

ABSTRACT

Title of Dissertation: SELECTED INSTRUMENTAL SONATAS
AND VOCAL LITERATURE OF JOHANNES
BRAHMS

Bukyung Shin, Doctor of Musical Arts, 2017

Dissertation directed by: Professor Rita Sloan
School of Music

Every collaborative pianist is called upon to perform the duo sonatas as well as the chamber music and vocal works of the great German Romantic composer Johannes Brahms (1833 – 1897). For that reason, studying and performing as much of this repertoire as possible is an indispensable part of the collaborative pianist's education. Brahms created some of his most superb compositions in the realm of piano chamber music, a genre for which he wrote throughout his career. His style of composition elevated the genre to previously unforeseen heights, truly making all the involved instruments equals. Also a prolific song writer throughout the entirety of his musical career, Brahms' published his first set of songs, Op.3 in 1853, his last, the Four Serious Songs, Op.121, just before his death. His earliest instrumental sonata is for piano and cello, Op.38 (1862 – 1865) and his last were the two sonatas written for piano and clarinet, Op.120 (1894). A certain lifelong fondness for these intimate and relatively small-scale compositions is clearly evident.

Notably, Brahms himself was a performing pianist who premiered many of his own works. His writing for the piano is distinctive and easily recognized: chords, octaves, counterpoint, leaps, and a disregard for any technical pianistic limitations. Because of Brahms' groundbreaking compositional style, the skills listed above came to constitute a necessary part of the pianist's keyboard vocabulary, and perhaps most relevantly the collaborative pianist.

The three recitals comprising this dissertation include: November 3, 2015, the Clarinet Sonatas and the *Zigeunerlieder* with Jihoon Chang, clarinet and Joy Stevans, soprano; September 13, 2016, the G Major Violin Sonata and the *Sonatensatz* with Jennifer Lee, violin, the *Regenlied* with Lilly Ahn, soprano, and the *Zwei Gesänge* for Alto, Viola and Piano with Sarah Best, mezzo-soprano and Caroline Castleton, viola; February 26, 2017, the two Cello Sonatas performed with Jongbin Kim, cello. The recitals were performed and recorded at the University of Maryland's Clarice Smith Performing Arts Center Gildenhorn Recital Hall. They are available on compact discs which can be found in the Digital Repository at the University of Maryland (DRUM).

SELECTED INSTRUMENTAL SONATAS AND VOCAL LITERATURE
OF JOHANNES BRAHMS

By
Bukyung Shin

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FIRST DISSERTATION RECITAL PROGRAM

November 3, 2015, 5:00 PM
Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center
College Park, University of Maryland

Zigeunerlieder, Op.103

Johannes Brahms

(1833-1897)

- *He, Zigeuner, greife in die Saiten ein!*
- *Hochgetürmte Rimaflut, wie bist du trüb*
- *Wißt ihr, wann mein Kindchen am allerschönsten ist?*
- *Lieber Gott, du weißt, wie oft bereut ich hab'*
- *Brauner Bursche führt zum Tanze*
- *Röslein dreie in der Reihe blühn so rot*
- *Kommt dir manchmal in den Sinn*
- *Rote Abendwolken ziehn am Firmament*

Joy Stevans, soprano
Bukyung Shin, piano

INTERMISSION

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

Johannes Brahms

- *Allegro appassionato*
- *Andante un poco adagio*
- *Allegretto grazioso*
- *Vivace*

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

Johannes Brahms

- *Allegro amabile*
- *Allegro appassionato*
- *Andante con moto – Allegro non troppo*

Jihoon Chang, clarinet
Bukyung Shin, piano

SECOND DISSERTATION RECITAL PROGRAM

September 13, 2016, 8 PM
Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center
College Park, University of Maryland

LECTURE

Regenlied Op.59 No.3

Johannes Brahms
(1833-1897)

Lilly Junghee Ahn, soprano
Bukyung Shin, piano

Sonata for Piano and Violin in G Major Op.78 No.1

Johannes Brahms

-*Vivace, ma non troppo*
-*Adagio*
-*Allegro molto moderato*

Jennifer Lee, violin
Bukyung Shin, piano

INTERMISSION

Zwei Gesänge for Alto, Viola and Piano, Op.91

Johannes Brahms

-*Gestillte Sehnsucht*
-*Geistliches Wiegenlied*

Sarah Best, mezzo-soprano
Caroline Castleton, viola
Bukyung Shin, piano

Sonatensatz - Scherzo in C minor from the F.A.E. Sonata

Johannes Brahms

Jennifer Lee, violin
Bukyung Shin, piano

THIRD DISSERTATION RECITAL PROGRAM

February 26, 2017, 8PM
Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center
College Park, University of Maryland

