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A RECITAL

by

DALLAS DOUGLAS HAINLINE

B. S., Kansas State University, 1975

304

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree .

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1977

Approved by:



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Major Professor

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presents

# The University Chorus

DALLAS HAINLINE, conductor  
B.S., Kansas State University, 1975

assisted by

JAN KAUP, CHRIS HILBERG, AND LON FRAHM  
ORGAN

Wednesday, April 27, 1977

All Faiths Chapel

8:00 p.m.

A MASTER'S RECITAL  
presented in partial fulfillment of the requirements  
for the degree of  
MASTER OF MUSIC

## PROGRAM

- STABAT MATER ..... *Alessandro Scarlatti*  
     Stabat Mater Dolorosa (1660-1725)  
     Tui Nati Vulnerati  
     Quando Corpus Morietur  
     Amen
  
- FOUR SONGS OP. 17 ..... *Johannes Brahms*  
     The Harp Resounds with Wild Refrain (1833-1897)  
     Song from Twelfth Night  
     The Gardener  
     Song from Fingal
  
- TOCCATA IN C MAJOR BWV 564 ..... *J. S. Bach*  
     Ms. Kaup (1685-1750)
  
- DEUXIEME FANTASIE ..... *Jehan Alain*  
     Mr. Hilberg (1911-1940)
  
- CHORAL NO. 3 IN A MINOR ..... *César Franck*  
     Mr. Frahm (1822-1890)
  
- STÄNDCHEN OP. 135 ..... *Franz Schubert*  
     Jonna Bolan, Mezzo Soprano (1797-1828)
  
- NOW THIS IS THE STORY ..... *Paul Fetler*  
     (born 1920)
  
- THE WORLD IS SO FULL ..... *Luigi Zaninelli*  
     Rain (born 1932)  
     The Land of Nod  
     Marching Song  
     The Swing

Lisa Wilhite: accompanist

ALESSANDRO SCARLATTI: STABAT MATER

It is not known exactly who penned the poem "Stabat Mater Dolorosa." Most sources credit Jacopone da Todi in Umbria. He is certainly the earliest possibility, with a birthdate of approximately 1230. Although early in life he was a lawyer, he became a Franciscan Friar upon the death of his wife. It is from this period of his life that the "Stabat Mater" is thought to have come from the pen of this lawyer turned friar.

The poem deals with the scene of Jesus on the cross as Mary stands lamenting his crucifixion and sorrowing for him. It is used as a sequence in the "Passiontide Mass of the Seven Sorrows of the Blessed Virgin Mary," (March 24). From its inception it was widely admired, although it was not officially incorporated into the Missal until 1727. It seems that because of this widespread popularity, it was judged by the Council of Trent to be not worthy of the sanctity required for liturgical use and thus was excised along with many other sequences.

Here is the poem with a corresponding translation to English from the eighteenth century:

STABAT MATER

Stabat mater dolorosa,  
Juxta Crucem lacrimosa,  
Dum pendebat Filius.

Cujus animam gementem,  
Contristatam, et dolentem,  
Per transivit gladius.

At the Cross her station keeping,  
Stood the mournful mother weeping,  
Close to Jesus at the last.

Through her heart, His sorrow  
sharing,  
All his bitter anguish bearing,  
Now at last the sword has passed.

O quam tristis et afflicta,  
Fuit illa benedicta,  
Mater unigenite!

Quae moerebat, et dolebat,  
Pia Mater, dum videbat,  
Nati poenas inclyti.

Quis est homo, qui non fleret,  
Matrem Christi si videret,  
In tanto supplicio?

Quis non posset contristari,  
Christi Matrem contemplari,  
Dolentem cum filio?

Pro peccatis suae gentis,  
Vidit Jesum in tormentis,  
Et flagellis subditum.

Vidit suum dulcem natum,  
Moriendo desolatum,  
Dum emisit spiritum.

Eja Mater, fons amoris,  
Me sentire vim doloris,  
Fac, ut tecum lugeam.

Fac ut ardeat cor meum,  
In amando Christum Deum,  
Ut sibi complaceam.

Sancta Mater, istud agas,  
Crucifixi fige plagas,  
Cordi meo valide.

