

When Theodor Kirchner moved from Dresden to Hamburg in 1890, his works were so popular that he was courted by publishing companies abroad. His *Neue Albumblätter* op. 49 and *Aus der Jugendzeit* op. 88 (Amadeus BP 1917) had already been published in London. When Parisian publisher Philippe Maquet released Kirchner's *Confidences* in three issues in 1881 (Plate No. 13,320), Kirchner's acclaim permeated France. The title was as typical for Kirchner as it was for his time: yet it is not the popular novel by Alphonse de Lamartine that comes to mind, but rather Auguste Renoir's painting of the same name from 1878 (Collection Oskar Reinhart, Winterthur), which shows two women in an intimate tête-à-tête.

Kirchner dedicated his work "à son élève et amie Madame Paulina F. Da Veiga". In 1888 and 1890, pianist and composer Paulina Francisca da Veiga published various collections of piano pieces with titles that could have been by Kirchner: *Albumblätter* op. 1, *Choses lointaines* op. 2, *Impromptus* op. 3, *Fleurs effeuillées* op. 6. In all likelihood, Kirchner chose his title as an homage to the student, whose first *Albumblatt* is called „Confidence.“

Kirchner later arranged the second *Confidence* ("Poco Lento") for piano trio: Amadeus has published this charming piece as a supplement to the edition of *Serenades* (BP 2212).

A first review, written by Arnold Niggli, was printed in the 15 February 1892 issue of the *Swiss Musical Journal*: "The fewer of his own publications the aging master, who celebrated his 68th birthday on 10 December in his new

home in Hamburg, has published recently, all the more eagerly might his numerous friends seize the 3 volumes making up the afore-mentioned work. Like a reminiscence of a former beautiful time it will touch the ear and the heart, as soon as they open these pages fraught with the fragrance of poetry. It is as though we looked into Kirchner's dreaming eye, as if we could see the fingers that have engendered so much euphony slide over the keys again, as if the old romantic magic would recommence its weaving and knitting, magic that has enchanted us so often and will retain its power as long as there are sensitive natures with poetical feelings. Much reminds us immediately of old acquaintances, like the beginning of No. 15, whose half longing, half blessed song we have heard before. But even when there are no reminiscences, Kirchner wanders along old familiar paths, compresses his feelings into a succinct form and breaks off so abruptly, as if he were afraid of revealing his heart's innermost secrets. It seems natural that the serene pieces are in the majority, sometimes introverted, sometimes with a wistful touch, just as self-evident as that two minor Elegies ring the cycle in and out. Yet there is no lack of lively moved pieces, among which the two Scherzi Nos. 10 and 16 excel particularly through their humorous mood and expressive middle sections. The A flat Major Larghetto No. 14 is most expansively executed, at the same time an example of subtle harmonisation, whereas settings like Nos. 2, 6 and 7 encompass a world of feelings in a few bars. [...]"