

ABSTRACT

Title of Dissertation: THE PIANO CHAMBER MUSIC WORKS OF
JOHANNES BRAHMS: A SURVEY

David Enrique Ballena, Doctor of Musical Arts, 2011

Dissertation directed by: Professor Rita Sloan
School of Music

The Piano Chamber Music works of Johannes Brahms are undoubtedly among the most important and beloved works in all of music literature. These works encompass the entirety of Brahms' compositional career from the youthful Piano Trio op. 8 to the autumnal Clarinet Sonatas op. 120. From the moment these pieces were composed they were incorporated into the standard repertory, undoubtedly due to their sheer beauty and Brahms' superb instrumental writing. The great musical and technical difficulties that these pieces pose will surely challenge any musician, and for most of us, they will represent a lifetime of study and dedication.

The six works performed for this dissertation project paint a picture of a composer innovative in essence that at the same time was very aware of the weight of history, and the place he played in it. While being a traditionalist, particularly when it came to form, he also adopted elements from folk music and used renewed perspectives of old traditions.

The first of these recitals featured both of the Violoncello Sonatas and took place on December 7, 2009 with Marlene Ballena at the cello. The second recital took place on April 1, 2010 and included two of the Piano Trios, opp. 8 and 87, with Zsolt Eder, violin and Marlene Ballena, violoncello. The last recital was a lecture recital in which the Clarinet Sonatas were performed with Jihoon Chang playing the clarinet and took place on September 16, 2010. All of these recitals were performed at the Gildenhorn Recital Hall in the Clarice Smith Performing Arts Center of the University of Maryland. The recitals are recorded on CD and are available on compact discs which can be found in the Digital Repository at the University of Maryland (DRUM).

THE PIANO CHAMBER MUSIC WORKS OF JOHANNES BRAHMS: A SURVEY

by

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Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
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2011

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Recital I: The Violoncello Sonatas

Marlene Ballena, violoncello

David Ballena, piano

Sonata for Piano and Violoncello in E minor, op. 38

I.	Allegro non troppo.....	CD I, track 1
II.	Allegretto quasi menuetto.....	CD I, track 2
III.	Allegro.....	CD I, track 3

Sonata for Piano and Violoncello in F major, op. 99

I.	Allegro vivace.....	CD I, track 4
II.	Adagio affettuoso.....	CD I, track 5
III.	Allegro passionato.....	CD I, track 6
IV.	Allegro molto.....	CD I, track 7

Recital II: The Piano Trios

Zsolt Eder, violin

Marlene Ballena, violoncello

David Ballena, piano

Trio for Piano, Violin and Violoncello in C major, op. 87

I.	Allegro.....	CD II, track 1
II.	Andante con moto.....	CD II, track 2
III.	Scherzo. Presto.....	CD II, track 3
IV.	Finale. Allegro giocoso.....	CD II, track 4

Trio for Piano, Violin and Violoncello in B major, op. 8

I.	Allegro con brio.....	CD II, track 5
II.	Scherzo. Allegro molto.....	CD II, track 6
III.	Adagio.....	CD II, track 7
IV.	Allegro.....	CD II, track 8

Recital III: The Clarinet Sonatas (A Lecture Recital)

Jihoon Chang, clarinet

David Ballena, piano

Sonata for Piano and Clarinet in F minor, op. 120 no. 1

- | | | |
|------|-----------------------------|-----------------|
| I. | Allegro appassionato..... | CD III, track 1 |
| II. | Andante un poco adagio..... | CD III, track 2 |
| III. | Allegretto grazioso..... | CD III, track 3 |
| IV. | Vivace..... | CD III, track 4 |

Lecture.....CD III, track 5

Sonata for Piano and Clarinet in E-flat major, op. 120 no. 2

- | | | |
|------|--|-----------------|
| I. | Allegro amabile..... | CD III, track 6 |
| II. | Allegro appassionato..... | CD III, track 7 |
| III. | Andante con moto – Allegro non troppo..... | CD III, track 8 |

PROGRAM NOTES

Born in Hamburg, Germany in 1833, Johannes Brahms is widely recognized as one of the major contributors to the genre of chamber music. The son of a double bass player and his much older wife, a seamstress, Brahms spent the majority of his childhood and young adult life in poverty. His father was an amateur musician who, in addition to playing the double bass, also played the flute, violin, and horn and held positions in the Hamburg Philharmonic. The young Brahms studied piano and composition with Eduard Marxsen, who understanding the family's financial struggles, agreed to teach him for free. His potential as a pianist was unmistakable, and he started touring Europe by the time he was eleven years old.

