Piece of the book crumbled off on the machine, showing up in his hair

JULIE ANNE

YOU ARE A FOURTH COUSIN TO JOHANNES BRAHMS

JOHANNES BRAHMS.

Born May 7, 1833

Died April 3, 1897

JOHANNES BRAHMS

PROBABLY the most talented German composer since Wagner, and ranking far in advance of all his own contemporaries, save Rubinstein only, is Johannes Brahms, who, though a disseminator of the school of Schumann, has a strong and distinct, independent individuality. Born at Hamburg, May 7, 1833, his father being a performer in the orchestra of a leading theatre of that city, he inherited a musical bent, which received judicious encouragement, and as early as at the age of fourteen he made his debut as a pianist. He studied u[illegible]sen, of Altona, for several years and early beg[illegible]ork of composing, and with such originality that when, in 1853, he visited Robert Schumann, at Dusseldorf, and played before the latter a selection of his own music, the master was so impressed that, in an article in the Leipzig *Neue Zeitschrift*, entitled, "New Paths," he earnestly predicted a career of musical distinction for the young composer. This at once made Brahms an object of attention and brought him early under the fire of adverse criticism, which no doubt stimulated him to effort worthy of the prophecy of Schumann. This, in his career, he nobly redeemed. While engaged in study, in retirement at Hamburg, he wrote a number of compositions which indicated unusual talent, and by the time he removed to Vienna, in 1863, had already established an enviable reputation. He officiated in 1863–64, temporarily, as conductor of the Vienna "Sing-Academie," and from 1872 to 1875 as director of the celebrated concerts of the "Gesellschaft der Musikfreunde," where he illustrated the works of Bach and Handel with extraordinary power. The reputation of his own compositions steadily increased, and in 1868 he produced his great work, the "Deutches Requiem," which established his supremacy over all contemporaries. His first Symphony was produced at Carlsruhe, Nov. 14, 1876, and his second at Vienna, Dec. 24, 1877. In 1882 he had completed his eightieth work and his compositions now number over one hundred.

After the publication of his "Requiem," his works began to be regarded as the principal events, on their appearance, in German music, and he became the recognized leader and exponent of moder musical thought, outside of the followers of Wa ner, who occupy in dramatic music an entirel different field. His work is remarkable for pow and energy, for its rigid adherence to the systen atic principles of art-form, and for consistent adhe ence to its main idea, but is sometimes lacking i beauty of phrasing. Its quality is intellectua rather than poetical. He is a virtuoso of gre power and a brilliant command of technique, an his execution of Bach's organ works on the pian is said to be unapproached. The music of Brahn has taken a strong hold upon the favor of Englis art circles, and has been frequently performed at tl London Philharmonic, and Crystal Palace.

