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JOACHIM AND RUBINSTEIN.

An interesting account is given in Mrs. A. M. Diehl's "Musical Memories" of the debut of Joachim and Rubinstein in London. Mrs. Diel says that the most careful research has failed to find any printed record of the concert, "which would seem to have been at the Hanover Square Rooms" in the early fifties. As a fact Rubinstein made his London debut in 1842, when he played at the Philharmonic. However, we will not quarrel about dates.

"The violinist was a gawky, heavy lad, with a grim, short-sighted expression on his thick, somewhat heavy features, and as he bowed and began tuning his fiddle, a thick lock of dark hair tumbled over his broad snub nose. The young pianist had a flat leonine face; and the suggestion of the lion in his wide, massive brow was accentuated as he gazed around with his keen grey eyes—a slightly ferocious glance—while he played a few subdued chords. It was a stirring evening. One surprise followed another; one effect seemed greater than the last. While the lion-faced young pianist maintained his fierce expression and cold unconcern, and the violinist's lumpish visage seemed more and more somnolent—his eyes, indeed, seemed to recede into his head as the performance proceeded—there was a youthful fire, a passion of enthusiasm, about their feats which ended in creating a furore. The audience rose to them at the end, and seemed unwilling to end their first acquaintance with the extraordinary prodigies there and then.

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HOW TO SUCCEED.

"How did yon ever achieve all this?" asked a listener of Mendelsohn, on hearing him play several of his compositions. "I lived like a hermit and worked like a horse," was the answer of this great musician, too honest to affect an excellence as costing him nothing.

"Some time ago I heard a man say to a successful musician, 'You are a lucky chap.' The musician replied, 'Nothing of the kind. Years ago, when we were young together, I was employed in the same business you were. Every evening you spent on the corner of the street with the boys, and thought you had worked enough through the day. I had no liking for that, and went home, shut myself up in a room, and studied hard; but there is a difference in our surroundings now. You are in the same old rut, and think it is luck with me because I got out of it. It was nothing but hard work. You had your good time then; I can afford to have mine now. I am sorry for you; but it would be impossible now for you to rectify your mistake.'"

The man who has nothing but talent looks upon his work with a self-satisfaction, but a man of genius is never satisfied. Discontent is both the burden and the stimulant of genius. For often the less one knows about a subject the more he talks about it. There is an excellent couplet that comprises a great deal of truth, which reads:

> "He that studies and digests things most
> Is more apt to despair than boast."

The salaries paid at German opera houses are amazingly low. The first soprano, the prima donna, seldom gets over $6,000 a year, the first tenor a little less, and so on down to the chorus and orchestra, who are paid $200, $300, or $500 a year.

THE MUSICAL FORMS.

Professor Niecks opened the Edinburgh University music classes with a lecture on "The Musical Forms." He said that at no time had there been so much need for urging the study of form as in our day. Barbarism and dilettantism were gaining ground more and more. The art-producers appealed oftenest to the lower nature of their hearers, and the art-consumers had lost almost entirely the taste for anything but violent sensations. How characteristic of the now dominant art of the Bayreuth, master that the philosopher Nietzsch—not often a safe guide, but in this case not far off the truth—in enumerating a long list of dazzling qualities, included the magnificent, the perplexing, the grandiose, the terrible, the ecstatic, the noisy, and even the ugly, but excluded the beautiful—the beautiful, let it be understood, in the restricted sense, which implied temperateness and harmoniousness, health and sanity. Wagner, though the principal, was, however, not the only offender. His contemporaries, Berlioz and Liszt, bore a large share of the responsibility for the prevailing fashion; and in some measure Chopin and Schumann, and even Beethoven, might be called to account, for by favouring certain moods, or by neglecting certain exigencies of form, they gave indications of possibilities which their successors worked out, but only fully, but to the extent of grotesque exaggeration. The undeniable fact was that music was now a question of phrology rather than of esthetics. It had become in the highest degree sensualised and brutalised. The elemental, not the artistic qualities of a work of art, decided in our day its success. Speaking generally—for, of course, there are exceptions—one might say that the public and composers held these artistic qualities equally cheap. The time was past when music was a refining and beneficent art. It could no longer be refining because the beautiful was no longer the ideal followed; it could no longer be beneficent, because it had become a strong intoxicant that deteriorated body and soul. What was the present day music but a vast machinery for exciting our nerves, a monstrous pander to our sensuality? Where was the serenity that once reigned in music? Who would not imagine that he was blind to the excellences of the music of our day. He was quite aware that, although it was not beautiful, it had many beauties. Musicians had enriched their harmonies enormously—in this respect Haydn and Mozart were but miserable beggars compared with their successors of our time. His complaint was that these more fortunately situated men wasted their wealth in riotous living, instead of spending it wisely and profitably. It was high time that in matters of art a temperance movement should be inaugurated, and a return made to health and sanity. Without health and sanity they could have no true beauty, and without true beauty no true art. Lack of sobriety carried with it lack of harmoniousness, and this showed itself not only in the extravagant and motley nature of the contents, but also in the ragged, neglected condition of the form. His complaint against modern music was not that it was altogether formless, but that the regard paid in it to form was not what it ought to be. The professor afterwards discussed in detail the nature of musical form, pointing out that the three principles on which it was based were harmony of proportion, unity of tonality, and affinity of materials, and that by these means the ultimate aims were attained, namely, and variety—unity tempered by variety, and variety tempered by unity.

HOW CHOPIN PLAYED.

His *fortissimo* was the full, pure tone without noise, a harsh, inelastic note being to him painful. His *nuances* were modifications of that tone, decreasing in the faintest, yet always distinct *pianissimo*. His singing *legatissimo* touch was marvellous. The wide-extended *arpeggios* in the bass were transfused by touch and pedals into their corresponding sustained chords, and swelled or diminished like waves in an ocean of sound. He kept his elbows close to his sides, and played only with finger-touch—no weight from the arms. He used a simple, natural position of the hands as conditioned by scale and chord playing, adapting the easiest fingering, although it might be against the rules, that came to him. He changed fingers upon a key as often as an organ-player. It is interesting to be told on the authority of Princess Czartoryska, one of Chopin's pupils, of whose playing he approved, that his composer's own interpretation of his own works should not be looked upon as *the* interpretation, as too many of his pupils have upheld. The Princess was wont to say that Chopin was essentially one of those geniuses who are kaleidoscopic in their shades of moods and humors. As he was always correcting, altering, remodeling his manuscripts—until his unlucky editors would be confounded by meeting with the same idea expressed and treated sometimes a score of different ways—so he seldom sat down to play in the same state of mind or emotional feeling; so that, perhaps, he seldom played one piece again if he had played it before.

PROGRAM MUSIC DISCUSSED.

I once read somewhere an ingenious defence of program music. The plea put forward was that it is not the course for a composer to give you a printed description of what he means to express than it is for a painter to give a long description of his picture in a catalogue; and it was also pointed out that many pictures would be quite unintelligible if they lacked an explanatory title. That sounds very plausible, says Edward Baughan in *Music* (London) but, to begin with, though a painter should not require a long printed description to explain his picture, it is not as the composer's program, inasmuch as, description or no description, a picture actually presents the outward semblance of life, whereas music cannot, and does not. So that in the one case the description is merely explanatory, but in the other, is an arbitrary labeling of certain musical phrases. The mistake the modern program composer has made is that he has not confined his music to the description of feeling, but has attempted to illustrate material events and actions, which, of course, are outside the power of music to express. Most of us believe that music had its origin in the desire to express emotion, though there are those who hold that it originated in a wish to construct patterns of musical sound. I well remember arguing the point with a well known musical critic at Covent Garden, and he, the better to illustrate his theory, explained the nature of a perfectly clean wall with a very black lead pencil, much to the disgust of one of the attendants. The hieroglyphics did not convince me, and I still believe actuated by its origin in the desire to express feeling. If you hold with that critic why you must admit the art has been developing since Beethoven on quite the wrong lines, whereas if you are of my opinion you will see that the expression of feeling must be its aim, if the art is to remain a form of human utterance. And that is all the program I demand. That the composer should express feeling, either his own or what he may imagine someone else would feel, as the song-writer has to do, for instance. But the "tone-fools" want to do more than that, and by their absurdities they are bringing about a reaction which will stop the growth of the popularity of the art. For if our musicians, in disgust, go back to the beautiful pattern-music of Mozart and express nothing but music, the art will lose its hold on the public and will only attract cultivated musicians. It is precisely because modern music (especially Wagner's) is human and expresses feeling that our musical audiences have increased so much of late. The days when the man in the street was frightened of music because he did not understand it are passing away and he is gradually learning that Beethoven was not a dry, scientific musician, but, in most of his compositions a tone-poet. The man in the street could be made to see Bach in the same light, too.

VERDI'S HEALTH.

Although his bodily health is good, Verdi has, since his wife's death, been in a state of such complete depression as to give rise to some anxiety. It is with the utmost difficulty that he can be induced to take food. He is in his great grief he shows little interest in what is passing on around him. Time, of course, is only natural in a tender-hearted man of the advanced age of 84, who has suddenly been bereaved of a happy married life of but a few months short of half a century. It is hoped, however, that in a week or two he will be able to leave Sant' Agata for Genoa.

Verdi, it may not generally be known, has prepared his own grave. Only a year or two ago he obtained permission from the Italian government to erect a tomb in his garden at Sant' Agata, and there his wife was interred.

READING AND WRITING.

To read music fluently from an early stage of tudy is of vast advantage to the student, whether young or grown up; and accuracy in reading should be cultivated early and late until proficiency has been reached. Nevertheless, to be able to play by memory is of even greater importance to the awakening and development of the musical consciousness at the pianoforte than is the reading of the conventional notion as a system of signs for the real things of music and of pianoforte playing. Reading and writing music should be practiced assiduously from the beginning; but the pupil's power of memory, which fairly fling themselves at the teacher in their craving for recognition and use, ought never, in the theory or the practice of teaching, to be subordinated to the needs of notation. To place the fingers of a beginner over the proper digitals (keys) for playing a simple measure of music, and then to have that measure repeated 100 times before studying the notation of said measure, will, in the course of a few measures result in worlds of delight and wonders of interpretative taste, style, and individuality, even in the case of very young students.

SCHUBERT, THE MEISTER-SINGER.

Before Schubert, the song, in spite of its beauty, was, with very few exceptions, limited in range; the accompaniments were, for the most part, of the simplest description, or were not an integral part of the whole, while the general structure was lacking in dramatic fitness, in harmony with the demands of the words. Schubert appropriated says that which was best in the national song, elaborated it, idealized it, made it over into a fairer, sweeter, larger form.

Entering with the strength and passion of a true poet into the meaning of the poem he chose to set, feeling with the mood of the poet, thrilled by the same emotion, he reproduced it with vivid and striking power in his music—the vocal parts being intensified and rendered peculiarly rich and highly developed accompaniments. We are again confronted by the difficulty of definition. But one secret of Schubert's power in the song, writes Kenyon West, is that he seems to have a musical expression for every kind and variety of emotion of which the human heart is capable. Beautiful melodies, frequent and unexpected modulations, even occasional discords, give his means of expression. He so entered into the spirit of the poems of Goethe and other poets that he seized at once, by divine intuition, the most characteristic and fitting music for them. With glorious freedom and insight, he followed the changes in the thought or the action of the poetry. Then, too, nature aspects and changes find glorious expression. Schubert's songs are among the finest examples of what is called descriptive music. His tone-painting, his coloring, is both wonderful and varied. There are magnificent contrasts, and yet between the different songs, but often between the individual parts of the same song.

THREE SUGGESTIONS.