Throughout his life Brahms had the fortune of coming in contact with a number of musical figures who would drastically impact his life as a composer. The first of these influential men was Hungarian violinist Eduard Reményi with whom he toured Europe in 1853. Reményi was highly influential on the young Brahms, introducing him to the sound and character of Hungarian dance music. The *style hongrois*, as it is known, evokes the irregular rhythms, triplet figures, and extensive use of rubato of gypsy fiddle playing. Many of Brahms' compositions adopt this musical language.

Not only was Reményi influential in introducing Brahms to the Hungarian style but he also introduced Brahms to Joseph Joachim, the Austrian violinist and Felix Mendelssohn's protégé who would become such a prominent figure in Brahms' life. Brahms was introduced to Joachim for the first time while touring with Reményi in

Göttingen. He had first heard Joachim play in 1848, at a performance of the Beethoven violin concerto. Brahms and Joachim would become close friends and frequent collaborators later in Brahms' career. It was Joachim who organized the first meeting between Brahms and the Schumanns and also arranged for Brahms to meet Liszt while in Weimar. The gifted violinist became the inspiration for Brahms' Violin Sonatas, Violin Concerto and the Double Concerto for violin and violoncello.

Perhaps the most important influence on Brahms was his close personal and professional relationship with Robert Schumann and his wife, Clara. Writing in the *Neue Zeitschrift für Musik*, Schumann declared Brahms the long awaited successor to Beethoven.

“After such an antecedent there would and must appear quite suddenly one who was called to articulate the highest expression of the age in an ideal manner, one who would bring us mastery not in a process of step-by-step development, but would instead spring fully-armored, like Minerva, from the head of Cronus. And he has come, a new blood at whose cradle the graces and heroes stood guard. His name is Johannes Brahms; he came from Hamburg, where, working in dark stillness, he was nevertheless educated by an excellent and enthusiastic teacher [Eduard Marxsen] in the most difficult elements of the art, and he was recently recommended to me by a venerated and well-known master [Joseph Joachim]. Even in his external appearance, he carried with him all the characteristics that proclaimed to us: this is one who has been called. Sitting at the piano, he began to reveal the most wonderful regions. We were drawn into an increasingly magic circle. There we heard the most genial playing, which made an orchestra out of the piano, with lamenting and jubilant voices. There were sonatas, more like disguised symphonies; songs, whose poetry one would understand without knowing the words, although there was through all of them a profound vocal line; individual piano pieces, some of a demonic nature in the most daring form; then sonatas for violin and piano; quartets for stringed instruments; and each so different from the other that they all seemed to flow out of different sources...

If he lowers his magic staff where the massed forces of chorus and orchestra give their powers, then we shall yet have even more wondrous glimpses into the secrets of the spiritual world. May the highest spirit of genius strengthen him for this. The prospect for this exists, given that another spirit of genius already lives within him, the spirit of modesty. His colleagues greet him on his first journey

through the world, where wounds, perhaps, await him, but also laurels and palms. We welcome him as a strong combatant. There dwells in every age a secret society of kindred souls. Close the circle tighter, ye who belong to it, so that the truth of art might glow ever more clearly, spreading joy and blessings everywhere!”¹

These words of praise, published in October of 1853, ushered the composer into the public eye and paved the way for much of the early publication and performance of his works.

