, still in existence today, include portrait photographs and portrait drawings, with warm dedications to Caressa & Francais and to Emile Francais. They bear witness to these profound friendships.⁹

Actually, few people know that Jacques Thibaud was the violin teacher of Lucile Caressa (daughter of Albert Caressa, and Emile Francais’ future wife) and that he was also the god-father of Jacques Francais (Emile and Lucile Francais’ youngest son). At a later date, the same type of close relationship evolved between Yehudi Menuhin and Emile Francais. Menuhin lived between 1930 and 1935 in Ville d’Avray near Paris. During that time, many musicians came to visit him. Chamber music sessions with Jacques Thibaud, George Enescu, and Nadia Boulanger were a frequent occurrence. It is during this period that Emile Francais made a replica, in the shop of his father-in-law Albert Caressa, of Yehudi Menuhin’s Khevenhuller 1733 Stradivarius. Menuhin played for several years on this particular replica. The relationship with the Francais family continued as Menuhin acquired one of the most outstanding violins in existence in 1978 from Jacques Francais in New York, the famous 1742 “Lord Wilton” Guarnerius del Gesu.

In the 20th century, the era of enduring relationships between important houses of violin making and concert artists, music professors and their students which spread over generations, was slowly coming to an end. Personal relations of course still persisted. However, the general trend was toward new types of relationships which became more business-like and shorter-term, at

times, impersonal and shallow, reflecting the general matter-of-fact, interpersonal rapport of today.

Going back to the 19th century (which marked the height of the Industrial Revolution in France), the competition between the major violin shops in Paris such as the houses of J.B Vuillaume, Gand & Bernardel Frères, and Chanut, among others, was indeed intense. Competition was fostered through various national and international fairs, such as the Paris Exhibition of 1849 and the world exhibitions of 1855, 1867, 1878, 1889, and 1900, which gave houses of violin making the opportunity to show off their latest creations and innovations. The world fair of 1900 was attended by Gustave Bernardel (successor of Gand & Bernardel), and many other fine violinmakers such as Hippolyte Silvestre and Joseph Hel who both received grand prizes. Among the so-called associates, Albert Caressa and Henri Francais both won gold medals. Shops in these days were competing at a different level, where craftsmanship played an important role in winning the best prizes, and was central to the promotion of the image of a particular shop on the world stage.¹⁰

As we have seen earlier, in the past, important houses of violin making were producing almost everything from stringed instruments and bows to accessories like rosins, instrument cases, and even finishing gut strings by wrapping them with metal wire. This was the case, for example, with the Caressa & Francais shop, where until 1920 almost everything which had to do with stringed instruments was produced on the premises, and was certainly the case with the firm of W.E. Hill & Sons, which continued this tradition well into the 20th century.

As mentioned before, the later part of the 20th century has seen the erosion of large violin shops. Houses of violin making were being replaced slowly with medium sized shops. Activities became more specialized. Manufacturing and wholesale companies were created supplying violin shops with all the accessories they needed from preshaped fingerboards, precut bridges, half-finished pegs to finished products, such as strings, tailpieces, chinrests, and cases. As a result of this diversification, violin shops started now to concentrate mainly on repair, restoration, and dealing. Other smaller shops began to specialize

in making new, stringed instruments. The 21st century is now a different world, with a new brand of soloists who have to play an ever expanding repertoire with many interpretation challenges, and a new generation of outstanding violinmakers still in the pursuit of the perfect-sounding instrument. All things considered, one cannot underestimate the continued, hidden but crucial, role of the violin- and bowmaker in the successful career of most concert artists. This aspect has certainly not changed since the dawn of violin making.

NOTES

1. All the letters quoted in this article are from the archives of Gael Francais, the last descendant and violin maker of the Caressa-Francais lineage. All of them, except the one dated September 9, 1841, were transmitted from Emile Francais (Gael's grandfather) who was the successor to the famous house of violin making, founded by Nicolas Lupot, and his pupil Charles Francois Gand. All translations from French to English were made by Gael Francais.

2. Handwritten card, signed by Pablo de Sarasate, dated Biarritz, Villa Navarra, 1906. Private archives Gael Francais.

3. Milliot, Sylvette. Nicolas Lupot, ses contemporains et ses successeurs, vol.1, p. 132. Messigny-et-Vantoux: JMB Impressions, 2015.

4. Kufferath, Maurice. Vieuxtemps, sa vie et son oeuvre. Brussels: J. Rozez, 1882.

5. For a history of string manufacturing, see, Milliot, Sylvette. Histoire de la lutherie parisienne du XVIIIe siècle a 1960, vol. 2, p. 175. Les Amis de la Musique, 1997.

6. As for violin and viola, the A string for cello was also called "chanterelle," meaning a treble string with a "singing quality."

7. Document from Gael Francais archives, illustrated in Milliot, Sylvette. Nicolas Lupot, ses contemporains et successeurs, vol. 1, p. 58. Messigny-et-Vantoux: JMB Impression, 2015.

8. In 1901, Caressa & Francais took over the succession of Gustave Bernardel. Earlier, the Bernardel brothers were partners with Eugene Gand. A detailed chronology of successions of the house of violin making, founded by Nicolas Lupot, can be found in *Les Tresors de la Lutherie Francaise du XIXe*. Paris: Musicora, Probomabo, 1993.

9. Photos and portrait drawings of Eugene Ysaye, Jacques Thibaud, Pablo de Sarasate with dedications to Caressa & Francais are in the private archives of Gael Francais.

10. In the first world fair of 1834, Jean Baptiste Vuillaume took the lead, exhibiting two quartets, modeled after Guarnerius and Stradivarius and promoting his latest innovations, e.g., the famous hollow steel bow. However, most of the violin

makers and bowmakers working for shops such as J.B. Vuillaume, the Gand Frères, Gand and Bernardel Frères, or W.E. Hill & Sons, remained in general anonymous. By contrast, nowadays violin makers rarely compete on the world stage under the umbrella of the shop they work for, but rather under their own name, at fairs like Mondomusica of Cremona and New York, or at various international violin competitions.