I have three short suggestions, says a writer in *British Music*, that I should like to make to music teachers, young or old, whether just beginning their work, or of years of teaching experience. The first is: Be careful how you speak of your competitors. You cannot pull yourself up by pulling others down. None of us "know it all," and it is quite possible that other teachers may reach the goal quite as quickly as ourselves by an entirely different route. Every teacher should have his own method, and should believe in it thoroughly, but he should be broad enough to acknowledge that other methods may also be good. This is not simply courtesy, or musical ethics, or good morals, but it is good sound policy. You will be more successful if you speak courteously and respectfully of other teachers.

In the second place, study each pupil. Never give two pieces alike. See if your pupil can not find out how your pupil's brain is working, what his difficulty is, as one teacher has expressed it, "get inside your pupil's head." Don't forget that it is the brain that plays, not the fingers. Many a stupid pupil can be made to advance rapidly if you can only get his point of view and explain things in a way suited to his comprehension. Study each pupil.

In the third place, have a book in which to keep a list of teaching pieces. You can not remember all the good teaching pieces you see and hear, or if you could, you can not think of them just when you need them. Divide your book into four or five grades, corresponding to the first four or five grades of difficulty. Whenever you find a good teaching piece, put its name in the proper grade, together with the publisher and price. It is best to add a short note concerning the character of the piece, whether it is valuable on technical or on musical grounds, whether popular in style or not, everything of interest connected with it. It is also well to write in the first bar or two of each composition, but this takes more time and trouble. By having such a book, and by constantly adding to it, you will not only be able to give to your pupils a selection of better music, and music that is better suited to their needs, but you will add to your own knowledge of composition, and will avoid that most common fault of teachers—continually using, over and over again, the same unvarying round of pieces.

"Pa, what is the difference between a violinist and a fiddler?" Pa—"Anywhere from one to five thousand a year."

MUSICAL REVIEW

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THOMAS M. HYLAND, . . EDITOR.

DECEMBER, 1897.

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PRIVATE RECITAL.

Messrs. Charles Kunkel and Louis Conrath gave a private recital for two pianos at the wareroomis of the Estey Co., 916 Olive street, on Sunday afternoon, the 14th ult. It was listened to with the most rapt attention by one of the most critical audiences ever assembled together in this city. Every number on the programme evoked the greatest enthusiasm, and it was justly deserved, for no such magnificent duo playing has ever been heard here. It will be a severe loss to the musical world if Messrs. Kunkel and Conrath do not make a tour and present their unrivalled repertory of duos for two pianos.

The following programme was rendered, all the numbers being for two pianos:

1. Prelude—"Sounds from Elysium," Bergt. (Transcribed by Kunkel and Conrath.) 2. Sarabande and Variations, Corrath. Suite in form of a series of characteristic pieces: (1) Tema; (2) Dialogo; (3) Momento Giocoso; (4) Scherzino; (5) Romanza; (6) Intermezzo; (7) Alla Roccoco; (8) Marcia Funebre; (9) Finale Marcia Trionfale. 8. Scherzo—Dance of the Fairies, Thome. (Transcribed by Kunkel and Conrath.) 4. Der Ritt der Walkyren (The Ride of the Walkyrs) from Wagner's Music Drama. Transcribed by Kunkel and Conrath. 5. Norma (Bellini)—Grand Fantasia, Thalberg-Kunkel. 6. (a) Gaillarde (Vivacity)—An Ancient Dance, Thome; (b) Dream of the Flowers—(Waltz), Delibes. (Transcribed by Kunkel and Conrath); (c) Gavotte—Queen of the Ball, Pironi. 7. Overture—William Tell, Rossini. (Concert Piece, Paraphrased by Kunkel and Conrath.

Moritz Moszkowski has left Berlin to settle in Paris, where he will continue his teaching and other musical labors.

The death of the wife of Giuseppe Verdi, the world-renowned composer, is announced as having occurred at Rome on November 14th. Signora Verdi was the second wife of the maestro, and was the widow of one Strepponi. She was a singer of celebrity, having sang in various Italian operas.

DEATH OF LOUIS MAYER.

Louis Mayer, one of the most prominent of St. Louis musicians, died Dec. 6th, after a brief illness, at his home, 5121½ North Sarah street. Mr. Mayer's reputation as a violoncellist had extended throughout the country, and few musicians were more favorably known or had a more varied experience than he.

He was a pupil of Wagner and graduate of the Munich Conservatory, coming to this country at the age of 18 years. He spent many years at New Orleans, where he led the orchestra of the St. Charles Theatre. In St. Louis he did commendable work as leader of the orchestra in De Bar's Opera House and of the old St. Louis Grand Orchestra. He was also an esteemed member of the Symphony Orchestra. His ability as a musician was unquestioned. Many of his pupils have gained eminence in their professions.

The funeral took place from the family residence, where an appropriate musical programme was rendered by his fellow musicians, and an address made by Mr. Owen Miller. A band of 100 members of the M. M. B. A. accompanied the remains to the crematory. The active pall-bearers were Messrs. Val Schopp, R. Buhl, P. G. Anton, F. Gecks, C. Froelich and Wm. Baumgaertel, and the honorary pallbearers, Messrs. Charles Kunkel, O. Bollman, A. Ernst, A. Walldauer, E. R. Kroeger, John Boeckmen, F. Bausemer, Victor Ehling, Egmont Froelich, Louis Hammerstein, Alfred Robyn and B. F. Sellers.

Mr. Mayer leaves a wife and five children and the entire musical profession to mourn his loss.

W. W. KIMBALL'S FORTIETH YEAR.

Wm. Wallace Kimball, founder of the W. W. Kimball Co., was forty years in business on Nov. 17th. The veteran piano and organ manufacturer's employes, with whom he has ever remained exceedingly popular, decorated his desk with bright flowers as a tribute of their attachment, and many congratulations were poured in upon Mr. Kimball during the day. What vast changes Mr. Kimball has witnessed in the music trade of Chicago and the country at large since his significant advent therein! From a modest beginning, he has become one of the largest factors in the American piano industry, but ever bears in mind the poetic injunction: "O! why should the spirit of mortal be proud?" Nevertheless, we venture the opinion that Mr. Kimball is justly proud of the cordial relations that have always existed between him and the faithful employes of his hive of industry, of which the incident above was a token.

NEW SOHMER BUILDING.

The new Sohmer Building, now in course of erection, southwest corner of Fifth avenue and Twenty-second street, New York, will be ready for occupancy on or about the first of next February, when the well-known Piano Manufacturers of that name, who have been located for the past twenty-five years at 149 to 155 East Fourteenth street, will occupy the ground and lower floor for their warerooms. This move will accommodate their large uptown trade, making more convenient, centrally located and readily accessible by all surface and elevated lines. A full line of their celebrated manufacture will be constantly on exhibition.

"I can't! it is impossible," said a lieutenant to Alexander, after failing to take a rock-crested fortress. "Begone!" thundered the great Macedonian; "there is nothing impossible to him who will try." And at the head of the phalanx, he swept the foe from the stronghold.

MAJOR AND MINOR.

The late Franz von Suppe was one of the most productive composers of the day. His compositions number over 2,000.

All musical people seem to be happy. It is the engrossing pursuit—almost the only innocent and unpunished passion.—*Sidney Smith.*

The Seidl concerts to be given at the Astoria Hotel in New York will be a most expensive luxury. There will be twelve of them, each to cost, it is said, $3,000. No single tickets can be procured. Any person desiring to attend must pay for the entire series, the cost of which is $60.

An artist giving a concert should not demand an entrance fee, but should ask the public to pay, just before leaving, as much as they like. From the sum taken he would be able to judge what the public think of him, and we would have less concerts anyhow.—*Rubinstein.*

Felix Mottl has accepted for this winter the conductorship of the concerts at the Kurhaus, at Wiesbaden. Among the artists whom he has engaged are Sarasate, Joachim, Eugen d'Albert, Teresina Tua, Carreno, Siloti and Gabrilovitch, besides Madame Gulbranson, who was one of the principal vocalists at Bayreuth last summer.

David Henderson has assumed the management of the Great Northern Theatre, Chicago, and has engaged the Boston Lyric stock company, which is producing grand opera and has in the neighborhood of sixty operas in its repertoire.

England is evidently determined not to let the grass grow under her feet in the matter of educating her public-school scholars in music. For this, last year, she spent $1,030,000 in giving instruction to the pupils attending the elementary schools.

The musical and dramatic profession of New York mourn the passing away of the Rev. Dr. Geo. H. Houghton, pastor of the "Little Church Around the Corner," which has given "Christian burial" to George Holland, Lester Wallack, Dion Boucicault, Harry J. Montague, James Lewis, Edwin Booth, Jacob Goshe, and a host of other stage folk. Dr. Houghton was 77 years of age, and a native of Deerfield, Mass. He was a member of the Players' Club. Action was taken on his decease by the Actors' Fund, the Lambs' and the Twelfth Night Clubs. In the Rev. Dr. Houghton, a noble old man, who loved humanity, has closed a useful life.

It is probable that the recent Donizetti centenary festival, at Bergamo, will cause a revival in the interest felt in the melodious music of that graceful composer. In various cities of Europe, notably at Madrid, his familiar old operas have been brought again before the public and viewed with all the old-time favor. In point of years, they are really no older than most of Wagner's works, but they seem to antedate them simply because they have been given more often. Yet, several of Donizetti's finest lyric productions have not been heard here at all. Were they produced in good style, they would awaken wonder as well as admiration, both for their dramatic force and their fresh, unfailing melody.

This nation's immense musical collection is soon to become accessible to the people for the first time in its history. Within the past few weeks the whole collection, which has been steadily growing for the past half century, has been removed to the new library of Congress, where a special department will be given up to it, and where it will, before long, be made available to the public. Its burial in the capitol has been so complete that there was no possibility of getting at any of its contents. The collection comprises 166,000 separate compositions, without counting bound volumes of music. Among the latter are English madrigals, Scotch, Irish and Welsh ballads, folk-songs of Scandinavia, Chinese and Hindoo music. The opening of this vast collection of music to the public will afford musicians opportunities hitherto unknown.

Miss Dollie Dowser, the popular teacher of piano, as removed from 510 West End Place to 3934 Russell avenue.

Louis Hammerstein, the well-known pianist and organist, filled a special engagement at Belleville, where he played for the Liederkranz Society on Thanksgiving Eve. He also participated in the programme given by the St. Louis Liederkranz on the 27th ult., his selection being the Meyerbeer-Bendel Grand Fantasie from L'Africaine.

The tenth annual piano recital by pupils of Miss Carrie Vollmar was given recently, and proved a very interesting event. The programme was admirably selected, and was rendered in the most commendable manner. The pupils were assisted by Miss Julia Vollmar and Messrs. E. Keisker, H. H. Jacoby, F. Schreck, E. Dunker, D. Dunker and Memorial Choir. Miss Vollmar received much praise for the splendid work of her pupils.

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Twenty-five Studies.

Allegro ♩=100 to ♩=126. *Duvernoy-Buelow Op. 176.*

1

Practice this study, at first, with the upper fingering for the right hand and with the first (solid chord) bass. When the exercise has been mastered with the first bass, use the second bass, which gives more variety and offers finger practice, while the first has given wrist exercise. Then the lower fingering for the right hand should be used with either bass.

This second (lower) fingering gives special and very necessary practice to the much neglected fourth finger. It must, however, be left to the judgement of the teacher, whether, considering the age, advancement and ability of the pupil, the second fingering should be practised forthwith, or at a later period.

Moderato. ♩ = 100 - ♩ = 132.

2.

Moderato. ♩ = 100 - ♩ = 132

3.