Schumann’s mental health continued to deteriorate in the year following their initial meeting. Just one year after meeting Brahms, Robert Schumann attempted suicide and was committed to an asylum where he would remain until his death in 1856. During this time, Brahms’ relationship with Clara grew deeper. While most scholars agree that their relationship was never more than platonic, there is no denying that this deep emotional connection with Clara was the motivation behind many of his great masterpieces. Beyond acting as his muse, she was a trusted ear and the great musical advisor who had a hand in many of his finished products.

Over the course of the next few years, Brahms lived between Hamburg and Vienna, moving permanently to Vienna in 1869. After many attempts to gain musical stature in his hometown, in the end it was the people of Vienna who embraced his musical genius and championed him as one of their own. Among his many supporters in Vienna was the well-known music critic, Edward Hanslick. Hanslick declared Brahms the champion of “pure music,”² music with no extra-musical associations, contrary to the

¹ Mark Evan Bonds, *A History of Music in Western Culture*, 2nd ed. (Upper Saddle River, Prentice Hall, 2006), 498.

² Constantine Floros, *Johannes Brahms: “Free but Alone,”* trans. Ernest Bernhardt-Kabisch (Frankfurt am Main: Peter Lang, 2010), 201.

self proclaimed “music of the future” of the Liszt and Wagner circle. Although Brahms didn’t care for Liszt’s music he felt a certain degree of admiration for Wagner. On many occasions he is said to have praised Wagner’s music and even owned some autographs of his scores.

For the next two decades Brahms enjoyed a great reputation and a prosperous life in Vienna where he was both admired and respected. Unlike the works of many of his contemporaries, Brahms’ compositions rapidly became part of the standard repertoire. Certain critics of the time complained that his music lacked true originality and expressiveness, perhaps a reaction to his preference for traditional forms and the restrained emotionalism of his north German upbringing.

In a time when program music had all but eliminated any remnant of classical forms from the works of his contemporaries, a majority of Brahms’ works are largely based on sonata forms. In his earlier works, he expanded the form, following Schubert’s footsteps, stretching the sonata form to its limits. Later in life his approach to form derived more from the works of Beethoven, becoming more economical in his use of developmental passages, pedal points and extended codas. A clear example of this can be observed in the way he edited his first piano trio thirty years after its composition. Although, maintaining the essence of the piece, many of the transitions were greatly shortened and some passages were completely eliminated. In total, the piece lost about a third of its length. Great examples of Brahms’ more frugal sonata forms can be found in the first movements of the C major piano trio and both clarinet sonatas op. 120.

The contrast between the often impassioned voice of Romanticism and Brahms' devotion for the restrained characteristics of classical forms was only one of a great number of paradoxes embodied by the young composer. He was influenced throughout his career by his fondness for "light music" including German and Hungarian dances and other popular music of the time. He sought continually to reconcile his appreciation for these lighter musical styles with his desire to create serious and meaningful compositions, continuing in the tradition of Schubert and Schumann. Musical references to these popular styles can be heard throughout Brahms' lieder, symphonies, and piano works as well as in the chamber works presented in this dissertation.

Brahms was also a great student of the past. Much of what he was criticized for by the supporters of Liszt, Wagner and the "New German School," was a result of his knowledge and appreciation of the forms and styles of earlier periods. Many of Brahms' works incorporate aspects of these earlier styles, for example the contrapuntal textures of Bach. Brahms was a great admirer of Bach, who was also criticized in his time for not embracing the new styles of composition. Especially in his earlier works, he introduces very strict fugal passages and in the case of the last movement of the E minor cello sonata, an entire movement based on a fugue subject. Like Beethoven in his later years, Brahms pays homage to the counterpoint master, perhaps sensing that he still could give a renewed contribution to this older form.

Although his reach as a composer spans from song to symphonies and almost every other genre of composition, the small, intimate genre of chamber music offers a unique platform from which to study the development of Brahms as a composer. A number of scholars have noted the autobiographical insights that can be observed in these

works, perhaps not surprisingly due to the fact that many of them were performed by Clara Schumann. Brahms' most progressive contributions to the genre of chamber music stem from his innovative approach to form and texture.

