Brahms

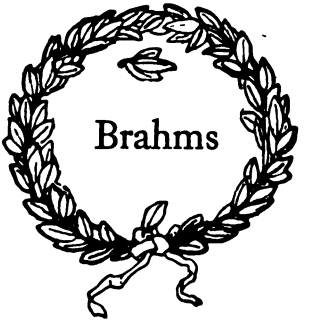
John Lawrence Erb

a

The Master Musicians

EDITED BY

FREDERICK J. CROWEST



THE

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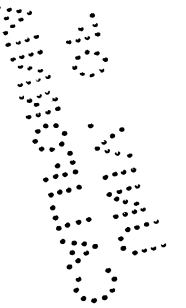

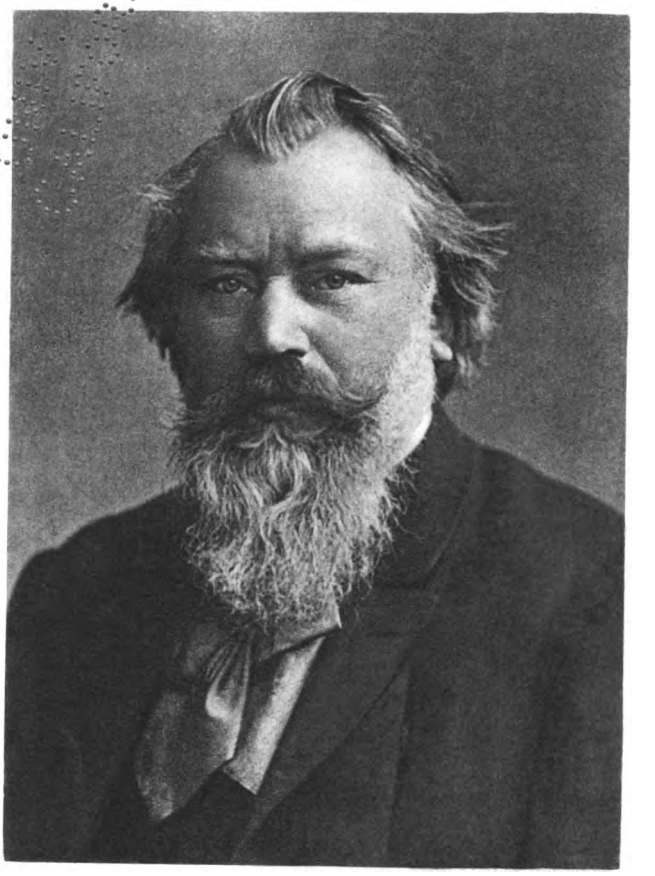

Brahms

By

J. Lawrence Erb

With Illustrations and Portraits

London: J. M. Dent & Co.

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1905

TO

MR. LOUIS G. HEINZE

IN GRATEFUL APPRECIATION

Preface

THE man who perpetrates a new book upon the long-suffering public owes that public an apology. Mine—which I trust will suffice—is that there does not exist in the English language, so far as I am aware, a complete up-to-date biography of Brahms. This little volume is an attempt to supply the deficiency. The work was conceived and carried out as a labour of love, and was meant to give to our English-speaking public a correct idea, so far as could be gathered from the writings of those who knew, of the principal facts concerning the character and achievements of one whom all must acknowledge as a Master Artist.

To the authors of the works which have been consulted in the preparation of this book (the list to be exhaustive would be exhausting as well) I desire to extend my acknowledgment for the aid I have derived from them. To the readers I extend the hope that they may bring to the perusal of the volume an unbiased judgment, and that they may lay it down with a new sense of the greatness of one of the most faithful labourers for the advancement of all that is *true* in Art—Johannes Brahms.

J. L. E.

BROOKLYN, NEW YORK.

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BRAHMS

Biographical

1833–1854

JOHANNES BRAHMS[1] was born on Tuesday, May 7, 1833, in the city of Hamburg—the birthplace also of Mendelssohn—the first of the two sons of Johann Jacob Brahms. Kalbeck states that the sister, Elizabeth, was the *eldest*, Johannes being the *second* child; at any rate Fritz was the youngest. Johannes was baptized on May 26 in St Michael's Church. *Date of Birth*

Johann Brahms was himself a fine musician, and played the double-bass for a time at the Karl-Schultze Theatre, and later in the Stadt-Theatre orchestra. He had filled the office of Meister der Stadtmusik (Municipal Musical Director) in his native town of Heide, in Schleswick-Holstein, where he was born June 1, 1806, and had come to Hamburg to try his fortune in the orchestra *His Father*

[1] The family name seems to have been spelled originally *Brahmst;* in fact, Johannes' name appeared in that form upon a concert programme in 1849.

where Händel had once played second violin. His father (Johann's) was opposed to a musical career for his son, so the boy used to steal away once a week and take lessons of the town musician, in this way learning to play on the viola, violin, 'cello, flute and horn. The father was much scandalised upon one occasion to see Johann playing the viola at a dance in a neighbouring village. This event seemed to clear the atmosphere somewhat, and after that the opposition to a musical career gradually vanished. In 1826 Johann removed to Hamburg. In addition to his duties in the theatres above-mentioned, he was also contra-bassist in the Philharmonic Concerts, and was connected for many years, until it disbanded in 1867, as a horn player with the Hamburg Bürgerwehr (city militia). He lived the usual life of an orchestral musician, picking up odd jobs wherever he could find them, never overpaid, and often underfed. He was considered in the '40's one of the best contra-bassists in Hamburg, and a thorough artist.

His Mother

His wife, Johannes' mother, was a native of Hamburg (born 1789), Johanna Henrika Christine Nissen by name, a woman of affectionate, noble character, who, it will be seen, was seventeen years older than her husband. She was the daughter of Peter Radeloff Nissen, and with her sister, Christina Frederika, kept a store for the sale of Holland goods and notions, and took in lady lodgers. Johanna's special work was to attend to the wants of the lodgers, while her sister kept the shop,

but their spare moments were generally spent together in the shop. She was not sturdy, but, on the contrary, delicate from childhood. She and Herr Brahms were married on June 9, 1830, and Frau Brahms moved from her home on the Ulrikusstrasse to their first residence in the Bäckerbreitergang, where their first child, Elizabeth Wilhelmine Louise, was born. This event made larger quarters necessary, and they removed to the Anselar Platz, back of the Specksgang Towers, an interesting, old-fashioned building, where Johannes was born in a room on the first floor.

Father's Circumstances Poor

Johann Brahms was a versatile musician, but his circumstances were of the humblest, so that in summertime, when the theatres were closed, he formed one of a sextet who played in a summer garden, "passing the hat" for their compensation. As a boy, Johannes arranged for them marches and other popular music, and even tried his hand at original compositions.

Education

His education was necessarily somewhat limited owing to the straitened circumstances of the family, though he was sent at the age of six to the school of Heinrich Friedrich Boss, not far from the Brahms' residence in the Dammthorwall.

The family had hitherto led a rather roving existence, each new arrival making larger quarters imperative, so that when Fritz Friedrich came, on March 26, 1835,

it became necessary to seek a new home, which was found with the Detmerings (Frau Brahms' sister was now Frau Detmering) in the Ulrikusstrasse. This arrangement lasted for some time, until the Brahms family removed to the Dammthorwall, and later to No. 74 Fuhlentwiete, where they finally settled.

Changes of Residence

In 1847 he attended a good Bürgerschule (citizen's or public school), and in 1848 a better, that of Herr Hoffmann.

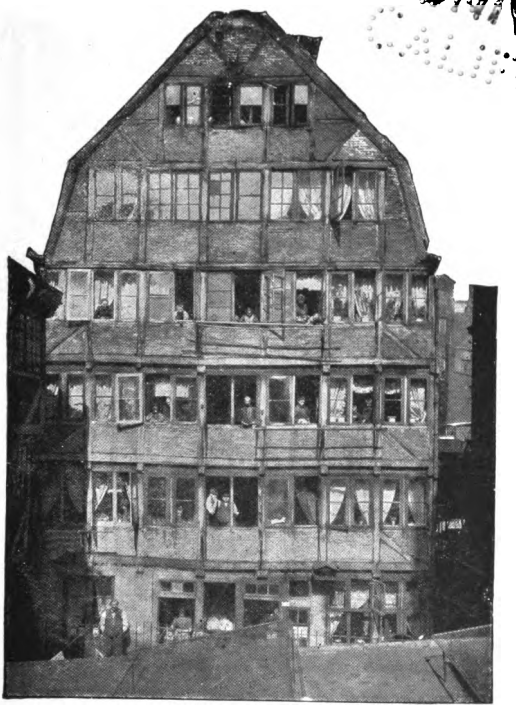
When he was eight years old his father requested the teachers to be easy with him because of the time that he must take for his musical studies. On the contrary, they made his work harder, and held him up to the ridicule of his schoolmates.

Persecutions

Brahms' boyhood days passed uneventfully. He grew up with his brother Fritz and sister Elise amid the poorest surroundings. Fritz turned to music (the *Neue Zeitschrift* mentions his successful *début* at Hamburg in January 1864), was a piano teacher in Hamburg, lived for many years in Caracas, and died at an early age in Hamburg of a disease of the brain. Elise married a watchmaker, much to Johannes' disappointment, and has also been dead some time.

His Brother and Sister

Like his sister (who retained the trouble all through life), Johannes was subject, until early manhood, to nervous headaches that troubled him sometimes for



BRAHMS' BIRTHPLACE

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days at a time; otherwise he was all his life free from sickness. When he was ten years old he met with a severe accident on the way to school. A drosky, coming rapidly along the street, knocked him down, and a wheel passed over his chest. He was six weeks recovering from the effects of this accident. *Youthful Adventure*

The courts and alleys of the poor quarter in which he lived were always resounding with the songs of children, in which he joined heartily, with his high soprano voice. He was a playful, cheerful boy, healthy and normal, without a trace of the aberrations which so often characterise the childhood of genius. *Normal Child*

The rooms of the family were dark and damp, and the fare must at times have been very meagre, for Brahms on one occasion said to his sister, "Please don't pour so much water into the soup; I would rather give you a little more money." (There is reason to believe that their fortunes improved later.) However, theirs was a happy lot, with a kind father and devoted mother, who is described by one of Brahms' Düsseldorf friends as "His dear, old mother, whose kindness of heart was only equalled by her simple manners. Her Johannes was always the inexhaustible subject of conversation." As a boy, Johannes worked and studied with his father, and used to learn lessons from books with his mother, and play "four-hands" with her at the piano "just for fun." *Home Life*

There was never any doubt as to his becoming a musician. From early childhood he learned everything his father could teach him, read everything he could lay hands on, practised with undeviating enthusiasm, and filled reams of paper with exercises and variations. The soul of the child went out in music. He played scales long before he knew the notes, and great was his joy when at the age of six he discovered the possibility of making a melody visible by placing black dots on lines at different intervals, inventing a system of notation of his own before he had been made acquainted with the method which the musical world had been using for some centuries. Not long after this, while still in his seventh year, he was placed under the instruction of Otto Cossell (1813-1865), his first pianoforte teacher, who was very well satisfied with him as a piano pupil, but lamented the fact that he wasted so much time at his "everlasting composing." (It had been his father's desire that Johannes might be an orchestral musician like himself, but the child's tastes turned so strongly toward the piano that the father wisely gave in.)

First Music Study

When Johannes was in his tenth year he had made such remarkable progress that Cossell thought best to secure a more advanced instructor, so he was put under the care of Eduard Marxsen (Cossell's own teacher), the Royal Music Director at Altona, who took him un-

Change of Teachers

willingly at first, but with whom he remained for a number of years. Marxsen was at once attracted by the rare keenness of Brahms' intellect. His study included pianoforte and composition, in both of which branches he early developed marked ability. It was to Marxsen that Brahms owed the inspiration to become a composer, also his great improvement as a pianist. Before he really knew how to score thoroughly, he used to practise putting long pieces from single parts into full score, but under Marxsen theoretical study was carried on systematically.

Fond of Books

In early youth the boy Johannes began to collect a library. Money was not plentiful, so he bought many of his books from the second-hand dealers who frequent the bridges at Hamburg, and occasionally ran across some remarkable old works in this way—among others a copy of Mattheson's *Vollkommener Kapellmeister*.

Tin Soldiers

As a child he was passionately fond of tin soldiers, and could scarcely cease playing with them even when he was grown to young manhood. At twenty-eight he still kept them locked up in his desk, unable to part with them.

When he was fourteen years of age Johannes made his *début* as a pianist (some say against his teacher's will), and was greeted with great applause. He early showed a love for the folk-songs of his fatherland, which he used as themes for many remarkable varia-

tions—a musical form, by the way, which Brahms by his masterly treatment rescued from the disrepute into which it had fallen. In his first published work, the Pianoforte Sonata (Op. 1), he uses an old folk-song, "Verstohlen geht der Mond auf," as the basis of the slow movement.

First Appearance

The programme of the first concert included:—

	"Adagio and Rondo" (from a Concerto)	*Rosenhain.*
Programme	"Fantasie on *William Tell*"	*Döhler.*
	"Serenade," for left hand .	*Marxsen.*
	"Étude"	*Herz.*
	"Fugue"	*J. S. Bach.*

and his own "Variations on a Volkslied."

A speculative impresario at this time was desirous of arranging a concert tour for the boy Brahms, but his teacher protested with all his power, and fortunately succeeded in preventing the threatened misfortune. Two more concerts within a few months completed his public appearances during this period; then he went back to work, devoting his time more especially to the study of composition.

Further Concerts

It was not until five years later, in 1853, that he for the first time left Hamburg and undertook a tour with Eduard Remenyi, the Hungarian gipsy violinist, for the purpose of introducing himself and his works. Remenyi had pre-

The First Tour

viously met Brahms in Hamburg, where the young pianist had accompanied him with great force and fire in some of the now well-known Hungarian Dances.

These two, Brahms and Remenyi, died within about a year of each other, Remenyi dropping dead on the stage of a vaudeville theatre in San Francisco immediately after finishing a solo. He had always been proud of the part he had played in bringing Brahms before the public, and never tired of talking about him, considering him as without a rival—the culminating flower of modern music. *Remenyi*

At twenty the young genius had already suffered much and gone through hard times. He had picked up a living by arranging marches and dances for brass bands, or playing dance music, or even occasionally acting as accompanist in a *café-chantant*. "The best songs came into my head while brushing my shoes before dawn," said he, and already he jealously reserved a part of each day for composition, always happy, no matter what his hardships, when he could pour out his soul in music. He always did as well as he could even the most distasteful labour, so that he learned much in the school of adversity, and his character ripened early. *Early Privations*

He was now a master of his instrument, making no pretence of virtuosity, but playing with true musical feeling and insight. He found at first little sympathy as a composer and *First Success as Pianist*

but moderate success as pianist, but this tour brought Brahms to the notice of Schumann, and so resulted in making his fortune.

At Göttingen they gave a concert in which the young pianist made a deep impression upon the musicians present. He and Remenyi were to play the Kreutzer Sonata (Beethoven), but at the last moment it was discovered that the piano was half a tone too low. It was too late to send for a tuner, and to lower the violin would ruin the effect, so Brahms volunteered to transpose the piano part (from A to B flat), to which Remenyi, with many misgivings, consented; consequently Brahms played the entire sonata from memory, without a rehearsal, half a tone higher than it was written. This gives some idea of his thorough preparation and prodigious memory. In all his concert tours he never carried any music with him. Bach and Beethoven he had memorised almost entire, as well as a number of modern pieces.

Kreutzer Sonata

When Marxsen heard of this episode—which was remarkable chiefly because of the performer's youth and inexperience—he exhibited little surprise, for Brahms had for years been accustomed to transpose great pieces at sight into any key.

His Thorough Training

As soon as the concert was over, Joachim, who had witnessed the feat, came forward and congratulated the performers, and offered to give them letters to Liszt at

Weimar and to Count Platen, the Hofintendant at Hanover, and, after their return, to Schumann at Düsseldorf. The offer was gladly accepted, and, armed with the two precious letters, they set out for Hanover. Joachim wrote at this time to his friend, Ehrlich: "Brahms has an altogether exceptional talent for composition, a gift which is further enhanced by the unaffected modesty of his character. His playing, too, gives every presage of a great artistic career, full of fire and energy, yet, if I may say so, inevitable in its precision and certainty of touch. In brief, he is the most considerable musician of his age that I have ever met."

Meeting Joachim

At Hanover they gave a most successful concert, the King and many members of his Court being present, and everything pointed toward a most propitious stay, when a sudden blow upset all their plans. A second concert had been planned, when the police intervened, and not only forbade the concert, but ordered them out of the city, giving them passports to Weimar. The reason for this extraordinary behaviour lay in the fact that Remenyi's brother had been active in the revolt of '48, and it was suspected that Eduard had also had a hand in it, a suspicion which proved to be founded upon fact.

Hanover and Politics

There was nothing left to do but to go to Weimar, leaving behind them all their bright prospects. At Weimar a successful concert was given in June

1853, the programme including Brahms' E flat minor "Scherzo," which greatly attracted Liszt, who was in the audience. The next day Brahms met Liszt at his residence in the Altenburg. The meeting was brought about by Remenyi. Brahms was very nervous when brought face to face with the great master, and when asked to play declined, although pressed to do so by both Liszt and Remenyi. There were present on that occasion also Raff, Pruckner, Karl Klindworth, and our own William Mason. Finally Liszt picked up the manuscript of the E flat minor "Scherzo" (Op. 4), (which Mason says was so illegible that, if he had had occasion to study it, he would have been obliged first to make a copy of it) and, despite its illegibility, read it so marvellously that Brahms was amazed and delighted. Raff thought certain parts suggested Chopin's B minor Scherzo, but Brahms replied that he had never seen nor heard any of Chopin's compositions. (This was half a century ago, hence is not so remarkable as it may seem.)

Meeting Liszt

A little later, Liszt, by request, played his recently-composed B minor Sonata, of which he was very fond. When he came to a very expressive movement, in which he expected the sympathetic attention of his listeners, he looked around to see the effect on Brahms (who was physically exhausted from much travel) and found him *dozing*. Liszt played the Sonata to the end,

Unfortunate Episode

then rose and left the room: Brahms left Weimar next morning. It is not likely that Liszt allowed this incident to prejudice him against Brahms—in fact, he hailed him as a new recruit to the "Music of the Future"—but the fact that Brahms was later put forward by the anti-Wagnerites (against his will, it is true) as their champion, and especially that he later overcame his romantic tendencies to a great extent, may have influenced Liszt somewhat. At any rate, neither especially cultivated the other's acquaintance. Remenyi remained at Weimar for a short time after Brahms left, and the tour was abandoned at this point.

Lost Sonata

It was during this visit to Liszt that Brahms lost the manuscript of a Violin Sonata, originally Op. 5, which has never been recovered. In 1872 Wasielewski showed Dietrich a lengthy and beautifully written manuscript of a violin part, which Dietrich immediately recognised as in Brahms' handwriting of his earlier years. The piano part could not be found. This must undoubtedly have been part of the lost Violin Sonata.

To Düsseldorf

After the Weimar incident, Brahms at once returned to Göttingen for the promised letter to Schumann, but as it was now summer he remained for some time with Joachim (at Göttingen) attending the lectures. Late in September he went with his precious letter to Düsseldorf, Joachim having previously called Schumann's attention to Brahms' works. The curtailed tour had

so impoverished Brahms that he had to walk all the way from Göttingen to Düsseldorf, and it was a dusty and travel-worn young man that presented himself at Schumann's door that October morning.

Meets Schumann

Brahms found at once that welcome and appreciation which were so characteristic of the Schumanns. Despite the difference in their ages, they soon fell into the habit of calling each other by their Christian names. The Schumanns were in the habit of giving weekly "parlour musicales," where each person present was expected to play or sing for the entertainment and edification of the assemblage. It was at one of these gatherings that Brahms was introduced to the Düsseldorf musical circle. Naturally, much listening had made them somewhat sceptical as to the young débutant, but Brahms, by his masterly rendition of Schumann's "Carnival," melted their icy reserve and called forth enthusiastic applause from the company, while Schumann kissed him on the cheek.

Dietrich

At that time Dietrich, afterwards a warm friend and admirer of Brahms, was also staying in Düsseldorf, and the two used to breakfast together at the Annanasberg in the Hofgarten. During this month of October, these two and Schumann wrote a "Sonata for Violin and Piano" (which still exists, in manuscript, in the possession of Joachim), Dietrich contributing an Allegro in C minor, Schumann an Intermezzo in F major, Brahms—who signs himself

"*Johannes Kreisler, Junior*"—an Allegro (*Scherzo*) in C minor, on a theme from Dietrich's movement, and Schumann the Finale in A major. Joachim was to play at a concert in Düsseldorf on October 27, so Schumann wrote on the title page:—

"In anticipation of the arrival of our beloved and honoured friend, Joseph Joachim, this sonata was written by Robert Schumann, Albert Dietrich, and Johannes Brahms." After reading the sonata through, Joachim was asked to guess the composer of each part, which he readily did.

Brahms' fascinating personality here again won all with whom he came in contact. In a letter to Naumann, Dietrich wrote:—

Brahms' Personality

"Brahms is, as he could not indeed fail to be, a splendid fellow; genius is written on his brow and shines forth from his clear blue eyes." The young musicians were unanimous in their enthusiastic admiration of his compositions and playing.

Hanover again

In November, Schumann went to Holland with Madame Schumann, returning December 22, and did not meet Brahms again until January 1854, at a performance of *Paradise and the Peri* in Hanover, which Brahms attended in company with Joachim and Julius Otto Grimm, later Director at Münster.

Schumann's enthusiasm had found expression in the now famous article, "Neue Bahnen" (New Paths),

which appeared October 28, in the *Neue Zeitschrift für Musik* (No. 18 of that year), as follows:—

"*Neue Bahnen*"

"Ten years have passed away—almost as many as I formerly devoted to the publication of this paper—since I have allowed myself to commit my opinion to this soil, so rich in memories. Often, in spite of an over-strained productive activity, I have felt moved to do so; many new and remarkable talents have made their appearance, and a fresh musical power seemed about to reveal itself among the many aspiring artists of the day, even though their compositions were known only to the few. I thought to follow with interest the pathway of these elect; there would, there must, after such promise, suddenly appear one who should utter the highest ideal expression of his time, who should claim the Mastership by no gradual development, but burst upon us fully equipped, as Minerva sprang from the brain of Jupiter. And he has come, this chosen youth, over whose cradle the Graces and Heroes seem to have kept watch. His name is *Johannes Brahms;* he comes from Hamburg, where he has been working in quiet obscurity, instructed by an excellent, enthusiastic teacher in the most difficult principles of his art, and lately introduced to me by an honoured and well-known master. His mere outward appearance assures us that he is one of the elect. Seated at the piano, he disclosed wondrous regions. We were drawn into an enchanted circle. Then came a

moment of inspiration which transformed the piano into an orchestra of wailing and jubilant voices. There were sonatas, or rather veiled symphonies, songs whose poetry revealed itself without the aid of words, while throughout them all ran a vein of deep song melody; several pieces of a half-demoniacal character, but of changing form; then sonatas for piano and violin, string quartets, and each one of these creations so different from the last, that they appeared to flow from so many separate sources. Then, like an impetuous torrent, he seemed to unite these streams into a foaming waterfall; over the tossing waves the rainbow presently stretches its peaceful arch, while on the banks butterflies flit to and fro, and the nightingale warbles her song. Whenever he bends his magic wand towards great works, and the powers of orchestra and chorus lend him their aid, still more wonderful glimpses of the ideal world will be revealed to us. May the Highest Genius help him onward! Meanwhile another genius —that of modesty—seems to dwell within him. His comrades greet him at his first step in the world, where wounds may perhaps await him, but the bay and laurel also; we welcome this valiant warrior."

The first result of this article was an invitation to play some of his compositions at the Gewandhaus in Leipsic; accordingly, on December 17, he played his "First Sonata" and "E flat minor Scherzo." At once he found himself the centre of a bitter controversy.

Gewandhaus

On the one hand, "Schumann adores him," and "Joachim will not allow him (Brahms) to leave him," so that they had gone together to Hanover in November for a short stay. On the other hand, some of the critics assailed him furiously. "Brahms will never become a star of the first magnitude," and "We wish him a speedy deliverance from his over-enthusiastic patrons"—such were some of the choice critiques that this appearance brought forth.

Centre of Controversy

However, the most important result of the concert was the publication of his works by the houses of Breitkopf & Härtel and Bartholf Senff. A later event of less importance than interest was Brahms' first hearing of "Lohengrin" at Leipsic on January 7, 1854.

"Lohengrin"

The works that were brought out at this time were by Breitkopf & Härtel:—

First Works

Op. 1, "Sonata in C" (dedicated to Joachim).

Op. 2, "Sonata in F sharp minor (dedicated to Clara Schumann).

Op. 3, "Six Songs" (dedicated to Bettina von Arnim), (Goethe's Bettina).

Op. 4, "Scherzo in E flat minor" (dedicated to Ernest Ferdinand Wenzel).

Op. 7, "Six Songs" (dedicated to Albert Dietrich).

Op. 9, "Variations (16 in number) on a

BRAHMS AT THE AGE OF 18

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theme by Robert Schumann" (dedicated to Clara Schumann).

By Bartholf Senff:—

Op. 5, "Sonata in F minor" (dedicated to the Countess Ida von Hohenthal, *née* Countess von Scherr-Thoss).

Op. 6, "Six Songs" (dedicated to Louisa and Minna Japha).

Third Sonata

The Andante espressivo of the Sonata (Op. 5), bears the following poetical heading:—

"Der Abend dämmert, das Mondlicht scheint,
Da sind zwei Himmel in Liebe vereint
Und halten sich selig umfangen."—*Sternau.*

(The twilight gathers, the moonlight shines,
While heaven with earth in love combines
And holds her in blessed embrace.)

The Intermezzo (Rückblick) is a return to the theme of the preceding Andante, forming, in contrast to the intervening Scherzo, a most beautiful and effective bit of writing.

Variation-form

The theme for Op. 9 was taken from Schumann's "Bunte Blätter" (Op. 99). In this composition Brahms already fixed the character of the Variation-form, which he henceforth adopted, in which he seeks after an entirely new creation, in each variation, while retaining the harmony of the theme. Beethoven and Schumann had both made use of the same principle in their later variation-cycles.

Brahms

The sensation which Schumann's article created was profound, and Brahms at once became the object of general attention and much sceptical opposition. Schumann was not always so fortunate in his prophecies as in this case; hence his very enthusiasm was the cause of distrust in some quarters. Von Bülow, who afterward became one of the staunchest supporters of Brahms (his change from Wagner to Brahms was not a desertion of his colours, but simply a mental phenomenon — he and Wagner really had nothing in common), wrote to Liszt: "Mozart-Brahms or Schumann-Brahms" (he had been compared to both composers) "does not in the least disturb the tranquillity of my slumbers. It is fifteen years since Schumann spoke similarly of the 'genius' of W. Sterndale Bennett." This was the attitude of many, and the opposition thus aroused at first proved a real obstacle in his way, but the "Neue Bahnen" eventually contributed much to his success.

Sceptics

Schumann had built great hopes on Brahms: there is no doubt that he had felt that Brahms would consummate his (Schumann's) work. As one writer has put it: "Johannes Brahms was the spiritual son of Robert Schumann"; but he was a son with a mind of his own. Unfortunately, the warm friendship which sprang up between the two was cut short by Schumann's untimely death. Less than a year after their first meeting—to be more accurate, it was just five months—appeared the first

Schumann's Friendship

signs of Schumann's affliction. "Why do you play so fast, dear Johannes?" impatiently cried Schumann one day; "I beg of you, be moderate." Brahms turned quickly, and one glance told him that Schumann was a sick man. His reply was a tear and a hand-clasp. Soon more serious signs of disorder appeared, and then—the catastrophe.