Oh how sad and sore distress'd  
Was that Mother, highly blest  
Of the sole-begotten one!

Christ above in torment hangs;  
She beneath beholds the pangs  
Of her dying glorious Son.

Is there one who would not weep  
Whelm'd in miseries so deep  
Christ's dear Mother to behold?

Can the human heart refrain  
From partaking in her pain,  
In that Mother's pain untold?

Bruis'd, derided, curs'd, defil'd,  
She beheld her tender child,  
All with bloody scourges rent.

For the sins of His own nation,  
Saw him hang in desolation,  
Till His spirit forth He sent.

O thou Mother! fount of love!  
Touch my spirit from above;  
Make my heart with thine accord.

Make me feel as thou has felt:  
Make my soul to glow and melt  
With the love of Christ my Lord.

Holy Mother! pierce me through;  
In my heart each wound renew  
Of my Saviour crucified.

Tui nati vulnerāti,  
Tam dignati pro me pati,  
Poenas mecum divide.

Fac me tecum pie flere,  
Crucifixi condolere,  
Donec ego vixero.

Juxta Crucem Tecum stare,  
Et me tibi sociare,  
In plactu desidero.

Virgo virginum praeclara,  
Mihi jam non sis amara!  
Fac me tecum plangere.

Fac ut portem Christi mortem,  
Passionis fac consortem,  
Et plagas recolare.

Fac me plagis vulnerari,  
Fac me Cruce inebriari,  
Et cruore Filii.

Flammis me urar succensus  
Inflammatus et accensus,  
Per te, Virgo, sim defensus.

In die judicii  
Christe, cum sit hinc exire,  
Da per Matrem me venire,  
Ad palman victoriae.

Quando corpus morietur,  
Fac ut animae donetur,  
Paradisi gloria.  
Amen.

Let me share with thee His pain,  
Who for all my sins was slain,  
Who for me in torments died.

Let me mingle tears with thee,  
Mourning Him who mourned for me,  
All the days that I may live.

By the cross with thee so stay,  
There with thee to weep and pray,  
Is all I ask of thee to give.

Virgin of all virgins best  
Listen to my fond request:  
Let me share thy grief divine.

Let me, to my latest breath  
In my body bear the death  
Of that dying Son of thine.

Wounded with His every wound,  
Steep my soul till it hath swooned  
In his very blood away.

Be to me, O Virgin, nigh,  
Lest in flames I burn and die,  
In His awful Judgement day.

Christ when Thee shall call me hence  
Be my mother, my defense,  
Be thy Cross of victory.

While my body here decays,  
May my soul Thy goodness praise,  
Safe in paradise with Thee.  
Amen.

There are numerous musical works which use this poem as their text. Josquin Des Prez's 15th century polyphonic setting is one of the first to reflect the tremendous potential for musical expression of the poignant verses. His work is divided along the textual lines mentioned above. It is for five-voices with the succession of long notes in the tenor probably played by an instrument such as a trombone.

An indication of Palestrina's respect for the text is reflected by his setting for eight-part double chorus. The use of double chorus is extremely unusual for Palestrina and may indicate a need to use his most eloquent tools to serve a high regard for this text.

Alessandro Scarlatti's Stabat Mater comes at a very good time in his life for us. He is at the height of his skill, having spent a lifetime developing his craft; and he is unhurried by pressures to compose rapidly or for a sponsor's tastes. No specific date has of yet been given to this piece. However, technical and structural components indicate that it must have been composed very late in his life. The scoring for soprano and alto, two violins and continuo also indicates the relatively late position of this piece. Scarlatti did not combine instruments in this fashion until later in life.