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

Johannes Brahms

(1833-1897)

- *Allegro non troppo*
- *Allegretto quasi menuetto*
- *Allegro*

INTERMISSION

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

Johannes Brahms

- *Allegro vivace*
- *Adagio affettuoso*
- *Allegro passionato*
- *Allegro molto*

Jongbin Kim, violoncello
Bukyung Shin, piano

RECORDING TRACK LISTING

FIRST DISSERTATION RECITAL – CD 1

Johannes Brahms (1833-1897)

Zigeunerlieder, Op.103

- [CD 1, Track 1] *He, Zigeuner, greife in die Saiten ein!*
- [CD 1, Track 2] *Hochgetürmte Rimaflut, wie bist du trüb*
- [CD 1, Track 3] *Wißt ihr, wann mein Kindchen am allerschönsten ist?*
- [CD 1, Track 4] *Lieber Gott, du weißt, wie oft bereut ich hab'*
- [CD 1, Track 5] *Brauner Bursche führt zum Tanze*
- [CD 1, Track 6] *Röslein dreie in der Reihe blühn so rot*
- [CD 1, Track 7] *Kommt dir manchmal in den Sinn*
- [CD 1, Track 8] *Rote Abendwolken ziehn am Firmament*

Sonata for Clarinet and Piano in F minor, Op. 120 No. 1

- [CD 1, Track 9] *Allegro appassionato*
- [CD 1, Track 10] *Andante un poco adagio*
- [CD 1, Track 11] *Allegretto grazioso*
- [CD 1, Track 12] *Vivace*

Sonata for Clarinet and Piano in E-flat Major, Op.120 No.2

- [CD 1, Track 13] *Allegro amabile*
- [CD 1, Track 14] *Allegro appassionato*
- [CD 1, Track 15] *Andante con moto – Allegro non troppo*

SECOND DISSERTATION RECITAL – CD 2

Johannes Brahms (1833-1897)

[CD 2, Track 1] Lecture

[CD 2, Track 2] *Regenlied* Op.59 No.3

Sonata for Violin and Piano in G Major Op.78 No.1

[CD 2, Track 3] *Vivace, ma non troppo*

[CD 2, Track 4] *Adagio*

[CD 2, Track 5] *Allegro molto moderato*

Zwei Gesänge for Alto, Viola and Piano, Op.91

[CD 2, Track 6] *Gestillte Sehnsucht*

[CD 2, Track 7] *Geistliches Wiegenlied*

[CD 2, Track 8] *Sonatensatz - Scherzo* in C minor from the F.A.E. Sonata

THIRD DISSERTATION RECITAL – CD 3

Johannes Brahms (1833-1897)

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

[CD 3, Track 1] *Allegro non troppo*

[CD 3, Track 2] *Allegretto quasi menuetto*

[CD 3, Track 3] *Allegro*

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

[CD 3, Track 4] *Allegro vivace*

[CD 3, Track 5] *Adagio affettuoso*

[CD 3, Track 6] *Allegro passionato*

[CD 3, Track 7] *Allegro molto*

PROGRAM NOTES

Introduction

Johannes Brahms, the outstanding nineteenth-century German Romantic composer, was born in 1833 in Hamburg, Germany, to Johann Jakob and Johanna Brahms. An amateur musician, Johann Jakob Brahms himself began his son's musical education. By the time he was a teenager, the young Johannes could conduct and play both piano and cello. It is also at this time that he began studying composition although none of his youthful manuscripts have survived.

In 1853, Brahms met Robert and Clara Schumann, arguably the two musical figures who wielded the most influence in both Brahms' life and musical career. The couple quickly recognized Brahms' extraordinary musical gifts, to the point that Robert announced Brahms as the next great composer on the musical scene in the music journal, *Neue Zeitschrift für Musik*. Brahms remained close to the couple through Robert's illness and eventual death in 1856. The relationship between Brahms and Clara became even closer after Robert's death, leading some to speculate that they may have been lovers. Regardless, the two remained close friends for the remainder of Clara's lifetime, and following her death, Brahms mourned her loss greatly.