As soon as Brahms heard of Schumann's collapse he hurried at once to Düsseldorf, remaining almost constantly with Madame Schumann during the master's illness; and before her removal to Berlin, to her mother's, he spent some time arranging Schumann's library. In fact, Schumann's affairs in general had gotten into bad shape, and Brahms quietly set to work and straightened them out, proving himself ready, decisive and systematic in business affairs, delicate, tactful and good-natured.

Aid to Madame Schumann

Brahms frequently visited the invalid at Endenich, near Bonn, where for two years Schumann was confined in the private asylum of Dr Richarz, and would play for him. In his lucid intervals he used to write Brahms pathetic letters, thanking him for the pleasure and comfort derived from his music. These visits always soothed Schumann, whose condition for some time was regarded as very hopeful; but the improvement was only temporary.

Visits to Endenich

. . . . . .

At twenty, Brahms was small and slight. Dietrich

describes him as "Youthful, almost boyish-looking, with high-pitched voice and long, fair hair, making on the whole a most attractive impression. Those who knew him best were particularly struck by the characteristic energy of his mouth and the serious depths in his blue eyes."

Personal Appearance

He was especially at home among the Düsseldorf artists and their families—Sohn and Gude and Schirner and Lessing—also at the house of the blind Fräulein Leser (an intimate friend of the Schumanns), where many musical gatherings took place. Brahms' modest and winning manner charmed all. All agree that his was a most fascinating personality; he was infinitely good-natured, met everybody on an equality, was modest, never aggressive, and a good listener. He was full of animal spirits and, with all his slightness, of such vigorous physique that even the severest mental labour hardly seemed an exertion. If he chose, he could sleep soundly at any hour of day or night. He tried to lower his strikingly high-pitched voice by speaking hoarsely, giving it at times an unpleasant quality. Already he was lazy about letter-writing.

Characteristics

With men he was lively, often exuberant, occasionally blunt, and full of wild freaks. He would run upstairs to Dietrich's room, hammer upon the door with both fists, and, without awaiting a reply, burst into the room. In an excur-

Pranks

sion to the Grafenburg one day he pulled up some turnips from the fields which they were passing, cleaned them carefully, and offered them to the ladies as refreshment. In social gatherings he entered into all that was going on, being one of the liveliest in the party. At an evening party (in Düsseldorf) his singing of "O versenk" and other of his songs called forth great applause.

Rubinstein

Rubinstein, who first met Brahms about a year or two later, did not know just what to make of him, for he wrote to Liszt: "I hardly know how to make clear the impression he made upon me. For the *salon* he is not sufficiently at ease (*gracieux*); for the concert room not fiery enough; for the country not primitive enough; for the city not cosmopolitan enough."

Mannerisms as a Pianist

When he played he bent his head down over the keyboard, and, when particularly excited, hummed the melody aloud as he played it. His playing was supremely artistic, powerful, and again, exquisitely tender, always spirited; in fact, he was at this time more generally admired as a pianist than as a composer. Schumann said, "His playing and his music belong together; such original tone-effects I do not remember ever to have heard."

In composing he liked to think of the words of folk-songs, which seemed to suggest themes to his mind. As a rule he never spoke about works upon

which he was engaged, and made no plans for future compositions. His compositions of this early date are already full of the most extraordinary and unusual combinations, though even the most striking of these sound inevitable and original, appearing everywhere quite naturally and almost naïvely. "Brahms stands almost alone in striking at once his characteristic keynote. From the very first there was no trace of uncertainty or of imitation. His very individuality, however, prevented general recognition. For years his works gathered dust on the shelves of his publishers; only gradually did they find their way into the concert room."

Manner of Composing

The early part of 1854 was spent in correcting proof-sheets; then followed a visit of several weeks to Liszt at Weimar, and a few concerts with Joachim and Stockhausen, the singer (who became an intimate and life-long friend of Brahms). During these spring months Hanover was Brahms' headquarters; in early summer he started on a vacation trip through the Black Forest, but was seized with an unaccountable fit of home-sickness and turned back at Ulm.

The Period of Growth

In July the *Neue Berliner Musikal-Zeitung* printed a careful and discriminating review of Op. 3, and about the same time came two offers of positions, one from the Rhenish Conservatory at Cologne, the other from the Prince of Lippe-Detmold. He rejected the first because it would take too much of his time, but

accepted the second because it would give him ample leisure for study and composition. It did more than this in that it brought him into contact with cultivated men and women and greatly increased his experience in the handling of choral masses.

His duties at Detmold consisted in giving lessons to some members of the ducal family and directing a small chorus and orchestra. This work occupied the winter months only, and left the greater part of the year free. He remained here for two years, then resigned and went back to Hamburg, where he was near his parents, who still lived at the old home on the Fuhlentwiete. This was his residence during the years from 1856 to 1862.

Schumann's Death

When Schumann died, in 1856, Brahms, with Joachim and Dietrich, walked behind the coffin to the grave. In the dark hours of her grief, Brahms was the energetic friend and counsellor and defender of Madame Schumann, who was often sorely pressed and in need of a faithful adviser. In her sorrow she reproached herself with not having restrained Schumann in his ruinous mania for hard work, and it fell largely upon Brahms to act as comforter.

He regarded her as the noblest of her sex, saying once to a friend, "When you have written anything, ask yourself whether such a woman as Madame Schumann could read it with pleasure. If you doubt that, then cross out what you have written." Their friend-

ship was most intimate and beautiful (Brahms loved her with almost filial devotion)—they always addressed each other by their Christian names—and in every way their relations were practically those of mother and son (Madame Schumann was thirteen years Brahms' senior). Through his entire life it was his habit to spend the three summer months near her, and in 1880 Hanslick wrote: "None of Mme. Schumann's children is as young as she is. Brahms is cultivating a patriarchal beard with the hope of passing for her father." They worked for each other, and no doubt loved each other in a strictly platonic way. It is here, probably, that one must look for the real reason why Brahms never married.

In May 1856 he gave a concert at Cologne, and was censured for including in his programme *so dull a work* as Bach's "Chromatic Fantasia." He spent the summer at Bonn, according to Deiters, who met him there. This year Breitkopf & Härtel published Op. 10, "Four Ballades for Piano" (dedicated to Julius Otto Grimm). The First Ballade owed its origin to the Scotch ballad, "Edward," from Herder's "Stimmen der Völker," and the others were probably inspired by similar causes.

Op. 10 *appears*

In December 1857 Brahms accepted two engagements at the Gewandhaus, Leipsic, and took part in the performance of Mendelssohn's Concerto and Beethoven's Triple Concerto. In January 1859 he played at the Gewandhaus his First Piano Concerto in D minor

(Op. 15), which was severely criticised. The audience listened in pure bewilderment, waiting in vain for the virtuoso passages. The *Leipziger Signalen* called it a "Symphony with Pianoforte Obligato, in which the solo part is as ungrateful as possible, and the orchestral part a series of lacerating chords." In truth, Brahms had turned over a new leaf in the history of the concerto-form, and the Leipzigers could not comprehend it. This concerto, which is one of the grandest of Brahms' youthful compositions, was originally sketched as a sonata for two pianos, the slow Scherzo of which was afterwards used as the Funeral March in the "German Requiem." Brahms shortly afterwards took the concerto to Hamburg, where it was most favourably received. It consists of a passionate first movement, an adagio and a rondo.

First Piano Concerto

The Serenade in D (Op. 11) was given in Hamburg, March 28, 1859, and, later in the year, the Serenade in A (Op. 16), in its first, unrevised form. The Trio for Piano, Violin and 'Cello, (Op. 8), was published by Breitkopf & Härtel in 1859, and performed the next year in New York by Theodore Thomas, violin; Bergmann, 'cello; and William Mason, piano. It was revised and simplified, and republished in 1891.

Serenades and Trio

In 1860, after six years of absolute silence (except for Op. 8, which, though published in 1859, was written

several years before), Brahms published two new and splendid compositions, which did much to establish his reputation; these were the Serenades referred to above, the first in D (Op. 11), for Full Orchestra, the second in A (Op. 16), for Small Orchestra. Completed about the same time as these, but published in 1861, were:—

More New Compositions

Op. 12, "Ave Maria," for Female Chorus, Orchestra and Organ.

Op. 13, "Funeral Hymn," for Mixed Chorus and Wind Orchestra.

Op. 14, "Eight Songs and Romances," for Solo Voice with Piano accompaniment.

Op. 15, "First Concerto in D minor," for Pianoforte and Orchestra.

The years of silence had been spent in serious study, and these new works displayed a remarkable increase of artistic power and conviction, as well as a great gain in purity of style and clearness of expression. The Serenades were ambitious and masterly works; the "Funeral Hymn," to words beginning "Nun lasst uns den Leib begraben" (Now let us bury the body), was a true forerunner of the "German Requiem." Besides the above-mentioned works, Brahms had also written a Choral Mass in canon form, which has never been published.

Advance over Former Work

Brahms remained in Hamburg until after the publica-

tion of the Serenades, in 1860, then went to Winterthur, in Switzerland, and spent the winter near his friend, Kirchner, teaching, concertising and writing, returning north for the summer, which he spent at Hamm, a suburb of Hamburg, about half an hour's ride from the city. In the fall he went again to Winterthur, and the succeeding summer (1862) again to Hamm.

Visit to Switzerland

In 1861 were completed the "Variations on a Theme by Händel" (Op. 24), for Piano, and the "Marienlieder" (Op. 22), for Full Chorus, both published in 1862. The "Händel Variations," consisting of twenty-five variations and a fugue by way of wind-up, have been described as a *chef-d'œuvre* of modern piano music. The "Marienlieder" are a number of old German songs relating to the worship of the Virgin.

"Händel Variations" and "Marienlieder"

During the two summers that Brahms spent at Hamm he resided at the house of Frau Dr Elizabeth Rösing, to whom he afterwards dedicated his A major Piano Quartet (Op. 26). There was a charming ladies' quartet next door who used to sing his "Songs for Four Voices" (Op. 17). Brahms had met them at a wedding where he was playing the organ, and asked them to practise his "Ave Maria," which he had just completed. They sang the "Songs for Four Voices" upon their concert tours, and notably at the great Rhenish Musical Festival

Ladies' Quartet

at Düsseldorf, to a large gathering of musicians, Brahms, Stockhausen and Joachim among the number.

This quartet was the nucleus of a small Ladies' Choral Society which Brahms conducted during the two summers at Hamm, and for which he composed many pieces and arranged much old Italian church music. In the fall the rehearsals ended with a small performance in the Petrikirche.

Through Kirchner's introduction, Brahms found a circle of warm admirers in Switzerland. In fact, excepting Hamburg, Switzerland was probably the first seat of a genuine Brahms cult. But when, in the fall of 1862, Kirchner removed to Zürich, Winterthur lost its charm for Brahms, and he did not return.

Of course there was more or less travelling during these years—Brahms was always a great traveller—and an occasional concert tour. During the winter of 1861-1862 there was a tour, in the course of which he played at Hanover—where he remained some weeks—Bremen, Oldenburg, —where he, Joachim and another friend were sponsors for Dietrich's first child, Max Hermann Carl — and other cities. At the Oldenburg concert a laurel wreath had been hung over Brahms' chair by an admirer. When he came upon the stage to play, Brahms quietly removed the wreath and laid it under the piano, upon the floor.

Oldenburg

During the year 1861 he arranged several Schubert songs for orchestra for his friend Stockhausen, and this year were published by Simrock :—

Op. 20, "Three Duets for Soprano and Alto," with Piano accompaniment.

Op. 21 (for Piano)—

No. 1, "Variations (11 in number) on Original Theme in D."

No. 2, "Variations (13 and Finale) on a Hungarian Theme in D." (This theme is in the unusual seven-four rhythm).

In June 1862 Brahms again attended the Rhenish Musical Festival at Düsseldorf, and went thence with Dietrich to Münster-am-Stein, near Kreuznach, to be near the Schumanns, remaining two weeks. They resided at the foot of the Ebernberg, and worked industriously every morning, the afternoons and evenings being given up to excursions and to "making music." Brahms here composed the first two books of the "Magelonen Lieder," and showed Dietrich the first movement of the First Symphony, in somewhat different form, however, from that in which it eventually appeared (in 1876). He also presented Dietrich with a MS. copy of the Second Piano Sonata, very neatly written, with a dedication.

Münster-am-Stein

Dietrich says of him at this time:—

"His disposition is as amiable and cheerful as full of depths of seriousness. He frequently teases the ladies by making joking assertions in such a grave manner that Madame Schumann particularly takes them quite seriously, which gives rise to most amusing discussions, causing him

Great Teaser

often to be misunderstood. . . . He must be rather uncomfortable for ladies indulging in sentimental moods; but that does not prevent his being very serious and quiet when it suits the occasion."

The stay at Münster over, there followed a long trip to Speyer, Carlsruhe, and other places of interest. In this year (1862) the Second Serenade (in A) was given in New York: Brahms thought this was the first performance since publication.

Oldenburg again

In the fall of this year came another concert tour, beginning at Carlsruhe, where he played his Piano Concerto, *and was recalled;* then Basle, Zürich, Mannheim, Cologne and Oldenburg. This tour was most successful. The Christmas holidays were spent at Detmold, the Oldenburg concert following early in January 1863. The night before the concert, after the rehearsal, Brahms played the "Händel Variations" for the members of the orchestra, who were delighted with it. "The fugue," one writes, "is perfectly fascinating." At the concert the Concerto and the Horn Trio (Op. 40) were received with enthusiasm, largely due, no doubt, to Dietrich's "campaign of education" and known partisanship.

Affaire du Cœur

Brahms remained for a short visit with the Dietrichs, by whom he was very much loved and honoured. Dietrich calls him "the pleasantest visitor imaginable—always amiable and unassuming, always in good spirits." It was during this visit that he was very much attracted

by a young lady who frequented the Dietrichs' house. One evening he said, after she had left, "I like her; I should like to marry her; such a girl could make me happy."

In 1862 appeared the following works, published by Simrock:—

Op. 17, "Part Songs for Female Chorus," with two Horns and Harp. Op. 18, "First Sextet" in B flat for Strings. Op. 19, "Five Poems," for Solo Voice with Piano. The "Händel Variations" (Op. 24) and the "Marienlieder" (Op. 22) were brought out the same year by Rieter-Biedermann. The B flat Sextet is the most significant piece of chamber music since the death of Beethoven. The "Händel Variations" are reviewed at length in the *Allgemeine Musikalische Zeitung* for September 9, 1863.

Publications of 1862

Brahms' eyes had for some time been turning toward Vienna as a place of residence. At length, when the Winterthur ties were broken, he took the decisive step. This may have been hastened by the failure of a plan to elect him Director of the Hamburg Philharmonic Society; at any rate he wrote to Dietrich, "I am as happy as a child at the thought." There seems to be some difference of opinion as to the exact date of this change of residence, but, inasmuch as the fall of the year 1862 was given up to the concert tour just spoken of, it can-

not well have been before January 1863, the date which Dietrich gives. However, the decision may have been reached early in the fall of 1862, for, on November 16, Brahms played at a Hellmesberger concert the piano part of his G minor Quartet (Op. 25). There was no question as to his merit as a pianist, but as a composer—that was different. The *Blätter für Theater-Musik und Kunst* (November 21, 1862) said:—

Unfavourable Reception in Vienna

"We do not propose to condemn Herr Brahms altogether until we have heard more of his work, but the present specimen will not induce the Viennese people to accept him as a composer. The first three movements are gloomy, obscure, and ill-developed; the last is simply an offence against the laws of style. There is neither precedent nor excuse for introducing into chamber music a movement entirely conceived in the measure of a national dance, and it is much to be regretted that Herr Brahms should have departed in this matter from the example set by Beethoven and Schubert."

New Friends

This *critique* is valuable rather as a curiosity than as an example of serious criticism, for it is not only inaccurate but also unjust. But Brahms was simply undergoing the same treatment as had fallen to the lot of Vienna's other great adopted musical sons—Mozart, Beethoven and Schubert—who had been abused, underrated, and

allowed to starve. True, the shining lights of the Viennese musical world — Robert Volkmann, Goldmark, Bruckner, and Ignaz Brüll — received him with open arms, but the critics and the public for the most part neither appreciated nor accepted him.

On November 23 the Serenade in A was given at a Gesellschaft der Musikfreunde concert, and because of its lighter character it scored a success.

The Ice melts

On November 29 the A major Quartet (Op. 26) was given, and was much more favourably received than the G minor; and in December 1863 opposition was silenced by a magnificent performance, under Hellmesberger, of the B flat Sextet. Even the *Blätter* said:—

A Complete Success

"The opening movement is a walk in spring, when the sky is cloudless and the flowers are blooming in the hedgerows. The second represents a gipsy encampment—dark-eyed maidens whispering secrets, and, afar off, the subdued tinkle of the mandolin. The third is a rustic dance; and the fourth—well, we suppose the fourth must mean the journey home."

Needless to say, the description is entirely apocryphal, but the spirit of approbation instead of abuse at least is good to see.

Late in 1862 Wagner established himself at Penzing, and he and Brahms often met on neutral ground, but never became intimate. The latter lived for some time at the Deutschen Hause in the Singer Strasse, where

he was the centre of an ever-widening circle of friends and admirers. "His quiet voice, undemonstrative manner, kindly disposition that showed itself in a thousand services, upright honesty that never stooped even to conquer,"—these qualities soon won him personal popularity.

Personal Popularity

He introduced himself as a soloist in a concert made up of Bach's, Beethoven's, Schumann's, and his own works, making his greatest impression in Schumann's "*Fantaisie*" (Op. 17), and his own "Händel Variations." After spending the winter here in Vienna, he returned home to spend his birthday with his parents. The Viennese publisher, Spina, made him a birthday gift of all of Schubert's works, a kindness which Brahms very much appreciated.

Birthday Gift

Part of this summer was spent at Blankensee, on the Elbe, two hours from Hamburg, followed by a short stay at Carlsruhe, a farewell trip to Hamburg, then back to Vienna in August, to act as Chorus-master at the Sing-Akademie—a position which he had accepted during the summer. In this he was most successful, preparing a memorable performance of Bach's "Passion Music."

That he had not as yet lost that "other genius . . . of modesty," of which Schumann wrote in 1853, is attested by a letter which he wrote to Dietrich before entering upon his duties in Vienna. (Dietrich was by this time a successful conductor with nearly ten years' experience behind him.) The letter ran, in part :—

"I should much like to ask you to give me some

information that will be of use to me there. At haphazard, because I do not really know what to ask you, and am extremely shy of making my first attempt in this line at Vienna of all places." He goes on to speak of Händel's "Alexander's Feast" and of Bach's "Christmas Oratorio," and asks for copies, if possible, orchestrated, with or without organ.

Asks Advice

There was a "Brahms concert" given at the Sing-Akademie on April 17, 1864, and early in May he was unanimously re-elected, but resigned in July, for the reason that he wanted to be free from even this restraint. His relations with the Akademie were entirely agreeable, for he wrote shortly before resigning: "Both Academy and orchestra give me much pleasure." For a time he was very undecided whether or not to remain in Vienna, but the superior advantages of the city on the Danube won the day, and he settled there for the remainder of his life.

Leaves the Sing-Akademie

In this connection it might be well to speak of a life-long habit of Brahms'—that of roaming at will. He was in the habit of taking frequent long journeys, afoot or by rail, and would remain at his leisure in any town which might suit his fancy, or which was quiet enough for hard work. So that, while he always returned to Vienna, it was not at all certain that he was to be found there at any particular time.

This year, 1863, had witnessed the triumph of

Brahms in Vienna after a chilling reception; it also witnessed the publication of several important works. Op. 23, "Variations (ten in number) on a Theme by Schumann," for Piano, was brought out by Rieter-Biedermann. This work, dedicated to Julie Schumann, was built upon a theme taken from Schumann's last work, which Schumann in his derangement thought that the spirits of Schubert and Mendelssohn had brought to him. (He had jotted down the theme, and later, in a lucid interval, written some variations upon it, had been seized with another attack, but, as soon as he was better, had gone back and finished them. This composition is not to be found among the published works of Schumann.)[1]

Schumann Four-hand Variations

Simrock published in 1863:—

Op. 25, "First Quartet" in G minor, for Piano, Violin, Viola and 'Cello, dedicated to Baron Reinhard von Dalwigk; and Op. 26, "Second Quartet" in A major for Piano, Violin, Viola and 'Cello, dedicated to Frau Dr Elizabeth Rösing.

Publications of 1863

In the spring of 1864 were finished the following works, which were published during the year:—

Op. 27, "13th Psalm" (How long wilt Thou forget me, O Lord), for Three-part Female Chorus and Organ.

[1] "On February 27, 1854, while Brahms visited Schumann at Düsseldorf, Schumann suddenly left the table to go out upon the Rhinebridge, without hat or overcoat, and threw himself into the river. Upon his desk lay this theme."—EHLERT, *from the "Tone-World."*

This is really sacred music: Brahms may have had in mind when he wrote it some idea of a church performance. (All previous biographers give the title of this work as the 23rd Psalm, but the words are certainly those of the 13th.) Op. 28, "Four Duets for Alto and Baritone," with Piano accompaniment, dedicated to Madame Amalie Joachim. Op. 29, "Two Motets" for Five-part Chorus, *a capella*, in the polyphonic style of Bach. Op. 30, "Sacred Song" of Paul Flemming ("Lass dich nur nichts dauern") for Four-part Mixed Chorus with Organ or Piano accompaniment. In this composition Brahms works out a double-canon in the voice parts to an independent accompaniment. Op. 31, "Three Quartets for Solo Voices," with Piano. Op. 32, "Nine Songs" (words by Aug. von Platen and G. F. Daumer), for Solo Voice and Piano.

New Works of 1864

The next five years were to a great extent years of wandering. Fortune was not as yet beaming with any alluring warmth upon Brahms, so that he wrote, in declining an invitation to visit North Germany, "My purse has always an impudent word to say." But walking at least was cheap, and there were occasional concert tours to take him farther afield, so that some of his biographers have assumed that he had temporarily given up his residence in Vienna; but such was not the case.

Impudent Purse

In 1864 appeared one of Brahms' two compositions for the organ, the Fugue in C flat, published without

Opus number in No. 29 of the *Allgemeine Musikalische Zeitung* as a Musical Supplement. This fugue is perhaps the most perfect example of Brahms' skill in uniting old-school severity with the greatest warmth of sentiment. Rieter-Biedermann also brought out a collection of fourteen "German Folk-songs," arranged for Four-part Chorus for the Sing-Akademie, to whom it was dedicated.

Organ Fugue and Folk-songs

In passing, it might be well to refer to another similar work of Brahms', the "Volks-Kinderlieder" (Folk-songs for Children), traditional tunes, dedicated to the children of Robert and Clara Schumann, and published (without the name of the author) by Rieter-Biedermann in 1858. There are fourteen of them, and they have become widely popular.

"Volks-Kinder-lieder"

In March 1865 the "A major Quartet" was given at Leipsic, with Madame Schumann at the piano and David to lead the strings. This year Brahms paid a long visit to Kirchner at Zürich, during which time he gave some concerts, notably one at Winterthur, in which he was assisted by Kirchner and Fr. Hegar, the Zürich violinist, followed in the fall by a triumphant concert tour through Mannheim, Cologne (where he conducted the "D major Serenade"), Carlsruhe (where he played sonatas with Joachim), and Oldenburg.

Another Concert Tour

That Brahms had really "arrived" is evident from

the increasing respect with which the critics regarded him. The *Allgemeine Musikalische Zeitung* (published at Charlottenburg), the leading German musical paper, from 1863 on treated him with a respect that no other contemporary composer either merited or received.

"Arrived" at Last

The year 1865 witnessed the publication of the first two parts of the Romances from Tieck's fairy tale, *Die Schöne Magelone* (Op. 33), (the other three parts appearing in 1868). These poems, fifteen in number, called for a more extended setting than the usual lied or song, but Brahms so rose to the occasion that this work marks the perfection of his lyric art. It is dedicated to Julius Stockhausen, the singer, and Brahms' intimate friend.

The Magelone Lieder

In this year appeared also the "Quintet" (Op. 34), for Piano, Two Violins, Viola and 'Cello, dedicated to H.R.H. Princess Anne of Hesse, and published by Rieter-Biedermann. This composition was finished before Brahms came to Vienna in 1863, but in the form of a String Quintet (two 'Celli); it was afterwards arranged as a "Sonata for two Pianos," in which form it was published in 1872 as Op. 34, No. 2.

Piano Quintet

In October 1866 there was a short tour with Joachim through German Switzerland, touching at Schaffhausen, Winterthur, Zürich, among

Switzerland again

other places, and they were everywhere greeted by enthusiastic audiences. The tour ended in November and Brahms returned to Vienna.

Death of Frau Brahms

Brahms suffered a severe blow earlier in the year in the death of his mother at an advanced age. This event inspired his masterpiece, the "German Requiem," which was begun and carried far along toward completion this summer in Switzerland. (One writer expresses the opinion that the "Requiem" was inspired by the events of the Austro-Prussian War (1866), but the fact that Brahms was probably at work on it before the war had begun, and that no other authority mentions this as the source of inspiration—to say nothing of the fact that he was a North German who never lost his patriotism, and would have been more likely to write a song of triumph over the success of Prussia—seems to establish the former as the unquestionable first cause). Fuller Maitland suggests that the work was probably the outcome of both events, the later choruses being more especially influenced by his mother's death.

Brahms' "Bride"

In the fall of this year (1866), in company with Madame and Marie Schumann, he paid a visit to Oldenburg. Dietrich, to whom we are indebted for so many details about the personality of Brahms, says of this visit, "The old humour and delight in teasing are still there. Even the breakfast-hour was interest-

ing, and, thanks to Brahms' high spirits, merry." It was for years his habit in his letters to Dietrich to refer to the latter's little daughter, Clara, as his "bride," and the son, Max, as his "brother-in-law."

In the year 1866 were published Op. 36, "Second Sextet," for Strings; and Op. 38, "Sonata for Piano and Violoncello" in E minor, dedicated to Dr Josef Gäusbacher. Op. 35, "Studies for Pianoforte (Variations, twenty-eight in number, on a Theme by Paganini)." Op. 37, "Three Sacred Choruses" (to Latin words), for Female Voices, *a capella*. These choruses are most austere in style, suggesting Palestrina's manner. Op. 44, "Twelve Songs and Romances" for Female Chorus, *a capella* (Piano *ad libitum*).

Publications of 1866

In January 1867 Hellmesberger led the first performance of the G major Sextet (Op. 36), which was received with delight. In March, Brahms gave a recital at which the recently-completed "Paganini Variations" (Op. 35) were enthusiastically received. As an encore he played the Finale from Beethoven's "Third Rasoumoffsky Quartet." In April there was a second recital, in which, as in the former, he played but few of his own works, as usual. Later in April there were two concerts at Pesth; and early in the summer appeared "Five Songs for Four-part Male Chorus," *a capella* (Op. 41), (usually known as the "*Soldatenlieder*"). Later in the year appeared Op. 39, "Four-hand Piano

New Triumphs

Waltzes" (sixteen in all), dedicated to Dr Eduard Hanslick, the great Viennese critic and friend of Brahms.

Brahms on a Pleasure Trip

Brahms' residence was now at No. 6 Post Strasse, from which place he set out, late in the spring, on a short pleasure trip with his father to Upper Austria, through Styria and Salzburg, then to Hamburg. Brahms' enjoyment of this trip can be imagined when we are told that hitherto his father had never seen a mountain, and had hardly ever left Hamburg. Brahms spent the summer at Oldenburg and Zürich, visiting friends, and returned again to Hamburg for a short visit before going back to Vienna.

Brahms' Beard

It was during this summer that he first grew a beard —an accession with which he shortly dispensed. However, he again grew one about 1881, giving as his reason, "A clean-shaven man is taken for an actor or a priest." He never again removed it; in fact he took a certain naïve pleasure in his personal appearance, referring with pride to the fact that his portrait had been selected as the type of the Caucasian race in a standard work on Ethnology.