Scarlatti's early operas are generally scored for a band of strings, supported of course, by the harpsichord and other harmonic instruments, such as the lute, playing from the basso continuo.... To this band are added occasionally trumpets, flutes, oboes and bassoons, not as regular constituents of the orchestra, but treated more as obbligato instruments, with a view to special colour effects. The burden of



the accompaniment rested on the harpsichord. Violin playing was at the close of the 17th century still so primitive that the strings of an opera band could seldom be trusted with the delicate task of supporting a singer. In most cases they enter only to play the final noisy ritornello at the close of an air; sometimes they are given a share in the accompaniment but are treated as a group antiphonal to the harpsichord. Scarlatti, however, was evidently interested in the development of violin playing, and as time went on he allotted to the strings a more important share of the work...<sup>1</sup>

Indeed, E. J. Dent goes so far as to say, "It is evidently one of Scarlatti's very latest works, as it employs turns of phrase more characteristic of the next generation than of his own, and the appoggiatura, rare even in his latest operas, frequently appears here."<sup>2</sup>

The music often contains odd turns of phrase and seemingly strange modulations. This is due for the most part to Scarlatti's insistence upon carrying contrapuntal activities to their logical conclusion, a practice which was often carried out at the expense of the harmonic structures thus formed. "Scarlatti seems, indeed, to have desired less to make a thing perfectly beautiful of its kind than to use the most intellectual form at his disposal to sketch the shadowy outlines of ideas...."<sup>3</sup> In fact, Scarlatti and his contemporaries are said to have taken great delight in

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<sup>1</sup>Eric Blom, Grove's Dictionary of Music and Musicians. New York, New York: St. Martin's Press, 1973, p. 450.

<sup>2</sup>Edward J. Dent, Alessandro Scarlatti. London, England: Edward Arnold Ltd., 1960, p. 187.

<sup>3</sup>Dent, p. 191.

producing structurally sound music as opposed to music more pleasing to the ear. It is no wonder, therefore, that Pergolesi's much less dissonant setting of the Stabat Mater has survived the test of time with much greater acceptance.

Pergolesi's more celebrated setting of the same words is said to have been composed as a substitute for it, and it is not surprising that Scarlatti's was forgotten, since it has little of the grace and charm of the younger composer's. But it probably served as a model to Pergolesi....<sup>4</sup>

The eighteen musical movements of this setting are built around four choruses: "Stabat Mater Dolorosa," "Vidit Suum Dulcem Natum," "Tui Nati Vulnerati" and the final, "Quando Corpus Morietur and Amen." The rest are divided approximately equally between soprano and contralto solos and duets. It was the custom in those days to strive for a balance between the amount or number of solos given to each respective voice, thus the rough parity of material for the two voices. As mentioned, this setting does not contain the easy harmonies of the later Pergolesi setting. It is, however, heart-felt and, in my opinion, is a much more frank reflection of the text from a musical standpoint than is the Pergolesi. The two central aspects of this piece are the contrapuntal activity and the reflection of the ideas of the text and, in this case, their wedding to form a most expressive union.

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<sup>4</sup>Dent, p. 187.

FRANZ SCHUBERT: "STÄNDCHEN"

In contrast to the hundreds of songs he wrote, Franz Schubert composed only seven works for a chorus of female voices. Among them the "Ständchen" is the last, post-dating the well-known "Psalm XXIII" of 1820 by seven years and "Coronach, Op. 52, No. 4" by two. The other four pieces of this group are "Das Leben," 1815; "Klage um Ali Bey," 1815; "Das grosse Halleluja," 1816; and "Gott in der Natur," 1822.

Schubert's position in life did not make the composition of music for female voices a profitable venture. He was born to Franz and Elizabeth Schubert on January 31, 1797. The older Franz was a schoolmaster in a suburb of Vienna. The position was less than well-paid, which probably caused his father to press Franz and his brother, when they were old enough, to become his assistants and thus reduce the expense of operating the school.

As a kind of preliminary training, young Franz was taught the violin by his father and also studied piano under his older brother, Ignaz. Having shown a high aptitude for music, he was placed under the tuition of an organist at the local parish and shortly thereafter was accepted as a choir boy in the court chapel of the Imperial and Royal Seminary in Vienna. His acceptance also enabled him to study subjects other than music while he continued to further his musical education. While at the seminary, he also studied violin, played in a recently formed student orchestra, and worked to develop his compositional skills.