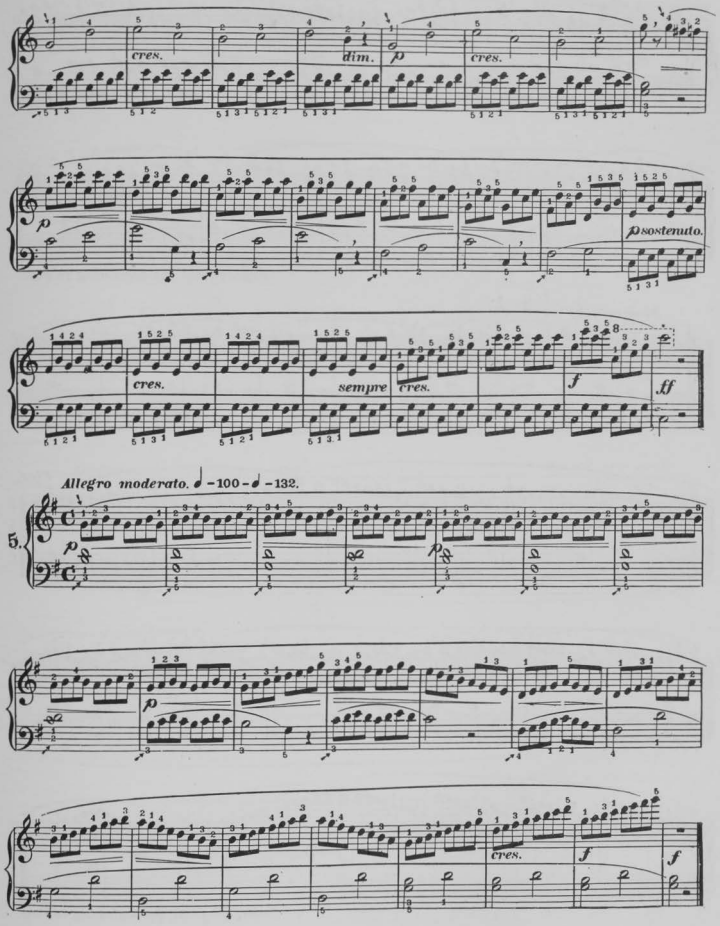
p

Fine.

Repeat from beginning to Fine.

Moderato. ♩ = 100 - ♩ = 132.

4.


cres.
dim.
p
cres.
p
p sostenuto.
cres.
sempre cres.
f
ff
Allegro moderato. ♩ = 100 - ♩ = 132.
5.
p
p
p
cres.
f
f

Andante. ♩ = 88 - ♩ = 112

6. *p* *dolce.* *cantabile.*

Fine.

Repeat from the beginning to Fine.

Moderato. ♩ = 100 - ♩ = 132.

7. *p* *cres.* *cres.* *f* *dim.* *Fine.*

p *cres.* *cres.* *f* *dim.*

Repeat from the beginning to Fine.

Cantabile. ♩ – 88 – ♩ – 112

8. *dolce.*

p

Fine.

f marcato.

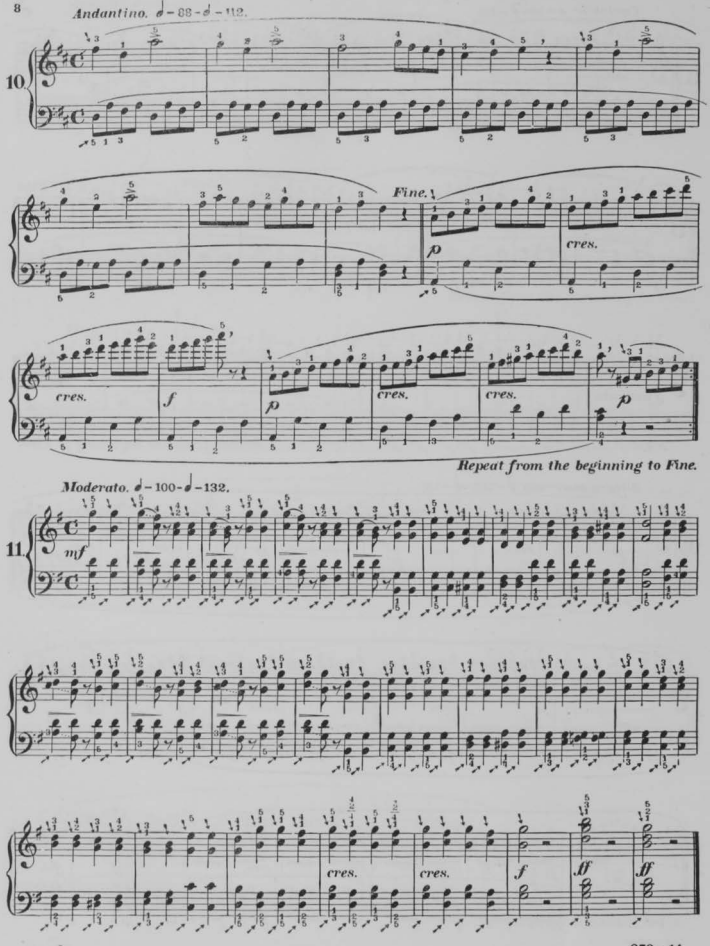
Repeat from the beginning to Fine.

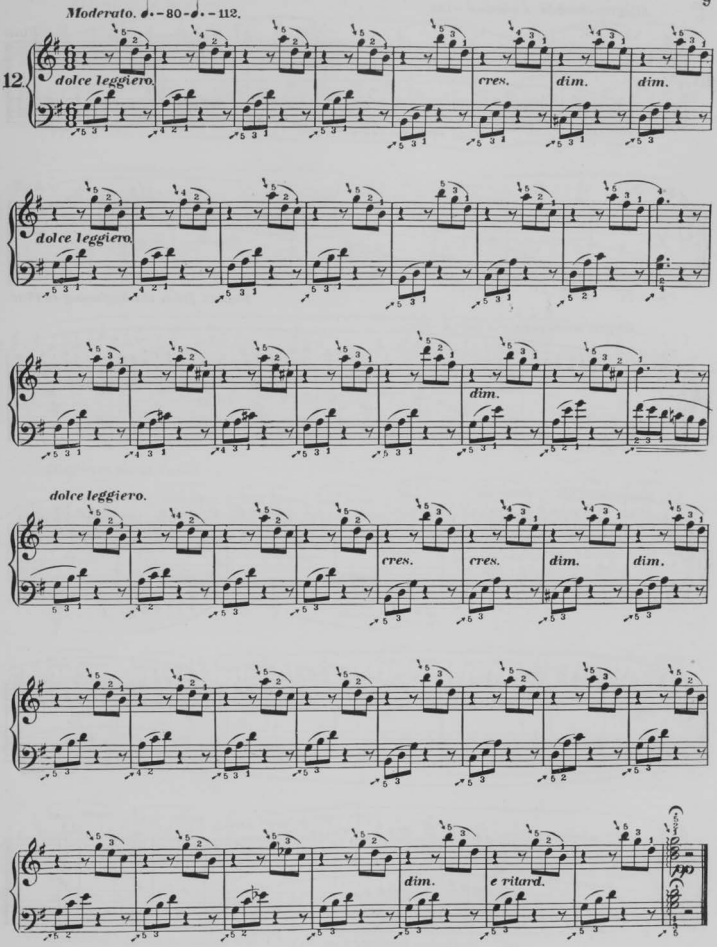
Allegro moderato. ♩ – 100 – ♩ – 132.

9. *p* *cres.* *p* *cres.* *cres.*

p *cres.* *cres.* *cres.* *f* *f*

f *p* *cres.* *cres.* *cres.* *f* *f*


Andantino. ♩= 88-♩= 112.
10
Fine.
p
cres.
cres.
f
p
cres.
cres.
p
Repeat from the beginning to Fine.
Moderato. ♩= 100-♩= 132.
11
mf
cres.
cres.
f
ff
ff


Moderato. ♩.=80-♩.=112.
12
dolce leggiero.
cres.
dim.
dim.
dolce leggiero.
dim.
dolce leggiero.
cres.
cres.
dim.
dim.
dim.
e ritard.

Allegro comodo. ♩ = 100 - ♩ = 132.

13.

p *Fine.*

f

Repeat from the beginning to Fine.

Allegro moderato. ♩ = 100 - ♩ = 132.

14.

p

f

Andantino. ♩=88 ♩=112

15.

Fine.

Repeat from the beginning to Fine.

Allegretto. ♩=100 ♩=132

16.

or p

cres.

cres

cres.

cres.

dim.

dim.

This etude should be practiced with both of the fingerings indicated.
The lower will be found especially useful for the development of the fourth and fifth fingers.

Mouvement de Valse. ♩=132 𝅗𝅥.=80.

17.

leggiero. *p*

cres. *f* *Fine.*

p

Repeat from the beginning to Fine.

Allegretto. ♩=112 𝅗𝅥=152.

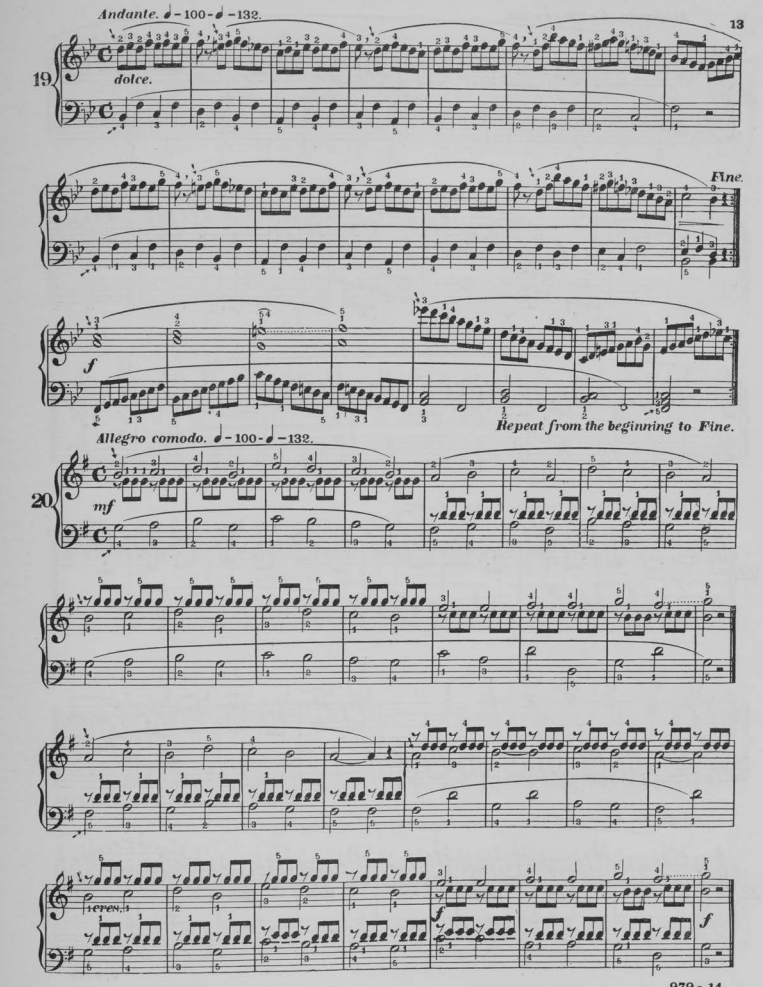
18.