The Cello Sonatas

Brahms began composition of the Violoncello Sonata in E minor in 1862 while he was touring as a concert pianist to great acclaim. It wasn't until 1865 that the sonata was finished, losing a slow movement, but gaining a new last movement. The work was originally conceived as a four movement work. The sonata was dedicated to Joseph Gänsbacher, a lawyer and an amateur cellist who helped Brahms obtain a position at the *Wiener Singakademie*, facilitating Brahms' permanent move from Hamburg to Vienna.³ While the sonata was dedicated to Gänsbacher, who even had the privilege of having the first reading with the composer at the piano, it was Robert Hausmann who Brahms had in mind when he wrote this piece. Hausmann was the cellist in Joachim's acclaimed string quartet. The first movement of this sonata has a somber quality which starts with a cello melody in the low register and a soft accompaniment from the piano on the off beats. There is nothing extraordinary about this movement other than the sheer beauty of its themes and the treatment of the cello line. The second movement is a Minuet and Trio of remarkable melancholy. The minuet is in A minor, a rather dark key for a dance movement, and the trio, where we would normally expect a contrasting character, is in C sharp minor. It has been pointed out by the well-known English cellist Steven Isserlis, that the Minuet section of this movement bears a strong resemblance to the Scherzo

³ Karl Geiringer, *Brahms: His Life and Work*, 3rd ed. (New York, Da Capo Press, 1984), 79.

movement of Beethoven's A major cello sonata.⁴ Whether or not the composer was paying homage to Beethoven, we can be sure that Brahms was very aware of the musical tradition that preceded him, an awareness that many believe may be the reason he took so long in the composition of certain pieces, such as his First Symphony. The last movement is a fugue with a subject that he borrowed from *Contrapunctus* 13 from the Art of Fugue by Bach. If Bach himself was criticized for still writing in the old style some one hundred years ago, we can understand why the Viennese were so slow in accepting this last movement.

The Second Cello Sonata was composed in the summer of 1886, while the composer was vacationing near Lake Thun in Switzerland. Brahms spent three summers there and during that time he composed some of his greatest chamber music pieces. This sonata was composed at the same time he was working on both the Second Violin Sonata and the Third Piano Trio. The premiere of this work was given by Robert Hausmann at the cello and the composer, himself, at the piano. From the very beginning it was greatly criticized, surprisingly by cellists, for being too difficult to play. Cellists were not alone in their initial dislike of the piece, Hugo Wolf wrote in the *Wiener Salonblatt* in allusion to this piece:

“What is music, today, what is harmony, what is melody, what is rhythm, what is form... if this *tohuwabohu* [total chaos] is seriously accepted as music? If, however, Herr Dr Johannes Brahms is set on mystifying his worshippers with this newest work, if he is out to have some fun with their brainless veneration, then that is something else again, and we admire in Herr Brahms the greatest charlatan of this century and of all centuries to come.”⁵

⁴ Steven Isserlis, Notes to *Brahms: Cello Sonatas*, Hyperion CDA67529, 2005, Compact Disc.

⁵ Hugo Wolf, *The Music Criticism of Hugo Wolf*, trans. Henry Pleasants (New York: Holmes & Meier Publishers, 1979), 234.

Even the father of serialism, Arnold Schoenberg, remarked in 1931:

“Young listeners will probably be unaware that at the time of Brahms’ death, this Sonata was still very unpopular and was considered indigestible. The unusual rhythm within... 3/4 time, the syncopations which give the impression that the third phrase is in 4/4... and the unusual intervals, the ninths contained in the fifth bar, made it difficult to grasp.”⁶

Gladly these days the perception from performers and listeners alike has taken a complete turn and it has become one of the most beloved pieces in the repertoire.