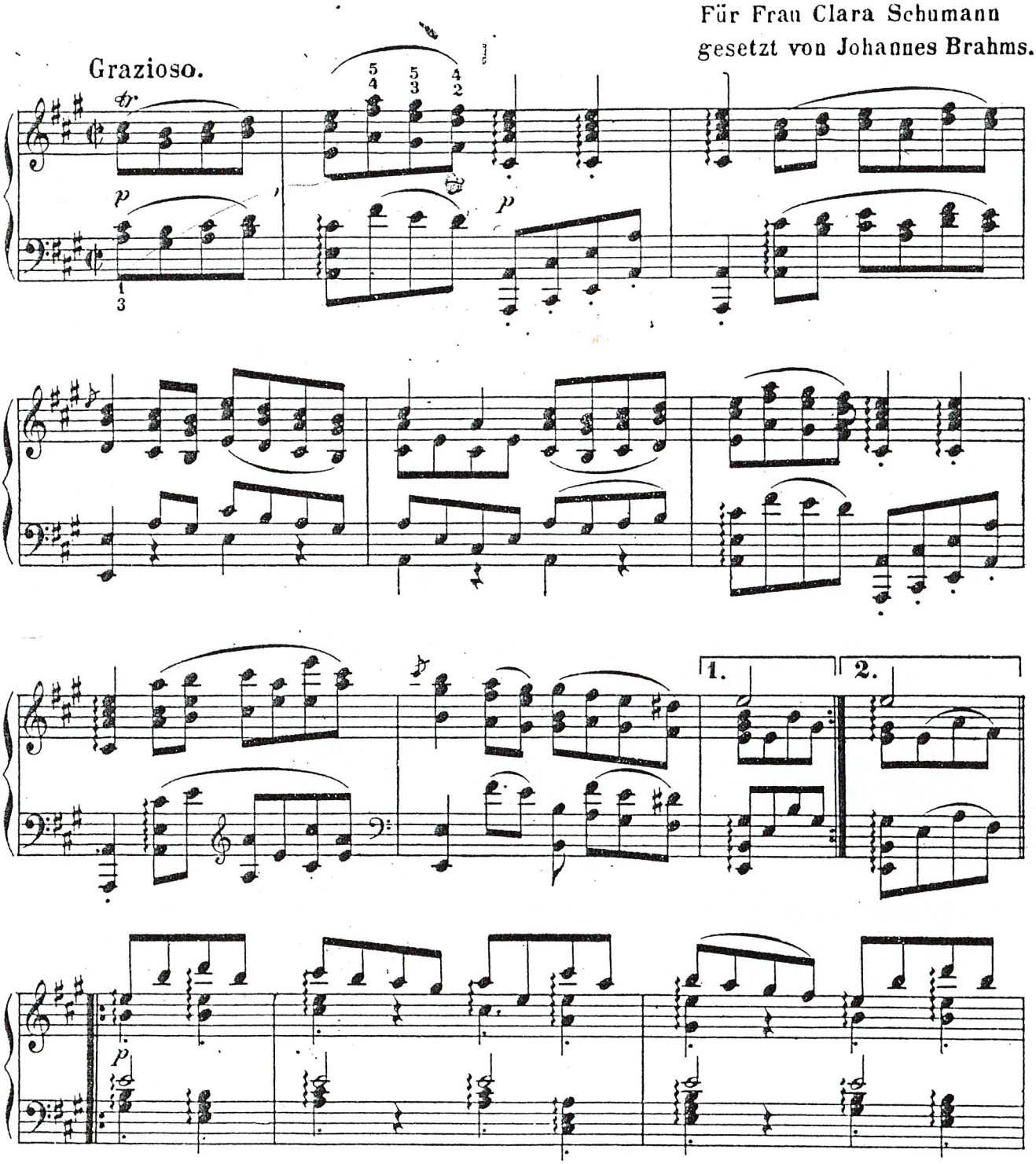
His later works have been noted by the criti as exhibiting a marked improvement, overcomin the subjecting influence, for some time observabl to his first conceptions. In his concertos he h invited and successfully mastered all the music difficulties that have been invented, and his cont butions to chamber music have ushered in a ne advancement in that walk of the art. Among h best works are his song compositions, *a capella*, f four and six voices, among them "Magelonenleide "Wiebist du meine Konigin," "Gutenabend, G tenacht," "Verfehltes Ständchen," and duets f female voices are decidedly superior to any work that line of modern composition. Brahms is, in special sense, an exponent of classic art-form as prevailed up to Beethoven; but the influence Schumann is very pronounced in his earlier co positions, and he has probably done more than a other follower of that master to elaborate his m sical ideas and impress them upon the curre musical work of the day.

Among his works, in addition to those menti ed, are to be noted his Symphony in C minor, call by his more enthusiastic admirers the Tenth sy phony, as a fitting sequence to the last of Beeth ven's masterpieces; his Symphony in D maj which is more strongly marked by his own indi duality, and that in F major, of a simpler charact but more popular than either of the others; al superb orchestral variations on a theme by Hayd and two overtures, "Tragic" and "Academic."

Gavotte Von Gluck

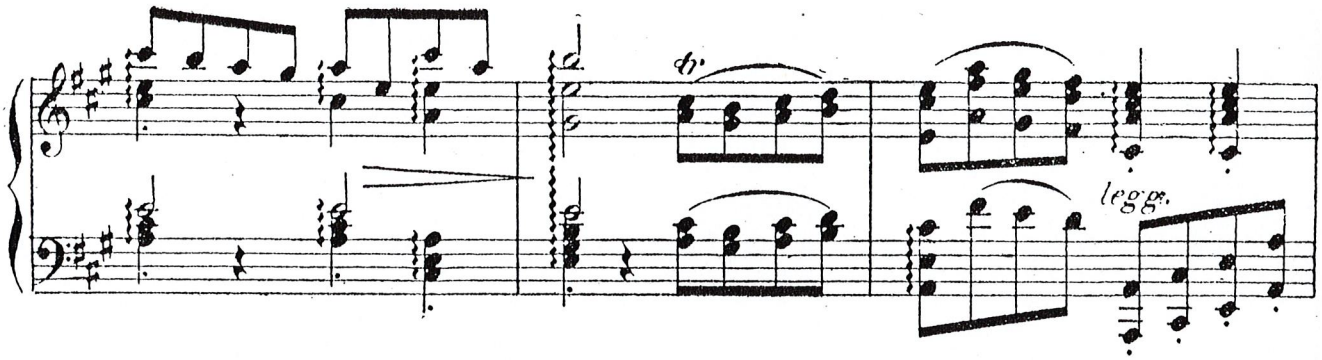
Gavotte von Gluck.