Gratz

In November, Joachim assisted in some recitals in and about Gratz, in Styria, at the first of which Brahms played the "E flat minor Scherzo" and the "Händel Variations." Heuberger, who here saw him for the first time, describes him as "a blonde and slender man," and adds that

his music sounded to him—and to most of the audience, no doubt—"confused and unintelligible." He was known chiefly through his arrangement of the chorale melody, "*In the Stillness of the Night.*" Only a small portion of his original work was known, and then only by the musically elect. The "B flat Sextet" and "B major Trio" had been tried over timidly.

December 1, 1867, is an important date in the life of Brahms, for on that date were given to the public the first three numbers of the "German Requiem" at a Gesellschaft concert, and were received with a storm of theological criticism, because the composer had departed from the beaten track and had dared to select his words for himself from the Bible. The "Requiem," except for the fifth chorus, which was not written until the summer of 1868, had been ready for performance in the previous spring, so Herbeck, the Gesellschaft conductor, arranged to give the first half as above stated. The first performance of the entire work (as completed at this time) was not brought about until the next year in Bremen.

Important Event

The chief event of the year 1868, if not the most important of his whole life to Brahms, was the performance in Bremen Cathedral on Good Friday, April 10, of the "German Requiem" (Op. 45), under the direction of Reinthaler. On the way Brahms had stopped at Oldenburg, where he had given a concert on April 4, playing

"German Requiem"

the "Händel Variations" and the Schumann "Concerto." His father came from Hamburg especially to hear the "Requiem," and Brahms' cup would have been full but for one thing. "Only Madame Schumann will now be wanting; but I shall miss her presence sadly," he had been heard to say. The word was communicated to her, and she came from Baden-Baden to surprise him, walking into the Cathedral on his arm on the day of the performance.

Great Enthusiasm

Never had the Cathedral been so full—the audience numbered 2000 persons—never had enthusiasm been so great. The effect of the performance was overwhelming; and it became evident at once that the "Requiem" ranked among the loftiest music ever given to the world. At this performance the fifth number, for Soprano Solo and Chorus, was not yet in existence, so Madame Joachim sang, "I know that my Redeemer liveth," and Joachim played Schumann's "Abendlied."

Opening Chorus and Second Number

The work, as completed, has seven numbers: two baritone solos with chorus, a soprano solo with chorus, and four separate choruses. It has nothing in common with liturgical requiems, having to do with death and eternity, consolation for the mourner, closing with a song of victory over death and the grave. The opening chorus, "Blessed are they that mourn," is particularly noticeable for the richness of its accompaniment. In the second number, a "Funeral

March," the composer graphically portrays the measured tread of the *cortège* by the use of triple rhythm ($\frac{3}{4}$), cutting loose from ordinary methods, and, by the use of legitimate musical processes, achieving what others strive after by sensuous or purely imitative means. The chorus sings the words, "Behold all flesh is as grass," partly in unison with the strange and impressive orchestral music; the movement closes with a long fugue, "The redeemed of the Lord shall return again."

The third number, "Lord, make me to know the measure of my days," opens with a Baritone solo, followed by two choral fugues, solid but difficult, calling for a chorus of unusual discipline and intelligence, the second being developed upon an uninterrupted pedal point into a grand fugue. The fourth number, a Chorus, "How lovely is Thy dwelling-place," is in striking contrast, being a very melodious slow movement. The fifth (this is the number that Fuller Maitland attributes especially to the influence of Frau Brahms' death), for Soprano Solo and Chorus ("As one whom his own mother comforteth, so will I comfort you"), shows the composer's melodious attractiveness and unusual power as a song-writer. In the next number, for Chorus with Baritone Solo responses, "Here on earth we have no continuing place," the resurrection of the dead is depicted in fugal passages of tremendous power and difficulty, the climax of the entire work, closing with a brilliant double fugue in C major on the words, "Lord,

Remaining Numbers

Thou art worthy." After the storm, the calm in the finale, "Blessed are the dead which die in the Lord," containing a reminiscence of the opening number, with harp accompaniment, and closing the work in a gentle but deeply serious strain.

Brahms' Gathering

After the performance there was a gathering of Brahms' friends, to the number of more than a hundred, at the old Rathskeller. Among those present were, of course, Brahms and his father, Madame and Marie Schumann, the Reinthalers and the Joachims; also the Stockhausens, the Grimms, the Dietrichs, Max Bruch, Richard Barth—all intimate friends of Brahms—Rieter-Biedermann, who came from Switzerland, and afterwards published the "Requiem," and others from a distance, one coming even from England. There was a quiet celebration, culminating in a toast to Brahms by the hero of the day, Reinthaler, the conductor who had made the success possible, and a final toast to Reinthaler by Brahms.

Later Performances

The "Requiem" was repeated April 27, but not in the Cathedral; was twice given at Oldenburg under Dietrich, and went the round of the principal German cities, exciting general admiration and appreciation. It was first performed in Switzerland and in England in 1873, was given by Theodore Thomas at the Cincinnati Festival of 1884, and in New York by the Oratorio Society, under Frank Damrosch, March 24, 1904.

Brahms remained in North Germany for a part of the

summer with the Dietrichs at Oldenburg. One day, on a pleasure trip to Wilhelmshafen, where he was very anxious to see the shipyards, he was very serious — a most unusual thing, for he was generally the life of the party—and appeared deeply moved by Hölderlin's "Song of Destiny," which he had read for the first time early that morning. Later in the day he was discovered sitting alone by the sea, writing furiously the first sketches for his setting of the poem, which appeared soon after, Brahms hurrying to Hamburg to complete the work. Later in the summer he made a prolonged stay at Bonn, where he attended to the publication of the "Requiem," finished "Rinaldo," and wrote many songs.

Inspiration

One who met him in 1865 describes him as follows: —"By his personal appearance and powerful playing (far different from purely technical display) he gave the impression of strong personality. His short, square figure, almost sandy hair, protruding lower lip (giving a cynical expression to his beardless and youthful face) were all striking and hardly prepossessing; yet the total impression was of consummate strength, both physical and moral. His broad chest, Herculean shoulders, powerful head thrown back energetically when playing, fine thoughtful brow shining as with inward light, Teutonic eyes with wonderful fiery glance—softened only by fair eyelashes—all betrayed an artistic personality replete with the spirit of true genius."

Strong Personality

Publications of 1868

This year witnessed the publication of no less than eight works, the list including Op. 40, "Trio for Piano, Violin and Waldhorn" (or 'Cello or Viola), in E flat. (This "Horn Trio," as it is familiarly known, is replete with originality and romanticism: the theme of the first movement came to Brahms on the wooded heights above Baden-Baden.) Op. 46, "Four Songs," for One Voice with Piano. Op. 47, "Five Songs," for One Voice with Piano. Op. 48, "Seven Songs," for One Voice with Piano. Op. 49, "Five Songs," for One Voice with Piano. (These four numbers (Op. 46, 47, 48, 49) were published together in October.) Op. 42, "Three Songs," for Six-part Mixed Chorus, *a capella*. The "German Requiem" (Op. 45), and "Four Songs" (Op. 43), for One Voice with Piano.

Full Fruition (1869-1897)

Brahms had now reached his full growth. The struggle for acknowledgment was over, the victory won, and he was henceforth regarded as the greatest living German composer, with the possible exception of Wagner. His time, except for the period from 1872 to 1875, was now spent entirely in composing and editing masterpieces, with an occasional short tour to play or direct his own compositions.

In 1869 two concert tours were projected—one to Holland, the other to Russia, but neither was carried out. This summer was spent at Lichtenthal, near

Baden-Baden, where Madame Schumann had her home for many years. It had been his habit, and continued so until her death, to spend the whole or a part of each summer near her: during the succeeding years he seldom went to North Germany. (Dietrich this year brought out a Symphony, which he dedicated to Brahms.)

The published works of this year include three Opus numbers, as follows:—

Op. 50, "Rinaldo," Cantata for Tenor Solo, Male Chorus, and Orchestra. (Goethe's poem is derived from an episode in Tasso's *Jerusalem Delivered.*) *Works of* 1869

Op. 52, "Liebeslieder (*Love Song*) Waltzes," for Piano, Four Hands, and Voices *ad lib* (verses from Daumer's *Polydora.*)

Op. 52A, ditto for Piano, Four Hands (without Voice parts).

These "Waltzes," eighteen in number, were a departure from the traditional dance music, in that Brahms has written four-part vocal parts to accompany the dance, just as the dancers have been in the habit, from time out of mind, of singing an impromptu accompaniment as they dance. "They are as dainty as Strauss and as melodious as Schubert." *"Liebeslieder Waltzes"*

Two compositions without Opus number were an

important contribution to piano literature, namely, the "Étude after Chopin," and "Rondo after Weber." This year also were brought out the first two books of the most popular of Brahms' works, the "Hungarian Dances," for Piano, Four Hands. (The third and fourth books appeared in 1880.) These "Dances" are national melodies by Hungarian composers, arranged by Brahms, and completed in 1867. The composers of the original melodies are named in the *Allgemeine Musikalische Zeitung*, 1874, page 348. The authorship of these dances gave rise to an idle controversy and attack upon Brahms, but entirely without reason, as the title-page bears no Opus number, and distinctly declares that they were "*Arranged* by J. Brahms." He arranged the first set for Orchestra as well.

Hungarian Dances

In January 1870 appeared the "Rhapsodie" (Fragment from Goethe's *Harzreise im Winter*), for Alto Solo, Male Chorus and Orchestra (Op. 53). This work and "Rinaldo" are the finest Male Choruses in existence. The "Rhapsodie" Brahms regarded as the truest expression of his deepest feelings, and (it is said) loved it so much that he laid it under his pillow at night to have it always near him (though that doesn't sound much like Brahms). In February he sent a copy to Dietrich, with the words, "I am sending you my 'Rhapsodie'; the conductors will not exactly fight for the Opus, but it will perhaps be a satisfaction to

"Rhapsodie"

you to see that I do not always write in such frivolous time as $\frac{3}{4}$" (referring to the "Liebeslieder Waltzes"), and adds, "I am having a luxurious musical time here, *Rubinstein*, Meistersinger, and what not!"

Pianoforte Concerto succeeds in Vienna

On January 20, 1871, for the first time in twelve years, Brahms played the "D minor Concerto" before a Viennese audience, at a Philharmonic Society Concert, and this time it was received with acclamation—the critics and the public had grown up to it. Dr Helm said of it at this time, "It is the most original production of its composer, except the 'German Requiem,' and the most genial (!) composition of its kind since the days of Beethoven."

New Masterpieces

On Good Friday the "Requiem" (now complete) was given again at Bremen Cathedral, together with the "Hallelujah" (first chorus from the "Triumphlied," Op. 55). The effect of the latter composition was overwhelming and grand. Later in the year, at Carlsruhe, occurred the first performance of the "Schicksalslied" (Song of Destiny), from Friedr. Hölderlin's *Hyperion*, perhaps the most widely loved of all Brahms' compositions, and the most perfect of his smaller choral works.

The "Triumphlied" was given entire at the Düsseldorf Musical Festival, and met with enormous success.[1]

[1] According to Upton, it was first performed at the 51st Festival of the Lower Rhine at Cologne in 1873, though this is doubtful, as it was certainly performed there a year later.

It was inspired by the successes of the German forces in the Franco-Prussian War, and is dedicated to the Emperor William I. The words are taken from the 19th chapter of the Revelation of St John, and the work is set for eight-part Chorus throughout, except for a few measures for Baritone solo. It consists of three broadly-planned choruses: the first, "Hallelujah, Praise the Lord," introduces the German National Hymn, "Heil dir im Siegerkranz," and the third, the chorale, "Now thank we all our God," in the bass; the whole ending with "Hallelujah."

"Triumphlied"

It must have been about this time that an episode took place of which Heuberger speaks. It seems that Brahms had been much pleased with the country round about Gratz, in Styria, and wanted to rent a house for the summer in the neighbourhood of Gratwein. He found a place that suited him, and settled down for the summer, but suddenly left after a few days—literally driven away, as he explained afterwards, by two very "æsthetic" women. He could not endure people who showed that they were running after him.

"Æsthetic Women"

The published compositions of this year (1871) include a "Gavotte" (Glück), dedicated to Clara Schumann (without Opus number); the "Schicksalslied" (Song of Destiny, from Hölderlin's *Hyperion*), (Op. 54), for Chorus and Orchestra, brought out in December; Op. 57, "Lieder und Gesänge," for Solo Voice and

Publications of 1871

Piano (the words by G. F. Daumer); and Op. 58, "Lieder und Gesänge," for Solo Voice with Piano.

In 1872 Brahms accepted the appointment as Director of the concerts of the Gesellschaft der Musikfreunde (Society of the Friends of Music), succeeding Herbeck, who resigned to devote his entire time to his duties as Court Capellmeister and Conductor of the Opera. Brahms gave extraordinary lustre and importance to these concerts by the performances of the great choral works of Bach and Händel, giving Händel's "Saul," "Solomon," "Alexander's Feast," the "Dettingen Te Deum" and the Organ Concerto in D.

Gesellschaft der Musikfreunde

At this time he was still, as described by one who sang under him, "rather delicate, slim-looking, with a beardless face of ideal expression." As he afterwards described himself to Widmann, "I suppose I did look somewhat like a doubtful candidate for the ministry in those days." The "Triumphlied" was published this year, as was also a song, without Opus number, "Mondnacht" (Moonlight), words by Jos. von Eichendorff.

Still Delicate-looking

In 1873 Brahms again visited Oldenburg, and was still joking about his "bride" (Dietrich's daughter). The new works of this year are:—

Works of 1873

Op. 51, "Two Quartets," for two Violins, Viola and 'Cello, dedicated to Dr Theodor Billroth

of Vienna. No. 1 in C minor (in the style of Beethoven); No. 2 in A minor (Schubert-like in character).

Op. 56A, "Variations on a Theme by Haydn" (eight in number), for Orchestra (published in January 1874).

Op. 56B, the same for two Pianos, published in November 1873.

"Haydn Variations"

These "Variations for Orchestra" were built on a theme ("Chorale Sancti Antonii"), from Haydn's "Divertimento" for Wind Instruments, and were written during the summer of 1873 at Tutzing, on the Starnberger See. They were first performed at Vienna on November 2. This was the first time that "Variations for Orchestra" had appeared as a separate number.

Op. 59, "Lieder und Gesänge," for One Voice with Piano (including the "Regenlied," the theme of which Brahms was so fond of that he used it, in altered form, in the next song, "Nachklänge," and in later instrumental compositions).

Later Successes of "Triumphlied"

Brahms was accorded an enthusiastic reception early in 1874 at Leipsic and Munich, and in May at Cologne, where the "Triumphlied" was on the programme of the Lower Rhenish Music Festival. It was also given the same year at Breslau and Berlin (through the influence of Stockhausen), and late in the spring at the Musical Festival in Zürich, under Hegar, Brahms being present. (He spent nearly all of that summer at Rueschlikon, near Zürich.)

He received this year the first of many decorations, when the King of Bavaria honoured him with the Maximilian Order of Arts and Sciences. It was on December 29, at Breslau, that Brahms first met Max Kalbeck, poet, critic, and his future biographer. *First Decoration*

This year were published Op. 61, "Four Duets for Soprano and Alto" with Piano. Op. 62, "Seven Songs for Mixed Chorus," *a capella*. (These "Deutsche Volkslieder" consist of tunes, religious and secular, from Meister, Kretschmer and Zuccalmaglio, arranged for four voices, and dedicated to the Vienna Sing-Akademie.) Op. 63, "Lieder und Gesänge," for One Voice with Piano. Op. 64, "Quartets for Four Solo Voices and Piano." *Works of* 1874

In March 1875 there was a sensational performance of the "German Requiem" in the great Music Hall in Vienna, which made Brahms' Viennese fame secure. This was all the more remarkable because, only a few days before, Wagner had given a performance of fragments from the "Ring," and was, for the time, the centre of musical interest. Brahms had not planned the "Requiem" performance as a demonstration against Wagner, and no one would have predicted its colossal success, least of all Brahms himself. *"Requiem" and "Ring"*

This same year the Gesellschaft gave the Bach "St Matthew Passion" and Bruch's "Odysseus," the latter

being the last performance under the direction of Brahms before his resignation took effect. These performances, as well as all the others which he directed, went off beautifully, Brahms having trained the chorus excellently and conducted with great earnestness. He resigned this post for the same reason that he had given up his position in the Sing-Akademie, in order that he might have greater leisure. He was succeeded by Herbeck.

Last Gesellschaft Concerts

The performance of "Odysseus" took place in the morning, and was followed by the solemn ceremony of presenting Brahms with an illuminated address, acknowledging his great achievements as Conductor of the Society, and expressing the Society's and Chorus's regrets at his resignation. A local poet delivered a most eulogistic oration, which Brahms, looking very much bored, merely acknowledged with a "Thank you very much," then, taking the folio containing the address under his arm, walked away. Such official proceedings were exceedingly distasteful to him. Far more to his liking was the supper at one of the leading hotels, to which on the evening of that day a number of friends sat down with him, and which the presence of ladies made the more acceptable to the guest of the evening.

Public Ceremony

This and the two succeeding summers were spent at Ziegelhausen, near Heidelberg, in his usual retired way, in a simple country house surrounded by a garden.

Only a few friends went in and out: he lived only for his health and his art, and was often to be seen walking about for hours at a time in the early morning lost in thought. Simple and plain in his habits, he wished to be free from all restraints of society and to work and rest in his own way. For recreation he enjoyed reading fairy tales and legends in the evenings, and desired his friends to keep him supplied with them. He always left strict orders that no one, not even his best friend, was to enter his room during his absence.

Ziegelhausen

Many tried to get near him, and many invitations were sent to him, but all were declined. Even noblemen were treated with scant ceremony when intruding upon his privacy, though all servants and children fell captive to the charm of his manner toward them. When he went out the village children followed him about, leaving their games to extend their dirty hands in greeting. He had always a smile and pleasant greeting for them, and was in the habit of giving them chocolates and sweets. One day he came home in great good humour, saying to his landlady, "Just see. Next year I shall be elected to some office in the parish; I have become very popular in Ziegelhausen."

Popular with Children

One day Brahms with several friends gave orders to an innkeeper to have a favourite drink prepared while they went for a short walk upon the Neckar. The innkeeper's wife put the beverage, when completed, aside

to cool, when a group of Heidelberg students discovered it, and, in spite of all protests, drank every drop. On their visiting-cards they wrote humorous verses, and left them to be given to Brahms on his return. He laughed heartily at their prank, though his friends did not relish the joke quite so much.

Students' Prank

In February 1876 there was another concert tour, which took in Münster (Westphalia), Koblenz, Wiesbaden, and other places. At Wiesbaden resided the Princess of Hesse-Barchfeld, a friend and admirer of Brahms, who, after the concert there, gave a supper, where he was the guest of honour. This was one of the occasions of this nature when Brahms was thoroughly happy and animated, and he joined in a very lively game of billiards afterward with the utmost enjoyment. Just before leaving, the Princess presented him with a handsome ebony box, to the lid of which was attached a laurel wreath of silver, each leaf of which bore engraved upon it the title of one of his works. Next morning he played at a musical matinée at the Princess's house his "String Quartet in C minor" (Op. 60), with the Frankfort String Quartet. With the exception of the Princess of Hesse-Barchfeld and the Landgravine Anne of Hesse (whom he admired for her simple and modest, yet cordial and affable, manner, no less than for her considerable musical talent), and, later in life, the Duke and Duchess of Meiningen, Brahms did not care particularly for personal intercourse

Aristocratic Friends

with the "highest spheres of society," as he called them.

Part of the summer of 1876 was spent at Sassnitz, island of Rügen, in the Baltic Sea, in company with Georg Henschel. This was a most happy time for Brahms. He was very fond of the sea, being a fine swimmer, and liked to dive with eyes open for coins or other conspicuous objects on the sea floor. He would walk about here generally with waistcoat unbuttoned and hat in hand, always with spotless linen, but without collar or tie, which he donned only at *table d'hôte*. His healthy, ruddy skin bore witness to his habit of spending much time in the open air in all kinds of weather. "His whole appearance—short, broad-chested, with hair falling almost to the shoulders —vividly recalled some portraits of Beethoven." His appetite was excellent (he was always fond of good living), and it was his habit every evening to drink three glasses of beer, always finishing with his beloved "Kaffee" (coffee). Henschel wrote of him: "During all these days Brahms has never spoken of anything which does not really interest him, never said anything superfluous or commonplace, except at *table d'hôte*, where he purposely talks of hackneyed things."

Sassnitz

Brahms had changed his place of residence, and lived now at No. 4 Carlgasse, which remained his place of abode for many years. On November 4 (1876) the "First Symphony" (Op. 68) in C minor was given, from MS., at Carlsruhe.[1] Brahms had been at work on

[1] It was performed within the next few months successively at Stuttgart, Mannheim, and the Gewandhaus in Leipsic.

it for fully ten years, and the cordial reception accorded it showed that the labour had not been in vain. His painstaking care and self-restraint in the creation of this masterpiece are as commendable as they are unusual. Imagine a *German* composer, of all people, waiting until he was forty-three years old before producing his first Symphony! The Symphony, in character passionate and at times sombre, like the "D minor Concerto," consists of four movements, and is characterised throughout by a feeling of striving, questioning, complaining and longing.

First Symphony

The published works of 1875 and 1876 were:—

Op. 60, "Third Quartet" in C minor, for Piano, Violin, Viola and 'Cello. In the last movement of this "Quartet" Brahms employed the theme of the "Regenlied" (Op. 59, No. 3). In this composition he was accused of plagiarism from Mendelssohn's C minor Trio. One musician who mentioned the accusation to Brahms received the placid reply: "True, such things will happen sometimes, even to the best of us; the pity only is that every donkey should go and find it out at once."

Works of 1875 and 1876

Op. 65, "New *Liebeslieder* Waltzes," for Piano, Four Hands, and Four Voices. The words for these were again taken from Daumer's *Polydora*—there were in all fourteen waltzes, with Finale in $\frac{9}{4}$ time.

Op. 66, "Five Duets," for Soprano and Alto with

Piano. Op. 67, "Quartet No. 3" in B flat, for Two Violins, Viola and 'Cello, dedicated to Professor Th. W. Engelmann, of Utrecht, and full of a Mozartean delicacy and humour.

In 1877 the University of Cambridge, England, conferred upon Brahms the degree of Doctor of Music. When the degree was first offered to him, it was suggested that he write a new work for the occasion. He replied that if any of his old works seemed good enough he would be happy to receive the honour, but that he was *too busy* (!) to write a new one. *Doctor of Music*

Early in the year the University had decided to confer the degree of Doctor of Music, *honoris causa*, upon both Brahms and Joachim. Joachim at once accepted the invitation, together with the conditions—to receive the degree in person and to furnish a new composition as *thesis* to be performed on the day of the ceremony. Brahms, on the contrary, had no desire nor intention of visiting England, looking upon it as probably the least musical country in Europe, and besides set no store whatever upon honorary degrees. Therefore he declined to be present, but was willing to receive the degree if conferred *in absentia*, and offered as his *thesis* the "C minor Symphony" (known for this reason in England as the "Cambridge Symphony"), which had been performed the previous November at Carlsruhe. After some consideration the offer was accepted, and the date *Brahms' Thesis*

of the ceremony was fixed on March 8th at Cambridge.

Brahms had been known heretofore in England chiefly as a writer of chamber music, and had achieved no popularity, being understood only by the few. The "First Symphony" opened the eyes of English music-lovers and was the beginning of a widespread appreciation throughout England. The Symphony was performed by the Cambridge University Musical Society under C. Villiers Stanford, and the impression was overwhelming. The "Schicksalslied" was also given at this concert and added to the impression produced by the Symphony.

Brahms in England

On December 24th the "Second Symphony" in D (Op. 73), was given for the first time by the Vienna Philharmonic Orchestra, under Richter, and was well received. This Symphony, in marked contrast to the first, is tranquil, Mozart-like in its general character, and, like it, consists of four movements. "It is an idyll, full of deep content, sparkling life, magic charm and happiness —a glimpse of Nature—a spring day amid soft mosses, springing woods, birds' notes, and the bloom of flowers." It was published in 1878.

Second Symphony

The following works appeared in that and the preceding year:—

Op. 68, "First Symphony" in C minor.

Op. 69, "Nine Songs," for One Voice with Piano.

Op. 70, "Four Songs," for One Voice and Piano.
Op. 71, "Five Songs," for One Voice and Piano.
Op. 72, "Five Songs," for One Voice and Piano.
Op. 73, "Second Symphony" in D major.
Op. 75, "Ballads and Romances," for Two Voices and Piano, dedicated to Julius Allgeyer.

Upon the death of Herbeck in 1877 Brahms succeeded him as a Commissioner of the Ministry of Education. His duties in this position were to pass on the applicants for State aid in pursuing their studies and artistic pursuits. It was in this capacity that he was able to render Dvořák substantial service, as well as by prevailing upon Simrock to undertake the publication of the works of the struggling Bohemian.

First Italian Journey

In 1878 Brahms went on the first of those Italian journeys which meant so much to him during the latter part of his life, his companion being Dr Billroth. The travellers visited Rome, Naples and Sicily. Similar trips were planned for the following springs (1879 to 1882), and probably carried out, for Brahms was certainly in Rome in 1882. They avoided the large hotels, preferring the small, purely Italian inns. In preparing for this first journey, Brahms wrote to his companion, "I beg of you, before passing the frontier, to put two or three little blue packets of French tobacco (*caporal*) in your pockets and bags for me."

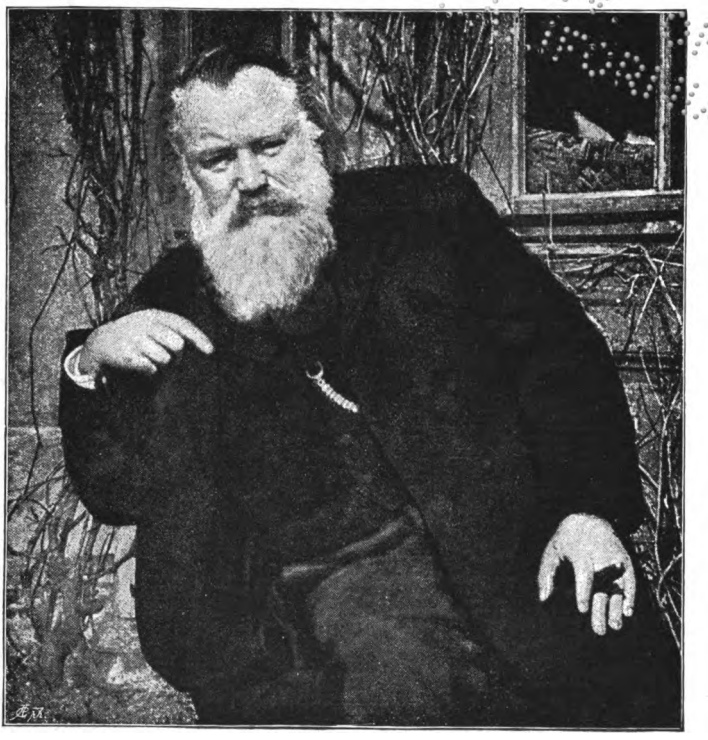
Early in 1879 Brahms went to Frankfort to be present

at the first performance of Dietrich's opera, "Robin Hood," going thence to Bremen to conduct the third performance of the "Requiem." Later in the year the University of Breslau made him a Doctor of Philosophy, giving him precedence over all other living composers of Church music. He treated this University better than Cambridge, for, at a concert given in honour of the event of conferring the degree, Brahms brought out two new compositions, the first of which had evidently been written for the occasion. These were the two overtures, "Academic Festival" and "Tragic" (Op. 80 and 81). The first of these was essentially popular in character, being built upon popular student songs and winding up with "*Gaudeamus.*" It was received with hearty enthusiasm. A few months later it was given in England, first at the Crystal Palace under Manns, and shortly after at the Richter Concerts. The "Tragic," as its name implies, is marked by deep earnestness, resignation and melancholy.