The Second Cello sonata is written in four movements. The first movement starts with a fractured statement of the theme on the cello while the piano plays tremolos outlining the harmonies. The tremolos continue in the development, first on the piano and later in the cello. Needless to say, the technical difficulty of this movement alone greatly surpasses that of the E minor sonata. The second movement is marked *Adagio affettuoso*, and many scholars believe it to be the lost slow movement of the E minor sonata.⁷ This movement is in F sharp major, a key more closely related to E minor than to F major. The movement opens boldly with pizzicatos in the cello, while the piano holds the melody. This movement has a contrasting, more agitated middle section in F minor before returning back to the A section. The third movement is a Scherzo and Trio, marked *Allegro passionato*. This is, however, further from the Mendelssohn-type scherzos used in his Piano Trios as it has a darker and heavier character. The Trio section, in contrast, is serene and has an almost chorale-like quality. The last movement, marked simply *Allegro molto*, may reflect the happiness Brahms felt spending during his summers at Thun

⁶ Leon Botstein, ed., *The Complete Brahms: A Guide to the Musical Works of Johannes Brahms* (New York: W.W. Norton & Company, 1999), 97.

⁷ Robert Haven Schauffler, *The Unknown Brahms: His Life, Character and Works; Based on New Material* (New York: Dodd, Mead and Company, 1933), 378.

between 1886 and 1889. The general character of this movement is cheerful and optimistic in contrast to the more stormy character of the first and third movements. The final movement provides an optimistic finale to the sonata.

The Piano Trios

Brahms' first major contribution to the genre of chamber music was his Piano Trio op. 8 in B-major, written in 1854 at the age of 21. While this was not the first chamber work he composed, it was the first he felt compelled enough to publish. As previously mentioned, this trio underwent a fairly radical transformation, although Brahms only described his reworking of the piece as follows: "[I] did not provide it with a wig, just combed and arranged its hair a little."⁸ In the revision of the trio, Brahms decided to cut the quotations of Schubert's *Am Meer* and Beethoven's nearly literal quotation of the last song of his cycle *An die Ferne Geliebte*, and it has been hinted by Schauffler that these particular texts alluded to Brahms' feelings towards Clara Schumann, one of the early champions of this piece.⁹ The revised version is generally the only version that is performed on a regular basis and it is one of the finest if not the greatest example of this genre. In the words of music critic and writer Alan Rich:

"What we have in its final form, therefore, is a unique document: the gigantic gifts of a youthful creator tempered by the wisdom and deep insights of an older man."¹⁰

⁸ Geiringer, 226.

⁹ Schauffler, 383.

¹⁰ Alan Rich, Notes to *Brahms Piano Trios 1 & 2*, RCA Red Seal 6260-2-RC, 1987, Compact Disc.

Brahms' First Piano Trio is a four-movement work that begins with one of the greatest melodies in all of music, and a personal favorite of Brahms. The melody begins as a dialog between the cello and the piano and is later joined by the violin. The syncopation in the piano lends a youthful, agitated character that is so effective throughout the entire work. This movement is technically demanding for all three instruments and the ensemble is challenging due to the use of some of Brahms' favorite compositional techniques, the extensive use of hemiola and rhythmic displacement. The second movement survived almost in its original form as only the coda was modified. This movement resembles some of Mendelssohn's great scherzos in its playfulness and virtuosity. The second movement is in B minor, with the middle trio section in B major that resembles a Viennese waltz. The middle movement is an Adagio written in B major, opening with a chorale-like passage in the piano accompanied by the strings interjecting a simple two-part harmony that almost sounds improvisatory. I have found a similarity in the way Brahms treats this passage to the opening of the slow movement of Beethoven's Fourth Piano Concerto. Most of this movement is marked piano or pianissimo with extensive use of the una corda pedal indicated by Brahms. I believe this gives us an idea of the character he was trying to achieve in this movement. After a monumental first movement and a playful second movement we finally get a moment of repose, before the tempestuous fourth movement stars. The last movement is marked Allegro a change from the earlier version Allegro molto agitato. It has been suggested by Geiringer that this change reflects the maturity of a composer who has grown more comfortable in his technique and found his voice.¹¹ In this movement the piano has constant triplets while

¹¹ Geiringer, 226.

the strings play short melodic fragments that start with dotted rhythms. These two contrasting textures in combination, further the feeling of restlessness that is present throughout the movement. As in the first movement the use of hemiola is featured at crucial points, especially when a musical peak is reached. Brahms' First Piano Trio undoubtedly surpasses that of any of his predecessors in the genre, and this being his first piece of chamber music it sets a bar of excellence that won't be lowered in his subsequent works.