As foreseen by Schumann, Brahms' works were critical successes. Some of his major works include the *German Requiem*, which was premiered in 1868, and, later, his four symphonies, as well as his two piano concerti. These large-scale works are indicative of his prowess as a composer of large-scale orchestral works.

Although he touched nearly every musical genre, some of Brahms' greatest and most superb contributions were arguably in the realm of piano chamber music, a genre for which he wrote throughout the span of his career. His style of composition elevated the genre to new heights, truly making all the involved instruments equals. Brahms was also a prolific song writer throughout the entirety of his musical career. A certain lifelong fondness for these intimate and relatively small-scale compositions is well demonstrated by his unwavering dedication to these works. Brahms' different styles of composition can be seen through the series of works spanning his life time, from the more explosive and dramatic style in his early work to the more intimate style of his later years.

The past, the present, and the future are mingled in Brahms' work. Unlike some of his contemporaries such as Franz Liszt and Richard Wagner, Brahms was much inspired by previous German composers, particularly Bach and Beethoven. At the same time, he was also quite forward-looking, and managed to easily weave Bach-like contrapuntal material in the Classical style while maintaining the chordal importance and adventurous harmonies that helped to define the Romantic era. In this way, Brahms was not a pure Classical composer, as he clearly attempted to break ground in form, harmony, and structure within his works.

Additionally, it is important to note that Brahms himself was a performing pianist who premiered many of his own works. His writing for the piano is distinctive and easily recognized, as he used the entire keyboard very orchestrally. Chords, octaves, counterpoint, leaps, and a disregard for any technical pianistic limitations can easily be found in all of Brahms' works for both solo piano, as well as for piano chamber music or piano and voice. Because of Brahms' groundbreaking compositional style, all of the skills

listed above came to constitute a part of the pianist's keyboard vocabulary, particularly for collaborative pianists who, within the context of the differing ensembles in which they participate, play Brahms' duo sonatas, chamber and vocal works continuously.

Sonatensatz for Violin and Piano in c minor

Brahms *Sonatensatz* for Violin and Piano in C minor is the earliest example we have of his writing for piano and violin. It is also unusual in that it is the most famous individual movement of the so-called F-A-E sonata, a four-movement work for piano and violin which was collaboratively composed as a gift to the famous violinist Joseph Joachim in Düsseldorf, Germany in October 1853. The collaborating composers were Robert Schumann, Johannes Brahms, and Schumann's composition student Albert Dietrich; Dietrich wrote the first movement, Schumann the second and fourth movements, and Brahms the third movement, the *Scherzo*. The name of the work derives from Joachim's personal motto, *Frei aber einsam* ('free but lonely'). Among the four movements, Brahms' scherzo is by far the most frequently performed today.

The movement is in a traditional three-part ABA form, with lively outer sections contrasted by a lyrical trio in the middle. It begins with the violin's three-short-and-one-long rhythm, reminiscent of Beethoven. A rapping 6/8 rhythm drives the entire Scherzo. Even though this was written when Brahms was still quite young, the music features many of his signature characteristics: rich harmonic vocabularies, insistent rhythmic changes, and a sense of motivic growth.

On October 23, 1853, Robert Schumann's article "New Paths" appeared in the journal, *Neue Zeitschrift für Musik*, a section of which is quoted below:

"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..."¹

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

Violin Sonata op.78

Brahms sonatas are solidly constructed, and have distinctive lyricism. His harmonic language features chromaticism, thirds and sixths, parallel motion, frequent dissonances, and simple melodies used thematically. Brahms also frequently used syncopations, hemiolas, cross-rhythms and irregular rhythms, all of which stem from his love of Hungarian gypsy music. Since Brahms' violin sonatas are affected by Beethoven's sonata style, the piano and violin have equal importance in the linking of melody, harmony, and rhythm.

The Violin Sonata in G Major Op.78 was composed in 1878 and 1879 at Lakeside Portsach in Austria, and the work does vaguely recall nature, feelings of rebirth after loss, and a sense of tranquility. Brahms used unisons to emphasize the melody as well as harmonic imitations and repetitions, all of which are features prominent in the Classical era. He also, however, often used some of his particular compositional characteristics: chromatic harmonies, dissonances through syncopations, sustained sounds, broken chords, pedal points and diminished chords, clearly placing the music in the Romantic era. Written-out chords are often used to enrich the sound in Brahms' violin sonatas.