Doctor of Philosophy

On January 14th the "Violin Concerto" (Op. 77), was played by Joachim, and received an ovation. It was pronounced by the critics second only to Beethoven's. It is in style less a concerto than a sonata *concertante.* The orchestra does not seem subordinated nor the instrument pushed to the fore by marked technique and passage-work. It is not a repertoire piece, but rather for the inner circle of Brahms' admirers.

Violin Concerto and Sonata



JOHANNES BRAHMS
From a photograph

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In November Joachim played the G major "Violin Sonata" at a Hellmesberger concert with the usual success. To Joachim and his quartet (including D'Ahna, Wirth and Robert Hausmann) Brahms owes a great debt for the loving labour which they bestowed upon his chamber works, by their artistic rendition doing as much as anything to establish his fame and popularise his works.

Motets and Piano Pieces

The new publications of 1879 were two works without Opus number from the press of Senff ("Presto" after Bach, and "Chaconne" after Bach), and Op. 74, "Two Motets" for Mixed Chorus; *a capella*, dedicated to Philipp Spitta and written in the old style. Op. 76, "Piano Pieces" (Capriccios and Intermezzi). Op. 77, "Violin Concerto" in D major, written for and dedicated to Jos. Joachim. This is a magnificent work, of all modern concertos the one most worthy to stand beside Beethoven's.

Schumann Denkmal

In 1880, on the occasion of the unveiling of the Schumann *Denkmal* over his grave at Bonn on the Rhine, Brahms took active part in the exercises, playing the pianoforte part in Schumann's "Pianoforte Quartet" in E major (Op. 47), and conducting the music throughout the exercises. All the music performed at the concert was Schumann's with the exception of Brahms' "Violin Concerto" (Op. 77), which Joachim played.

The summer of this, as well as many subsequent years, was spent at Ischl. The works of this year were :—Op. 78, "Sonata for Pianoforte and Violin" in G major. In the last movement of this sonata Brahms again used the theme of the "Regenlied," of which he seemed especially fond. Op. 79, "Two Rhapsodies," for Piano, dedicated to Frau Elizabeth von Herzogenberg.

Violin Sonata and Rhapsodies

On January 4, 1881, the two overtures were given privately at Breslau without special success, and on January 13 at Leipsic. Later in the month Brahms received an offer from the London Philharmonic Orchestra to act as Conductor, but liberty was too sweet, so the offer was declined. The summer of this year was spent at Ischl, excepting the month of August, which was spent at Pressbaum, near Vienna; and after the return to the city in October came a long concert tour, in which the B flat "Piano Concerto" (Op. 83) was produced at Buda-Pesth, and repeated at Meiningen, Stuttgart, Basle, Zürich and Vienna.

Called to London

The published works of this year include "Chorale-vorspiel (*Chorale Prelude*) and Fugue" ("O Traurigkeit, O Herzeleid") for Organ, which appeared in the *Musikalischen Wochenblatt*, Op. 80, "Academic Festival Overture," and Op. 81, "Tragic Overture."

"*Chorale-vorspiel*"

Op. 82, "Nänie," a Choral Ode (words from Schiller), for Chorus and Orchestra (Harp *ad libitum*), was dedicated to Frau Hofrath Henriette Feuerbach, the mother of Anselm Feuerbach, the lamented artist, who had been a true art companion of Brahms, and whose death had suggested the work *Nänie* Its first performance in England was in March 1883, but it was not cordially received, for the reason that Goetz's setting of the same words, which had been enthusiastically received shortly before, had made a second setting unwelcome.

It was Brahms' good fortune to enjoy the friendship of many of the great men in the German literary and artistic world. One of these was Gottfried Keller, some of whose poems he had set to music, and whom he had met in the fall of 1882, and greatly admired. *Keller*

The "Third Symphony" (Op. 90), in F major, was performed at the Gewandhaus, Leipsic, under Brahms' direction, and in Vienna during the winter of 1883,[1] and was repeated in every musical centre in Germany. It consists of the usual four movements, and was published in 1884. *"Third Symphony"*

The Andante opens with a reminiscence of the Prayer from *Zampa*, but the similarity goes no further; the Poco allegretto is a veritable gem; the Finale has been likened, not without reason, to a battle.

[1] Its first Viennese performance was at a concert of the Philharmonic Society, December 2, 1883.

The published works of 1882 and 1883 were:—Op. 83, "Second Pianoforte Concerto" in B flat, dedicated to Eduard Marxsen. Op. 84, "Romances and Songs," for One or Two Voices and Piano. No. 4 of this series is the "Vergebliches Ständchen," one of the most popular of Brahms' songs. Op. 85, "Six Songs," for One Voice and Piano. Op. 86, "Six Songs," for One Voice and Piano. Op. 87, "Trio in C major," for Piano, Violin and 'Cello.

Concerto, Songs and Trio

Op. 88, "Quintet in F major," for Two Violins, Two Violas and 'Cello. This "Quintet" was written during the summer of 1882 at Ischl, and was performed in England soon after at a Henry Holmes concert. Op. 89, "Gesang der Parzen" (Song of the Fates), from Goethe's *Iphigenia*, dedicated to His Majesty, George, Duke of Saxe-Meiningen.

"Quintet" and "Gesang der Parzen"

In 1884 Brahms again visited in Oldenburg, and gave a concert, made up entirely of his own works, on December 19. When the idea was broached to him, he wrote in reply, "A Brahms evening is not exactly to my taste, but I like something like the 'Liebeslieder Waltzes' in the programme. Perhaps at the close you will give a decent piece by a decent musician." Hermine Spiess came from Bremen to sing, and it was made quite a gala occasion. The programme included

Brahms Concert at Oldenburg

the "Tragic Overture," "B major Concerto," "Third Symphony," "Liebeslieder Waltzes" (which were described as "the sweetest and most charming pieces imaginable"), and a group of four songs.

This year witnessed the publication of an unusually large list: Op. 90, "Third Symphony" in F major. Op. 91, "Two Songs," for Alto, with Viola *obligato*, and Piano. Op. 92, "Four Quartets," for Soprano, Alto, Tenor and Bass, with Piano. Op. 93A, "Songs and Romances," for Four-part Chorus, *a capella*. Op. 93B (published January 28, 1885), "Tafellied" (*Dank der Damen*), a drinking glee, by Jos. von Eichendorff, for Six-part Chorus and Piano, dedicated to a Friend in Crefeld. Op. 94, "Five Songs," for Low Voice and Piano. Op. 95, "Seven Songs," for One Voice and Piano.

Many Vocal Works

The "Fourth Symphony" (Op. 98) in E minor, was performed in 1885 under the direction of Von Bülow and Brahms himself at Meiningen. It was given from MS. at a Richter Concert in London in May 1886, then at Leipsic under Reinecke, who repeated it the next year (1887). This symphony is of a pastoral, idyllic character, and consists of four movements, the second, Andante moderato, an extremely beautiful movement of an elegiac character. The fourth, a *passacaglia*, consisting of an eight-measure theme, repeated in varied form throughout the movement, making in all about

"Fourth Symphony"

thirty variations, was an unusual Finale for a symphony, and attracted a great deal of well-merited attention to the composition. It was published in 1886, along with Op. 96, "Four Songs," for One Voice and Piano; and Op. 97, "Six Songs," for One Voice and Piano.

Honours

The year 1886 is important as being that in which two honours were bestowed upon Brahms — the first when the Emperor of Germany made him a Knight of the Order, *pour la mérite*, for Arts and Sciences, at the same time with Professor Treitschke, Gustav Freitag and Verdi; the second when the Berlin Academy of Arts elected him a foreign member.

Thun

This was the first of three summers which Brahms spent at Thun, near Berne. He went in May and returned to Vienna in October. The attraction here was his friend Widmann, who has left a most interesting account of their relations during this time, from which much that follows is taken.

Fondness for Coffee

In order that he might not be disturbed, Brahms rented the entire first floor of a house, brown, with green shutters, overlooking the Aar, with a view of the little island promontory of Scherzlingen opposite, where at one time the poet, Hermann von Kleist, dwelt. Here he used to rise at dawn and make a cup of coffee, the mocha for which had been abundantly supplied by Madame F——, of Marseilles, and of which he left a

goodly supply at the Widmanns', that they might enjoy his good things with him, and that, on his weekly visits to them, he might still have his own favourite beverage. The morning hours were religiously devoted to work, for which he was always ready at Thun, where the large verandah and suite of spacious rooms offered him an undisturbed walk for meditation. He wrote during this summer the "Sonata for 'Cello and Piano" (Op. 99), the "Sonata for Violin and Piano" (Op. 100), and the "Pianoforte Trio" (Op. 101), all of which were first performed at Widmann's house in Berne. (The 'Cello Sonata was taken up in the fall by Hausmann and introduced at his concerts.)

Visits and Visitors

Every Saturday he would come to Berne, remaining at Widmann's until Tuesday or Wednesday. He would appear with a leathern satchel thrown over his shoulder, full of books which he had borrowed, and was returning to exchange for others. He had frequent visitors at Thun, among them Professor G. Wendt from Carlsruhe, Max Kalbeck, lyric poet and musical critic, and his old and intimate friend, Dr Edouard Hanslick, and Klaus Groth, the poet, and C. W. Allers, the artist.

Letters

With all his frequent visits to Berne, Brahms exchanged short letters with Widmann every week, but rarely went into details. For instance, he announced a contemplated visit as follows:—

"I will not; I ought not; I may not; I cannot—but I must go," etc. Or, again—

"Just decided to look you up to-morrow, Thursday afternoon. If there is no cake on the table, it will be taken as a sign of dismissal by your B."

At another time he wrote—"*Enclosed* 20 francs. . . . or will you meantime accept it after this fashion, and cash will follow; if necessary, enforce payment by pawning the travelling effects" (which generally consisted of brush, comb and tooth-brush) "of the well-known climber of the Jungfrau and Niesen, and frequenter of the Schänzli Theatre." (He had never ascended the Jungfrau—this allusion was simply in jest—but had climbed the Niesen.)

A Good Word for Wagner

A temporary misunderstanding upon the score of patriotism brought forth an interesting letter of August 20, 1888, in which Brahms says, "If the Bayreuth Theatre stood in France, it would not take anything so great as the works of Wagner to make you and all the world go on a pilgrimage thither, and rouse your enthusiasm for something so ideally conceived and executed as those music dramas."

The Dog "Argos"

In May 1887 Brahms went to Italy with Simrock and Kirchner, going to Thun upon his return. He left in September for Vienna, and was overjoyed before leaving to see Widmann's dog, "Argos," which had had to be abandoned on the Grindelwald glacier a few days before. In his first letter from Vienna, he wrote, "How is 'Argos'? Would he take it as a tender greeting from me if you

were to give him a nice piece of meat instead of dog biscuit?"

The "Concerto for Violin and 'Cello" (Op. 102) was played by Joachim and Hausmann at Cologne in the fall of 1887; on New Year's Day, 1888, at Leipsic, with Brahms himself as Conductor, and at a London Symphony Concert in February 1888. It is a revival of a form which had for a century been neglected, and is in every way a remarkable work. *Double Concerto*

The new publications of this year were:—

Op. 99, "Sonata for 'Cello and Piano" in F major.

Op. 100, "Sonata for Violin and Piano" in A major. There is some similarity between the first theme of this sonata and the "Preislied," from "Die Meistersinger."

Op. 101, "Trio for Piano, Violin and 'Cello" in C minor. The slow movement of this trio is in the "seven-four" rhythm.

May 7, 1888, Brahms and Widmann started from Verona on an Italian trip, through the Marches to Umbria, Rome, and back through Piedmont. At Bologna, Brahms' *incognito*, which he generally assumed on his Italian trips, proved unavailing because of the presence of many German musicians at the International Exposition. When Martucci, the Director of the Conservatory and Conductor of the Opera, heard of Brahms' presence, he at once sent his card to the hotel, "Quattro Pelle- *Martucci*

grini," where the travellers were sojourning, and requested permission to pay his respects. A meeting was arranged, and as Brahms did not speak Italian, though he read it with considerable fluency, Widmann was requested to act as interpreter. Upon entering the room, Martucci nearly prostrated himself to the floor, and, seizing the master's hand, kissed it in spite of resistance. He informed Brahms that he had recently given the "Second Symphony" at Naples, and showed great familiarity with the latter's chamber works, humming themes and exhibiting great enthusiasm. Soon they began conversing as best they could without the aid of the interpreter, and parted good friends.

Rossini

The next day the travellers passed through Rimini and San Marino, which Brahms facetiously called the "Postage Stamp Republic." While they were passing through Pesaro, he insisted that, though they couldn't stop, they must honour Rossini's memory by each singing some air from *Il Barbière* as the train rolled through the town.

Intense Patriot

The summer months were again spent at Thun, where everyone was stimulated by his active mind, for he was always in excellent spirits, and his themes of conversation seemed inexhaustible. He was an attentive newspaper reader and observer of important political events, always anxious about the result upon the fortunes of Germany. (He was an intense patriot.) In the early fall he and Widmann started out on a short journey, but were called

back to meet Ernst von Wildenbruch, the playwright, with whom Brahms became very friendly. He left Thun in September.

The year 1889 was marked by two more honours bestowed upon him, the first the Order of St Leopold, from the Emperor of Austria—the first time that this Order had been bestowed upon a civilian—and the second, in the summer—the honour which he valued most highly of all—the freedom of his native city, Hamburg. In May he went to Ischl for the summer. In reality a social creature, as the years went by, he felt ever more and more attached to the friends at Vienna, and it was this fact which influenced him to spend this and subsequent summers near the city. There was also this summer a short visit to Lichtenthal (Baden-Baden) — where his headquarters were at the "Bären," a comfortable and quiet inn in the Lichtenthal Allee—followed by a short stay at Carlsruhe.

More Honours

The next Italian tour was in the spring of 1890, again in company with Widmann, with whom he made still a third tour in 1893. The second journey was not very lengthy, taking in only Northern Italy —Parma, Cremona, Brescià, Vicenza, Padua, and returning by way of Verona. On board ship, returning from Messina to Naples, upon the third trip, Widmann was struck by a piece of luggage, which threw him down and accidentally dislocated his ankle, necessitating his remaining in bed for a few days.

Brahms as a Nurse

This mishap brought out a new side of Brahms' nature, when acting as nurse, he cared for his friend in the most tender manner. It was after this fashion that he celebrated his sixtieth birthday. This was the last of these Italian journeys, which were the chief of his pleasures.

Reverence for Masters of Art

Brahms was passionately fond of Italy. A spring which brought no journey to Italy seemed to him to be half wasted. He felt an inner sympathy with the masters of the Italian Renaissance, though he never said so in so many words, always speaking with touching modesty and deepest veneration of the great heroes in every field of Art. He took special delight in discovering evidences of the genius of patient labour, which would pass unnoticed by the ordinary tourist. His interest in Art was natural and spontaneous, not based upon any previous study of the history of Art. If he did any studying, it was *after* rather than *before* he made his visits to the galleries. He did not consult his guide-book, but walked rapidly along, pausing before any work that particularly struck him. He did not go to Italy to hear music, although he entertained the greatest respect for Verdi, always speaking of him in enthusiastic terms. But he never went to the Opera in Italy, probably because the performances began too late; he was usually up before five in the morning.

He loved the spontaneity and fervour of the Italians, considering it much more desirable than the coldness of

his northern compatriots. While in Italy he took special pains to meet the natives half-way in the matter of suavity and politeness. It is related that he was so thoughtful of others that, upon arriving at a hotel to spend the night, he would at once, upon retiring to his room, remove his boots and place them outside the door, so that servants would not have to work late on his account. In the meantime he would walk about in his stocking-feet until bedtime, sometimes an hour or more. He was so enamoured with Italian life that he *would* not see its shady side: the Italians in their turn venerated him.

Loved the Italians

During the latter part of his life Brahms was the musical centre of Vienna, and during the summers which he spent at Ischl he attracted thither crowds of musicians from all parts of the world. It might be interesting to know that his favourite Viennese restaurant was "Zum rothen Igel."

Musical Centre of Vienna

In the early nineties appeared the following new works—it is significant of his vitality that he wrote, in the last seven years of his life, twenty important compositions, the last appearing in June 1896:—

Last Works

Op. 102, "Double Concerto for Violin and 'Cello" in A minor. Op. 103, "Gipsy Songs," for Four Voices (S., A., T., B.) and Piano. These songs were written in the style of the Hungarian gipsy music, and are full of "go" and "swing." Op. 104, "Five

Songs," for Mixed Voices. Op. 105, "Five Songs," for One Voice and Piano. Op. 106, "Five Songs," for One Voice and Piano. Op. 107, "Five Songs," for One Voice and Piano. Op. 108, "Sonata for Piano and Violin" in D minor. Op. 109, Three "Deutsche Fest- und Gedenksprüche," for Double Chorus, *a capella*. Op. 110, "Three Motets," for Four and Eight Voices. Op. 111, "String Quintet," No. 2, in G major (with an unusually prominent part for the Viola). Op. 112, "Six Gipsy Songs," for Four Voices, *a capella*. Op. 113, "Thirteen Canons," for Female Voices and Piano. The best of these is practically a transcription, in the canon form, of Schubert's song, "Der Leiermann." Op. 114, "Trio" in A minor, for Piano, Violin and Clarionet (or Alto). Op. 115, "Quintet for Clarionet and Strings" in B minor. Op. 116, "Fantasien," for Pianoforte. Op. 117, "Three Intermezzi," for Pianoforte. The first of these, a Slumber Song, was suggested by one of Herder's "Scotch Ballads," and bears the following motto:—

> "Schlaf sanft, mein Kind, schlaf sanft und schön,
> Mich dauert's sehr dich weihnen sehn."
>
> (Sleep lightly, my child, sleep peacefully,
> It grieves my heart thy tears to see.)

Op. 118, "Six Piano Pieces." Op. 119, "Four Piano Pieces." Op. 120, "Two Sonatas," for Clarionet (or Alto) and Piano; No. 1 in F minor, No. 2 in E flat. Op. 121, "Four Serious Songs" (Words from the Bible).

The last Italian journey (in 1893) was rather hastily planned when Brahms heard of preparations for a public celebration of his sixtieth birthday, and the party numbered four—two friends, Hegar and Freund, accompanying him and Widmann. They visited, besides the places before mentioned, Milan, Naples, Sorrento and Sicily, paying a visit to the grave of Von Platen, the poet.

The Last Italian Journey

Brahms' last great choral work was the "Deutsche Fest- und Gedenksprüche," which was first given at an Industrial Exhibition in Hamburg, September 1889, and then at Berne Cathedral at a festival commemorating the seven hundredth anniversary of the city. Brahms was invited to come from Ischl to conduct the performance, but declined, as he did not wish to make the long journey. The composition is patriotic in character, and consists of three large numbers for Double Chorus without solo or accompaniment. The first, "Our fathers trusted in Thee," refers to the Battle of Leipsic (1813), in which the Fatherland regained its liberty. The second refers to the collapse of the French in the Franco-Prussian War at the Battle of Sedan (1871). The third praises the splendour of the new united Empire. The work is deeply religious throughout.

"Fest- und Gedenksprüche"

From 1891 to 1893 Brahms was much at Meiningen, where he was on terms of warm friendship with

the Duke and Duchess. He was always a welcome guest at their Court, and often went there for performances of his new compositions under the direction of Steinbach. He also delighted in the playing of Mühlfeld, the clarionetist, which will explain the great prominence given to the clarionet in the works of this period. Mühlfeld was a superlative artist who did much to make the clarionet works successful. Brahms insisted upon his being engaged to introduce them in England, where he won great renown both for himself and the works.

Meiningen and Mühlfeld

Despite his dislike of display, Brahms enjoyed appearing here in the full splendour of his many orders. As an evidence of the high esteem in which he was held by the Duchess, she sent him a pair of slippers embroidered by her own hands, and, knowing his dislike of letter-writing, and that his health was poor, she enclosed a post-card, all filled out, so that all he need do, to acknowledge receipt of the gift, was to sign and return it.

Royal Friends

In the fall of 1895, at the opening of the new Tonhalle at Zürich, Brahms conducted the "Triumphlied," several of his concerted works and songs being also given. Joachim, Hausmann, Hegar and several others assisted in the performance. He was then still in perfect health, and spent the evening at the house of a

Last Swiss Trip

wealthy music-lover, laughing and joking with the young daughters of his host, and remaining until after midnight. Again, in March 1896, he planned an Italian trip, but was unable to carry it through.

On May 20, 1896, came what proved to be Brahms' death-blow—Madame Schumann passed away. When he received the news he hastened at once to Frankfort to be present at the funeral, and it was to "a fit of anger" at missing his train — he would not admit that he ever became excited — that he attributed the illness which eventually proved fatal. This was an affection of the liver, from which his father had also died. Undoubtedly the shock of Madame Schumann's death had much to do both with bringing it on and with its fatal issue. Within a few weeks of his death he was assured by his physician that he might live many years, if only he would WILL to do so.

Madame Schumann's Death

Brahms at first made light of his illness, calling it "only a commonplace jaundice"; but as the disease became more serious, he requested of his physician and attendants, "On no account tell me anything unpleasant"; so that the hopelessness of his condition was kept from him, and he probably never knew until the end that he could not recover; in fact, he had planned to spend the summer of 1897 at Carlsbad. In a letter of October 1896 he was still as cheerful as ever, and the last letter he ever wrote to Widmann (in

"Only a Commonplace Jaundice"

December 1896) showed no diminution in his good spirits.

Though suffering, he took his daily walks almost to the last, and less than a month before his death he attended a concert of the Philharmonic Society. The programme began with the "Fourth Symphony," and at the end of the first movement every eye was turned toward the director's box, where Brahms was seated. A storm of applause swept the audience, which was only quieted when he arose and bowed his acknowledgments. Each successive movement was greeted with the same enthusiasm. The entire assemblage was affected at sight of the master's altered face and figure, and his evident ignorance of the seriousness of his condition. Many felt that they were greeting him for the last time, which indeed proved to be the case.

Last Public Appearance

Herr Conrat tells us that during the last winter of his life Brahms left the house but seldom, and on the occasion of their last meeting, on March 25, 1897 (only ten days before his death), he strove to do the honours as usual, with great difficulty bringing forth the "renowned Brahms cigarettes" (very large and strong) from another room, and attempting to carry on a conversation. But the exertion had been too great: his head sank upon his breast, and he murmured, "There must be something in this" (meaning his illness). He was unable to resume the conversation, so Conrat quietly left after a

Failing Health

few minutes without disturbing him, and for the first time in their acquaintance of ten years Brahms was unable to see him to the door.

His death occurred at Vienna early in the morning of Saturday, April 3, 1897. His last words, spoken a few hours before he died, to the nurse who had given him a drink, were, "I thank you." *Death* His body was interred in a suburb of Vienna, in the Centralfriedhof, near the remains of Mozart, Beethoven and Schubert.

Up to the middle of his career it does not appear that his publications paid him very liberally. Concerning the "German Requiem," he said, "Just look at the score of the 'Requiem,' and you will see *His Estate* all the possible and impossible sizes of paper. At that time I never had enough money to buy a large quantity of paper; but now I have it a-plenty." In the latter part of his life he must have fared better than his great predecessors in the Austrian capital, for he left a matter of 80,000 dollars in the bank, besides other valuable effects.

He died intestate: he had occasionally, in his later years, spoken of making a will, but looked upon that formality as an acknowledgment of old age *His Heirs* and the approach of death, neither of which seemed imminent; for, up to the time of his last illness, he was the picture of robust health. It had been his wish to remember the Gesellschaft der

Musikfreunde, but as a result of the litigation which followed his death, it turned out that the Gesellschaft got only his books, autographs and musical manuscripts, while the bulk of his estate went to distant relatives (whom he heartily disliked).

Statue and Museum

A statue to Brahms was unveiled in December 1899 at Meiningen, Dr Joachim making an address; and his house at Gmünden, Salzkammergut, has been opened as a Brahms Museum, the doors and windows having been taken from the house in which he had lived at Ischl.

Brahms: The Man

PHYSICALLY, Brahms was a fine specimen of a man. "A stocky, compact figure—not exactly elegantly attired —with ruddy complexion indicating good health, slightly grey beard, walking with his hands folded behind his back." His head was perhaps a trifle too large for his body, while his eyes were penetrating and full of fire and nobility of expression. His love of nature kept him much out of doors, especially as his physician advised walking to counteract his increase in weight after middle life.

Appearance and Health

In the city he rarely omitted his daily walk on the Prater, the favourite promenade of Vienna, and even in late life Hanslick said, "He makes foot tours like a student and sleeps like a child." When in the country he was fond of climbing mountains. Alpine summits and glaciers had great attraction for him, also the welcome he was sure to find at Basel and Zürich, which accounted for his frequent trips to Switzerland. His tendency to corpu-

Walking and Mountain Climbing

lency made the ascent somewhat difficult, but his downhill pace was a merry one. "It was comical to see," says Conrat, "when we did any climbing in our trips that he did not want to admit that it caused him any inconvenience. 'Well, Conrat, now stop and take a look at this view,' he would say. I would take the hint, being well repaid in seeing how glad he was to gain a little rest."

Appetite and Unconventionality

His appetite was vigorous, and he loved to sit with his friends in the *Kneipe* (restaurant) sipping his beer and wine or *Kaffee*, often until the small hours of the morning. When the weather permitted, he always dined in the garden of some restaurant, avoiding the *table d'hôte*, because it demanded a more conventional garb than he was accustomed to wear. (He was most at ease in summer-time in flannel shirt, without tie or stiff collar; add to this the fact that he generally carried his broad-brimmed soft hat in his hand rather than on his head, and it is evident what a striking figure he made.) He never visited England although often pressed to do so, because he was not well acquainted with the language and, because, as he said, "One has almost to live in a dress suit and white tie." In bad weather he frequently wore a brownish-grey shawl thrown around his shoulders and fastened in front with a huge pin.

No one could come near Brahms without feeling a sense of his power. "His was one of the strongest

personalities in the whole line of Masters of Music" (Maitland). Those who met him for the first time were invariably struck by the kindliness of his eyes—light blue, wonderfully keen and bright, with now and then a roguish twinkle and yet sometimes an almost childlike tenderness. This roguishness in his eyes corresponded to a quality of his mind—no doubt inherited from his father, who had a keen sense of humour—good-natured sarcasm, and remarkable rapidity at repartee. A great controversalist, he much preferred a conflict of opinions rather than that people out of respect for his powers and achievements should always agree with him.

Powerful Personality

A pedantic musician from a very small Swiss town assured him that he knew all that he (Brahms) had ever written. Brahms motioned for silence, remarking that the band was just then playing something of his. The man listened, gaping and with upturned eyes (it was a march by Gungl), while Brahms turned to the rest of the party and whispered in great glee, "Well fooled!"

A Gungl March

Another musician introduced himself to Brahms, and to make conversation asked if he did not wear spectacles when conducting. (He was very near-sighted in middle life and very sensitive about it. He used to say he escaped seeing many unpleasant things when in the street without his glasses, and that for him there were more beautiful women than

Spectacles

for those whose keener sight destroyed the illusions.) Quick as a flash he replied—alluding to Schumann's "Faust," which had just been performed,—"Yes, my good fellow. Of course I put on my glasses whenever I see written on the score, 'Here women pass by.'"

As a Singer and Critic

Brahms declared that he had had as a boy a beautiful soprano voice, but had spoiled it by too much singing while it was changing. In middle life his voice was "rough and almost cracked." At a "Billroth Evening" of the Academic Society of Vienna (whose decoration he had received), he was an honoured guest and joined in singing all the student songs, which he had known and loved as a young man, as loudly as his "rough and almost cracked" voice would permit. He frequently attended the Sunday musicales of his friend, Professor Gäusbacher, and would sometimes accompany one or two of the young girl pupils, but was always full of caustic witticisms which were likely to disconcert the singers. Aware of this, he said to Heuberger who wanted to show him some of his compositions, "I should be much interested to see them, but you mustn't be sensitive at what I say about them."