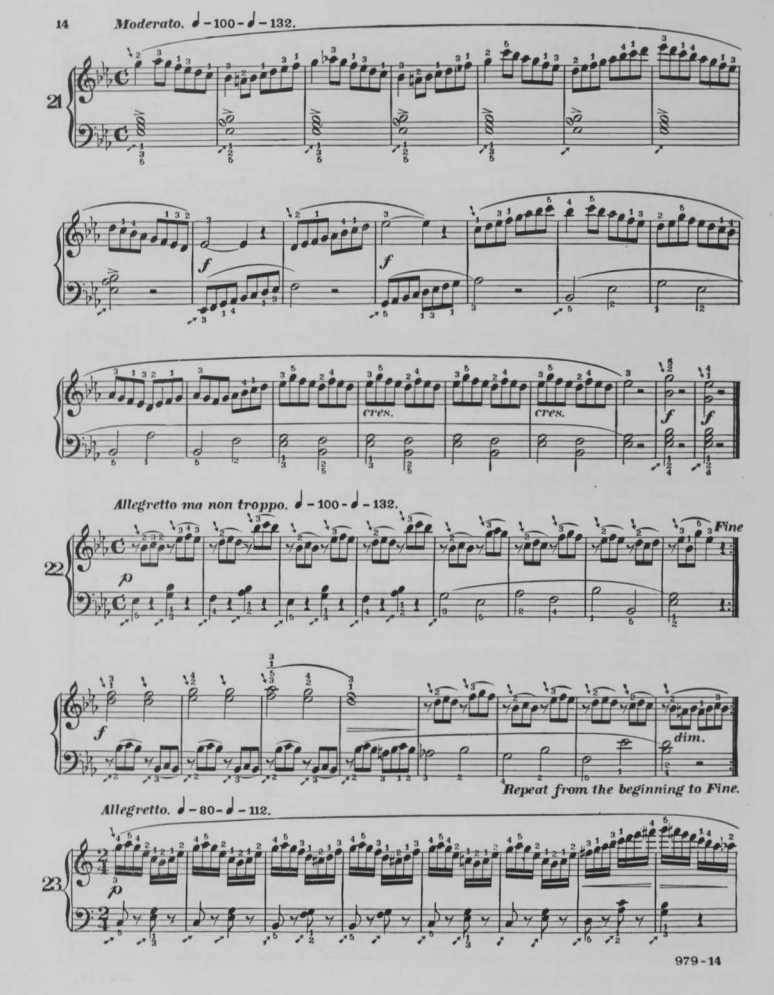
p *f* *Fine.*

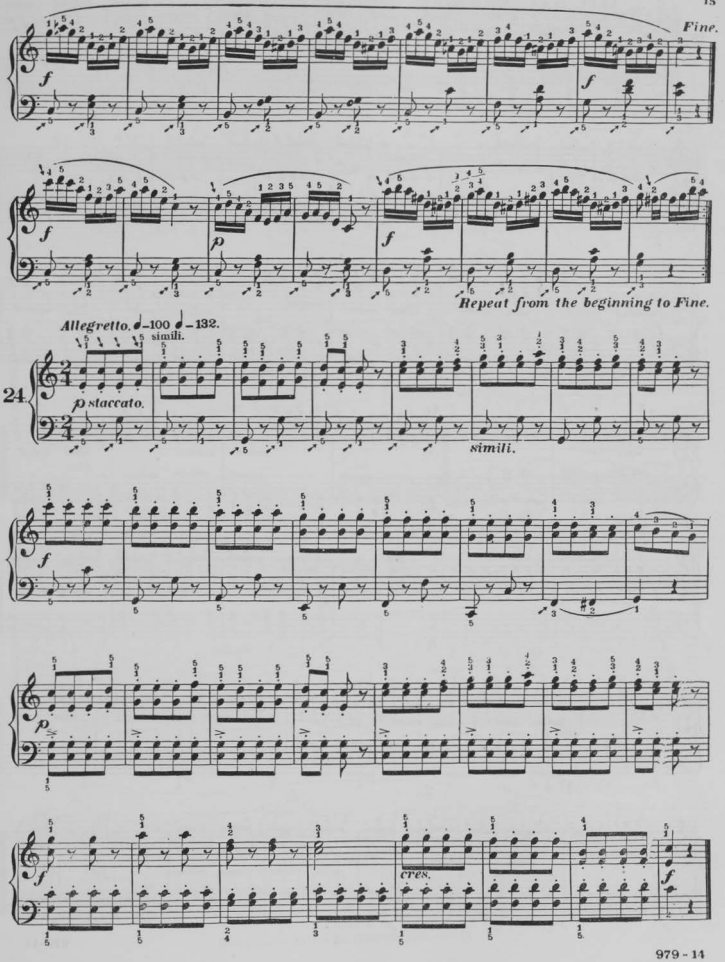
f marcato.

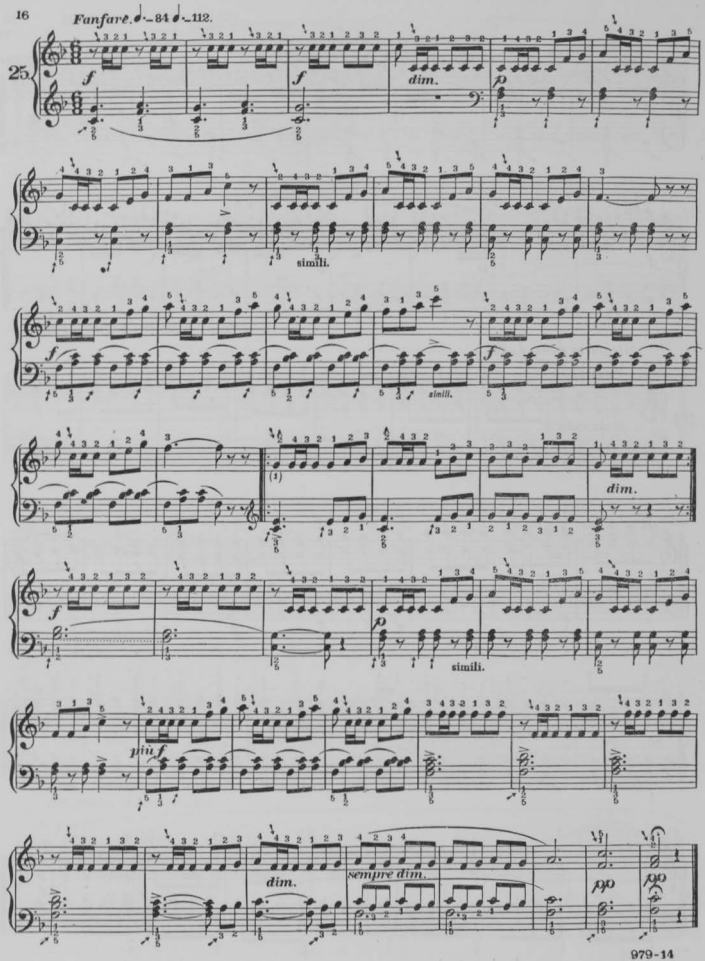
p *f* *dim.*

Repeat from the beginning to Fine.


Andante. ♩ - 100 - ♩ - 132.
19
dolce.
Fine.
f
Repeat from the beginning to Fine.
Allegro comodo. ♩ - 100 - ♩ - 132.
20
mf
f
f


Moderato. ♩ - 100 - ♩ - 132.
21
f
f
cres.
cres.
f
f
Allegretto ma non troppo. ♩ - 100 - ♩ - 132.
22
p
Fine
f
dim.
Repeat from the beginning to Fine.
Allegretto. ♩ - 80 - ♩ - 112.
23
p


Fine.
f
p
Repeat from the beginning to Fine.
Allegretto. ♩=100 ♩=132.
simili.
24.
staccato.
simili.
cres.


Fanfare. ♩.=84 ♩.=112.
25
f
dim.
p
simili.
f
simili.
f
(1)
dim.
f
simili.
più f
dim.
sempre dim.
pp
pp

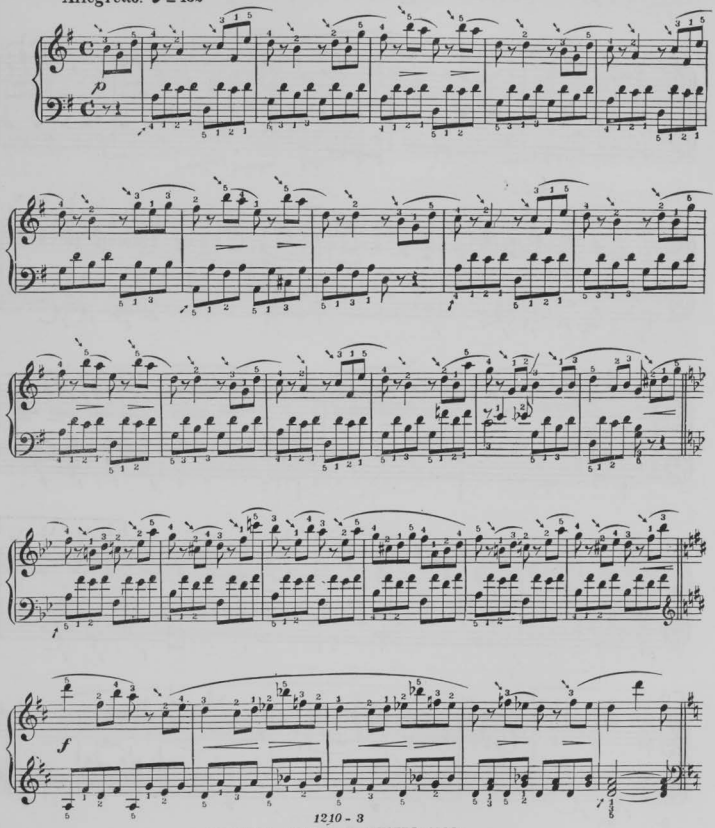
CHRISTMAS BELLS.

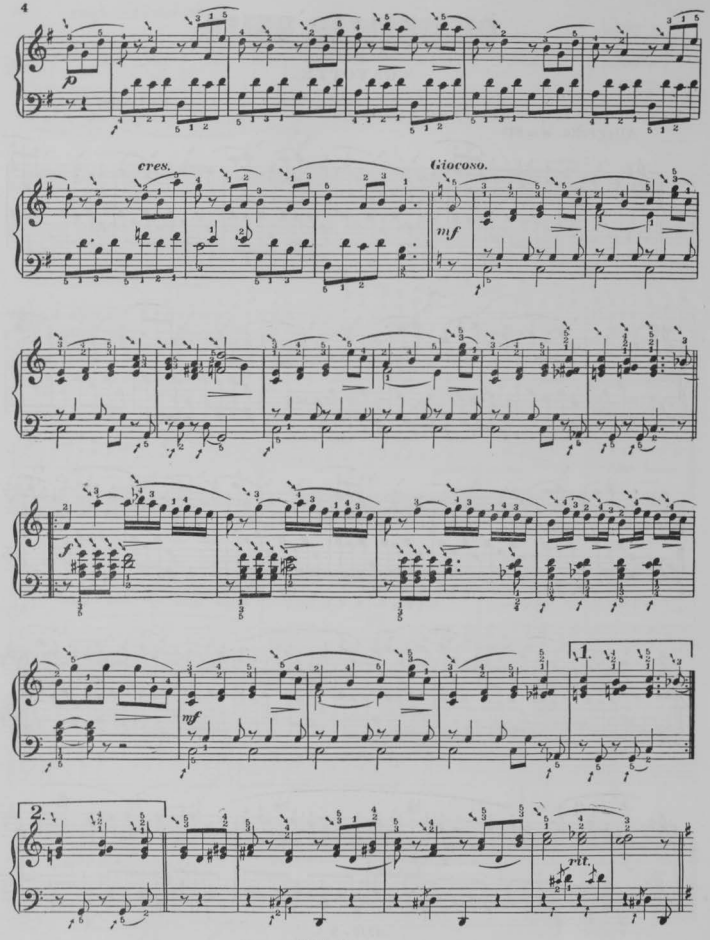
GAVOTTE.