Brahms composed most of his Second Piano Trio at Bad Ischl, during the summer of 1882. Like the Trio op. 8, Brahms' Second Piano Trio, op. 87, is in four movements. But unlike its predecessor, we find a more mature composer who becomes more restrained and efficient in the way he conceives the structure of the piece. In the Second Piano Trio, rhythmic displacement is not only used to reinforce a musical climax, but is incorporated as part of the general texture of the composition. The earliest example of this can be found in measure 8 and reappears throughout the movement, creating a tension that reaches its peak at the end of the development and in the coda (both marked *animato*). The fast and complex material in the piano creates a texture over which the strings play an augmented version of the first theme. The use of the augmented theme is reminiscent of certain climactic passages in some of Bach's fugues.

One additional fact about this movement is that it contains one of the few metronome markings indicated by Brahms himself. Unlike Beethoven, who purportedly was enamored with the metronome, Brahms had an aversion to it and it was said that his tempi would never remain steady for any length of time when he was performing.

The second movement is a theme and variations with a distinct Hungarian flavor. Here, once again, Brahms returns to a form that, while it had lost its favor among many contemporary composers, had brought Brahms a great deal of success in some of his earlier piano pieces. As is the case in many of his early variations, Brahms is not very adventuresome with this particular form. Like the B major trio, the C major trio also has a Scherzo and is very much in the same style of the earlier work. It too has a contrasting trio section in the parallel major and its outline somewhat resembles the very opening of the piece by outlining C-G-G. The last movement is somewhat uncharacteristic of Brahms in its character. It has a frolicking mood as suggested by the tempo marking, *Allegro giocoso*, and at many times borders on comedy. The movement is written in a sonata-rondo form, again a form favored by composers of the previous generation.

The Clarinet Sonatas

It was in 1894 that Brahms met clarinetist Richard Mühlfeld. Mühlfeld was first a violinist at the Meiningen Court Orchestra before his appointment as the principal clarinetist. At the same time he served as the assistant conductor to Hans von Bülow. It was at Meiningen where Brahms first heard Mühlfeld play. As a result, Brahms was inspired to compose his clarinet trio and quintet in the summer of 1891. Three years later, long after he had declared himself retired from composition, Brahms completed work on his two clarinet sonatas. The first performance of the works was given in Vienna in January of 1895 with Mühlfeld playing the clarinet and Brahms at the piano. It was so clear in Brahms' mind that these clarinet sonatas were meant for Mühlfeld to perform that Brahms refused to permit any performances of the works until after Mühlfeld had introduced them in any given city. Their friendship went far beyond their work as

collaborators. Brahms' viewed Mühlfeld as such an integral part of the compositions' creation that he made arrangements for Mühlfeld to receive all the performing royalties from the works for the rest of his life.

The clarinet sonatas represent the culmination of Brahms' chamber music works. Unlike Beethoven whose stylistic periods can be clearly delineated, Brahms' compositional style matured and evolved in a less linear fashion. As is the case with many composers, towards the end of his career his works became more economical in every aspect of his compositional techniques. The clarinet sonatas serve as a wonderful example of this trend in the final years of his life.

In these sonatas Brahms exploits the possibilities of the clarinet, using the clarinet's high and low registers extensively. These works contain his last sonata form movements, last intermezzo, last scherzo, and last set of variations. His choice of the clarinet for these final works is particularly interesting since there are no previous sonatas in the repertoire that combine the clarinet and piano. The F minor and E-flat major sonatas contrast greatly in character. The F minor sonata has a somewhat turbulent character in contrast to the more gentle and contemplative character of the E-flat sonata.