A Genial Friend

Among his friends Brahms was of a genial, social disposition, full of kindness, loving companionship, and at heart a true gentleman. He was at his best in the small circle of his intimate friends, witty, full of fun, good company, of a kind-hearted and generous disposition.

The Man

On week days he was generally seen alone, but on Sundays he was usually accompanied on his pedestrian trips by a number of friends. On these occasions he was always in very good humour. He felt very much at home in Vienna, finding there many warm friends, but had a deep-seated hatred for everything French, and had never been in Paris.

Indifferent to Criticism

A man of strong personality, oblivious to criticism or censure, unmindful even of the praise of friends, he was eminently capable of carrying out his plans to their ultimate conclusions and awaiting results, striving ever without digression for his ideal. He created to the best of his ability, then let his creations stand or fall on their own merits, unmindful of the reception accorded them. Even in his early days his simplicity, absolute straightforwardness, sincerity and calm self-reliance enabled him to meet triumphantly the coolness and indifference that for years were his lot. He was always intensely interested in his new works until they had been publicly performed; then he laid them aside, and it was almost impossible to get him even to mention them. For the opinions of outsiders he had the profoundest contempt, and was completely indifferent to journalistic verdicts.

In his later years a brusqueness, which characterised him as a young man, wore off, and his manner became milder; even the sharp, stinging sarcasm, which his enemies knew so well, became a thing of the past.

His sturdy manliness was probably more or less an inherited trait, for it is related that once when the conductor directed Brahms' father not to play so loudly he replied with dignity, "Herr Capellmeister, this is *my* contrabass, I want you to understand, and I shall play on it as loud as I please."

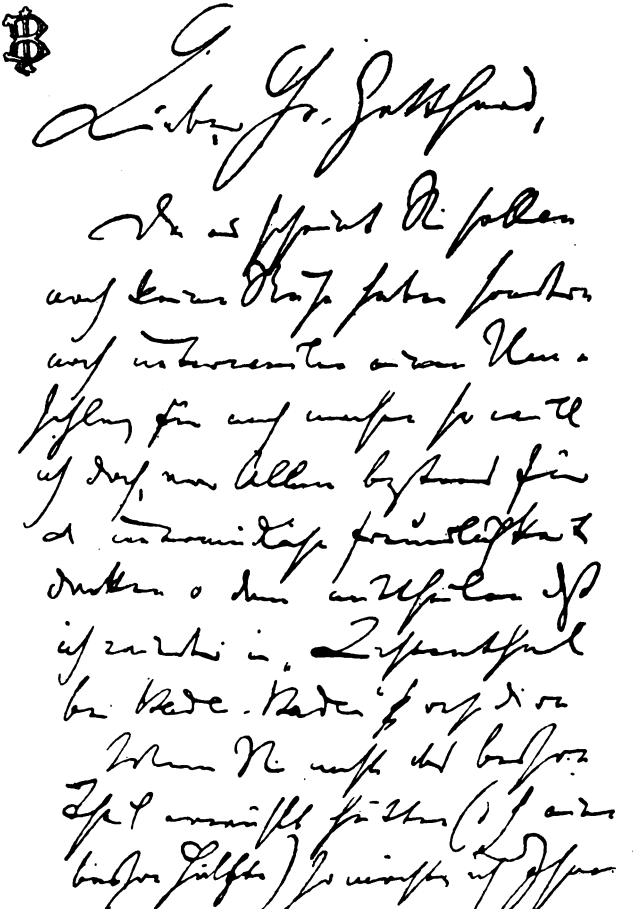
His Father's Brusqueness

Brahms had a deep-rooted dislike of all display of solemnity, a shyness of betraying his deepest feelings, that made him hide the inner workings of his heart under a mask of irony, sarcasm and seeming indifference. The illness and subsequent death of his most intimate friend, Dr Billroth, the eminent surgeon, deeply affected him; yet, when he was buried and the company standing about were visibly much moved, Brahms was walking with a friend in another part of the cemetery, conversing about some unimportant topic lest he should give way to his feelings. Self-importance especially between fellow-artists disgusted him, and when obliged to endure it he could be blunt almost to unkindness.

Disliked Emotional Display

On his first visit to Goetz at Winterthur he saw some freshly-written sheets of manuscript lying on Goetz's desk. Brahms stepped forward to look at it, saying, "Ah! Do you also sometimes amuse yourself with such things?" (It was a piece of chamber music.) Goetz quickly spread his hands over the manuscript and said, in solemn tones,

Goetz's "Treasure"



FACSIMILE OF BRAHMS' HANDWRITING

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"It is my most sacred treasure." Brahms turned impatiently away, changed the conversation, and soon after took his leave. Each afterward found something blameworthy in the conduct of the other, but the occurrence was really the result simply of incompatibility of character and aim. They afterward became more or less friendly, but never really intimate.

Music for the Theatre

One day a Viennese composer, whose opera had been accepted in spite of its triviality, asked Brahms why he had never composed an opera. Brahms answered quietly, "The reason is very simple. I believe that to be able to write for the theatre one must possess a measure of stupidity. I feel that I lack the requisite amount."

Some Bright Criticisms

Even after his compositions had begun to be generally accepted, personal enmity and opposition followed him everywhere, so that it is not surprising that he should have won the reputation in certain quarters of being reserved and brusque, and that his sharp wit made him feared. He was the butt of many jokes, which he often answered in kind. Nietzsche, the philosopher, said of him, "Brahms is never more touching than when he sings of his own impotence." Old Hellmesberger, who was very anxious to shine as a wit, said, "A symphony of Brahms is like a soldier who presents himself before his lieutenant with the words, 'It is my duty to report, lieutenant, that I have nothing to report.'"

On the other hand, Brahms took a rather peculiar

revenge on Rubinstein, who never played any of his (Brahms') compositions in concert. They often conversed upon many musical subjects, but never in any way did Brahms say a word which might lead anyone to think that Rubinstein had ever given a concert. After the performance of Rubinstein's "Nero" a number of musicians were picking it to pieces. Brahms listened quietly for a while, then, shaking his head, said, "The character of 'Nero' had been well comprehended" (by Rubinstein). "It was horrible music."

Brahms and Rubinstein

His hatred of "kapellmeister music" was as strong as Wagner's. One composer played Brahms a composition, which has since been well received, and the sole comment he received was, "What beautiful music paper you use! Pray, where do you get it?" Another composer, who had made a setting of Schiller's "Lay of the Bell," upon playing it for Brahms, was told, "Yes, I have always thought this 'Glocke' of Schiller's one of the greatest poems ever written, and I shall continue to hold that opinion." When told that a monument was to be erected to Raff, he said, "A monument to Raff? Dear me! Well, you had better be quick about it, lest he should be forgotten before you have got it ready."

Unfortunate Composers

Raff

Brahms was sane on all subjects. He not only had clear ideas and firm principles in all concerning art and literature, but in other fields he showed clear in-

sight and keen discrimination. An attentive observer of current events, he took an active interest in all the phenomena of life, natural, artistic, and even industrial. He was interested in mechanics and farming, called birds by their names, imitated their notes and knew their habits. Every new and useful thing gave him pleasure, but for the unpractical he had no sympathy. Disliking the bicycle, he had yet the highest admiration for the progress of modern civilisation, which has given us the electric light, the telephone, the phonograph and kindred inventions. Nature and all concerning the animal world deeply interested him. Henschel relates that when walking along the road one day Brahms called out excitedly, "Look out! look out! You may kill it." It was a tumble-bug!

His Broad Sympathies

Profound Scholarship

His themes of conversation seemed inexhaustible. He was a voluminous reader on all subjects, his tastes running to history and the standard authors rather than to novelties, and he liked to go back time and time again to favourite books and scenes. He greatly admired and respected most of the contemporary literary and artistic masters of his country, with many of whom he was personally acquainted.

With Brahms politeness and even kindliness did not cease with a certain rank or class, but only where, irrespective of either, he thought he detected some insincerity. It was his habit to think well of everyone

if he thought of him at all. He revelled in the sunshine, both physically and morally. In a letter to Widmann he sent greetings to the family, naming especially the servant. He would sometimes turn his back on some "grande dame" and turn to the waiting-maid to address a friendly word to her. He spoke to Henschel with emotion of a serving-maid who had lost her position in order to shield a careless postman who, being married, could not afford to lose his.

Kindliness to Servants

Naturally modest and unassuming, he was ever happiest amid simple surroundings, himself living, in the main, a life of Spartan simplicity; full of tact, always pleasant and in excellent spirits, he was greatly beloved by all who knew him well. He could not flatter, and was not himself susceptible to flattery, nor was he lavish with praise. Deeply religious in an inexpressive way, he was in faith a liberal Protestant, but was ever careful not to wound the sensibilities of those with whom he came in contact.

Modest and Tactful

That Brahms had his human weaknesses is evident from the following excerpt from the Countess Potocka's *Theodor Leschetizky*:—

"The Tonkünstlerverein . . . originated in 1881 in weekly meetings for the bringing together of artists and the production and discussion of new works. Latterly the society has devoted itself very largely to the works of Brahms, during his life always the greatest among us

at the Tonkünstlerverein. Many times Brahms would join us when, as was customary, after the music, we repaired to a neighbouring restaurant, forming into groups at the small tables to discuss the evening's events. He was grave and rather ponderous in his manner. His voice was low, solemn, a little husky, but what he said was not devoid of wit and fun, and he had a very kind smile. No one is without a vulnerable point. Brahms' weakness was his decorations; he was vain of them, and liked to have them spoken of."

The Tonkünstlerverein

Disliking all celebrations of public character, he was ever happy in any unexpected homage, being much gratified to find himself recognised and respectfully greeted wherever he chanced to go. The numerous gardens in Vienna, where gipsy bands played, especially attracted him, and it was delightful to see the increased spirit which they put into their music in the presence of the master who had done so much toward opening their beloved tunes to a wider sphere of popularity. In Italy he often fell in with gipsy bands, and always stopped to listen, and applauded lustily. Upon one occasion the leader recognised him, and instantly rapping for silence, passed the whispered word, and the band struck up one of Brahms' pieces, much to the latter's delight.

Gipsy Bands

Brahms hated to be *fêted* or made much of, avoiding,

if possible, all public demonstrations, and sometimes even those privately arranged by his friends.

Sixtieth Birthday Celebration

When he heard that festivities were being arranged for his sixtieth birthday he packed up his bag and hurried off to Italy. However, a gold medal was struck and presented to him upon his return. He thanked the deputation as follows: "I really feel more ashamed of myself than overjoyed at this great honour which has been shown me. Thirty years ago it would have made me happy, and I would have felt it my duty to make myself worthy of such distinction, but now—it is too late." He also received many telegrams of congratulation upon this occasion—one from the Duke of Meiningen, which pleased him greatly. That he was not, however, entirely unmindful of his abilities is proven by the following remark made one day half in jest, have in earnest: "How they all come with music under their arms and desire to play their compositions for me. Poor music I do not care to hear, and if I wish to hear good music—I can compose that myself."

"At no time has his manner to strangers or mere acquaintances been remarkable for urbanity; but, on the slightest suspicion of expressed admiration, he assumes a stony, or, rather, thorny impenetrability" (Maitland).

"Lion-hunter"

It is related that at Baden-Baden he was approached by a "lion-hunter" as he lay under a tree in a garden. A little speech, evidently prepared beforehand and over-

loaded with flattery, was interrupted by Brahms, who said, "Stop, my dear sir. There must be some mistake here. I have no doubt you are looking for my brother, the composer. I'm sorry to say he has just gone out for a walk, but if you make haste and run along that path, through the wood, and up yonder hill, you may probably still catch him."

Incident at Gratz

A typical incident is related of him during his short stay at Gratz. A concert of church music was to be given by the Gratz Choral Society, and Brahms came to the last rehearsal. The drilling took place in the choir of the church late in the afternoon. The conductor began Bach's "*Trauer Ode*," when Brahms arose unnoticed, and, standing on the left near the organist, began to read the organ score, and somewhat casually turned over the leaves. Gradually it grew darker and darker, until the organist could no longer see the notes. Without a word Brahms took a piece of candle from his coat pocket, lighted it, and held it so as to help out the astonished organist to the end of the rehearsal.

Summing up

One writer, in summing up, says: "To Brahms was given Homeric simplicity, the primeval health of the well-balanced mind. He excels all his contemporaries in soundness and universality, frankness, modesty, simple and homely virtue combined with the widest sympathy, most far-reaching intelligence, extreme catholicity and tolerance."

Letter-writing was ever burdensome to him; the *post card* was his favourite sheet (!). In this connection the following anecdote is *apropos:* An English publisher once, in an interview, suggested to Brahms the advantage of having his music published simultaneously in England and Germany, especially as in England there had grown up a considerable Brahms cult. Brahms admitted the advisability of the project, but declined to go into it, because he would then have to write *two* letters instead of *one* for each work issued. This interview took place in Hamburg, where he was temporarily sojourning. To show that there was no hard feeling on his part, Brahms was very cordial to the Englishman and his companion, taking them all over the city to see the sights, and insisting upon paying all the bills himself.

Letter-writing

This English anecdote leads naturally to another. In 1887 Brahms was invited to write a new work for the Leeds Festival. His reply was characteristic: "Should you deem one of my old works worthy of the honour of being performed on this occasion, it would be a great pleasure to me. But if this is, as it appears, not the case, how may I hope that I shall succeed this time. If, however, the charm of novelty be an absolute necessity, then pardon me if I confess that I fail properly to appreciate, or have no sympathy with such a distinction."

Leeds Festival

Naturally Brahms received many visits from conductors, young composers, lady pianists, and the like. By years of experience he had acquired the art of turning them away without letting them touch the piano. Autograph hunters were another source of annoyance, but they seldom outwitted him. One German lady at Cape Town, South Africa, year after year, with the greatest perseverance, wrote Brahms ordering "one of your far-famed Viennese pianofortes," but never received a reply. On one occasion an especially crafty fellow sent Brahms a telegram as follows: "Your order for ten dozen rapiers, genuine Solingen make, will be despatched in a day or two. We take the liberty of obtaining payment through the post-office." Brahms stuck the message in his pocket and waited for the rapiers. Needless to say, they never came.

Autograph Hunters

He was devoted to children—a child himself when with them. One evening while visiting at Berne he lifted Widmann's little five-year daughter on his back and trotted her merrily all through the city, not in the least disturbed by the wondering looks of the passers-by. A young American lady, travelling in Europe in 1895, wrote home: "We saw Johannes Brahms on the hotel verandah at Domodossola, and what do you think! He was down on all fours, with three children on his back, riding him for a horse." When dining at a hotel or restaurant he seldom left the table without filling his pockets with sweets to give to some poor child. He

Devotion to Children

had special sympathy for the children of the poor. He always regretted that the Swiss children could not properly understand his North German dialect, and therefore could not chat with him as freely as he would have liked. He would stop anywhere in the street to speak with children, and when he became known to them they would follow him about in groups, shy, yet eager to attract his notice.

Portraits and a Subterfuge

Until late in life Brahms invariably refused to sit for his portrait, even his friend, Anselm Feuerbach, being unable to shake his determination. Once, while he was visiting at Kandersteg, Widmann's summer home, the latter, thinking to outwit him, had an artist come to the house, ostensibly to paint his (Widmann's) little daughter. When the time came for the sitting she was placed in a direct line with Brahms, so that the artist, in seeming to look at the little girl, could be taking in his features. The artist set to work, but had not proceeded far before Brahms saw through their ruse, and excused himself on the ground that he did not like to inflict cigarette smoke upon the ladies and children (he was already upon his fifth or sixth). He quietly left the room, and remained upon the verandah until the artist had gotten well along on a portrait of the child, which had been decided upon at the last minute. Later in life he, in a large measure, got over this antipathy, and one etching particularly, Klinger's "*Brahms Fantasias*" (an imaginative reproduction of the "In-

termezzi and Fantasias," for Piano), gave him keenest delight.

Amateur photographs, especially snap-shots of him taken without his knowledge, gave him great pleasure. Perhaps the best of these was by Frau Fellinger of Vienna, whose house was a true home for Brahms in his last years. One of his peculiarities was that he did not use a mirror, urging as a reason that he saw his face so often in pictures that he had no need of one.

Amateur Portraits —and Mirrors

Brahms was very partial to the Summer Theatre on the Schänzli, where operas and operettas were frequently given, mostly with piano accompaniment. He never missed a performance of Johann Strauss' *Die Fliedermaus*. His admiration for Strauss was genuine, for on one occasion at a social gathering, where the musical friends of Madame Johann Strauss were writing upon her fan their names, with phrases from their works, Brahms wrote the opening measures of the "Beautiful Blue Danube Waltzes," and underneath it, "*Not*, I regret to say, by your devoted friend, Johannes Brahms." Strauss' band in the Volksgarten was among Brahms' most constant enjoyments.

Admirer of Johann Strauss

Brahms has been somewhat maligned as being quick-tempered, but certainly the testimony of those who knew him well would prove the contrary. Unquestionably he was genial in his personal relations, of a naturally

cheerful disposition, and never took himself too seriously. Leaning out of the window in the sunshine, and stroking his flowing beard, he one day called out to Dietrich, "See, I am trying to run opposition to Michael Angelo's 'Moses.'" He would go singing or whistling along the road in early morning, hat in hand, always with a kindly greeting for those he met. For more than twenty years he lived in the same quiet house on the same quiet street, with very few social pleasures excepting the fortnightly meetings of the Tonkünstlerverein.

Cheerful Disposition

After his father's death he supported his stepmother, and also his brother Frederick, who died in 1886, but otherwise had no intercourse with him or with his sister Elise, who died in 1892, with both of whom he had little in common.

Not intimate with Family

Brahms' attitude towards his art and its great masters was always one of greatest reverence, Bach being probably highest in his esteem. An illustration very much to the point is afforded by an anecdote related by Henschel. In 1876 Brahms was the guest of the owner of a fine vineyard, famous for the quality of its wine. At table a member of the party, meaning to compliment both the host and the guest of honour, remarked, "Yes, gentlemen, what Brahms is among composers this Rauenthaler is among the wines." Quick as a flash Brahms spoke

"A Bottle of Bach"

up, "Ah! Then let us have a bottle of Bach now."

He had a warm affection for Haydn, and spent much time analysing the latter's symphonies. So devoted was he to Beethoven that he used religiously to frequent the old restaurant in the Wildmarkt where Beethoven used to dine. He possessed many valuable autographs, among them that of Mozart's G minor Symphony and Schubert's "Wanderer." *Haydn and Beethoven*

Dr Hanslick says that during their long and intimate friendship Brahms never referred to his (Hanlick's) many critiques on his work, though one day he quietly surprised him with the dedication of the "Four-hand Waltzes" (Op. 39). *Hanslick's Critiques*

Brahms had a great talent for teaching, and, in the opinion of Heuberger, would have made an excellent teacher for advanced pupils. It seems that he would have been willing to establish an "Advanced School of Composition" at the Vienna Conservatory, such as had long been in existence at the Academy of Plastic Arts. When the question was raised as to his being able to find time for such work, he remarked, "The few notes which I write during the winter are of absolutely no importance." *Brahms as a Teacher*

One time he said to Henschel, "I am not at all ashamed to own that it gives me great pleasure if a

song or an adagio, or anything of mine, has turned out to be particularly good. What I cannot understand is how people like myself can be vain." He often said, "One can never hope to get upon the level of such giants as Bach and Beethoven. One can only work conscientiously in one's own field."

True Modesty

Brahms worked slowly, letting his ideas germinate and take their own time in arranging themselves. "Let it rest," was his advice to a young composer. "Let it rest, and keep going back to it and working at it over and over again until it is completed as a finished work of art; until there is not a note too much or too little, not a measure you could improve upon. Whether it is *beautiful* also is an entirely different matter, but *perfect* it *must* be. You see I am lazy, but I never cool down over a work once begun, until it is perfected, unassailable. One ought never to forget that by actually perfecting one piece one learns more than by beginning or half-finishing ten."

Worked Slowly

At another time he said, "Do you suppose that my songs occur to me ready-made and all polished? I have tormented myself in curious ways over them. Do you know—but do not take this too literally—that you must be able to *whistle* a song, *then* it is good. . . . The feeling to be expressed is of the first importance; the medium is secondary."

"Whistle a Song"

It will be seen that Brahms was glad to advise and help young musicians, and paid great attention to the smallest details in criticising, even to the musical hand-writing. In this connection it might be profitable to repeat some advice which he gave to a young composer as follows:—

Helping Young Musicians

"You must practise more gymnastics, four-part songs, variations, etc."

"In writing songs, you must endeavour to invent simultaneously with the melody a healthy, powerful bass."

Advice to Beginners

"No heavy dissonances on the unaccented part of the measure, please."

The following remark made to a singer is interesting, and may call forth more protest than any of the foregoing: "As far as I am concerned, a thinking, sensible singer may, without hesitation, alter a note which for some reason or other is out of his compass into one which he can reach with comfort, provided always *the declamation remains correct and the accentuation does not suffer.*"

Liberties with Compositions

His aim in all his works was the attainment of harmonious beauty, combined with perfect form and purity of feeling, transfiguring everything, even the commonplace into a lofty and peaceful calm. In his music emotion is not excluded, it is regulated. It was his habit to work inde-

Manner of Composing

fatigably, but with no haste or impatience. All his life he is said to have written a contrapuntal exercise each day. His assimilative faculty was enormous. He described his manner of composing as follows: "When I have found the first phrase of a song, I might shut the book then and there, go for a walk, do some other work, and perhaps not think of it again for months. Nothing, however, is lost. If I afterward approach the subject again, it is sure to have taken shape. I can now really begin to work at it."

Music for the Masses

Brahms was a man of clear ideas and firm principles, not only in all that concerned art and literature, but also in other fields of thought. His intellectual horizon was wide, his mental vision clear and healthy, his judgment sane on all subjects, therefore it is not to be wondered at that he was no visionary in his art theories. This is evident from his sympathy with the omnipresent Maennerchor (men's choruses) and brass bands, on the ground that they are the most convenient form in which the common man can acquire his musical education. His attitude towards this and several kindred subjects is well expressed by a letter which he wrote to Widmann about ten years before his death:—

Temperance Societies

"Your zeal against male choruses and brass bands reminds me of the temperance societies which occasionally ask me for sympathy. But I have none. It is so easy to deprive the poor man of his oft sorely-needed dram. I

should be much in their favour if such societies had the object and power of procuring compensation for him by making wine, beer and coffee cheaper.

"Now, male choruses and the modern brass instruments are convenient for the common man; everything else is to be approached more cautiously and learned earlier. Unfortunately, amongst the so-called better classes a fondness for any other instrument but the piano seems to be almost non-existent.

Male Choruses and Brass Bands

"It is very desirable that parents should let their children learn other instruments—violin, 'cello, flute, clarionet, horn, etc. (this would also be the means of arousing interest in all sorts of music).

Too much Piano

"But there could be more and better work done for singing in the schools, as also by letting boys commence the violin very early. . . . I have often seen that done in Austrian villages. The singing of the Mass in Catholic churches is also far from stupid. To sing at sight in all keys, and to be intimate with fugues! . . ."

Singing in the Schools

At another time Brahms wrote to Widmann: "With marriage it is as with opera. If I had already composed an opera and, for all I care, seen it fail, I would certainly write another, but I can't make up my mind to a first opera or a first marriage." And still another time, "I have missed my chance. At the time I wished for it I could

Concerning Marriage

not offer a wife what I should have felt was right. I sometimes regret that I did not marry. I ought to have a boy of *ten* now; that *would* be nice. But when I was of the right age for marrying I lacked the position to do so, and now it is too late. At the time when I should have liked to marry my music was either hissed in the concert rooms or at least received with icy coldness. Now, for myself I could bear that quite easily, because I knew its worth, and that some day the tables would be turned. And when after such failures I entered my lonely room I was not unhappy. On the contrary! But if in such moments I had had to meet the anxious questioning eyes of a wife, with the words, 'Another failure,' I could not have borne that. For a woman may love an artist whose wife she is ever so much, and even do what is called believe in her husband, still she cannot have the perfect certainty of victory which is in his heart. And if she had wanted to comfort me—a wife to pity her husband for his non-success—ugh! I cannot think what a hell that would have been, at least to me . . . It has been for the best," he added.

However, the subject was not a painful one with him, for it was his habit to inform inquiring ladies, "It is my misfortune still to be unmarried, *Unmarried* thank God!" Widmann, who now resides in Rome, also relates the following anecdote:—

"I had a cook who possessed the melodious name of *Mora*. No other woman in Rome could equal her

palatable preparation of cauliflower and *pomi d'oro*. My friend Brahms and the noted surgeon Billroth paid me a visit one day, and I invited them to a Roman breakfast which was prepared by Mora inimitably. The wine was good, and Billroth, raising his glass, cried out enthusiastically, 'Oh! Horace hath quaffed these draughts!' Brahms, however, who was busy analysing the food, fell into a reverie, and after some time remarked that it might be his duty to select a wife who could cook in such excellent style as Mora. 'This girl should really be married,' he repeated as his good humour increased. I then took the liberty, by way of a joke, of calling the girl out of the kitchen, and telling her that I had found a suitor for her hand.

"'Who is he?' asked Mora, anxiously.

"'This renowned German artist here. He ought to suit you, for you also love music and sing all day like a lark.'

"Mora's reply was startling. She measured Brahms from head to foot, and answered with the utmost *hauteur*, 'I am a Roman, born on the Ponte Rotto, near the Temple of Vesta . . . I shall never marry a Barbarian!'"

"*Barbarian*"

Hugo Conrat, of London, who knew Brahms intimately during the last ten years of his life, says that he felt the loneliness of his bachelorhood very keenly at times. "Yes, you lucky fellow," he would often

exclaim, "you are going to the bosom of your family, while I, poor, lonesome bachelor! . . ."

As is well known, Brahms never wrote an opera, possibly because he never found a libretto to his taste, but there is no doubt that he contemplated writing one or more. He was an indefatigable theatre-goer, never missing the first performance of any play of importance in Vienna, and possessed extraordinary dramatic instinct, pathos particularly affecting him. He was moved to tears by the nobility of sentiment in Goethe's *Geschwister*, which he saw in Vienna with Widmann in 1881. For opera he seemed to care less, for he often left after the first act, urging as his excuse, "You know I understand nothing about the theatre." During the last twenty years of his life he generally avoided operatic performances entirely, though he was always eager when speaking of subjects relating to the theatre.

Fond of the Theatre

He believed that it was not only unnecessary but positively harmful and inartistic to compose music for an entire drama; only the climaxes should be so treated, or those parts where words alone would not suffice to express the meaning. He considered it great presumption to expect music to accompany purely dramatic dialogue throughout several acts. He felt that by confining the music to special parts of the operas, the librettist gains more time and freedom for the dramatic

Theories concerning Opera

development and the composer is enabled to devote himself exclusively to the demands of his art.

Operatic Possibilities

Nevertheless, the idea of an opera haunted him for a long time, for early in his career he spoke about a very curious text for an opera, and later asked Widmann to look over Gozzi's dramatic fables and farces, especially "König Hirsch" and "Der Rabe." "Das laute Geheimniss" also interested him in Gozzi's version.

"König Hirsch"

Widmann read "König Hirsch" over carefully, and wrote to Brahms expressing doubts as to the possibility of using it for an opera libretto, but still was entirely ready to go ahead if Brahms so wished. In November 1877 Brahms wrote back, "I am waiting in vain for a quiet moment in which to think over your suggestions. In the meantime I must at least send you my heartiest thanks. . . . As for me, I have so often vowed never again to think of a libretto—that I should be so easily tempted thereto! But my inertia in the matter has certainly increased though I cannot say whether it has done so in other respects! So it would really be wiser for you not to think of me at all, still it would be nice if the subject interested you and you gave it some further thought. . . . I should at first chiefly think of the Dialogue and Secco-Recitative—or rather at present it would seem a matter of indifference to me how the action was developed except in emotional climaxes.