Schubert's studies at the Seminary lasted until 1813, at which time he was forced to make a decision as to the career he would pursue in life. The offer of an endowment created a difficult decision, but in the end Schubert's family ties won out. He returned to become an assistant schoolmaster in his father's town, where he began to teach in 1814. In 1815, Schubert found himself still teaching but liking it less and less. The drudgery of the classroom was balanced by the almost constant expression of his inner-self through his pen. His first two works for female chorus, "Das Leben," and "Klage um Ali Bey" date from this year and are followed by another similar work in 1816, "Das grosse Halleluja." While these works are of secondary importance in the total scheme, they are important if only to show to what lengths Schubert would go to carry out his desires of expression in this period, since there was no prearranged performance of them by any close-at-hand group.

His newfound friend, Franz von Schober, helped to influence him away from teaching when he persuaded the very famous singer Vogl to visit Schubert. Upon his first visit Schubert introduced his songs to Vogl. With Vogl as a supreme interpreter with an already famous name, Schubert and he were soon "the delight of the Viennese drawing rooms."<sup>5</sup>

His first musical position was for the famous Esterhazy family. It was through this position that Schubert's growing circle of friends began to include other influential and impor-

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<sup>5</sup>Groves, Vol. VI, p. 543.

tant people, not the least of whom were the Frohlich sisters. This relationship was to eventually become one of the most important associations of his life.

Through the Frohlichs he met the dramatist Franz Grillparzer. A long and warm relationship developed with Grillparzer, a man whose poems were to influence Schubert greatly. The relationships with the Frohlichs and Grillparzer are important because it is from these ties that the final works for female chorus originate. Finally, after a four year absence from the medium, in 1820, Schubert composed "Psalm XXIII," for female voices.

Schubert had composed the "Twenty-third Psalm," "The Lord is my Shepherd," in Moses Mendelsshon's translation in December, 1820, for Anna Frohlich's pupils. It appeared posthumously as "Op. 132 (xviii.2)."<sup>6</sup>

This is the same piece that later on was requested by the Cecilia chorus of Lemberg which Mozart is said to have started. At the same time that the "Twenty-third Psalm" was sent, a copy of the "Ständchen" was also sent. After the "Twenty-third Psalm" the next piece for female voices again was composed for the Frohlichs and completed in 1822, with the title "Gott in der Natur." "Choronach" followed in 1823, and was succeeded by his final composition, the "Ständchen" in 1827.

There is a quite well-known and interesting story associated with the composition of the "Standchen." Newman Flower in his

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<sup>6</sup>Otto Deutsch, The Schubert Reader. New York, New York: W. W. Norton & Company, Inc., 1947, p. 821.

book Franz Schubert: The Man and His Circle reveals the efforts involved in the writing of and the eventual hearing by the composer of the "Serenade."

She [Anna Frohlich] had asked Grillparzer to write a poem to celebrate the birthday of one of her pupils, Fräulein Gosmar.... Grillparzer at first was thoughtful. Then he told Anna that he would write a poem for the occasion if he got an idea. "Well," Anna replied, "See to it that you do get an idea!"

In a few days Grillparzer produced the words of the "Serenade." "Only Schubert must set it; only he could find notes for such a poem." When Schubert came to the house a few days later, Anna placed the Grillparzer manuscript in his hand and asked for a setting. He leaned over the piano and read the poem. It moved him deeply. For awhile he looked vacantly across the room as if lost in thought. "How beautiful it is!" He said presently. And then again: "How beautiful it is!" Three days later Schubert returned to the Frohlichs' house with the "Serenade" set for a mezzo soprano and four male voices.

"No, Schubert, I cannot use it like this. It must be for female voices. I remember quite well when I told him this," said Anna Frohlich. "He was sitting there in the right-hand nitch by the window in the entrance room. But he soon brought me the song set for the voice of Pepi [the nickname of Josefina Frohlich] and with the female chorus it has now."

If the beauty of the "Serenade" was not apparent to Schubert until he heard it played, he had even less interest in its performance.... She [Anna Frohlich] had a piano placed secretly below the girl's window, and invited Schubert to come and play the "Serenade." The company waited for him, but he did not arrive. Another took his place at the piano, and the "Serenade" was sung for the first time in the moonlight under the window of a girl of sixteen.

On the following day Anna Frohlich met Schubert walking down the street and asked him why he had failed to appear. He was profuse in his apologies, "Oh," he said, "I forgot about it!"