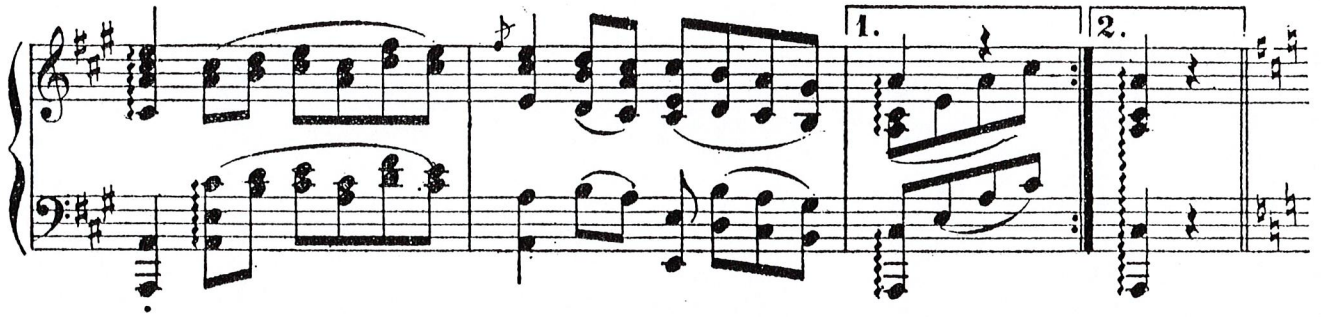
Für Frau Clara Schumann
gesetzt von Johannes Brahms.