"At all events let us both think the matter over until

the spring, when I shall be free to choose where to spend the summer. If you can spare the time let me know what ideas you have."

In the next year Widmann sent the outline of a libretto to Vienna, but received no reply until after the appearance of the Second Symphony (in November 1878).

"Oh! König Hirsch! He is still lying on my table! I do not deserve it, but have you occasionally given it a thought? Heartiest greetings and don't be angry with your Johannes Brahms."

"König Hirsch" Defunct

Here the matter ended.

Some years later Widmann again wrote him that it had been reported that they were collaborating on an opera. Brahms replied under date of January 7, 1888, "Have I never told you of my good resolutions, father of my Johanna?" (Widmann's daughter whom Brahms also called his *bride*). "Amongst these to try neither an opera again nor marriage. Otherwise, I think I should immediately undertake two (that is operas) 'König Hirsch' and 'Das laute Geheimniss.' Of the latter I have even a libretto ready, made years ago by that same engraver in copper, Allgeier, who has now written those good essays on Feuerbach. Now if you, dear friend, have downright liberal views and principles, you will easily see how much money I save and can spare for a journey in Italy—if in the summer I neither marry nor buy a libretto." He several times

Marriage and Opera

later alluded to opera, and always had a soft spot in his heart for the plays named, but the matter never went any further.

Brahms' theories concerning the music drama were of course diametrically opposed to those of Wagner, for whom, however, he had great admiration and appreciation. He especially admired Wagner's lofty aims, and spoke of his music dramas as "Great works, so ideally conceived and executed." He called himself, "The best of Wagnerites," and rejoiced in the honours showered upon Wagner, believing that the position of every musician had been raised by them. Hanslick, the great Viennese critic, states that Brahms' comprehension of Wagner's scores was probably more profound than that of any other man, Wagner himself only excepted, and that he often heard Brahms defend Wagner against hostile criticism.

As a Wagnerite

Wagner, on the other hand, could find no good word to say about Brahms, but once said of him, "Brahms is a composer whose importance lies in his not wishing to create any striking effects." Wagner treated his contemporaries with the greatest animosity, and was particularly caustic towards Brahms' works. Once when someone reported some fresh sarcasm of Wagner to Brahms, he exclaimed, "Good heaven! Wagner honoured and triumphant, takes up most of the high road. How can I, going my own modest way, be any

Wagner as a Brahmsite

interference or annoyance to him? Why cannot he leave me in peace since we are never likely to clash?"

Praise of Wagner

He one day showed Heuberger Wagner's own manuscript of *Tannhäuser*, and pointing to the second act said, "Just look at this. Wagner has written the five sharps with painful accuracy on each staff of every page, and in spite of the precision the handwriting is free and flowing. If he could write it so neatly it would not hurt you to do so also. . . . What nonsense! Those who have gone somewhat astray through his influence have done so through their own misinterpretation of Wagner; of the true Wagner they know absolutely nothing. Wagner has as clear a head as ever there was in the world." (Brahms was severe in reproof but warm in praise, as is evident from these few remarks. The first was the result of his tremendous seriousness; the second of his unusual kindness of heart.)

Attitude towards Wagner

For all his admiration of Wagner, Brahms could not always agree with him, nor did he invariably praise. Concerning the "Ring" he said, "I myself must confess that *Die Walküre* and *Das Götterdämmerung* have a great hold on me. For *Das Rheingold* and *Siegfried* I do not particularly care." Of some parts of *Siegfried* he said at another time, "I am sure nobody would see anything particular in it if one of us had written it. . . . And those endless duets!" For *Tristan* he had a particular dislike, saying, "If I look

at that in the morning I am cross for the rest of the day." But, in spite of differences of opinion such as these, the Viennese master never failed to express his profound respect for his great rival, the magnitude of whose intentions and his energy in carrying them out calling forth his unbounded praise. Many ardent Wagnerites have accused Brahms of jealousy, but the charge cannot be proven. The consensus of opinion among his intimates is that he envied *no one*. He felt secure in his own position, and was of too noble a mind to begrudge others their success.

Mozart and Verdi

He was loud in his praises of Mozart's *Figaro*, and spoke of the works of the great masters with deepest veneration, but with his contemporaries he was as stern a judge as with himself. For Verdi he felt genuine admiration. Upon once hearing Von Bülow speak in disparaging terms of Verdi's "Requiem," Brahms went immediately to Hug's music store (Zürich), and, obtaining the piano score, read it through. When he had finished it he said, "Bülow has made a fool of himself for all time: only a genius could have written that."

Goetz's Opera

The unfortunate Goetz, whose first meeting with Brahms was rather unpropitious, died at an early age, of consumption. His posthumous opera, *Francesca da Rimini*, was first performed at Mannheim in September 1877. Brahms journeyed all the way from Vienna to this first performance, thus showing the deep sympathy he

felt with the ideal aspirations and tragic fate of this promising young composer.

Hanslick says of him: "Brahms, who supports with word and deed every serious ambition of a pronounced talent—unnoticed, silently as Schumann used to do—procured a publisher for Dvořák, whose modesty amounts to bashfulness."

SILHOUETTE OF BRAHMS

Brahms: The Musician

As a musician Brahms attained first rank in every department toward which he directed his energies, and his activities included practically every field of musical endeavour, except dramatic composition.

His Versatility

As pianist, conductor and composer of vocal, piano, chamber and orchestral music, his mastership is undisputed. As an exponent of absolute music he stands as probably the most heroic figure of the nineteenth century, after Beethoven. The term "absolute music" may be misleading. Brahms' contention was that music ought to be so true to life that no words or programme are necessary to explain its meaning. If they are necessary, it is a confession that music falls short of the ideal. There have been others of his contemporaries who may have rivalled him in particular directions, but none outshone him, and no one achieved such high standing along so many lines, or attained to such colossal mastery of the technique of expression. Having much in common with Browning, in that he deals with the larger, deeper emotions which are less intelligible to the masses, his works are marked by a dramatic intensity resulting from terseness of expression, which

Exponent of Absolute Music

Much in Common with Browning

seems at times almost harsh. No modern composer has expressed deeper or more fervent feelings, either jubilant or sad, than Brahms. He was a composer "in the grand style."[1] "Since Beethoven we hardly find anyone so free from all that is trite and commonplace in his music; no artist possesses in so great a degree the virtue of self-restraint, or is so averse to all that fascinates by merely external or transient attractions."

Thoroughly Modern

Brahms is thoroughly modern, but is never a revolutionist; his works are a "modern conservative force in music." "While we have a warrior like Wagner to slay the dragon of Philistinism, we have a genius like Brahms to give modern significance to classical forms." To him art was something sacred, worthy of his highest effort and noblest purpose. His work from the beginning is naïve and simple, and displays no reformatory tendencies; it is remarkable for its power and energy, and its consistent adherence to the main idea.

Early Works Romantic in Tendency

His music always shows the chastening control of his massive intellect. His earlier works exhibit romantic tendencies, a leaning towards the "music of the future"—in this vein he was earnestly commended by Liszt — and are characterised by an over-maturity, a leaning toward over-display of erudition, which disappeared in his works beginning with Op. 11 (which is sometimes said to mark the beginning of his "second

[1] "The real epic touch, the white Alpine sublimity of Beethoven's Mass in D, or Brahms' *Schicksalslied*."—HADOW.

period"). Ample and effective use of syncopations, a peculiar style of accompaniments, bold modulations and rhythmic devices, and occasionally even some programmatic suggestions, occur in his first work. His growth was toward clearness and the abandonment of those characteristics least pleasing to superficial hearers. It is significant that thirty years after its first publication Brahms recomposed Op. 8 (Trio for Piano, Violin and 'Cello), and the corrections in nearly every case took the form of *simplifications*. His character throughout is marked by a native ruggedness, and it was probably this trait which enabled him to live so long in Vienna without losing his individuality. There is a vein of reposeful, reflective humour, which corresponds to the dry wit of literary art, which is Brahms' very own.

Master of Detail

Brahms is a master of detail—in fact, he is more detailed and minute than any other master.[1] This, with his great command of the resources of counterpoint, has earned him the title of "Modernised Bach," a title which, if it had not offended him as smacking of flattery, would have pleased him very much. Until the time of his death it could be said that his influence was deeply rather than widely felt; but since that event there has been a great spread of both his influence and appreciation, so that there is to-day almost as strong a Brahms' cult in England and America as in Germany itself.

As a pianist he attained first rank. He was a virtuoso

[1] "Brahms is a poet, intent on weaving a network of beautiful thoughts around his ideal."—HADOW.

of great power and brilliant technique. His execution of Bach, especially the organ works on the piano, was unrivalled among his contemporaries. He played not so much to the listeners as for himself, appearing as if inspired, his great technique being always a secondary consideration. One who heard him play his D minor Concerto, when still in his prime, described the performance as wonderful. "He would lift his hands up high, and let them come down with a force like that of a lion's paw." Another says: "His playing is powerful and soft, full of pith and meaning, and never louder than it is lovely."

As a Pianist

This force which always characterised his playing later degenerated into something not quite so admirable, as Dr William Mason writes about a performance in 1880: "Brahms' playing was far from finished or even musical. His tone was dry and devoid of sentiment, his interpretation inadequate, lacking style and contour. It was the playing of a composer and not a virtuoso. He paid little, if any, attention to the marks of expression upon the copy. The continued force and harshness of tone quite overpowered the string instruments." For all that, the fact remains that so long as he continued to appear upon the concert platform, Brahms' playing always gave pleasure to his audiences, and he was invariably greeted with enthusiasm.

His Playing in 1880

As a conductor Brahms was most inspiring, leading

with firmness and authority, and spurring on those under his baton to their best efforts.

As a Conductor

"Both as performer and conductor he always appeared as if inspired, and inspiring everybody who sang or played under him or listened. At the pianoforte or desk he was a king, but socially unaffected and easy, neither reticent nor predominating in conversation, jolly and kind among friends and children."

Last Great Classical Composer

Brahms was the last great composer of the classical school.[1] In spite of strong modern tendencies, he was utterly opposed to the so-called "New German School." He stood for the systematic principle of musical form. In style and construction he displayed a power now quite unique. He was always a master, never drawn from the main idea, in spite of the wealth of episode and secondary thought. Music to him was so entirely a means of expression that he made mere sensuous beauty a secondary consideration, always subordinate to the thought to be expressed. Hence a lack of grace and a density which often characterise his compositions. His work was wonderfully condensed, his constructive power masterly. By his scholarly development of themes he seems to be introducing new thematic material, when the fact is he is gradually unfolding and expanding the possibilities of the original theme to the uttermost. His treatment is exhaustive

[1] "Few compositions are perfect unless they have been signed by Beethoven or Brahms."—HADOW.

and complete, especially in his later pianoforte compositions. In all that relates to the intellectual faculty Brahms is indisputably a master, though he sometimes exhibits a lack of feeling for the purely sensuous side of music—for clear, rich tone combinations.

Climax of Modern Musical Thought

With the exception of Wagner, Brahms was pre-eminent among the musicians of his time for the definite nature of his individuality. He appeared as the climax of modern musical thought, standing, as it were, upon the shoulders of Schumann, whose musical character he seems to have inherited to a great extent.

Spitta's Estimate

Spitta says: "No musician was better read in his art, or more constantly disposed to appropriate all that was new, especially all newly-discovered treasures of the past. His passion for learning wandered, indeed, into every field, and resulted in a rich and most original culture of mind, for his knowledge was not mere acquirement, but became a living and fruitful thing."

Ferris says of him: "The perfect blending of intellect with emotion, of modern feeling and sympathy with old-fashioned conscience, thoroughness and symmetry of form, belong to Brahms alone among modern composers." Maitland writes: "No composer has invented lovelier melodies, or set them in more delightful surroundings. His music is marked by a felicitous combination of intense earnestness of aim and nobility, of

ideal with the passionate ardour that is characteristic of Southern countries."

By the average listener many of his works have been regarded as unintelligible. Even among cultivated musicians he has been severely criticised as lacking in melodic invention, a criticism that the most superficial study alone could justify. His fertility of invention and attention to detail was so great, and he wove his melodies so intricately, that many hearings are necessary to discover the real contents of his works. Within the past generation this has come to be much more generally understood, until now intelligent musicians regard his works as among the loftiest and most spiritual conceptions that have ever been expressed in musical forms.

Repeated Hearing necessary

As Oscar Bie says of Brahms: "He worked in the world of tone with no trace of virtuosity, with not a suspicion of concession to the understanding of the mere amateur. There has, in our time, been no music written so free from the slightest condescension." "Stubborn, at times repellent, even in her smiles not very gracious, his music seeks to make no proselytes; but whomsoever she wins as a friend she holds fast, and allows that rarest of pleasure—the pursuit of lofty aims and the quiet rapture of a student."

No Concessions

As a symphonist Brahms ranks among the greatest.[1] His command of the technique of composition was

[1] "The great symphonic writers, Beethoven, Brahms and Mozart."—HADOW.

absolute, his sense of rhythm perfect. No other composer has introduced so many innovations of melody and harmony and rhythm; no other composer has *ever* exhibited so great *variety* of rhythm. Not a virtuoso in orchestration, he clothed his thoughts in the language best suited to their expression. Colour plays a secondary part with him, hence the instrumentation often seems gray and subdued beside that of more vivid colorists; but for all that he is a master at "musical landscape painting," and, in his Gipsy Rondo, Gipsy Songs, and similar compositions, has at his command a wealth of "local colour." His thought is essentially orchestral in style. Von Bülow says of him: "In Bach we always hear the organ; in Beethoven, the orchestra; in Brahms, both organ and orchestra."

Sense of Rhythm

The Symphony in D (No. 2) is strongly marked with Brahms' own individuality. The Fourth seems in a measure a return to romanticism. It displays those rare combinations of intellect and emotion, modern feeling, and old-fashioned skill, which are the very essence of Brahms' style. The First Symphony of Brahms has been called the *Tenth*, as though it were the next in development after the Ninth—and greatest—of Beethoven;[1] there may also have been some reference to the similarity in the first theme in the Finale of each, though it is not likely that Brahms would ever be accused of plagiarism, as he was nothing if not original,

Characteristics of Symphonies

[1] "We have at last a Tenth Symphony."—Von Bülow.

and was the soul of honesty itself. His is truly the "Music of the Future," for the world is just *beginning* to appreciate it: no modern composer has expressed deeper or more fervent emotion.

As a composer for the pianoforte Brahms had little in common with the great majority of his contemporaries. For programme music in general he cared little. His mind ran naturally to polyphony, so that he was the greatest master of counterpoint since Bach. He had Beethoven's wealth of musical ideas, and Bach's skill in handling them. He was a scholar of scholars; yet with all his perfection of art, the effect was *not* that of technique as an end, but as the vehicle for the promulgation of his musical ideas. Hence his music was not dry bones, but the living, breathing product of a lavish imagination. The Intermezzo in E flat (Op. 118) is perhaps the most eloquent expression of the tragic in all pianoforte music. His compositions are extremely difficult, requiring an excellent technique for their adequate performance, so that many are beyond the reach of any but the greatest virtuosi. But they are thoroughly pianistic—not orchestral thoughts written for the piano—modern, and withal *original.* They are not popular with concert players, because they lack the superficial brilliancy of effect which would make them instantaneously successful. It is evident that this had a great deal to do with their slow growth in popularity.

Works for Piano

In the latter part of his career the larger portion of

his compositions were vocal pieces for one or more voices. He published seven books of songs from 1880 to 1887, exclusive of quartets and romances for mixed chorus. These songs are characterised by intense expression, profusion of melody of the highest order, and subtle treatment of popular sentiment. As a song-writer Brahms stands alone, and it is his songs that first won him general appreciation. He was specially fertile and original in this field, which was perhaps due in part to the fact that he seldom set poems that had been set by other composers.

Songs

"In his songs he recalls Schubert in the abundance and charm of melody, Schumann in the delicacy and truth of detail, and Franz in the neatness of elaboration, yet he cannot be looked upon as an imitator of any of these composers; he is still independent and original." He began where Schumann left off. His vocal melody is most expressive, and, as a rule, independent of the accompaniment. If he had written nothing but the songs, he would be entitled to rank among the greatest composers of all time.

Not an Imitator

"The good taste which invariably guided him in the choice of words demands poetry of sterling value that vibrates in the heart." Hence his songs were set to words by the greatest of German lyric poets—such as Goethe, Hölty, Tieck, Simrock, Kopisch, Hoffmann

Authors of His Songs

von Fallersleben, Von Platen, Daumer, Schenkendorff, Eichendorff, Kl. Groth, Mörike and Schiller.

If there were any need to refute the criticism that Brahms lacked in melodic invention, the figures alone would be sufficient. To publish more than two hundred songs, which are recognised the world over as serious and successful settings of the texts chosen, is in itself ample guaranty of the melodic fertility of the composer. Unlike Schubert's songs, which were largely improvisations—he wrote as many as eight in a single day—Brahms' were carefully constructed with utmost fidelity to the text.

Great Number of Songs

Among the best known of Brahms' songs are: "O versenk," "Sonett," "An ein Aeolsharfe," "Maria's Kirchgang," "Wie bist du, meine Königen," "Ruhe, Süsse-Liebchen," "Von ewiger Liebe," "Mainacht," "Botschaft," "Wiegenlied" (the well-known lullaby), "Perlenschnur," "O komme, holde Sommernacht," "Dämm'rung senkte sich von Oben," "Regenlied," "Erinnerung," "Meine Liebe ist Grün," "Das liebsten Schwur," "Minnelied," "Vergebliches Ständchen," "Therese," "Sapphische Ode," "Wir wandelten, wir zwei zusammen."

Best known Songs

Of the duets and quartets the best known are: "Die Meere," "Die Nonne und der Ritter," "Die Schwestern," "Die Boten der Liebe," "Hüt du dich," "Edward," "So lass uns wandern," "Der Gang zum Liebchen," "Ich schwing mein Horn ins Jämmerthal," "Der Abend."

Brahms

In the field of choral composition Brahms was a giant. His style is sometimes almost reminiscent of Palestrina; then, again, in its polyphonic treatment, with its canons and fugues, it suggests Bach; and yet, again, he writes with the simplicity of the German folk-song singer. Many of his smaller sacred works were not meant to be sung in service, but simply render in artistic form the sentiments evoked by the words. The "German Requiem," his masterpiece, is a song of *hope*, by the exaltation of its mood and treatment, rather than of death.[1]

Choral Works

In the department of chamber music Brahms is without a rival among modern German composers. His chamber works are the loftiest examples in this form since Beethoven. The "String Sextet" (Op. 18) is the greatest work in that form since Beethoven. The "Pianoforte Quintet" is unexcelled by *any* work in that form in all the literature of music.

Chamber Music

His activities as a composer covered practically every field except opera, which he never attempted. Hence it is evident that the very bitter controversy which raged for many years between the so-called Brahmsites and Wagnerites was entirely without reason, as the fields of activity of the two masters were in no sense similar, and do not admit of comparison.

No Ground for Comparison with Wagner

His final rating among the Olympian gods of music

[1] Like its composer, it is essentially German in spirit; there exists no other *Requiem* that is so thoroughly *German* as Brahms'.

is entirely creditable to Brahms. Famous critics speak of him as "Unrivalled among his contemporaries in choral and chamber music," "The greatest German musician after Wagner," and in other equally flattering terms. Von Bülow considered him one of the three immortal *B's* —Bach and Beethoven being the other two—announcing as his musical creed: "I believe in Bach the Father, Beethoven the Son, and Brahms the Holy Ghost of music."

Final Rating

Tschaikowsky, on the other hand, never became a Brahmsite. In 1871 he wrote: "Brahms has not fulfilled the obligations which Schumann laid upon him."[1] In 1878 he heard some new work by Brahms, and said the enthusiasm it aroused among German critics was incomprehensible to him. Tschaikowsky esteemed him very highly for his seriousness and sincerity, and his contempt for superficial success, but had not much sympathy with his music, finding it cold and dry. Even after repeatedly playing Brahms' works the impression was not much modified. "I deeply revere" (he writes) "the artistic personality of Brahms. I bow to the actual purity of his musical tendencies, and admire his firm and proud renunciation of all tricks . . . but I do not care for his music."

Tschaikowsky not a Brahmsite

Nevertheless he sought an "intimate acquaintance with the very attractive personality of Brahms," and on December 26, 1887, they met at the house of Brodsky,

[1] If he had not done so, Schumann's article would never have become famous.

the violinist, where Brahms was rehearsing the Pianoforte Trio (Op. 100). Tschaikowsky writes of him as follows: ("He is an unusually pleasing and attractive man, and all who have come in contact with him are inspired by warm affection and devotion. He possesses a rare and pleasing modesty . . . A rather short man, suggests a sort of amplitude, and possesses a very sympathetic appearance . . . A certain softness of outline, pleasing curves, rather long and slightly grizzled hair, kind grey (!) eyes, and thick beard freely sprinkled with white. His manner is very simple, free from vanity, his humour jovial, and the few hours spent in his society left a very agreeable recollection . . . Like all my Russian musical friends, without exception, I only respected in Brahms an honourable, energetic musician of strong convictions; but in spite of all efforts to the contrary, I never could and never can admire his music. There is something dry, cold, vague and nebulous, repellent to Russian hearts. From our Russian point of view Brahms does not possess melodic invention . . . not weak or unremarkable. His style is always elevated.")

But liked Brahms

Brahms' Attitude toward Tschaikowsky

Brahms in his turn was too sincere to pretend to any appreciation of Tschaikowsky's works. He went especially to Hamburg to hear Tschaikowsky's Fifth Symphony, and after the concert invited him to dinner. After Brahms had entertained him most hospitably, he confided

to Tschaikowsky with quiet sincerity that he didn't like the symphony at all. He spoke so simply that Tschaikowsky didn't feel at all hurt, but was encouraged to retort in kind. They parted excellent friends, but never met again.

Dvořák's Gratitude

Dvořák used to speak with tears in his eyes of the warm interest Brahms showed in him at a time when his (Dvořák's) compositions found neither publishers nor performers, and of the powerful support Brahms gave him and what energy he exhibited in sounding the depths of the unknown genius of his Slavonic brother in art. Not that Brahms entirely sympathised with all that Dvořák did or tried to do, but he felt that here was an original mind that deserved encouragement.

Growth in Popularity

The appreciation and diffusion of his works is steadily increasing. For many years the seat of the greatest Brahms cult was in Hamburg, partly because he was born there, and partly because of the anti-Wagner feeling there. Since the appearance of the "German Requiem" in 1868 every new work published by Brahms became an event in the musical life of Germany, and even in England and America, where most of his greatest works have been given. The Hungarian Dances are one of the most popular compositions that the orchestral repertoire contains. While the themes are not Brahms' own, it is to his brilliant handling that they owe their vogue; he and Liszt may be said to have opened the music of Hungary to the world.

It might be interesting to see what the rabid anti-Brahmsites have to say about our subject. It is, perhaps, better not to draw from German sources, for there the strife was fiercest and the feeling most unreasoningly bitter. But two choice bits are here appended, one from an English, and another from an American source.

Anti-Brahmsite Verdict

J. F. Runciman, an English critic, has this to say:—

"He had not the intellect of an antelope," yet in the next breath he speaks highly of Brahms' songs and many other works. Then he goes on to say: "He had not a great matter to utter. If ever a musician was born a happy, careless, romanticist, that musician was Brahms" . . . "He assumed the pose and manner of a master telling us great things, and talked like a pompous duffer. Brahms was not cast in the big mould, and he spent a good deal of his later time in pitying himself" (! !) . . . "Much of Brahms' music is bad and ugly music, dead music; it is counterfeit, and not the true and perfect image of life indeed, and it should be buried or cremated at the earliest opportunity . . ." "But much of it is wonderfully beautiful. All his music is irreproachable from the technical point of view. Brahms is certainly with Bach, Mozart and Wagner in point of musicianship; in fact, these four might be called the greatest masters of sheer music who have ever lived." (Where do Beethoven or one or two others come in?)

J. F. Runciman

H. T. Finck, an American critic and a pronounced

Wagnerite, calls Brahms' music "musical small-talk, meaningless twaddle," and declares Brahms to be "a great dressmaker — a musical Worth," and that he owes his vogue not to any virtue of his own, but solely to the fact that the anti-Wagnerites pitched on him as their champion. However, even he declares that Brahms' "technical virtuosity puts him on a level with the greatest masters."

H. T. Finck

If genius is an "infinite capacity for taking pains," then assuredly Brahms is one of the very greatest among all the master musicians. Certainly none of the great composers was more consistently painstaking in the development of his material. Even in his largest works the attention to detail is amazing; his mastery of detail is unsurpassed. A theme was to him what the name indicates, a subject which was to be worked out, shown in all its lights; developed from all sides and in all directions so far as logically possible; not simply to be stated and reiterated a few times and then left for an entirely new idea.

Consistently Painstaking

Brahms was eminently the logician among musicians; a theme was useful to him only so far as it could become the basis of a logically-thought-out work of art. Rich in inspiration, he yet subjected his ideas to such severely rigorous discipline that, by the time the finished pro-

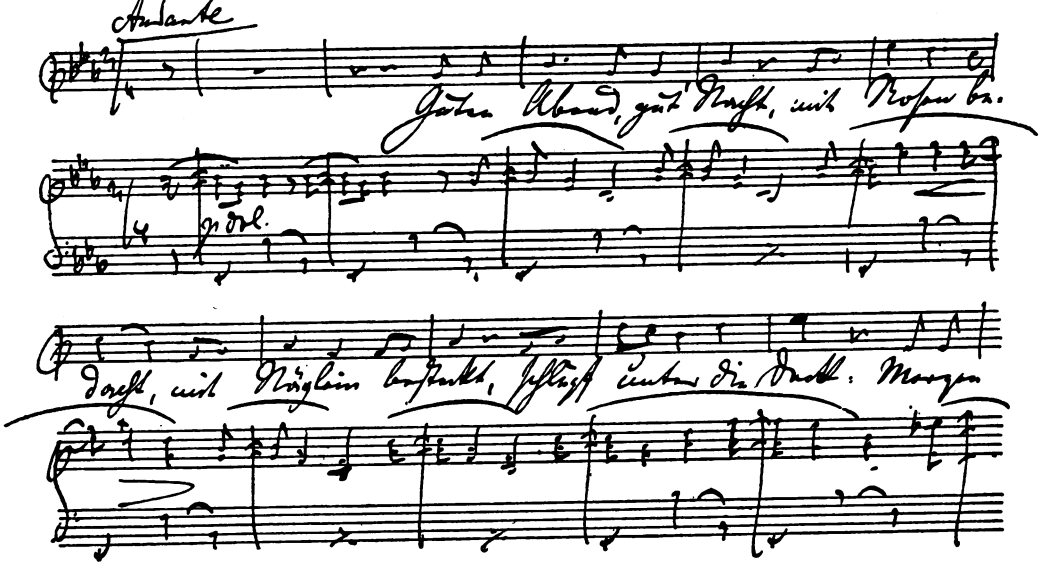
Musical Logician

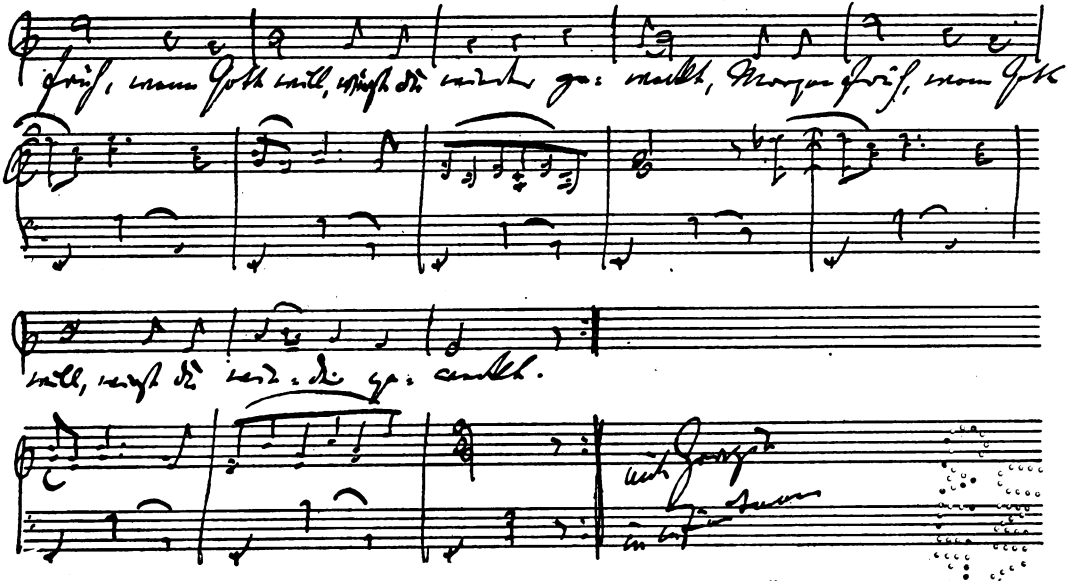
duct left his hands, there remained nothing but the æsthetic, some times almost ethereal, work of art, without a trace of the cheap or commonplace.