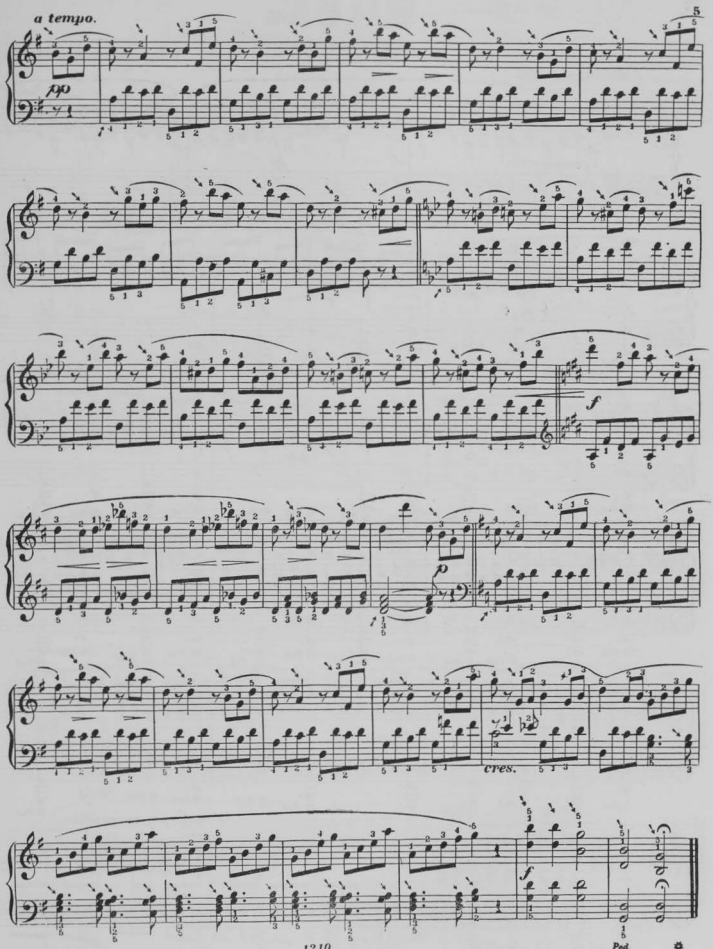
Carl Sidus Op. 214.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ = 132




p
cres.
Giocoso.
mf
f
mf
1.
2.
rit.


a tempo.
5
pp
f
p
cres.
f
Ped.

HOPE.

Song without Words.

Gustav Hoelzel.

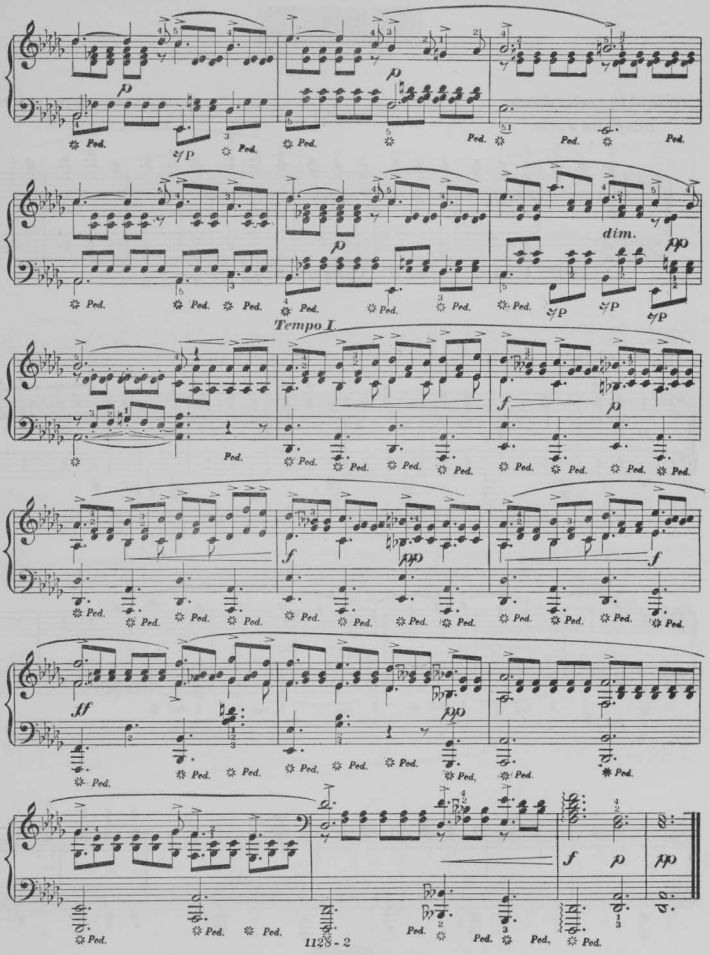
Andantino ♩.=80.

con express.

cres.

dim.

poco più tranquillo.


p
sfp
dim.
pp
Tempo I.
f
sf
ff

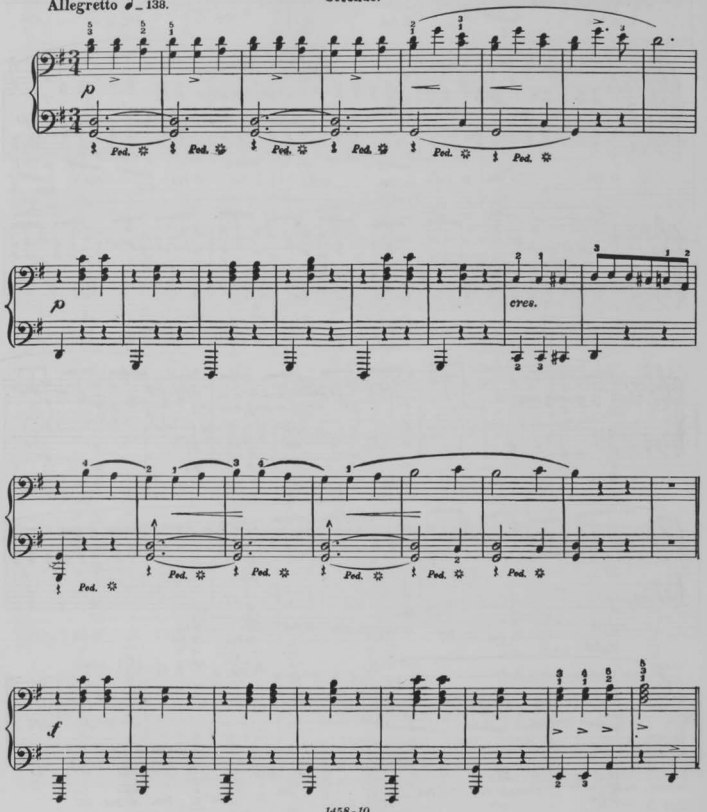
MENUET.

Arranged by Louis Conrath.

J. J. Paderewski Op. 14. No 1.

Allegretto ♩ = 138.

Secondo.

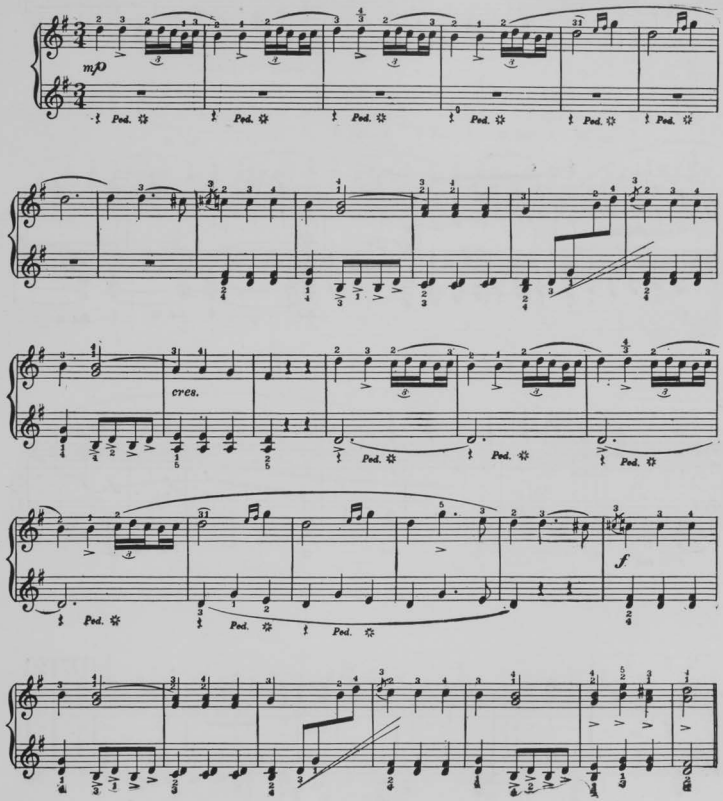


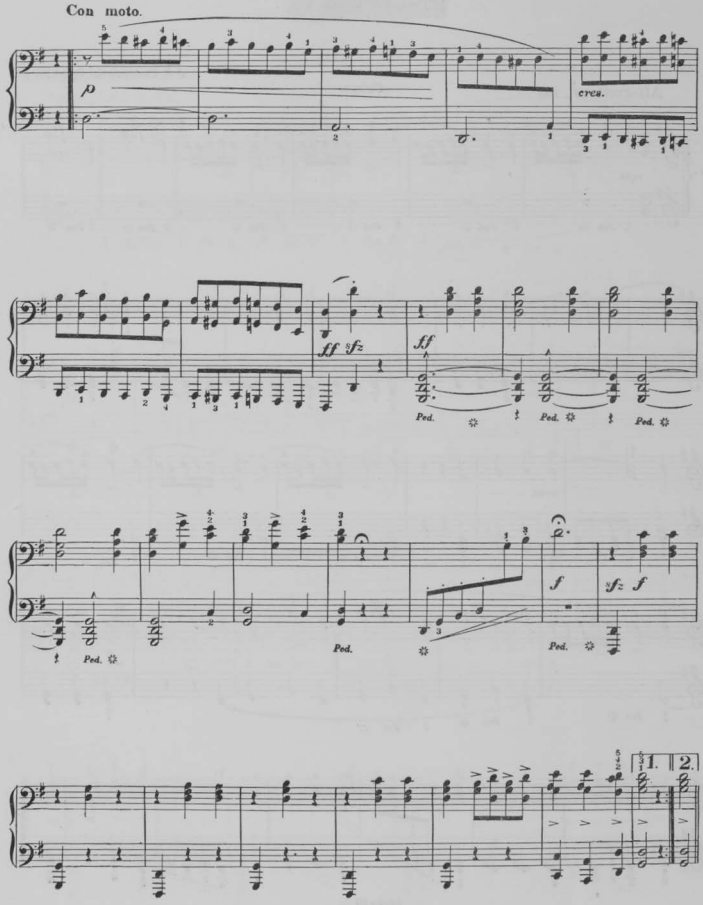
MENUET.