Anna Frohlich decided to have the "Serenade" performed at the Unter den Tuchlauben Hall, so that an audience greater than some stragglers under a bedroom window might hear what she considered to be one of Schubert's greatest songs. Schubert, penitent for the Dobling incident, had promised to be at the piano. On no account would he fail.

The day arrived. The hall was crowded. Again no Schubert, no message from Schubert. Anna Frohlich stormed, then sought the only consolation of tears.... In her distress, she asked Hofrat Walcher what could be done. If Walcher did not condone Schubert's bad manners, surely there was something he could do! Only two months previously Schubert had inscribed his "Allegretto in C" "In memory of my dear friend Walcher," and the friendship between them was sincere....

Walcher thought deeply. Perhaps Schubert was at Wanner's beer-house, "Zur Eiche." He knew that Schubert liked the place because the musical fraternity went there, and because the beer was good.... Walcher departed in haste for the beer-house.

He reached the "Zur Eiche." There was Schubert with a few boon companions enjoying his beer. He had forgotten the "Serenade" entirely. He returned to the hall with Walcher, all contrition. He went to the piano. After the performance he stood, a little plump figure, in a crowd that pressed about him. He was deeply moved and spoke only under the stress of great emotion. "I did not know that it was so beautiful!"<sup>7</sup>

The poem is equally divided into three eight-line stanzas. These three divisions are reflected in Schubert's music. The first verse is characterized by an almost constant use of dotted rhythms in the voices, while the left-hand in the piano has a single eighth note played on the beat against the left-hand pattern of three consecutive eighths following an eighth rest on the beat. An example of these patterns is reproduced below:

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<sup>7</sup>Newman Flower, Franz Schubert: The Man and His Circle. New York, New York: Tudor Publishing Co., 1936, Pp. 229-233.



6

Dun — kels nächt' — ger Stil — le  
*dusk of e — vening still-ness*

in des Dun — kels nächt' — ger Stil — le  
*in the dusk of e — vening still-ness*

The musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat major/D minor). It begins with a measure number '6'. The second and third staves are piano accompaniment for the right hand, with a treble clef. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef. The score is divided into three sections by vertical lines, corresponding to the three verses of lyrics. The first verse is on the first staff, the second on the second staff, and the third on the third staff. The piano accompaniment is continuous throughout, with a consistent eighth-note and sixteenth-note rhythm.

Beginning with the second verse, both the piano and voices assume even eighth and sixteenth note rhythms, contrasting the uneven motion of the first verse. The section ends with an almost lateral repetition of the elongated cadence that finished the first verse. As might be expected, the third verse moves back to both the same rhythms and key center as that of the first. Thus, an arch is formed by key movement from /F/D-B<sup>b</sup>-D/F/ (verses denoted by vertical lines).

Upon hearing the "Ständchen," one becomes aware that Schubert's approach to secular female choruses owes much to that same style already developed by him in his songs for solo voices. The three verses of the "Ständchen" are built in modified strophic form with the second verse deviating slightly from the first and the third verses. This type of variety was a favorite device of Schubert in his songs, as was key movement down a minor third from F to D to B<sup>b</sup> and then



back to the original tonic, F. Whereas this key movement is not sudden as can be found in many of the songs, it is nevertheless accomplished in a relatively short span of time and is indicative of the ease with which Schubert uses a form already well-developed in his solo songs for this medium. Of course the most obvious connection between these two mediums can be found in the reinforcing piano accompaniment of the "Ständchen" and in the lyricism of the vocal lines. These two factors are perhaps the most distinguishing characteristics of Schubert's solo song literature and they are of no less importance in the "Ständchen." Suffice it to say that within the "Ständchen" the wedding of beautiful lyric melody and expressive reflective pianistic stylis is as successful as it is in the best of Schubert's solo songs.