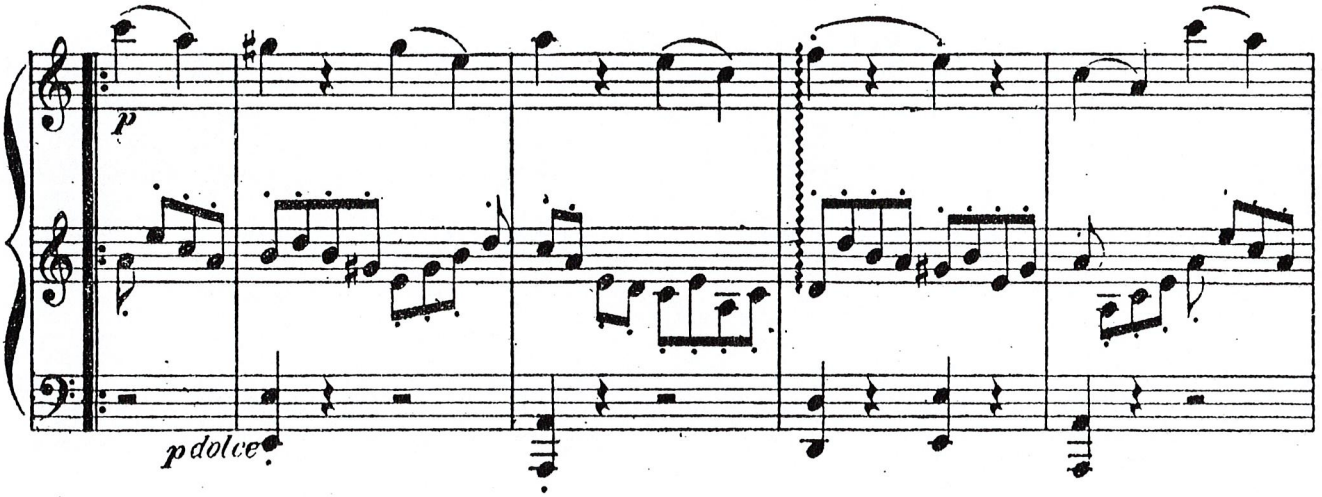


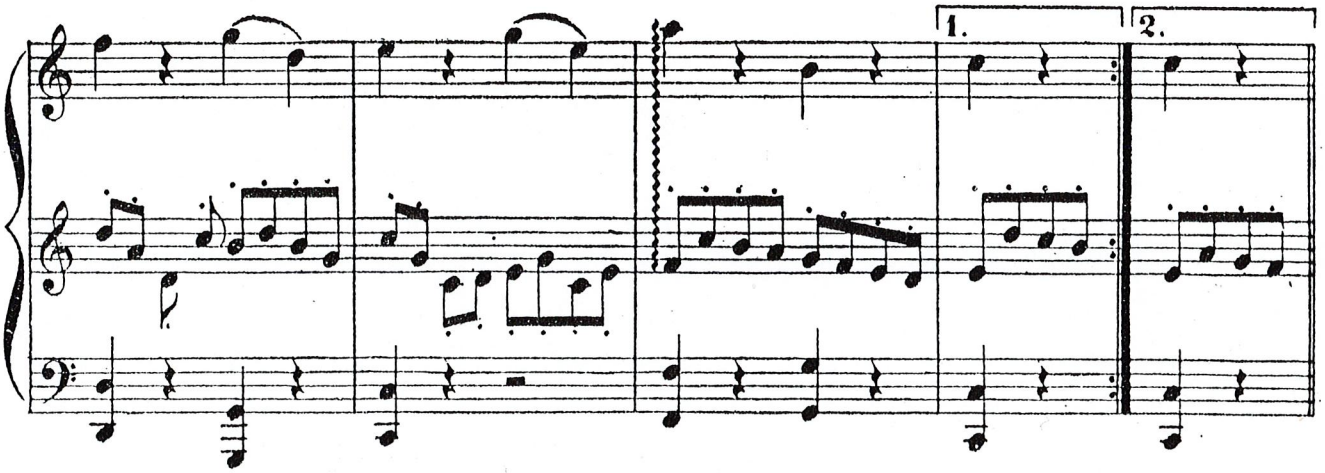
Verlag und Eigenthum von Barthold Senff in Leipzig.

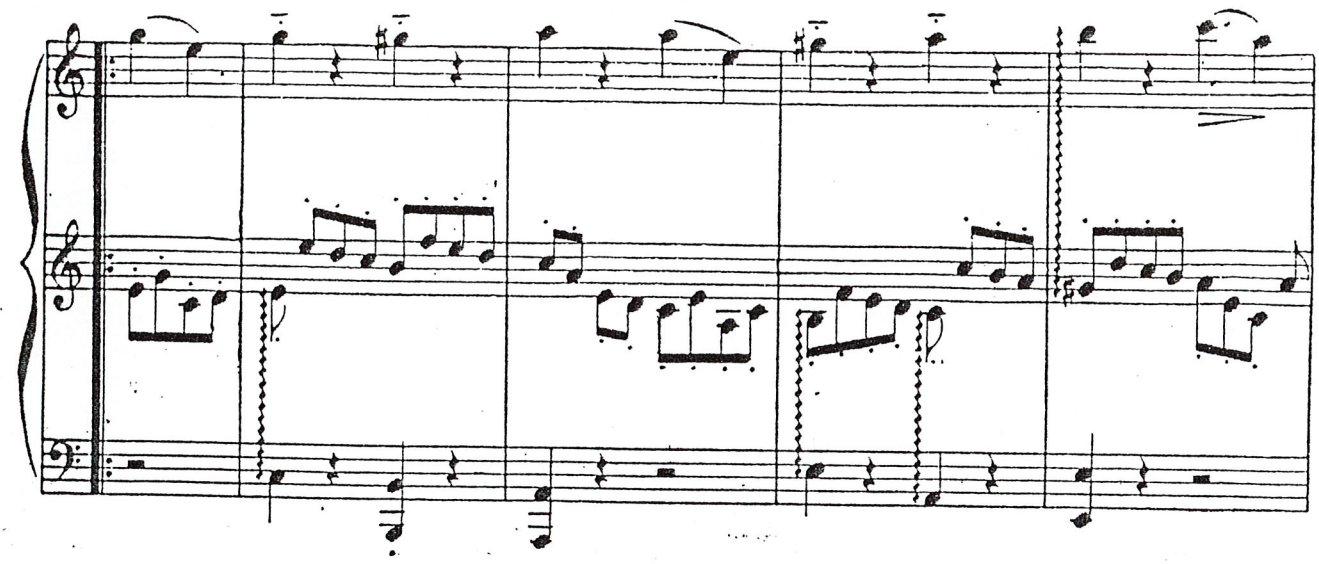
Stich und Druck der Roger'schen Officin in Leipzig.