Written-out Chord: Op.78 1st movement, Measures 10-12



Op.100 1st movement, Measures 72-74



Frequent dissonances naturally arise through his use of syncopation. These syncopations in Brahms' music, in turn, are an especially important element as they allow natural and frequent dissonances. These dissonances then afford the music a sense of dynamic rhythmic drive. Syncopations also help to blur the bar lines, making them unclear and giving the music a sense of uncertainty and discomfort that mirrors the unusual dissonances, creating a disturbing mood that eventually resolves and becomes quieted.

Syncopation: Op.108 1st movement, Measures 182-184



Brahms also frequently used polyrhythms, a triplet against two eighth-notes, or a triplet against four sixteenth-notes. These rhythmic uncertainties again create a sense of

destabilization in the music. Finally, Brahms revered Bach, and therefore often used contrapuntal techniques including imitation, inversion, contrary motion, augmentation, and reduction, all to change the melodic structure. The counterpoint used in his violin sonata is known as tonal counterpoint, which is based on the key it is in. Although Brahms adopted the contrapuntal techniques used by Bach and Beethoven, he also used his own creative musical language to further his individual musical expression.

Canonic writing: Op.78 1st movement, Measures 60-69

The image displays a musical score for Brahms' Violin Sonata No. 1, Op. 78, measures 60-69. The score is in G major and 4/4 time. It features a canon between the violin and piano. The violin part is marked 'in tempo' and 'p'. The piano part is marked 'in tempo' and 'pp'. The score shows measures 60, 61, 62, 63, 64, 65, 66, 67, 68, and 69. The key signature has one sharp (F#). The tempo is marked 'in tempo'. The dynamics are 'p' (piano) for the violin and 'pp' (pianissimo) for the piano. The score includes various musical notations such as notes, rests, and slurs.

In the score above, the piano melody is imitated in the violin part up a fourth, and then imitated back again by the violin. Also, the smaller melodic fragments are imitated between the hands in the piano part as well as with the violin.

Imitation between piano and violin: Op.100 3rd movement, Measures 77-83



A precise imitation is shown in the above score. In measure 77, a fragment of the melodic line in the piano part is imitated in the next measure in the piano part two octaves down and imitated again in the violin part without the initial section. These imitation patterns continue to measure 83.

Sometimes, Brahms used imitations with inversions. In the score below, the melodic line in the piano part is imitated in the next measure in the piano part and in the violin part with an inversion.

Imitation with inversion: Op.108 1st movement, Measures 56-59



This sonata is often called the ‘Rain Sonata,’ because the melody of the third movement is borrowed from one of Brahms' previous compositions, *Regenlied*, which translates to ‘Rain Song.’ A friend of Brahms, Klaus Groth, wrote the poem that Brahms set in *Regenlied* by symbolically incorporating rain in a poetic manner. The piano part of the third movement of the sonata begins identically to the piano part in *Regenlied*. In addition, Brahms quotes the first line of *Regenlied* (the rain motive) in every movement of the corresponding Violin Sonata.

Rain motive: *Regenlied*

In mäßiger, ruhiger Bewegung.
Andante con moto tranquillo.

Wal - le, Re - - gen,
Drops of rain, for -

Violin sonata No.1 1st movement

Vivace ma non troppo.

p m. v.

p m. v. dolce

Violin sonata No.1, 2nd movement



Violin sonata No.1, 3rd movement



The words to Groth's *Regenlied* (in the English translation) are as follows:

Pour, rain, pour down,
Awaken again in me those dreams
That I dreamt in childhood,
When the wetness foamed in the sand!

When the dull summer sultriness
Struggled casually against the fresh coolness,
And the pale leaves dripped with dew,
And the crops were dyed a deeper blue.

What bliss to stand in the downpour
With naked feet,
To reach into the grass
And touch the foam with one's hands!

Or upon hot cheeks,
To catch the cold drops;
And with the newly awakened fragrances
To air one's childish breast!

Like the flowers' chalices, which trickle there,
The soul breathes openly,
Like the flowers, drunk with fragrance,
Drowning in the dew of the Heavens.
Every trembling drop cooled
Deep down to the heart's very beating,
And creation's holy web
Pierced into my hidden life.

Pour, rain, pour down,
Awaken the old songs,
That we used to sing in the doorway
When the raindrops pattered outside!

I would like to listen to it again,
That sweet, moist rushing,
My soul gently bedewed
With holy, childlike awe.

The words describe feelings first found in childhood, and how the rain evokes memories and a desire to be able to return to this magical time. That is, the protagonist indulges in reminiscences of how he used to feel while singing *Alten Lieder* – those old songs –in the rain.