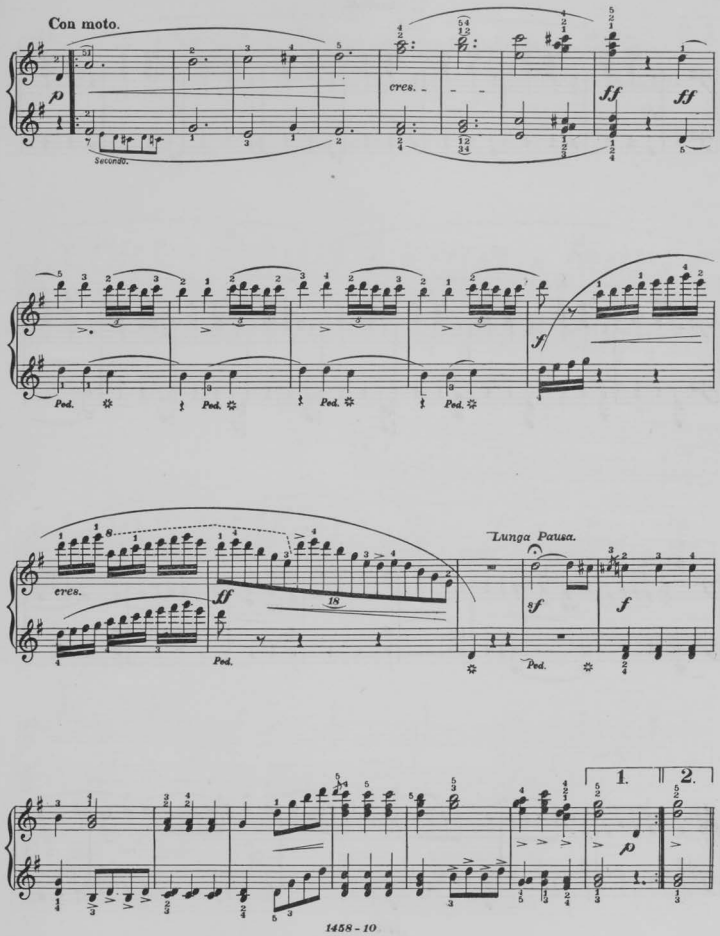
J. J. Paderewski Op. 14. No. 1.

Allegretto ♩ = 138.

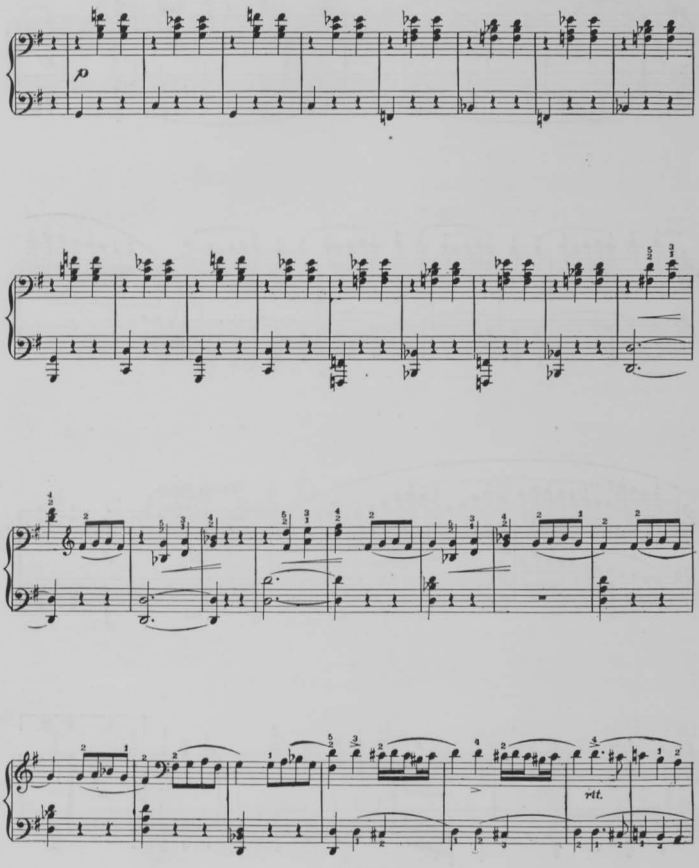
Primo.

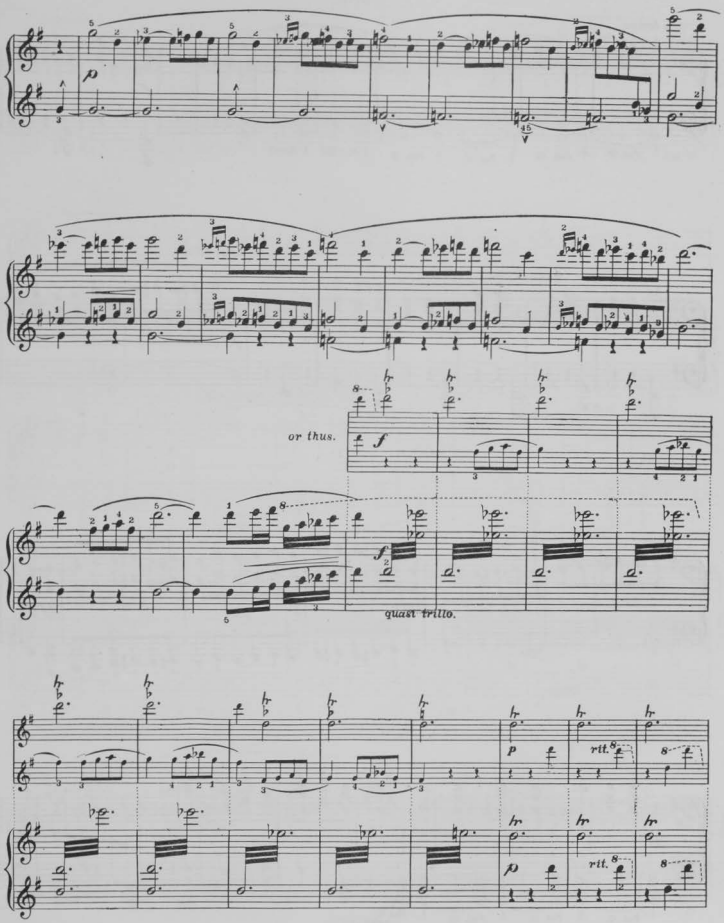



Con moto.
p
cresc.
ff sfz
ff
Ped.
f
sfz f
1.
2.

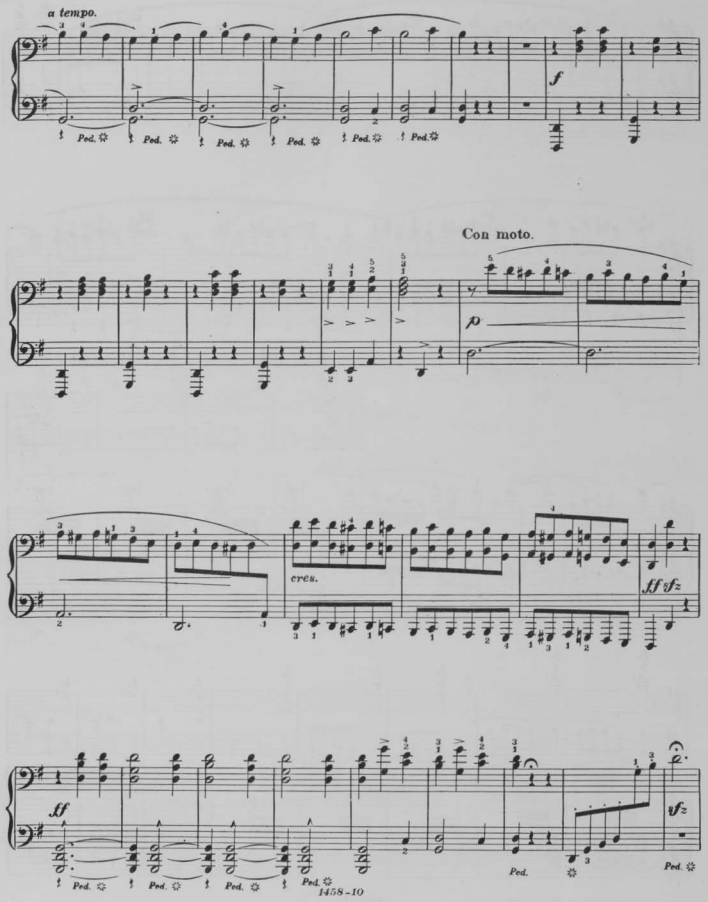

Con moto.
p
Secondo.
cres.
ff
ff
Ped.
Ped.
Ped.
Ped.
f
cres.
ff
18
Ped.
Lunga Pausa.
sf
f
Ped.
1.
2.
p

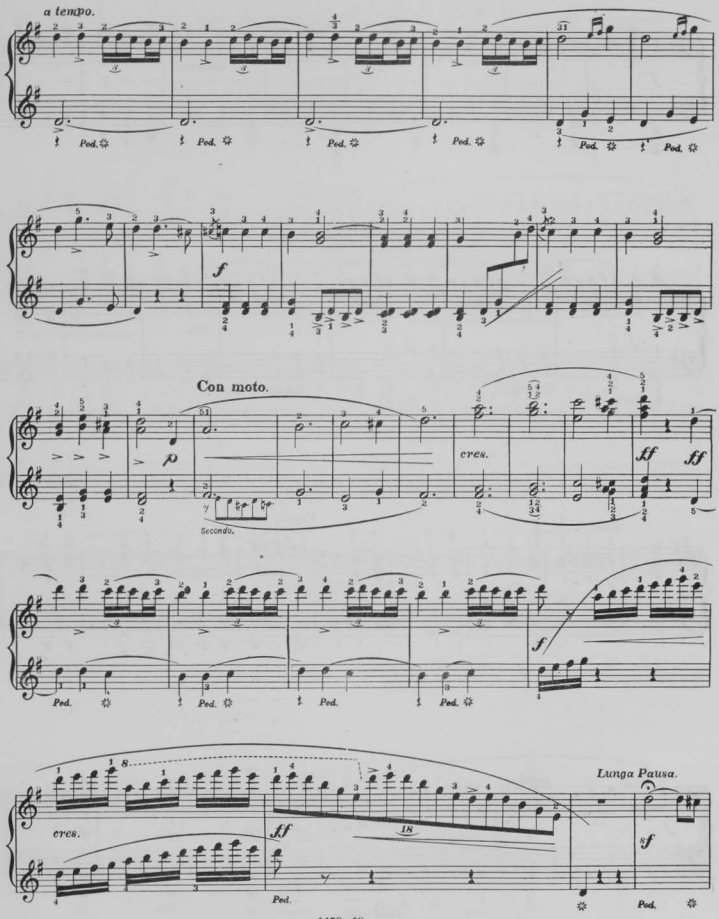
Secondo.

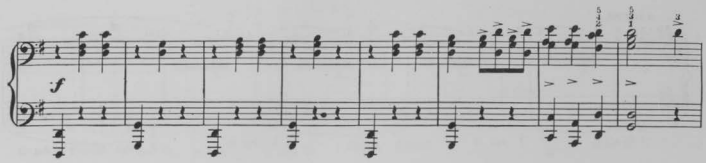


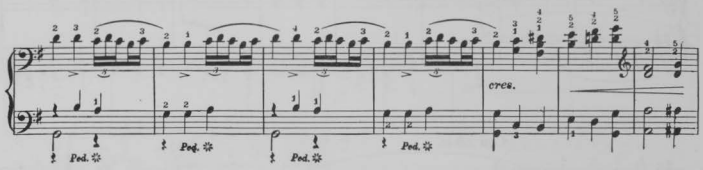

p
or thus.
f
quasi trillo.
p
rit.
p
rit.

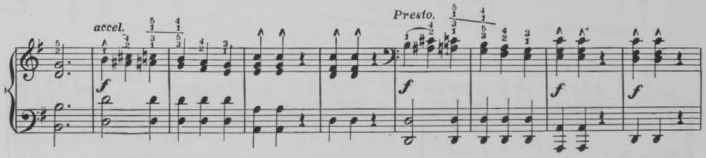
Secondo.