STÄNDCHEN

Zogernd leise  
 in des Dunkels nacht' ger Stille  
 sind wir hier  
 und den Finger sanft gekrummt,  
 leise, leise  
 pochen wir an des Liebchens Kammerthur  
 doch nun steigend  
 schwellend, schwellend, hebend,  
 mit vereinter Stimme,  
 laut rufen aus wir hochwertraut  
 Schlaf du nicht,  
 wenn der Neigung Stimme spricht,

Sucht' ein Weiser nah und ferne  
 Menschen einst mit der Laterne,  
 Wie viel seltner dann als Gold,  
 Menschen uns geneigt und hold,  
 drum wenn Freund schaft, spricht,  
 Liebe spricht, Freundin, Liebchen,  
 schlaf du nicht

aber was in allen, Reichen  
 war' dem Schlummer zuvergleichen?  
 Drum statt Worten und statt Gabe-  
 sollst du nun auch Ruhe haben,  
 noch ein Grusschen, Noch ein Wort,  
 es verstummt die frohe Weise  
 leise, leise,  
 schleichen wir, schleichen wir uns  
 wieder fort.

SERENADE

Lingering softly  
 in the dusk of evening stillness  
 we are here  
 and with fingers gently bent,  
 lightly, lightly,  
 knock we thus on our sweetheart's chamber door,  
 now uprising  
 swelling, swelling, surging,  
 with united voices  
 loud, calling forth to her we love,  
 Sleep, though not  
 when affection seeks thine ear,

Once a sage with lantern seeking  
 Men looked for men of honest speaking  
 More than gold 'tis hard to find,  
 lovers gentle, true and kind,  
 So when friendship cries, passion cries  
 Oh my darling  
 ope thine eyes

Yet of all the goods we number  
 what can be compared to slumber?  
 So instead of gifts or singing,  
 we to you sweet rest are bringing  
 Just a greeting we shall say  
 so we silence all our music  
 Lightly, lightly,  
 vanishing, lightly vanishing away.

BRAHMS: FOUR SONGS FOR WOMEN'S CHORUS

Johannes Brahms was born May 7, 1833, in Hamburg, Germany, the second child of three born to Johann Jakob Brahms and his wife Johanna. As has been the case with the previous two composers, his family was poor, depending primarily on the father's income as a bass violinist in the Hamburg Orchestra for its livelihood.

The young Brahms showed an immediate aptitude in music, although not toward the orchestral instruments that his father might have taught him, but toward the piano. Lessons on the piano were secured for him with his first teacher, Otto Cossel, and after a few years instruction, he was passed on to a new teacher, Eduard Marxsen, who influenced him greatly for the rest of his life. Not only did Marxsen teach him piano, but he also gave Brahms his first lessons in theory and can be credited for laying the firm foundation of Brahms' musicianship. Marxsen was competent enough to develop Brahms' talents as a pianist into those of a first-class virtuoso on the instrument.

As a result in 1848, Brahms went on his first concert tour with the Hungarian violinist Eduard Remenyi, as Remenyi's accompanist and as a soloist on the piano. Brahms' fame as a pianist in Hamburg was already well established and was surely something out of the ordinary. An insight into Brahms' virtuosity on the piano and his outstanding musicianship can be gained by recounting an incident that occurred on this particular concert tour. On one of the stops in the tour the

piano that was to be used was found to be a semi-tone flat, necessitating the transposition of the piano part of Beethoven's "Violin Sonata in "C" Minor" to what was on this instrument "C" sharp. Brahms was able to accomplish this feat at sight.

After the tour Brahms was able to obtain a part-time appointment at the court of Detmold. His duties there included giving piano lessons to a young princess and some of her ladies-in-waiting. He was also allowed on occasion to direct the court orchestra and a choir formed of court personnel. While musically unfulfilling, these groups did provide him with an opportunity to apply his craft toward practical measures, and were useful in that respect. On the whole, however, the appointment was unsatisfactory, as Brahms had to supplement his court income by giving piano lessons in Hamburg. In addition he continued to play as he had when a young boy, improvising incidental music for sailors and their female companions in establishments on the waterfront.

In the early spring of 1859, while staying at a friend's house in Hamburg, Brahms had the good fortune to make the acquaintance of three young ladies who lived in the house next door. Actually, Fraulein Friedchen was already one of his pupils, and he was probably acquainted with her sister, Thusnelda. Also staying with them for a year was the reputedly very charming Fraulein Bertha Porubszky of Vienna, with whom Brahms was immediately taken. After a little coaxing by Brahms, these three offered their services for rehearsal of short two-