No composer wrote and thought habitually on a higher plane. Therein lay both his strength and his weakness.

No Appeal to the Popular Mind

Undoubtedly there is not the same appeal to the popular mind in his works that one finds in Schubert, who is so intensely human that he frequently verges on the banal, or in Haydn or Mendelssohn, whose geniality kept them ever on good terms with their fellowmen, or even in Wagner, whose whole life was devoted to the portrayal of the more fervid emotions. Not that Brahms is not human or genial or fervid, but these qualities are not so obvious in him as in these others. Undoubtedly the appreciation of Brahms was at first, and still to a great measure remains, a matter of the chosen few, the inner circle of the musically elect who can comprehend his message. For 'οι πολλοι he has no message, nor, though he was at heart a great lover of his kind, did he ever attempt to win their suffrages. The highest ideal of artistic excellence was ever his goal, and under no consideration would he make any concessions to popular taste. Not that he never tried to meet the people half-way; on the contrary, his devotion to folk-music is sufficient refutation of any such charge. Indeed, there is often a combination of popular elements with the most artistic and complicated forms which characterise much of Brahms' music.





FACSIMILE OF THE SCORE OF THE "WEIGENLIED"

Pages 136-7.

But even when writing for the people, or using their songs as the basis for his compositions, the highest artistic treatment was accorded them; so that, though he might, for reasons of his own, make use of the most commonplace themes, they passed through a process of treatment that transmuted them into works of art of the highest order.

Educate Audiences up to Brahms

There is only one way in which such a master can ever become widely appreciated, and that is by educating audiences up to his level. The mountain will not come to Mahomet, so Mahomet must perforce go to the mountain. Here we have a master whose message is still largely in the future. The past could not comprehend him; the present is striving hard to reach his level; it remains to the future to interpret his message to the world. That his works are at last beginning to be understood is best attested by the fact that the "German Requiem," his masterpiece, which was given last season (1903-1904) in New York, is to be repeated again during the season of 1904-1905.

Uncompromisingly Classical

The style of Brahms is first and always polyphonic; Bach is his model as regards technical treatment of his material, Beethoven as regards form, and, to a certain extent, Schumann and Schubert as regards musical content. In his works, especially earlier in his career, there was often a romantic note, a new peculiar mode of expression, full of poetic sentiment, but as regards

form and development, his is always an uncompromisingly classical manner. For "programme music" and the "free" form which has resulted therefrom, he had no use; caprice had no place in his art views. Art was too sacred a matter with him for any blatant realism or personal whim, or foolish attempt at story-telling. That there is no virtue in dramatic music he would have been the last to contend, for he wrote reams of it himself; but it is dramatic in an abstract way, and makes no attempt to tell or illustrate a story; it simply portrays emotions by means of *musical* tones, which is all that music *can* do or has any right to *try* to do.

Details of Treatment

As for the details of composition, he made use of very few technical methods that were not generally known and accepted by composers; only his accent upon certain particular styles of treatment gave his works a decidedly individual character. All the resources of harmonic colour, of contrapuntal development and of rhythmic accent were at his command, and he used them all like the consummate master that he was. Transposition, modulation, inversion, augmentation, diminution—all the familiar devices of thematic development were well-known to him and furnished means for the expression of his genius. Fugues and double fugues flowed from his pen with utmost facility, the canon was a commonplace—in a word, all the wealth of polyphonic material and suggestion which the mediæval monks had evolved after centuries of labour were by him translated into modern

terms and utilised in the production of art works which mark the pinnacle of human achievement along their particular lines.

This is not to say that Brahms is the greatest of all composers; the very elements of his strength would make that impossible; for of sensuous beauty, which is after all perhaps the chief charm of music, there is too often not enough. Any artist who elevates intellect over emotion and the humanities has by that sign made it impossible for himself to achieve the very highest rank, for the greatest of all art must necessarily be emotion regulated by intellect, not intellect emotionalised. Therefore, while Brahms has given us much music that is beautiful, considerable that is surpassingly beautiful, and none that is cheap or weak, there is too much of the philosopher and scholar about much of his work to make him ever the musical idol. But for just that reason he will ever be a source of inspiration, a model for succeeding generations of musicians.

Not the Greatest Musician

Perhaps the most striking characteristic, apart from his conscientious intellectuality, is his modernity. Partaking more or less of the characteristics of many of the masters who went before him —Bach, Beethoven, Schumann and Schubert have already been mentioned, while in the "*Triumphlied*" one sees traces of the influence of Händel; in the Second Symphony a

Brahms and Other Composers

Mozartean character; in the Serenades a Haydnesque clearness of structure; and in the Scherzos a humour as naïve as Haydn's, though expressed in more modern language—yet there is in the musical style and content no harking back to a former period; everything is modern and up-to-date (though occasionally he fell into the Palestrina manner in his vocal compositions). His harmonic scheme is the most radical to be found among all composers, Richard Strauss alone excepted, and his rhythmic innovations are most daring—no other composer has introduced so many—his melodies are modern in the best sense of the term. Of these Niecks says: "Brahms' melody is distinguished by purity, simplicity, naturalness and grace."

Brahms and His Contemporaries

As compared with his contemporaries, he stands head and shoulders above them all, with the single exception of Wagner. With Wagner there is no just basis of comparison. Brahms never entered the field of dramatic composition, and Wagner, after his student days, never emerged from it. What either would have done in the other's field it is useless to conjecture. Unquestionably, there is a depth of passion and a wealth of colour about the works of the Bayreuth master that surpass probably anything the Viennese has done. In these and other directions there may have been others of Brahms' contemporaries who have equalled or surpassed him in some single respect; but for lofty idealism, wealth of melodic invention and

development, and consistent adherence to the highest standards, none could equal him. Whether or not he would have unbent more or less had he entered the dramatic arena it is hard to say. No doubt environment is a potent factor in the shaping of art works, as well as of human lives; and the exigencies of a stage production often necessitate radical concessions upon the part of the composer. That Brahms had the highest admiration for Wagner in many respects, and for Verdi, there is no question. That this admiration was not mutual, at least so far as Wagner is concerned, is much to be regretted.

Tschaikowsky and the Russian school made little appeal to Brahms, and he as little to them. He never painted with the full brush; colour, while he never lacked for it, was still a secondary consideration with him, and the superabundance of it which characterised the works of the Russians and the "New Germans" seemed to him crude and inartistic. His works are surcharged with emotion, but it is of a deeper, more intense nature, rather than superficial or obvious.

Brahms as Colourist

Brahms' chief musical sin in the eyes of the world is his uncompromising earnestness, his unswerving loyalty to his ideals. A little elasticity of conscience, relaxation of vigilance, and lowering of standards, and the people would have felt more at home; and possibly Brahms would have been heralded far and wide as the Great Master upon whom the mantle of Beethoven

His Chief Musical Sin

had fallen. As Dr Louis Ehlert says: "Brahms does not stand before us like Mozart or Schubert, in whose eyes we seem to look, whose hands we seem to press. Two atmospheres lie between him and us. Twilight surrounds him, his heights melt in the distance; we are at once allured and repelled."

The Symphonies

As a symphonist Brahms lived up to the highest traditions of the art. Original in details of treatment, he accepted the general form of the Symphony as developed by Beethoven. The First Symphony opens with an impressive sostenuto Introduction; the others begin at once with the principal subject of the Allegro. His one important innovation in this field was the Passacaglia in the Fourth Symphony, which was an entirely new idea for the closing movement of a symphony. He was also the creator of the Variation cycle as a separate orchestral form; and the entire metamorphosis which the Variation form underwent in his hands is one of his greatest contributions to the progress of Musical Form.

The Choral Works

His choral works, forming a most important part of the whole body of his compositions, are marked by a dignity and musicianship that are well-nigh unsurpassed. Often intensely difficult, demanding both mental and physical endurance and thorough preparation, they rise to ideal heights that have been unapproached by any of his contemporaries, and scarcely surpassed by any of the

older masters. There are many touches which exhibit originality of the highest order, such as the repetition in "The Song of Destiny" of the orchestral introduction at the end of the composition, thus relieving the sombreness of the poem, and leaving a hopeful impression at the end. The "German Requiem" is undoubtedly the greatest achievement of modern sacred music in Germany, if not in the world.

In chamber music his mastership is perhaps most complete; here he is the peer of the greatest. His name will go down in the history of chamber music on an equality with Beethoven's. His treatment of the horn and clarionet was especially successful; while in the Violin Concerto (Op. 77) the subject of the slow movement is an example of the composer's invention at its greatest height; indeed, it would be difficult to match the entire movement for melodious beauty. His instrumental works, as a whole, are marked by the use of excellent thematic material, rich, ingenious development, always coherent and logical, virility, distinct contrasts and wonderful climaxes—the working-out sections being particularly interesting and elaborate. The concertos and sonatas for various instruments are of surpassing merit, though as a rule none but artists of established reputation make use of them, if for no other reason than that he sacrificed effect to artistic perfection. For there is no display of virtuoso tricks, no tinsel, no padding — all is solid tissue, demanding

Chamber Music, Concertos and Sonatas

sterling musicianship and, in most cases, enormous technique—with no appeal to the gallery to call forth salvos of applause. But for musical worth and expressiveness, they are well worth a dozen of the more brilliant, applause-evoking concert pieces.

Pianoforte Works

The piano plays a most important part in the list of Brahms' works, not only as a solo instrument, but in conjunction with other instruments or the human voice. Himself possessed of a most remarkable technique, he makes demands upon his pianists that frequently none but a virtuoso of the highest rank can satisfy. The left hand particularly plays a much more important part with him than with most others. There are no *easy* Brahms piano pieces—none for dilletanti. He demands the best efforts of earnest musicians for his adequate comprehension and rendition. Sonata No. 1 in C has for the principal subject of the first movement almost the same theme as Beethoven's in B flat (Op. 106); but the treatment is astonishingly original. In the Second Sonata much originality of design is shown by using the same subject for the slow movement and the Scherzo, and by the repetition of the Introduction to the Finale at its close.

Songs

Much praise has been bestowed upon the songs, and they deserve all they have received, and more. "In the 'Nine Songs by Platen and Daumer' and the 'Magelone Lieder' is reached the highest point in the development of the German Lied." Unusually meritorious from a literary

point of view—no other composer has chosen so many good poems for settings — the musical treatment is always faithful to the text, without being slavishly bound to its every idiosyncrasy. Thoroughly vocal, melodically perfect, his songs, like his other works, are in no sense of the word show-pieces. Brahms surpasses Franz, the most formidable of his contemporaries, in that he has liberated the melody from the thraldom of the traditional four-measure formation of periods. The accompaniments are as carefully thought out as the songs themselves, moving independently, as a rule, and adding immensely to the interest of the compositions—but adding also to the difficulty in rendition.

Compositions too Difficult

It is much to be regretted, from the standpoint of the popularity of his works, that Brahms did not concern himself more with the problem of lessening the technical difficulties in his compositions. Unquestionably this has been, and will always remain, an important obstacle in the way of their general appreciation. But the technical ability of artists is ever increasing, so that we may hope for the least possible trouble from this source.

Summing up

To sum up: Brahms possessed creative ability of the highest order, an unusually keen intellect, wide culture, and absolute mastery of technical material. Add to this a sanity of mind and breadth of view, which have unfortunately been unusual among great musicians, and we have a personality both uncommon and commanding.

Brahms

The death, first of Wagner, and later of Brahms, has removed from the arena both the men about whom centered a long and useless warfare; and time is gradually assigning to each his proper place in the musical Pantheon. Just what will be the direction along which musical taste will progress in the next century it is hard to prophesy; but, judging from present tendencies, the influence of Brahms upon future composers bids fair to rival Wagner's, especially as regards musical structure. At any rate, compared with the masters of the Past, it seems as though Von Bülow had been not far wrong in ranking Brahms with Bach and Beethoven, thereby completing the Trinity of Musical Immortals.

Future of Music

A quotation in closing, and then the full stop: "Those who are indifferent to the spiritual contents and significance in musical forms sometimes find Brahms dull and uninteresting, in spite of the fact that these forms are modelled with the utmost care and represent the profoundest knowledge of the art. Brahms, however, has a royal recompense. He is generally esteemed by musicians as the Titan of living composers" (this was written in 1895) "in the mastery of the technique of composition, and in the depth, sincerity and originality of his genius —the reigning successor in the line of Bach and Beethoven, though his field, in the main, was to be different from theirs."

Appendices

Appendix A

LIST OF COMPOSITIONS

MOST of the compositions of Brahms are still to be found in the original editions, the great majority, especially those of the latter part of his life, being published by the house of Simrock, in Berlin. Rieter-Biedermann has also published many important works, including the "German Requiem," while a few may be found upon the lists of Spina and of Peters, and many of the earliest upon the catalogue of Breitkopf & Härtel. Of course there have been reprints, the most important being a complete *de luxe* edition of the Piano Works, Violin Sonatas, Songs and Duets, and Chamber Music, by the house of Schirmer, New York, which has just appeared (1904).

Long before any other of Brahms' works were assimilated by the public, the "Lullaby" (Op. 49, No. 4) had found its way in different forms—as solo, male or female chorus, violin solo, among others—into every corner of the land, while, wherever an orchestra of sufficient ability could be found, the "Hungarian Dances" proved the entering wedge for his instrumental compositions. By this time nearly all his instrumental works and songs have become well known, and the Brahms cult is every day gathering strength. In America especially the appreciation of his works is growing by leaps and bounds, and a considerable and important Brahms literature is springing up.

The complete list of Brahms' works is as follows :—

ORCHESTRAL.

Opus

11. "Serenade for Full Orchestra" in D.
Allegro molto—Scherzo (*allegro non troppo*)—Adagio

Opus

non troppo—Two Minuets—Scherzo (*allegro*)—Rondo (*allegro*).

16. "Serenade for Small Orchestra" (without Violins) in A.
Allegro moderato—Scherzo (*vivace*)—Adagio non troppo—Quasi menuetto—Rondo (*allegro*).
(This Serenade was revised and republished in 1875.)

56A. "Variations on a Theme by Haydn" (eight in number).

68. "First Symphony for Full Orchestra" in C minor.
Un poco sostenuto, allegro—Andante sostenuto—Un poco allegretto e grazioso—Finale (*adagio, allegro non troppo ma con brio*).

73. "Second Symphony for Full Orchestra" in D.
Allegro non troppo—Adagio non troppo—Allegretto grazioso (*quasi andantino*)—Allegro con spirito.

80. "Academic Festival Overture" for Full Orchestra.

81. "Tragic Overture" for Full Orchestra.

90. "Third Symphony for Full Orchestra" in F.
Allegro con brio—Andante—Allegretto—Allegro.

98. "Fourth Symphony for Full Orchestra" in E minor.
Allegro non troppo—Andante moderato—Allegro giocoso—Allegro energico e passionato (*passacaglia*).

"Hungarian Dances" (arranged by Brahms).

VOCAL—CHORAL.

12. "Ave Maria," for Female Chorus, Orchestra and Organ.

13. "Funeral Hymn," for Mixed Chorus and Wind Orchestra.

17. "Part Songs for Female Chorus," with Two Horns and Harp—
No. 1. "Es tönt ein voller Harfenklang" (I hear a harp), ... *Ruperti.*
„ 2. "Song" from *Shakespeare's* "*Twelfth Night.*"
„ 3. "Der Gärtner" (Greetings) *Von Eichendorff.*
„ 4. "Gesang aus *Fingal*" (Song from *Fingal*) *Ossian.*

22. "Marienlieder," for Four-part Mixed Chorus—

Appendix A

Opus

Part 1.

No. 1. "Der englische Gruss" (The angel's greeting).
„ 2. "Maria's Kirchgang" (Mary goes to church).
„ 3. "Maria's Wallfahrt" (Mary's pilgrimage).

Part 2.

„ 4. "Der Jäger" (The hunter).
„ 5. "Ruf zur Maria" (Mary's calling).
„ 6. "Magdalena."
„ 7. "Maria's Lob" (Mary's praise).

27. "13th Psalm," for Three-part Female Chorus and Organ (or Piano).

29. "Two Motets" for Five-part Mixed Chorus, *a capella*—
No. 1. Chorale, "Es ist das Heil uns kommen her" (To us salvation now is come), and Fugue.
„ 2. "Schaffe in mir, Gott, ein reines Herz" (Create in me a clean heart, O God).

30. "Sacred Song by Paul Flemming," for Four-part Mixed Chorus with Organ or Piano ("Lass dich nur nichts dauern").

31. "Three Quartets for Solo Voices" (S., A., T., B.), with Piano—
No. 1. "Wechsellied zum Tänze" (Invitation to the dance) . . . . . *Goethe.*
„ 2. "Neckereien" (Raillery) . *Old Moravian.*
„ 3. "Der Gang zum Liebchen" (Lover's journey) . . . . . *Bohemian.*

37. "Three Sacred Choruses" for Female Voices, *a capella*—
No. 1. "O bone Jesu."
„ 2. "Adoremus te."
„ 3. "Regina coeli."

41. "Five Songs" (Soldatenlieder) for Four-part Male Chorus, *a capella*—
No. 1. "Ich schwing mein Horn ins Jämmerthal" (I wind my horn in this vale of tears) *Old German.*
(This song is also published for solo voice.)
„ 2. "Freiwillige her!" (Volunteers advance) *Carl Lemcke.*

Opus

No. 3. "Geleit" (Escort) . . . *Carl Lemcke*
„ 4. "Marschiren" (Marching) . „
„ 5. "Gebt Acht" (Take care) . „

42. "Three Songs" for Six-part Male Chorus, *a capella*—
No. 1. "Abendständchen" (Evening serenade) *Clemens Brentano.*
„ 2. "Vineta" . . . . . *W. Müller.*
„ 3. "Darthula's Grabgesang" (Darthula's burial song) . . *Herder, after Ossian.*

44. "Twelve Songs and Romances" for Female Chorus, *a capella* (Piano *ad libitum*)—

Part 1.

No. 1. "Minnelied" (Lovesong) . *J. H. Voss.*
„ 2. "Der Bräutigam" (The bridegroom) *J. von Eichendorff.*
„ 3. "Barcarolle" . . . . . *Italian.*
„ 4. "Fragen" (Questions) . . *Slavic.*
„ 5. "Die Müllerin" (The miller's maid) *A. von Chamisso.*
„ 6. "Die Nonne" (The nun) . . *L. Uhland.*

Part 2.

„ 1. "Nun steh'n die Rosen" (Still stand the roses).
(This and the three following songs are taken from Paul Heyse's "*Jungbrunnen.*")
„ 2. "Die Berge sind spitz" (The mountains are sharp).
„ 3. "Am Wild-bach die Weiden" (By the noisy brook the willows).
„ 4. "Und gehst du über den Kirchhof" (And goest thou to the churchyard).
„ 5. "Die Braut" (The bride), (from the Island of Rügen) . . . . *Wilh. Müller.*
„ 6. "Marznacht" (A March night) . *L. Uhland.*

45. "German Requiem," for Soli, Chorus and Orchestra (Organ *ad libitum*).

Appendix A

Opus

50. "Rinaldo" (a Cantata by Goethe), for Tenor Solo, Male Chorus and Orchestra.

53. "Rhapsodie" (Fragment from Goethe's "*Harzreise im Winter*"), for Alto Solo, Male Chorus and Orchestra.

54. "Schicksalslied" (Song of Destiny), for Chorus and Orchestra.

55. "Triumphlied" (Song of Triumph), for Eight-part Chorus and Orchestra (Organ *ad libitum*).

62. "Seven Songs" for Mixed Chorus, *a capella*—
    - No. 1. "Rosemaren" (Rosemary) *Knaben Wunderbuch* (*Child's Wonder-book*).
    - „ 2. "Von alten Liebesliedern" (Before my fair maid's window) *Knaben Wunderbuch* (*Child's Wonder-book*).
    - „ 3. "Waldesnacht" (Forest gloom) *Heyse*, "*Jungbrunnen.*"
    - „ 4. "Dein Herzlein mild" (Thou gentle girl) *Heyse*, "*Jungbrunnen.*"
    - „ 5. "All meine Herzengedanken" (Where'er I go) . . *Heyse*, "*Jungbrunnen.*"
    - „ 6. "Es geht ein Wehen" (I hear a sighing) *Heyse*, "*Jungbrunnen.*"
    - „ 7. "Vergangen ist mir Glück und Heil" (Of ev'ry joy I am bereft) . *Old German.*

64. "Three Quartets" for Four Solo Voices (S., A., T., B.) and Piano—
    - No. 1. "An die Heimath" (To our home) *C. O. Sternau.*
    - „ 2. "Der Abend" (Evening) . *Fr. Schiller.*
    - „ 3. "Fragen" (Questions) . *G. Fr. Daumer.*

74. "Two Motets" for Mixed Chorus, *a capella*—
    - No. 1. "Warum ist das Licht gegeben" (Wherefore is light given).
    - „ 2. "O Heiland, reiss die Himmel auf" (O Saviour, bid the heavens open).

82. "Nänie" (Poem by Schiller), for Chorus and Orchestra (Harp *ad libitum*).

89. "Gesang der Parzen" (Song of the Fates), from Goethe's "*Iphigenia*," for Six-part Chorus and Orchestra.

Brahms

Opus

92. "Four Quartets" for Solo Voices (S., A., T., B.) and Piano—
   No. 1. "O schöne Nacht" (O lovely night) *G. Fr. Daumer.*
   „ 2. "Spätherbst" (Late autumn) *Hermann Allmers.*
   „ 3. "Abendlied" (Evening song) . *Fr. Hebbel.*
   „ 4. "Warum" (Why) . . . *Goethe.*

93A. "Six Songs and Romances" for Four-part Chorus, *a capella*—
   No. 1. "Der bucklichte Fiedler" (The hump-backed fiddler) . . . *Rhenish Folk-song.*
   „ 2. "Das Mädchen" (The maiden) *Siegfried Kapper* (*Servian*)
   „ 3. "O süsser Mai" (O lovely May) *L. Achim von Arnim.*
   „ 4. "Fahr'wohl" (Farewell) . . *Fr. Rückert.*
   „ 5. "Der Falke" (The falcon) *S. Kapper* (*Servian*).
   „ 6. "Beherzigung" (Stout-hearted) . *Goethe.*

93B. "Tafellied" (Dank der Damen), Drinking Glee, by *Jos. von Eichendorff*, for Six-part Chorus, *a capella* (Piano *ad libitum*).

103. "Gipsy Songs" for Four Voices (S., A., T., B.) and Piano—
   No. 1. "He, Zigeuner, greife in die Saiten ein" (Ho, gipsy, strike the chord).
   „ 2. "Hochgethürmte Rimafluth" (High towering flood).
   „ 3. "Wisst ihr, war mein Kindchen" (Know ye, was my child).
   „ 4. "Lieber Gott, du weisst" (Dear Lord, Thou knowest).
   „ 5. "Brauner Bursche, führt zum Tänze" (Ye swarthy lads, on to the dance).
   „ 6. "Roslein dreie in der Reihe" (There stood three rosebuds in a row).
   „ 7. "Kommt dir manchmal in den Sinn" (Oftentimes there comes to mind).

Appendix A

Opus

104. "Five Songs" for Mixed Voices, *a capella*—
No. 1. Nachtwache: "Leise Töne der Brust" (Night song: "Gentle tones stir the heart").
„ 2. Nachtwache: "Ruhn sie? ruft das Horn des Wachters" (Rest ye? calls the watchman's horn).
„ 3. "Letztes Glück": "Leblos gleitet Blatt um Blatt" (Last hope: "Lifeless slips blade on blade").
„ 4. "Verlorene Jugend": "Brausten alle Berge" (Lost youth: "Over the hills").
„ 5. "Im Herbst": "Ernst ist der Herbst" (Autumn: "Sober is the autumn").

109. "Drei Deutsche Fest- und Gedenksprüche" (Three German festival thanksgiving sentences), for Double Chorus, *a capella.*

110. "Three Motets" for Four- and Eight-part mixed Chorus, *a capella*.
No. 1. "But I am poor."
„ 2. "Thou poor vain world deludest me."
„ 3. "When we in deep distress and grief."

112. "Six Gipsy Songs" for Four Voices (S., A., T., B), *a capella.*
No. 1. "Sehnsucht" (Longing).
„ 2. "Nachtens" (At Night).
„ 3-6. "Vier Zigeunerlieder" (Four Gipsy-songs).

113. "Thirteen Canons" for Female Voices and Piano.

WITHOUT OPUS NUMBER.

"Fourteen German Folk-songs" for Four-part Chorus (1864)—

Book I.

No. 1. "Von edler Art" (Of noble race).
„ 2. "Mit Lust thät ich ausreiten" (Lustily would I ride forth).
„ 3. "Bei nächtlicher Weil" (During the night).
„ 4. "Vom heiligen Märtyrer, Emmerano, Bis-

Opus choff von Regensburg" (The holy martyr, Emmerano, Bishop of Regensburg).
No. 5. "Täublein weiss" (O little white dove).
„ 6. "Ach lieber Herre, Jesu Christ" (O dearest Lord).
„ 7. "Sankt Raphael" (Saint Raphael).

Book II.

No. 1. "In stiller Nacht" (In night's still calm).
„ 2. "Abschiedslied" (Farewell).
„ 3. "Der todte Knabe" (The dead youth).
„ 4. "Die Wollust in die Mayer" (The pleasures of May).
„ 5. "Morgengesang" (Morning song).
„ 6. "Schnitter Tod" (The reaper, Death).
„ 7. "Der englische Jäger" (The heavenly huntsman).

"Fourteen Volks-Kinderlieder" (Children's Folk-songs), with Piano—
No. 1. "Dornröschen" (Thorn roses).
„ 2. "Die Nachtigall" (The nightingale).
„ 3. "Die Henne" (Henny-penny).
„ 4. "Sandmännchen" (The little dustman).
„ 5. "Der Mann" (Someone).
„ 6. "Haidenröslein" (Heather rose).
„ 7. "Das Schlaraffenland" (The fool's paradise).
„ 8. "Beim Ritt auf dem Knie" (A ride on the knee).
„ 9. "Der Jäger im Walde" (The hunter in the forest).
„ 10. "Das Mädchen und die Hasen" (The maiden and the hares).
„ 11. "Wiegenlied" (Cradle song).
„ 12. "Weihnachten" (Christmas).
„ 13. "Marienwürmchen" (Ladybird).
„ 14. "Dem Schutz Engel" (The guardian angel).

VOCAL—SONGS AND DUETS.