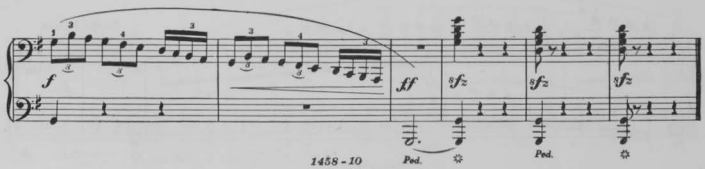


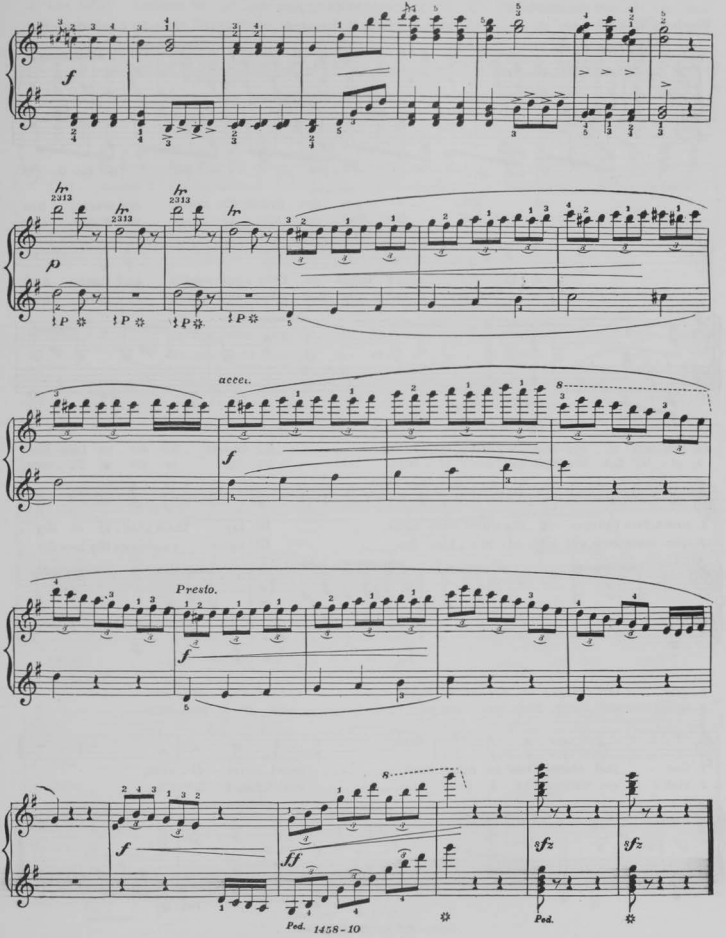

a tempo.
Ped.
f
Con moto.
p
Secondo.
cres.
ff
Lunga Pausa.
sf


f


Ped.
Ped.
Ped.
Ped.
cres.


accel.
f
Presto.
f
f
f


f
ff
sfz
sfz
sfz
Ped.
Ped.


f
p
tr
accel.
f
Presto.
f
f
ff
sfz
sfz
Ped.
Ped.

SWEETHEART.

(MEIN LIEBCHEN.)

Words by "W. A. B." Translation by H. Hartmann. Music by Louis Conrath.

Moderato ♩ = 76.

2. Kö - nt - gen den Prunk, die Macht, den Schein, Den
1. Wär' ich ein Krö - sus, hät - te Geld und Ruhm, Und

1. If I could boast of Croe - sus' wealth and fame, And
2. Kings en - joy their pomp and pride a - lone, And

2. Stol - zen th - res Dünkels scha - len Lohn! Nie tauscht' ich dei - ne Lieb' für
1. al - les Lob der Welt wär' mir al - lein, Ich legt' es dir zu Fü - ssen,

1. count - less prais - es of the world were mine, I'd lay them glad - ly at thy
2. pea - sants rave o'er gild - ed bau - bles too, I'd ne'er ex - change thy love for

2. gold - - nen Thron, In mei - ner Brust ..... wohnst du al - lein.
1. nennt' dich mein, Mein theu - res, sü - - - - sses Ei - gen - thum.

1. feet and claim Thee as mine own, ... sweet - heart di - vine,
2. rich - - est throne, For I love you, ... sweet - heart so true;

1459 - 3

2.* Der Sil_ _bermond ist ge_gen dich nur matt, Du ü_ber_strahlst der Son_ne hel_len
1. Kein schön'_res Bild führt mir die See_le vor; Ver_gli_chen dir ein je_des Bild er_

1. No bright_er im_age can my thoughts em_ploy, None else compare with thee, dear love so
2. No silv'_ry moon can ri_val all thy charms, Nor or_ient sun thy glo_ry e'er out_

2. Glanz, In dei_nem Arm um_fängt das Glück mich ganz, Der nur dies
1. blasst, Da dich mein Herz, nur dich al_lein um_fasst. Zu dir nur

accel.

1. true. No oth_er love can fill my soul with joy, For I love
2. shine, No joy so sweet as when with_in thy arms, For I am

accel.

2. Glück auf Er_den hat, Ich lieb' dich, ich lieb' dich,
1. blickt mein Aug' em_por.

a tempo. ♩=66.

1. you, sweet_heart so true, I love you, but you .....
2. thine, sweet_heart di_vine,

Sü - sser En - gel mein;..... Ich lieb nur dich mein En- - gel, Ich lieb nur dich mein

sweet-est heart so true ..... I love but you, but you ..... Sweetheart, sweetheart so

En- - gel Ich lieb nur dich!..... Ich lieb nur dich Ich

true ..... I love but you, ... I love but you ..... sweet-

cres.

lieb nur dich mein En- - gel, Ich lieb nur dich al- lein. 1.

heart, sweetheart so true ..... I love but you, love you.

Ped. Ped. Ped.

Lass' lein. 2.

Let you.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ANECDOTES OF MUSICIANS.

Like Mozart, Beethoven was a phenomenal extemporizer. One day, after a quintet by Steibelt had been performed, he placed the violoncello part upside down on his desk, and from a suggestion it thus presented drummed with one finger a "subject" from which he extolled such a performance that before it was over Steibelt, his rival, had fled the scene, and avoided him afterward. On the occasion of his first appearance as a pianist, he performed his first concerto in C major, which was finished in a great hurry on the previous afternoon. At the concert he discovered that the piano was a half tone flat, but this did not seem to disconcert him much, for he settled the matter by playing in C-sharp—a great feat, performed also by Brahms in like circumstances, in connection with "Kreutzer Sonata." Scores of such anecdotes attach to the memory of this truly great maestro, Beethoven.

A characteristic account is given of the "Eroica," or Third Symphony. Composed in 1803, it had its origin in his admiration of Napoleon, whom he looked upon as a model of republican virtue. His design was to call it the Bonapart Symphony, when the news came that the First Consul had made himself an Emperor. The dedication was destroyed in a rage, to be replaced by the following title: *Sinfonia eroica per festeggiare il souvenire d'un grand uomo.*"

Of Wagnerians there are volumes. That is an entertaining story anent Wagner's visit to Vienna, when Count von Beust dined him. The Chancellor was warned that Wagner was to be serenaded by the Prussian party, and political considerations made it advisable to avoid a demonstration; but Wagner could not be got rid of. So the Chancellor suavely interested the great musician in autographs, and by similated accident turned up a revolution, by and informal document which Wagner had signed in 1848. There was no serenade, for Wagner departed the next day. How cruel was fate toward him in 1859, when the Princess Matternich influenced the Emperor, who was about to dismiss "Tannhauser" on a scale of extraordinary magnificence, at a cost of £8000. A cabal was organized by the Jockey Club in opposition to the opera, on the ground that it had no ballet, and it only survived three performances.

Liszt was the subject of many after-dinner stories. When in Russia, it is said, playing before the Emperor and Empress, he performed conversed in a rather loud tone. Liszt suddenly stopped and, bowing to the Emperor, said: "Sire, when the King speaks all should remain silent." The Czar did not relish this rebuke, and Liszt was handed his passports next morning.

Some interesting things are recorded of Mozart, who, like Mendelssohn and Beethoven, was great at improvisation. A party of musicians one day he invited Madam Niclas, the vocalist of his day, to suggest a theme, which she did, and from the refrain she sang he evolved a brilliant and charming fantasie. Hahn, in his "Life," mentions that when as a child he extemporized a song on the word "perfido," he became very excited, and struck the clavier like one possessed, and several times sprang up from his seat. After an "Adagio" of M. Idomeneo" a writer says the oboe and horn players "went home half crazy," so delightful to musicians was Mozart's music; while during the rehearsal of "Le Nozze di Figaro," when Bennuci was singing "*Non piu andrai,*" the orchestra and listeners were all at the same moment so excited and enthusiastic over it that they rose as one man, crying, "Bravo, bravo, maestro; viva, viva, grande Mozart." When the composer of the immortal Twelfth Mass produced his "Entfuhrung aus dem Serail," in 1782, the Emperor of Austria expressed the opinion that it was "too fine for our ears, my dear Mozart—too many notes!" To which Mozart replied, "Exactly as many notes as are required, your Majesty."

CAN MUSIC EVER BE IMMORAL?

The musical critic of the Springfield *Republican* takes issue with the Boston *Saturday Evening Gazette* on the question of the immorality of music. The *Gazette* concludes:

"We entirely overlook the real educational value of music in relations of morals, seeing no difference between a fugue by Bach and a nocturne by Chopin. We neglect the effects that music produces in positive organizations. We have not the slightest doubt that the old philosophers were right in insisting that music was neutral or immoral, according to the effects it produced; that it helped to make or to mar sensitive natures, and add to the strength or the weakness of a state. Music is something more than a delightful luxury, and it is time to go back to the belief that music may be perfectly beautiful and perfectly good; yet it may also be perfectly beautiful and not perfectly good."

We compare this with the *Republican's* critic says:

"It would be interesting to know whether it is the Bach fugue or the Chopin nocturne that is immoral. It is a pity to leave an imputation of bad character hanging so indefinitely over the heads of two great composers. This theory that some music is moral in character and some the reverse has often been advanced; it is the very keynote of the republican idea in which one of the greatest of Russian novelists maligned a singularly beautiful and noble musical work. The immediate and indignant protest of those competent to judge showed how gross was the vision of blunder, and it is a sufficient answer to the visionaries who hold that some music is immoral to find a single piece of music unassociated with words to which any such quality can properly be attributed. The application to sensitive natures conclusive a test will explode their absurd theory instantly. There is not from Orlando di Lasse to Humperdinck, from the first dawning of primitive harmony to the most modern and most brilliantly orchestrated music, a single bar of music to which moral quality of any sort can be attributed. If there is any such music anywhere in existence we should very much like to see it produced.

"This is not saying that music may not, from extrinsic considerations, become beneficial or the reverse. It is a favorite trick of sensational writers to have villainous touched by a sudden spasm of remorse from hearing some sweet strain that brings up recollections of childhood, or of the holy influences of the church. In the other direction the easy melodies of comic opera may bring up reminiscences of half nude women and coarse buffoonery which might have anything but an elevating influence. But the same force may act on many minds quite as easily adhere in sights or in odors; only the unphilosophical can attribute it to the music. It may even be true that it may be unwholesome for a person to give himself up exclusively to one kind of music. A romantic and hyperesthetic person might be positively injured from the nervous excitement of unlimited Wagner and the same person benefitted by less intoxicating measures of Haydn and Mozart. But it not necessary to go into the discussion of the therapeutics of music. It is sufficient for the present purpose that a piece of music can no more be moral or immoral than the architecture of a house or a church. The building may have a frieze of indecent sculpture, and the music may be wedded to ignoble words, but the tone-art is fortunately incapable of being sullied by the vile imaginings of man."

THE CHOIR AND THE CONGREGATION.

The question might be asked as to what the choir can do to make congregational singing more general and of a better quality. Too many choirs make the mistake of forgetting that the congregation sings, so the more members appreciate the efforts of the choir by contrast. There could not be a greater mistake. The opposite is true. The more interest the congregation takes in singing, the more it enters into the singing and enjoys it, the better do the members appreciate the work of the choir, provided it at all merits appreciation. The pastor and the choir can accomplish a good deal in elevating the standard of musical taste in a congregation by working together. It is in vain for the pastor to urge the congregation again and again to sing, if the choir does not make renewed effort, so to speak. The result of such appeals is usually a medley of discordant voices that can scarcely be called music. There is a way, however, to secure improvement in congregational singing. In the first place, the choir themselves by tasteful singing should be the examplar; and through this examplar an interest in good singing should be aroused, and possibly would be, in the congregation itself. The pastor then can call attention to some beautiful hymn, and maybe explain something of its musical structure. And if this be done in an entertaining way, his explanation cannot fail to be profitable to his audience.