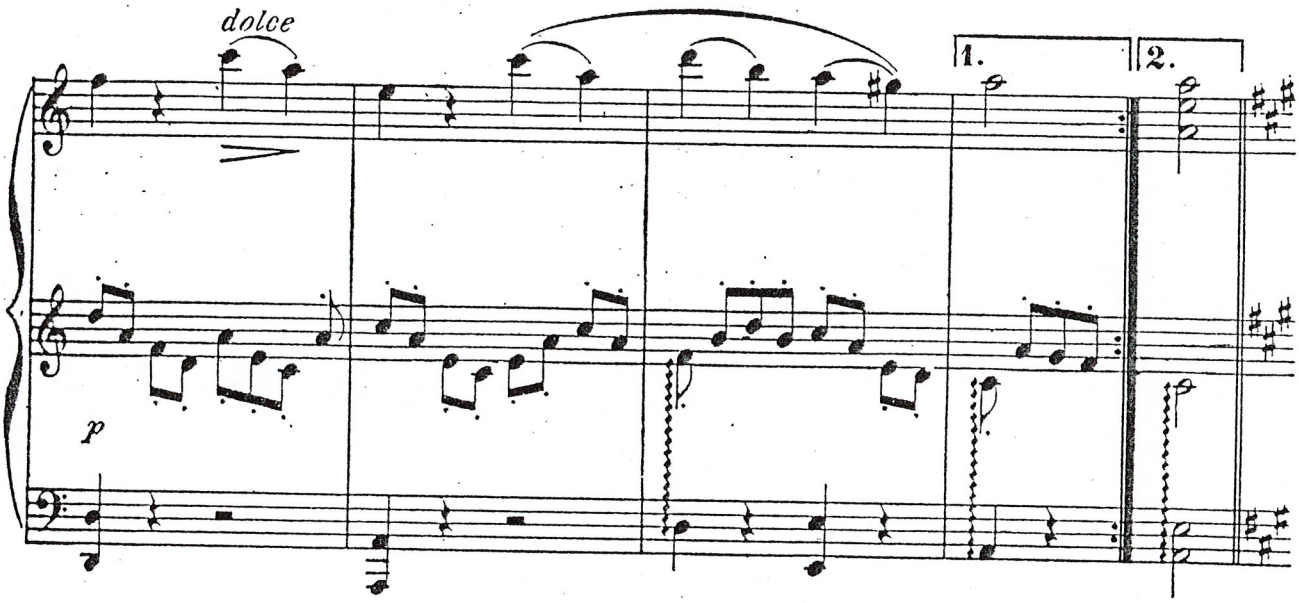

legg.

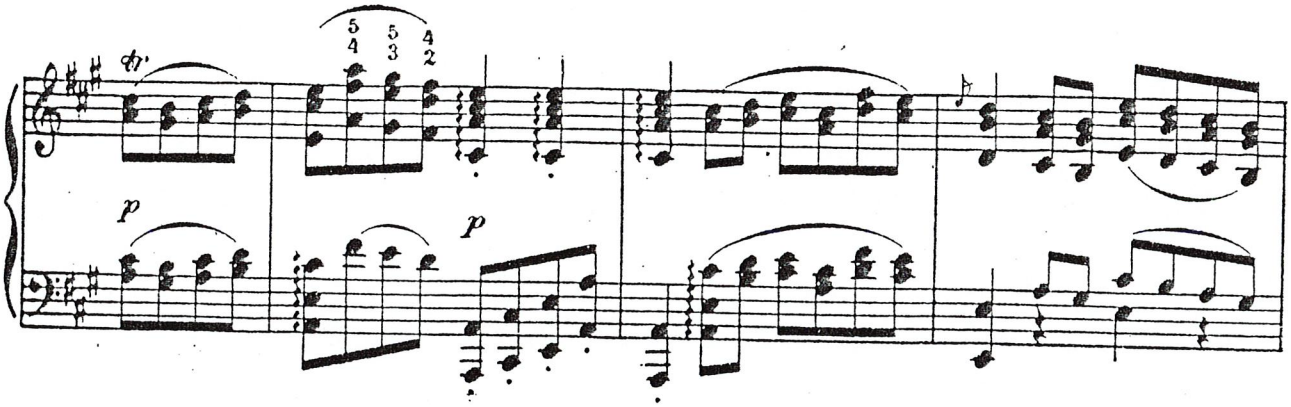

1.
2.