3. "Six Songs" for Tenor or Soprano with Piano—

Appendix A

Opus

No. 1. "Liebestreu" (Constancy), (perhaps better known as "O versenk"), . *Robert Reinick*

„ 2. "Liebe und Frühling" (Love and springtime), . . *Hoffmann von Fallersleben.*

„ 3. "Liebe und Frühling," II.

„ 4. "Lied aus dem Gedicht, 'Ivan'" (Song from the poem, "Ivan") *Von Bodenstedt.*

„ 5. "In der Fremde" (In a foreign land) *Von Eichendorff.*

„ 6. "Lied" (Song) . . „ „

6. "Six Songs" for Soprano or Tenor with Piano—

No. 1. "Spanisches Lied" (Spanish song) *Paul Heyse.*

„ 2. "Der Frühling" (The springtime) *J. B. Rousseau.*

„ 3. "Nachwirkung" (Afterward) *Alfred Meissner.*

„ 4 "Wie die Wolke nach der Sonne" (Like clouds after sunshine) *Hoffmann von Fallersleben.*

„ 5. "Juchhe!" (Hurrah!) . . *R. Reinick.*

„ 6. "Nachtigallen schwingen" (Nightingales swinging) . *Hoffmann von Fallersleben.*

7. "Six Songs" for One Voice and Piano—

No. 1. "Treue Liebe" (True love) . *Ferrand.*

„ 2. "Parole" (The huntsman) *Von Eichendorff.*

„ 3. "Anklänge" (Fragment) „

„ 4. "Volkslied" (Folk-song).

„ 5. "Die Trauernde" (The mourning one) *Folk-song.*

„ 6. "Heimkehr" (Return home) . *Uhland.*

14. "Eight Songs and Romances" for One Voice and Piano—

No. 1. "Vor dem Fenster" ('Neath the window) *Folk-song.*

" 2. "Vom verwundeten Knabe" (The wounded youth) . . . . . *Folk-song.*

„ 3. "Murray's Ermordung" (Murray's murder). *Herder, "Stimmen der Völker" (Voices of the Nations).*

Opus

No. 4. "Ein Sonett" (Sonnet) *Thirteenth Century.*
„ 5. "Trennung" (Separation) . *Folk-song.*
„ 6. "Gang zur Liebsten" (Lover's journey) *Folk-song.*
„ 7. "Ständchen" (Serenade) . „
„ 8. "Sehnsucht" (Yearnings) . „

19. "Five Poems" for One Voice with Piano—
No. 1. "Der Kuss" (The kiss) . *Hölty.*
„ 2. "Scheiden und Meiden" (Parting) *Uhland.*
„ 3. "In der Ferne" (Parted) . „
„ 4. "Der Schmied" (The forge) . „
„ 5. "An eine Æolsharfe" (Æolian harp) *Mörike.*

20. "Three Duets for Soprano and Alto" with Piano—
No. 1. "Weg der Liebe" (Way of love) *Herder*, "*Stimmen der Völker.*"
„ "Weg der Liebe," II.
„ "Die Meere" (The two deeps).

28. "Four Duets" for Alto and Baritone with Piano—
No. 1. "Die Nonne und der Ritter" (The nun and the knight) . . . *Von Eichendorff.*
„ 2. "Vor der Thür" (By the door) *Old German.*
„ 3. "Es rauschet das Wasser" (The water is rippling) . . . . . *Goethe.*
„ 4. "Der Jäger und sein Liebchen" (The hunter and his love) *Hoffmann von Fallersleben.*

32. "Nine Songs by Aug. von Platen and G. F. Daumer" for One Voice with Piano—

Book I.

No. 1. "Wie rafft ich mich in die Nacht" (How I raved the long night through) *Von Platen.*
„ 2. "Aus der Moldau" (From the Moldau) *Daumer.*
„ 3. "Ich schleich' umher betrübt und stumm" (Sad and silent I steal about) *Von Platen.*
„ 4. "Der Strom" (The stream) . „

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Opus.

Book II.

No. 5. "Wehe, so willst du mich wieder" (Alas, and wilt thou once again) . *Von Platen.*
„ 6. "Du sprichst, das ich mich täuschte" (Thou speakst, that I might barter) *Von Platen.*
„ 7. "Bitter es zu sagen" (Bitter 'tis to say) *Daumer, after Hafis.*
„ 8. "So stehn wir" (So stand we) *Daumer, after Hafis.*
„ 9. "Wie bist du, meine Königen?" (How art thou, my queen?) *Daumer, after Hafis.*

33. "Fifteen Romances from L. Tieck's *Magelone*," for One Voice with Piano—

Book I.

No. 1. "Keinen hat es noch gereut" (None have e'er repented)
„ 2. "Traun! Bogen und Pfeil" (Faith! bow and arrow).
„ 3. "Sind es Schmerzen, sind es Freuden" (Be there pain or be there pleasure).

Book II.

„ 4. "Liebe kam aus fernen Linden" (Love came from far-off lindens).
„ 5. "So willst du des armen" (So wilt thou this poor one).
„ 6. "Wie soll ich die Freude" (How shall I the joy).

Book III.

„ 7. "War es dir" (Was it for thee).
„ 8. "Wir müssen uns trennen" (We must part).
„ 9. "Ruhe, Süsse-liebchen" (Rest, sweet love).

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Book IV.

No. 10. "So tönet denn" (So sound then).
„ 11. "Wie schnell verschwindet" (How quickly vanish).
„ 12. "Muss es eine Trennung geben" (Must we part).

Book V.

„ 13. "Geliebter, wo zaudert dein arrender Fuss" (Beloved, why tarriest thou).
„ 14. "Wie froh und frisch" (How bright and gay).
„ 15. "Treue Liebe dauert lange" (True love grieves long).

43. "Four Songs" for One Voice and Piano—
No. 1. "Von ewiger Liebe" (Love undying) *Jos. Wentzig (Wendish).*
„ 2. "Die Mainacht" (The May night) *Ludwig Hölty.*
„ 3. "Ich schell' mein Horn" (I ring my bugle) *Old German.*
„ 4. "Das Lied vom Herrn von Falkenstein" (Lord Falkenstein's song) *from Uhland's "Folk-songs."*

46. "Four Songs" for One Voice and Piano—
No. 1. "Die Kränze" (The garlands) *Daumer's "Polydora."*
„ 2. "Magyarisch" (Magyar love-song) *Daumer's "Polydora."*
„ 3. "Die Schale der Vergessenheit" (The clap of oblivion) . . . . . *Hölty.*
„ 4. "An die Nachtigall" (To the nightingale) *Hölty.*

47. "Five Songs" for One Voice and Piano—
No. 1. "Botschaft" (Message) *Daumer, after Hafis.*
„ 2. "Liebesgluth" (Consuming love) *Daumer, after Hafis.*
„ 3. "Sonntag" (Sunday) *Uhland ("Folk-songs")*

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No. 4. "O liebliche Wangen" (O fair cheeks of roses) . . . *Paul Flemming.*

„ 5. "Die liebende schreibt" (To the beloved) *Goethe.*

48. "Seven Songs" for One Voice and Piano—

No. 1. "Der Gang zum Liebchen" (The watchful lover) . . . . . *Bohemian.*

„ 2. "Der Ueberlaufer" (The false love) *from "Das Knaben Wunderhorn" (The Youth's Enchanted Horn).*

„ 3. "Liebesklage des Mädchens" (The maid forlorn) *from "Das Knaben Wunderhorn" (The Youth's Enchanted Horn).*

„ 4. "Gold überwiegt die Liebe" (Love betrayed for riches) . . . . . *Bohemian.*

„ 5. "Trost in Thränen" (Comfort in tears) *Goethe.*

„ 6. "Vergangen ist mir Glück und Heil" (Of every joy I am bereft) . *Old German.*

„ 7. "Herbst Gefühl" (Autumnal gloom) *A. F. von Schack.*

49. "Five Songs" for One Voice and Piano—

No. 1. "Am Sonntag Morgen" (Last Sunday morning) *Paul Weyse (Italian Song-book).*

„ 2. "An ein Veilchen" (To a violet) . *Hölty*

„ 3. "Sehnsucht" (Longings) . . *Bohemian.*

„ 4. "Wiegenlied" (Cradle song) *to B. F. in Vienna.*

„ 5. "Abenddämmerung" (Evening shadows) *Adolf Friedrich von Schack.*

57. "Eight Songs" for Solo Voice with Piano— (Words by G. F. Daumer.)

Book I.

No. 1. "Von waldbekräntzter Höhe" (From forest-crowned height).

„ 2. "Wenn du nur zuweilen" (Didst thou but sometimes).

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No. 3. "Es träumte nur" (Only in dreams).
„ 4. "Ach, wende diesen Blick" (Ah, turn away thy glance).

Book II.

„ 5. "In meiner Nächte Sehnen" (In my nights of longing).
„ 6. "Strahlt zuweilen auch ein mildes Licht" (Sometime beamed on me a gentle light).
„ 7. "Die Schnur, die Perl und Perlen" (The string of precious pearls).
„ 8. "Unbewegte laue Luft" (Thou gently-stirring zephyr).

58. "Eight Songs" for One Voice and Piano—

Book I.

No. 1. "Blinde Kuh" (Blindman's buff) *Aug. Kopisch (Italian).*
„ 2. "Während des Regens" (While the rain falls) . . . . . *Kopisch.*
„ 3. "Die Spröde" (The prude) . *Calabrian.*
„ 4. "O komme, holde Sommernacht" (O come, thou lovely summer night) . *M. Grohe.*

Book II.

„ 5. "Schwermuth" (Despair) *Carl Candidus.*
„ 6. "In der Gasse" (In the street) *Fr. Hebbel.*
„ 7. "Vorüber" (Long ago) . . . „
„ 8. "Serenade" . . *A. Fr. von Schack.*

59. "Eight Songs" for One Voice and Piano—

Book I.

No. 1. "Dämm'rung senkte sich von Oben" (Twilight) . . . . *Goethe.*
„ 2. "Auf dem See" (On the lake) *Carl Simrock.*
„ 3. "Regenlied" (Rain song). *Claus Groth.*
„ 4. "Nachklänge" (Tears) . „

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Book II.

No. 5. "Agnes" . . . . . *E. Mörike.*
„ 6. "Gute Nacht" (Good-night) *G. F. Daumer.*
„ 7. "Mein wundes Herz" (My wounded heart) *Cl. Groth.*
„ 8. "Dein blaues Auge" (Thy blue eye) „

61. "Four Duets" for Soprano and Alto with Piano—
No. 1. "Die Schwestern" (The sisters) *Ed. Mörike.*
„ 2. "Klosterfräulein" (The convent wall) *Just. Kerner.*
„ 3. "Phänomen" (Love hath not departed) *Goethe, "Westöstlichen Divan."*
„ 4. "Die Boten der Liebe" (Envoys of love) *Josef Wenzig (Bohemian).*

63. "Nine Songs" for One Voice and Piano—

Book I.

No. 1. "Frühlingstrost" (Comfort in spring) *Max von Schenkendorf.*
„ 2. "Erinnerung" (Remembrance) *Max von Schenkendorf.*
„ 3. "An ein Bild" (To a portrait) *Max von Schenkendorf.*
„ 4. "An die Tauben" (To a dove) *Max von Schenkendorf.*

Book II.

„ 5. "Junge Liebe" (Youthful lays) *Max von Schenkendorf.*
„ 6. „ „ II.
„ 7. "Heimweh" (Far from home) *Claus Groth.*
„ 8. „ II.
„ 9. „ III.

66. "Five Duets" for Soprano and Alto with Piano—
No. 1. "Klänge" (True lover's heart) *Claus Groth.*
„ 2. „ II.

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No. 3. "Am Strande" (By the summer sea) *Hermann Hölty.*
„ 4. "Jägerlied" (The huntsman) *Carl Candidus.*
„ 5. "Hüt du dich" (Beware) *Knaben Wunderbuch.*

69. "Nine Songs" for One Voice and Piano—

Book I.

No. 1. "Klage" (Complaint) *Josef Wenzig (Bohemian).*
„ 2. „ „ „ *(Slavonian).*
„ 3. "Abschied" (Parting) „ *(Bohemian)*
„ 4. "Das Liebsten Schwur" (The lover's vow) *Josef Wenzig (Bohemian).*
„ 5. "Tambourliedchen" (Drummer's song) *Carl Candidus.*

Book II.

„ 6. "Vom Strande" (On the shore) *Von Eichendorff, after the Spanish.*
„ 7. "Ueber die See" (Over the sea) *Carl Lemcke.*
„ 8. "Salome" . . . . *Gottfried Keller.*
„ 9. "Mädchenfluch" (Maiden's curse) *Kapper, from Servian.*

70. "Four Songs" for One Voice and Piano—

No. 1. "Im Garten am Seegestade" (The garden by the sea) . . . *Carl Lemcke.*
„ 2. "Lerchengesang" (Skylark's song) *Carl Candidus.*
„ 3. "Serenade" . . . . *Goethe.*
„ 4. "Abendregen" (Evening shower) *Gottfried Keller.*

71. "Five Songs" for One Voice and Piano—

No. 1. "Es liebt sich so lieblich im Lenze" (O May, love is sweet in thy bowers) . *Heine.*
„ 2. "An den Mond" (To the moon) *Carl Simrock.*
„ 3. "Geheimniss" (Secret) . *Carl Candidus.*
„ 4. "Willst du, das ich geh" (Wilt thou have me go) . . . . *Carl Lemcke.*

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No. 5. "Minnelied" (Love song) . . . *Hölty.*

72. "Five Songs" for One Voice and Piano—

No. 1. "Alte Liebe" (Old love) . *Carl Candidus.*

„ 2. "Sommerfäden" (Summer gossamers) *Carl Candidus.*

„ 3. "O kühler Wald" (O forest cool) *Cl. Brentano.*

„ 4. "Verzagen" (Lament) . *Carl Lemcke.*

„ 5. "Unüberwendlich" (The untameable) *Goethe.*

75. "Four Ballads and Romances" for Two Voices and Piano—

No. 1. (Alto and Tenor) "Edward" *Herder's "Volkslieder."*

„ 2. (Soprano and Alto) "Guter Rath" (Good counsels) . . *Knaben Wunderbuch.*

„ 3. (Soprano and Alto) "So lass uns wandern" (So let us wander) . *Wenzig* (*Bohemian*).

„ 4. (Two Sopranos) "Walpurgisnacht" (Walpurgis night) . . *Willibald Alexis.*

84. "Songs and Romances" for One or Two Voices and Piano—

No. 1. "Sommerabend" (Summer evening) *Hans Schmidt.*

„ 2. "Der Kranz" (The wreath) „ „

„ 3. "In die Beeren" (Amongst the berries) *Hans Schmidt.*

„ 4. "Vergebliches Ständchen" (Vain suit) *Lower Rhenish Folk-song.*

„ 5. "Spannung" (Strained greetings) *Lower Rhenish Folk-song.*

85. "Six Songs" for One Voice and Piano—

No. 1. "Sommerabend" (Summer evening). *Heine.*

„ 2. "Mondenschein" (Moonlight) . „

„ 3. "Mädchenlied" (Maiden's song) *Siegfried Kapper* (*Servian*).

„ 4. "Ade" (Adieu) *Siegfried Kapper* (*Bohemian*).

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No. 5. "Frühlingslied" (Spring song)
Emmanuel Geibel.

„ 6. "Waldeseinsamkeit" (Forest loneliness)
Lemcke.

86. "Six Songs" for One Voice and Piano—

No. 1. "Therese" . . . *Gottfried Keller.*

„ 2. "Feldeinsamkeit" (In summer fields)
Hermann Allmers.

„ 3. "Nachtwandler" (The sleeper)
Max Kalbeck.

„ 4. "Ueber die Haide" (Over the moor)
Theodor Storm.

„ 5. "Versunken" (Engulfed) . *Felix Schumann.*

„ 6. "Todessehnen" (Shadows of death)
Max von Schenkendorf.

91. "Two Songs" for Alto, with Viola Obbligato and Piano—

No. 1. "Gestillte Sehnsucht" (Longing at rest)
Friedrich Rückert.

„ 2. "Geistliches Wiegenlied" (Virgin's cradle song) *Emmanuel Geibel, after Lope de Vega.*

94. "Five Songs" for Low Voice and Piano—

No. 1. "Mit vierzig Jahren" (At forty)
Friedrich Rückert.

„ 2. "Stieg'auf, geliebter Schatten" (Arise, beloved spirit) . . . *Friedrich Halm.*

„ 3. "Mein Herz ist schwer" (My heart is sad)
Emmanuel Geibel.

„ 4. "Sapphisches Ode" (Sapphic ode)
Hans Schmidt.

„ 5. "Kein Haus, keine Heimath" (No house, no home) . *Friedrich Halm, from a drama.*

95. "Seven Songs" for One Voice and Piano—

No. 1. "Das Mädchen" (The maiden")
Sieg. Kapper (Servian).

„ 2. "Bei dir sind meine Gedanken" (My thoughts are of thee) . *Friedrich Halm.*

„ 3. "Beim Abschied" (At parting) „ „

„ 4. "Der Jäger" (The hunter) „ „

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No. 5. "Vorschneller Schwur" (Rash vow) *Kapper* (*Servian*).
„ 6. "Mädchenlied" (Maiden's song) *Paul Heyse* (*Italian*).
„ 7. "Schön war, das ich dir weihte" (Fine was the gift I gave thee) . . *Daumer.*

96. "Four Songs" for One Voice and Piano—
No. 1. "Der Tod, das ist die kühle Nacht" (Death is a cool night) . . . . *Heine.*
„ 2. "Wir wandelten" (We wandered) *Daumer.*
„ 3. "Es schauen die Blumen" (The flowers are peeping) . . . . . *Heine.*
„ 4. "Meerfahrt" (At sea) . . . „

97. "Six Songs" for One Voice and Piano—
No. 1. "Nachtigall" (Nightingale) . *C. Reinhold.*
„ 2. "Auf dem Schiffe" (A birdling flew) *C. Reinhold.*
„ 3. "Entführung" (O Lady Judith) *Willibald Alexis.*
„ 4. "Dort in den Weiden" (There 'mid the willows) . *Lower Rhenish Folk-song.*
„ 5. "Komm bald" (Come soon) *Claus Groth.*
„ 6. "Trennung" (Parting) . . *Suabian.*

105. "Five Songs" for One Voice and Piano—
No. 1. "Wie Melodien zieht es mir" (Like music sounding).
„ 2. "Immer leiser wird mein Schlummer" (Ever lighter grew my slumbers).
„ 3. "Klage" (Lament).
„ 4. "Auf dem Kirchhof" (In the churchyard).
„ 5. "Verrath" (Treachery).

106. "Five Songs" for One Voice and Piano—
No. 1. "Ständchen" (Serenade).
„ 2. "Auf dem See" (On the sea).
„ 3. "Es hing der Reif" (There hung a wreath).
„ 4. "Meine Lieder" (My songs).
„ 5. "Ein Wanderer" (A wanderer).

107. "Five Songs" for One Voice and Piano—
No. 1. "An die Stolze" (Pride).

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No. 2. "Salamander."
„ 3. "Das Mädchen spricht" (The maiden speaks).
„ 4. "Maienkätzchen" (May kittens).
„ 5. "Mädchenlied" (Maiden's song).

121. "Four Serious Songs" for One Voice and Piano—(The words are taken from the Bible.)
No. 1. "Denn es gehet dem Menschen."
„ 2. "Ich wandte mich und sahe."
„ 3. "O Tod, wie bitter."
„ 4. "Wenn ich mit Menschen-und mit Engelszungen" (Though I speak with the tongues of men and of angels).

"Mondnacht" ("Es war, als hatte der Himmel"), Song without Opus number, for High Voice and Piano.

CHAMBER MUSIC (WITHOUT PIANO).

18. "First Sextet for Strings" in B flat.
Allegro ma non troppo—Tema con Variazioni—Scherzo (*allegro molto*)—Rondo (*poco allegretto e gracioso*).

36. "Second Sextet for Strings" in G major.
Allegro non troppo—Scherzo (*allegro non troppo*)—Poco adagio—Poco allegro.

51. "Two Quartets for Strings"—
No. 1 in C minor.—Allegro—Romanze (*poco adagio*)—Allegretto molto moderato e comodo—Un poco piu animato—Allegro.
No. 2 in A minor.—Allegro non troppo—Andante moderato—Quasi Minuetto, moderato—Allegretto vivace—Finale (*allegro non assai*).

67. "Third Quartet for Strings" in B flat.
Vivace—Andante—Agitato (*allegretto non troppo*)—Poco allegretto con Variazioni—Doppio movimento.

88. "Quintet for Strings" in F major.
Allegro non troppo ma con brio—Grave appassionato—Finale (*allegro energico*).

111. "Second Quintet for Strings" in G major.

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115. "Quintet for Clarionet and Strings" in B minor.

PIANO, WITH OTHER INSTRUMENTS.

8. "Trio for Piano, Violin and 'Cello" in B.
   Allegro con moto—Scherzo (*allegro molto*)—Adagio non troppo—Finale (*allegro molto agitato*).

25. "First Quartet for Piano and Strings" in G minor.
   Allegro—Intermezzo (*allegro non troppo*)—Andante con moto—Rondo alla Zingarese.

26. "Second Quartet for Piano and Strings" in F minor.
   Allegro non troppo—Poco adagio—Scherzo (*poco allegro*—Finale (*allegro*).

34. "First Quintet for Piano and Strings" in F minor
   Allegro non troppo—Andante un poco adagio—Scherzo (*allegro*)—Finale (*poco sostenuto—allegro non troppo*).

38. "Sonata for Piano and Violoncello" in E minor.
   Allegro non troppo—Allegretto quasi moderato—Allegro.

40. "Trio for Piano, Violin and Waldhorn (or Cello or Viola)" in E flat.
   Andante — Scherzo—Adagio mesto—Finale (*allegro con brio*).

60. "Third Quartet for Piano and Strings" in C minor.
   Allegro non troppo—Scherzo (*allegro*)—Andante—Finale (*allegro comodo*).

78. "Sonata for Piano and Violin" in G.
   Vivace ma non troppo—Adagio—Allegro molto moderato.

87. "Trio for Piano, Violin and 'Cello" in C.
   Allegro—Theme and Variations—Scherzo (*presto*)—Finale (*allegro giocoso*).

99. "Second Sonata for Piano and Violoncello" in F.
   Allegro vivace—Adagio affettuoso—Allegro passionato—Allegro molto.

100. "Second Sonata for Piano and Violin" in A.
   Allegro amabile — Andante tranquillo — Vivace (*alternativo*)—Allegretto grazioso (*quasi andante*).

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101. "Trio for Piano, Violin and 'Cello" in C minor.
Allegro energico — Presto non assai — Andante grazioso—Allegro molto.

108. "Third Sonata for Piano and Violin" in D minor.

114. "Trio for Piano, Violin and Clarionet (or Alto)" in A minor.

120. "Two Sonatas for Piano and Clarionet (or Alto)"—
No. 1 in F minor.
No. 2 in E flat.

Concertos.

15. "First Concerto for Piano and Orchestra" in D minor
Maestoso—Adagio—Rondo (*allegro non troppo*).

77. "Concerto for Violin and Orchestra" in D major.
Allegro non troppo—Adagio—Allegro giocoso ma non troppo vivace.

83. "Second Concerto for Piano and Orchestra" in B flat.
Allegro non troppo—Allegro appassionato—Andante—Allegretto grazioso.

102. "Double Concerto for Violin and 'Cello and Orchestra" in A minor (C).

Piano Solos.

1. "Sonata for Pianoforte" in C.
Allegro—Andante (introducing an Old German Love Song, "Verstohlen geht der Mond auf")—Scherzo (*allegro molto e con fuoco*)—Finale (*allegro con fuoco*).

2. "Sonata for Pianoforte" in F sharp minor.
Allegro non troppo ma energico—Andante con espressione—Scherzo (*allegro*)—Finale (*Introduction, Sostenuto—Allegro non troppo e rubato*).

4. "Scherzo for Pianoforte" in E flat minor.

5. "Sonata for Pianoforte" in F minor.
Allegro maestoso—Andante espressivo—Scherzo (*allegro energico*)—Intermezzo (Rückblick—*andante molto*) — Finale (*allegro moderato ma rubato*).

Appendix A

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9. "Variations for Piano" on a Theme by Schumann.
10. "Four Ballads for Piano" in D minor, D, B, and B minor.
21. No. 1. "Variations on an Original Theme in D."
„ 2. "Variations (and Finale) on a Hungarian Theme in D."
24. "Variations and Fugue on a Theme by Händel."
35. "Studies for Piano" (Variations on a Theme by Paganini), in two books.
76. "Eight Piano Pieces" (in two books)—
Nos. 1, 2, 5, and 8. *Capriccios* (F flat minor, B minor, C flat minor, and C).
„ 3, 4, 6, and 7. *Intermezzi* (A sharp, B, A, and A minor).
79. "Two Rhapsodies," No. 1 in B minor, No. 2 in B flat.
116. "Fantasien" (in two books)—
Book I. "Capriccios" in D minor and G minor.
"Intermezzo" in A minor.
„ II. "Intermezzi" in E, E minor, and E.
"Capriccio" in D minor.
117. "Three Intermezzi" in E flat, B flat minor, and C sharp minor.
118. "Six Piano Pieces"—
"Intermezzi" in A minor, A, F minor, and E flat minor.
"Ballade" in G minor.
"Romance" in F.
119. "Four Piano Pieces"—
"Intermezzi" in B minor, E minor, and C.
"Rhapsodie" in E flat.
"Étude, after Chopin" (in F minor).
"Étude, after Weber" (Rondo in C).
"Presto, from J. S. Bach" (Sonata in G minor for Violin alone).
"Presto, from J. S. Bach," for left hand alone.
"D minor Chaconne, from J. S. Bach." for left hand alone (the famous Chaconne for Violin alone).
"Gavotte in A, from Glück" ("Paride ed Elena").
"Abendregen," Blätter fur Hausmusik.
"51 Uebungen" (Exercises or Studies), (published in 1893).

Opus

PIANO, FOUR HANDS.

23. "Variations on a Theme by Schumann."
34B. "Sonata for Two Pianos," from Op. 34.
39. "Waltzes."
52. "Liebeslieder (Love Song) Waltzes," with Four Voices (S., A., T., B.) *ad libitum.*
52A. "Liebeslieder (Love Song) Waltzes" (without Voice parts).
56B. "Variations on a Theme by Haydn," from Op. 56A.
65. "Neue (New) Liebeslieder Waltzes," with Four Voices (S., A., T., B.) *ad libitum.*
"Hungarian Dances," in four books.

ORGAN.

"Fugue in A flat minor."
"Chorale—Prelude and Fugue, '*O Traurigkeit,*'" in A minor.

Besides these original works and arrangements, Brahms edited the "Piano Compositions of Fr. Couperin" for Chrysander's "Denkmäler der Tonkunst" (Monuments of the Tonal Art), revised Mozart's "Requiem" for the new edition of Mozart's works, was concerned in the complete edition of Chopin's works, and edited three posthumous works of Schubert, and the "Scherzo" and "Presto Appassionato" of Schumann. He also edited Bach's works, and amplified the figured-bass of two Sonatas for Violin and Piano by C. P. E. Bach with rare insight and self-restraint, so that they are a model of what such work ought to be, and furnished the accompaniments to an edition of Händel's Vocal Duets.

Appendix B

BIBLIOGRAPHY

THE amount of literature of a permanent value about Brahms is small, if we except a considerable quantity of critical material—reviews and similar writings in the form of essays and magazine articles. The appended list makes no pretence of completeness, especially as it includes no critical or biographical works or essays that appeared prior to 1880, about which time Brahms' fame may be said to have been incontestably established. Nor is the list of publications in foreign tongues large, though there is such a scarcity of really valuable matter in the English language that the author has felt it advisable to include such as have been useful to him in the preparation of this volume.

The list is as follows :—

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