The clarinet sonata in F-minor has a traditional four movement structure and is a wonderful example of the Brahms' progressive interpretation of classical forms. The first movement is flush with shorter themes, which are less contrasting in character than themes in his earlier works when he maintained the more classical notion of a contrasting masculine first theme against a more feminine second theme. Each theme is more economical, thus shortening the length of the exposition, development and recapitulation.

The second movement, in contrast to the first, is more relaxed in character with a majority of the melodic material dominated by the clarinet. The mood of this movement is reflexive and tranquil and it is written in a simple ternary form. The third movement, *Allegretto grazioso*, is reminiscent of an Austrian Ländler, a reference to the influence of folk music throughout Brahms' compositional career. Like the second movement, the *Allegretto grazioso* is also in A-flat major. The finale, which is in F major and in rondo form, contains the same three-note motive in both the main themes of the rondo as well as in the episodes. The particular treatment of this motive is almost reminiscent of Beethoven.

In contrast to the F minor sonata, the clarinet sonata in E-flat has only three movements and contains no slow movement. The first movement of this sonata contains a simple, beautiful, fantasy-like structure, with no clear divisions between the exposition, development and recapitulation. This may represent the farthest the structuralist composer ever strays from the foundations of the sonata form. In this particular movement Brahms' interest shifts towards an exploration of color between the piano and clarinet. The second movement of the sonata is a scherzo, in the same key and time signature as his earlier scherzo of 1850. This is another example of Brahms' attempt to reconcile his early works with his later compositions. The contrasting middle section of this movement is in B-major and recalls the texture and style of a German chorale. The final movement is a theme and variations in which Brahms' treatment of variation shifts slightly from the classical model. Unlike in the classical tradition, Brahms' theme contains only fourteen measures with no repeats, making it asymmetrical. In the first variation, instead of adding material to the theme as is the tradition, he reduces the theme

to its bare minimum. The same can be said for the way he composes the fourth variation. The movement closes with an allegro with scherzo-like qualities which rests for a moment in a più tranquillo section before the brilliance of the piece returns and builds to a virtuosic finale.

APPENDIX 1 –RECITAL PROGRAMS

RECITAL I: THE VIOLONCELLO SONATAS

December 7, 2009, 8:00 PM

Gildenhorn Recital Hall

Clarice Smith Performing Arts Center

Sonata for Piano and Violoncello in E minor, op. 38

Johannes Brahms

(1833-1897)

- I. Allegro non troppo
- II. Allegretto quasi menuetto
- III. Allegro

intermission

Sonata for Piano and Violoncello in F major, op. 99

Johannes Brahms

- I. Allegro vivace
- II. Adagio affettuoso
- III. Allegro passionato
- IV. Allegro molto

Marlene Ballena, violoncello

David Ballena, piano

RECITAL II: THE PIANO TRIOS

April 1, 2010, 8:00 PM

Gildenhorn Recital Hall

Clarice Smith Performing Arts Center

Trio for Piano, Violin and Violoncello in C major, op. 87 Johannes Brahms
(1833-1897)

- I. Allegro
- II. Andante con moto
- III. Scherzo. Presto
- IV. Finale. Allegro giocoso

intermission

Trio for Piano, Violin and Violoncello in B major, op. 8 Johannes Brahms

- I. Allegro con brio
- II. Scherzo. Allegro molto
- III. Adagio
- IV. Allegro

Zsolt Eder, violin

Marlene Ballena, violoncello

David Ballena, piano

RECITAL III: THE CLARINET SONATAS (A Lecture Recital)

September 16, 2010, 8:00 PM

Gildenhorn Recital Hall

Clarice Smith Performing Arts Center

Sonata for Piano and Clarinet in F minor, op. 120 no. 1 Johannes Brahms
(1833-1897)

- I. Allegro appassionato
- II. Andante un poco adagio
- III. Allegretto grazioso
- IV. Vivace

Lecture

Sonata for Piano and Clarinet in E-flat major, op. 120 no. 2 Johannes Brahms

- I. Allegro amabile
- II. Allegro appassionato
- III. Andante con moto – Allegro non troppo

Jihoon Chang, clarinet

David Ballena, piano

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