HOW VERDI WROTE "NABUCCO."

The starting point of all Verdi's successes, according to a writer in *The Strand Musical Magazine*, was "Nabucco"; and it had to be dragged out of him, so to speak. After writing "Un giorno di Regno" in 1840, he lost, within a period of three months, his wife and two little children, and, weighed down with sorrow, determined to write no more. He had already made a contract with Merelli for three operas, and he broke off the contract. How he happened to resume work, he told by him in an interview in the following words:

"One winter's evening, in 1841, as I was coming out of my house, I met Merelli, who, putting his arm through mine, asked me to accompany him to the theatre, where he was going at the time. On the way he told me that he was in great perplexity, because Nicolai, who was to write the opera for the season, was not satisfied with his libretto, a magnificent work of Solera, and had left his impresario at a loss to find a suitable text in good time.

"I can help you out of your trouble,' I replied. 'I have the libretto of "Proscritto" by me, and have not written a note of it yet. You are welcome to it.' 'My dear boy, this is a godsend! You don't know how grateful I shall be!'

"By that time we had reached the theatre, and Merelli, showing me a manuscript written in a bold hand, said, 'This is the libretto of Solera. Such a splendid subject! Take it, and read!' 'What for? I will have nothing more to do with libretti.' 'Well, take it all the same; read it, and give it back to me.' I took the manuscript and left the theatre. On my way back, I thought it was a very speakable sadness, and when I reached home I flung the book despondently on the table; the leaves flew open, and my eyes fell on the beautiful verse beginning 'Va pensiero, sull'ali dorate' (Go, my thought, on the golden wings). I read, almost mechanically, the verses that followed. They left a deep impression on my mind, the more so because they were a paraphrase of the Bible, of which I was an earnest reader in those days.

"I went on reading one passage, then another, and at last, remembering my vow, closed the manuscript and went to bed. But the 'Nabucco' kept running in my head; all hope of sleep vanished; I could not even shut my eyes. At last I got up and began to read a second time, then a third and a fourth, the whole libretto. In the morning I knew it by heart.

"Yet, I did not wish to break my pledge, and, on the following day, I brought the manuscript back to Merelli. 'What do you think of the libretto?' he asked, 'Is it not beautiful?' 'It is splendid!' 'Well then, set it to music.' 'No, no, never! I won't do it at any price!'

"But Merelli took the manuscript, forced it into the pocket of my overcoat, turned me out of the room, and locked the door.

'What could I do? I went home with the 'Nabucco' in my pocket. I began to write one bar, one sentence at a time, so that in the autumn of the same year, 'Nabucco' was finished; and it was given at La Scala of Milan, March 9, 1842."

Verdi is now eighty-three, and positively declares he will never write anything more. But he has a new project in hand which greatly interests him, and this *The Strand* writer tells us about in the following manner. "Outside the Gate Magenta, at Milan, a building is in course of construction. It is Verdi's Home for old Italian artists of all classes. The funds for its establishment and maintenance are given by the great master, and the cost of erection alone of the building, as designed by Signor Camille Boito (a brother of Arigo, the librettist of Othello and Falstaff), will amount to £16,000. The home will provide shelter far one hundred inmates, —sixty men and forty women. There will be no common dormitory, for Verdi, with thoughtful tact, wishes to spare the feelings of people who may have known a certain comfort in their youth. There will be reading-rooms, a concert-room, and bathrooms, all lighted by electricity and heated by hot-air stoves. The meals only will be in common.

"To secure the funds necessary for the yearly endowment, Verdi has already given up part of the income due him for his copyrights. The profits of his genius will thus provide for the wants of those whom he calls his 'fellow artists.'

"A weighty question, and one to which Verdi attached great importance, was the choice of a name for the institution, the master rejecting the titles of 'Hospital,' 'Refuge,' and 'Home,' as not conveying his meaning. At last, the name of *Casi di Riposo* (House of Rest) occured to him, as expressing the most nearly his philanthropic idea. The construction of the building is already far advanced, and the work is expected to be entirely completed within two years. The 'House of Rest' is, however, only to be opened at the composer's demise—at least, such are the stipulations laid down at the present time."

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ADOLPHE HENSELT AS A TEACHER.

Henselt as a teacher was rather terrible. He would come in in his white suit, a red fez on his head, a fly-flapper in his hand, and, motioning his pupil to seat herself at the piano, would say, in his short, brusque way, "Begin so-and-so." Then, as she began, he would first go to the window, appear to see something that he took exception to, then pace backward and forward for a minute or two, stop suddenly, and, with a tigerish glance at her, cry "*Falsch!* Play it again! *Falsch!*" But what? where? She had, perhaps, played a page, or nearly a page. Was it the way she played it that was wrong, or were there wrong notes? She would begin again, and "*Falsch! falsch!*" would follow her. She seemed peppered with small shot, instead of that first big bullet. Then he cried, "Stop!" The flag of truce. He came across, eyes gleaming, his ivory skin paler, and with a word or two in low, hissing tones, far more terrible than angry shouts, would contemptuously push her off the stool and imitate her, then play the passage himself divinely, stopping now and then to repeat and snap out rules and hints. Then, as if slightly pacified by his victory over himself—by not having given way to his impulse of annihilating her forever—he would stride off and begin killing flies upon the wall.

The pupil would make another attempt while the fly-catching continued, until there was a stamp of the foot and "Stop!" Then Henselt became intensely polite, which was almost more trying than his savagery. In a little while he would tell the pupil to get up, and, seating himself at the piano, would play the passage as he thought it should go. When he was not in the humor for teaching, he would cry "Falsch" in various tones for the first half-hour, then kill flies silently till he marched out and banged the door. Or, worst of all, he would bring in the dogs and play with them, and let the unhappy pupil do her utmost without comment, even at the end.—*Ex.*

Dvorak is working upon an opera of which the subject is "Uncle Tom's Cabin."

Music is a stimulant to mental exertion.—*D'Israeli.*

It is said that Calve's season in America realized her $75,000.

Music is the essence of order, and leads to all that is good, just and beautiful.—*Plato.*

Music, once admitted to the soul, becomes a sort of spirit, and never dies.—*Bulwer.*

He who sets limits to himself will always be expected to remain within them.—*Schumann.*

SINGING THREE HUNDRED YEARS AGO.

In Byrd's "Collection of Psalms and Sonnets," bearing date 1588, that quaint old fellow, endeavoring to impress on his readers the moral obligation they lie under of learning music, makes use of the following arguments:

"Firstly, "says he, "it is a knowledge easily taught and quickly learned, where there is a good master and an apt scholar. Secondly, the exercise of singing is delightful to nature, and good to preserve the health of men. Thirdly, it doth strengthen all parts of the breast, and doth open the pipes. Fourthly, it is a singular good remedy for a stuttering or stammering in the speech. Fifthly, it is the best means whereby to procure a perfect pronunciation and make a good orator. Sixthly, it is the only way to know where nature hath bestowed a good voice; and in many that excellent gift is lost because they want the art to express nature. Seventhly, there is not any music of instruments whatsoever comparable to that which is made by the voices of men, when the voices are good, and the same well sorted and ordered. Eighthly, the better the voice is the meeter it is to honour and serve God therewith; and the voice of man is chiefly to be employed to that end."

Our friend winds up with two doggerel lines:

"Since singing is so good a thing,
I wish all men would learn to sing."

They give this reason for Sarasate's celibacy: When he obtained the first prize at the Paris Conservatory, Auber touched him on the shoulder and said: "Above all, young man, don't marry."

The Emperor William has refused to pardon Herr George Liebling, who was sentenced to a couple of weeks' imprisonment for assaulting a Berlin critic. It is said that the court pianist will emigrate rather than undergo his punishment.

The Society of St. Gregory the Great, of Rome, offers a diploma and a silver medal for the best mass for three voices, written with organ accompaniment, in the severe style prescribed by the Congregation of Rites. The mass will be sung at the solemn commemoration of the patron saint on March 12, 1898.

French song writing is despaired of by the Academy Française. The first set of songs sent in for the prize established by M. Montariol two years ago was so bad that the academy has decided to turn over the bequest of 10,000 francs to the foundling hospitals.

The quality of the true artist is best shown in his rendering of small pieces, for, in larger works—as in scenic painting—the finer details, the deeper toning, the artistic touches, are either overlooked in, or overshadowed by, technical bombast, which covers a multitude of sins. There are many public performers who manage to get through a difficult composition of Liszt's who could not play decently a simple sonatine of Field's, because unfortunately, though it may seem, such pieces are too difficult for them.—*Christiani.*

Mrs. Sembrich said lately: "It is such music as 'La Sonnambula,' 'Lucia,' 'Linda de Chamounix,' and 'Il Barbiere' that trains one to sing well, and I believe strongly that the modern composers alone for a while. If there was anything needed to prove the truth of my theory, one would only have to look at Mme. Patti. She is over fifty now, and yet she sings remarkably, and she has her voice left still. Of what other woman can the same thing be said? Look, too, at Lilli Lehmann, who began her career as a singer of the Italian music, and is to-day another great example of what that training will do. It was not until she had learned thoroughly the Italian repertoire that she began to sing Wagner. Sarasate and Mme Patti are two of the last great singers. No young ones are coming up to take their places, and the reason is that the old music, which trained the voices best, is no longer taught to-day. Even in Italy it is not taught to the singers They immediately begin to sing Leoncavallo or Mascagni, which is just as bad for their undeveloped voices as Wagner's music. After a girl has learned to sing, the next important thing for her to learn is what she should sing. Certain voices, as so many singers seem to forget, are suited only to certain kinds of music. One may have a voice which would last for a long time in singing the music suited to it. But if it is used in singing Wagner or the dramatic music of the younger composers it cannot endure. There is only a certain quantity of it, and if it be used up in two or three years by singing music to which it is not suited, only one thing can happen. But singers often seem to forget that with a voice suited only to certain kinds of music it is impossible to succeed in entirely different fields. That is a thing which the singer must learn for herself."

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A cultivated musician may study Raphael's Madonnas with as much profit as a painter may study Mozart's symphonies.—*Robert Schumann.*

Paris, Dec. 1.—Antonio Terry and Sibyl Sanderson, the American prima donna, were married in this city to-day. The wedding was a quiet affair. The bride was converted to Catholicism two days ago. The civil ceremony was performed at the Mairie of Passy, and the religious ceremony at the Convent Chapel in the Avenue Malakoff.

Tamago, the famous tenor, has, it would seem, been better able to make money than to keep it when he has made it. He recently bought a hotel in Rome for $400,000 in the hope of being able to sell it at a profit, and he gave $180,000 for some land that realized only $40,000 when it was resold. By these two transactions alone, said to have been entered upon under a friend's advice, Sig. Tamagno has lost $300,000.

Some interesting remarks of Brahms are told by his friend Widman in the *Deutsche Rundschau.* In the master's early days money was not very plentiful. "Once we were drinking beer in a cheap tavern," Widman writes; "I expressed some surprise that he should listen so attentively to the mediocre dance music of a poor pianist, whereupon Brahms said: 'It does not seem so very long ago since I was playing dance music in much cheaper places than that pale creature. At that time I was already composing, but only early in the morning, for during the daytime I had to arrange marches for little brass bands, and every evening I drummed the piano for tavern dances. The best ideas for my compositions always came to me while I was blacking my shoes in the morning.'"

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