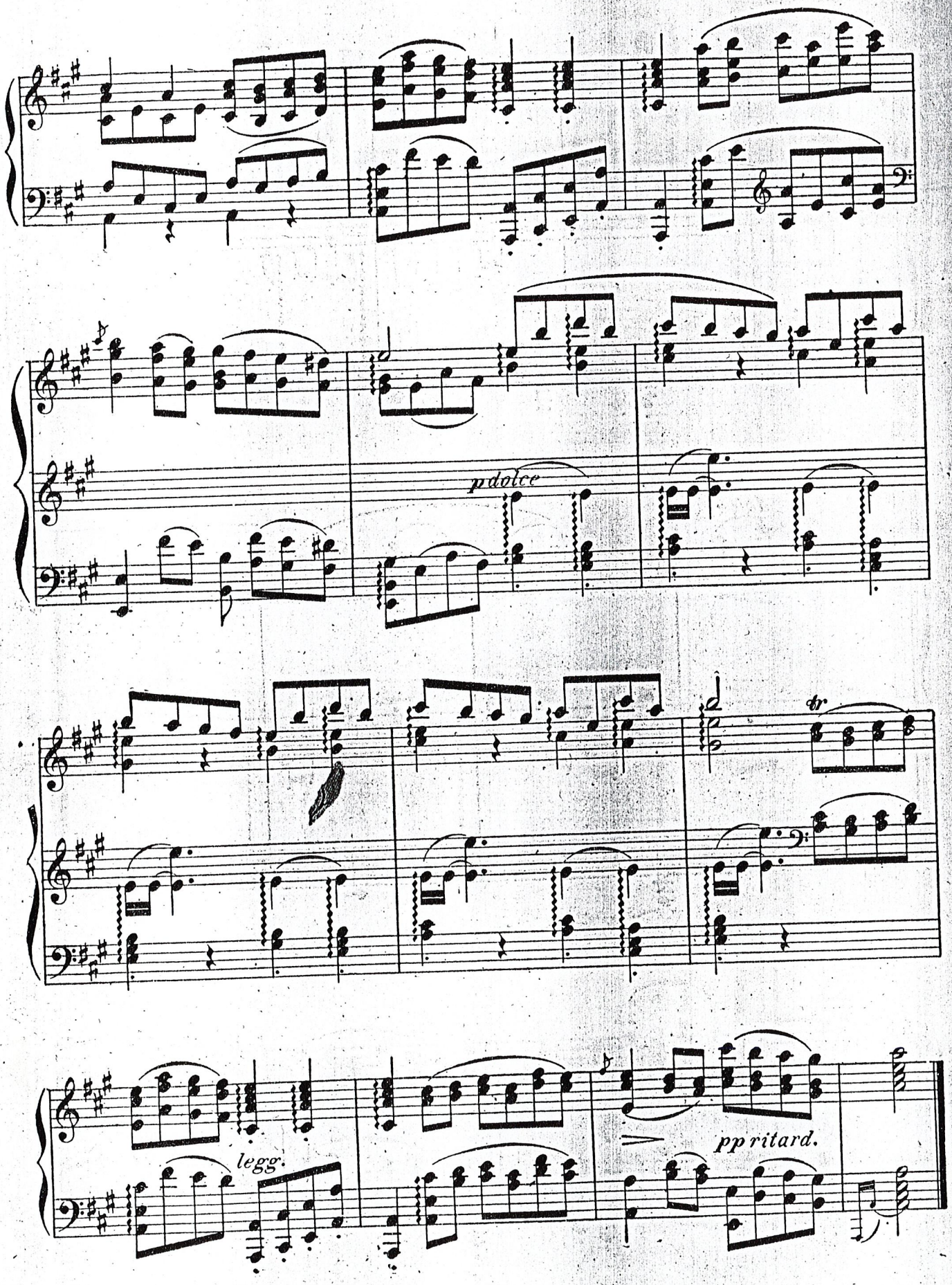

p
p dolce


1.
2.




dolce
1.
2.
p


tr
5 5 4
4 3 2
p
p


p dolce
tr
legg.
pp ritard.