The second movement in the Violin Sonata, is an Adagio in E-flat major. Its lyricism evokes the profound sense of nostalgia found in the original text. In addition, the second theme features the strict rhythms reminiscent of a funeral march, imbuing the movement with a sense of tragedy. The third movement is the 'rainiest' with its gentle patter of raindrops interrupted with moments of high drama and passion.

Clarinet Sonatas

The two Clarinet Sonatas, Op. 120, No. 1 in f minor and Op. 120, No. 2 in E-flat major, were the last chamber pieces Brahms wrote before his death in 1894, inspired by his friendship with the clarinetist Richard Mühlfeld. The two sonatas are largely contemplative and a bit somber in tone, as many of Brahms' close friends passed away in the mid-1890s. In these sonatas, Brahms exploits the technical and tone-color possibilities of the clarinet, using the clarinet's high and low registers extensively. The f minor and E-flat major sonatas contrast greatly in character; the f minor sonata is darker and somewhat more turbulent, while the E-flat sonata reflects a more gentle, pensive mood.

The first clarinet sonata, Op. 120, No. 1 in f minor has a traditional four-movement structure, and combines passionate outbursts, soft introspection, lyricism, and brilliance all into one work. The first movement features a strong first theme that is juxtaposed against a beautiful, lyrical second theme. This movement also features many octave passages in the piano, and explores the full melodic range of the clarinet, exploring the wide range from very high to very low. The second movement has a more

relaxed and contemplative character, and is written in a simple ternary form. Sweeping clarinet lines dominate the melodic material, and the mood is tranquil and warm. The piano part, on the other hand, features chromatic key changes, deepening the already rich and varied tone color of the movement. The third movement is in the minuet form, and is reminiscent of a traditional Austrian dance called the *Ländler*, which is in 3/4 time. The finale is in a rondo form, and features lively and active themes that add sparkle and charm to a rather heavy work. It contains a three-note motive in both the main theme of the rondo and the subsequent episode. The first performance of this work was given in Vienna in January of 1895 with Mühlfeld on the clarinet and the composer at the piano.

In contrast to the f minor sonata, the second clarinet sonata in E-flat major, Op.120 No.2, consists of only three movements, although it eschews the fast-slow-fast framework of a traditional three movement sonata. The first movement features a calm and simple opening theme that winds its way throughout the remainder of the movement. This movement in particular showcases the cross-rhythms between the two instruments. The second movement is a scherzo in the parallel key of e-flat minor, rather than the relative key of c minor. The main motive begins with the stormy leap of a sixth followed by the melody in stepwise motion before another smaller leap, and is first taken up by the clarinet then passed to the piano. The clarinet and piano communicate by exchanging melodic material throughout the movement, while the syncopation in the piano part communicates a sense of vivaciousness in the middle of the turbulence. The contrasting middle section recalls a German chorale, and is both majestic and proud. The finale consists of a theme, five variations, and a coda. Unlike the classical tradition of a theme and variation movement, Brahms' theme consists of only fourteen measures with no

repeats or asymmetry. In the first variation, he reduces the theme to its bare minimum instead of adding material to the theme, as in a traditional first variation. The movement closes with a scherzo-like allegro before driving into a virtuosic finale. While the first four variations are all in 6/8 meter, Brahms created an unusual ending by shifting the meter to 2/4 for the final variation and the coda. While Brahms originally composed these two sonatas for clarinet and piano, he later personally transcribed them for viola and piano, and they are now also considered standard works in the viola repertoire.

Cello Sonatas

The first cello sonata, Op. 38 in e minor is the earliest full sonata by Brahms for a solo instrument and piano. It was composed during the years 1862 to 1865. All the movements are in a minor key with dark and sad themes, presumably because it was composed directly following the death of Brahms' mother. The range of the cello is often lower than piano, and the piano part is both chordal while extremely active, giving an orchestral sensibility and scope to the work. This sonata was originally composed in four movements including an *Adagio Affettuoso*, but Brahms later replaced that particular movement in order to prevent the whole sonata from being too dark and heavy.

The first movement is in Classical sonata form and structure, but also features such highly Romantic features as chromatic progressions and frequent key changes. The second movement is a minuet that features a slightly macabre dance theme and a trio impressive in its use of a dark chromaticism. The minuet is in a minor, a dark key for such a traditionally noble dance movement, and the trio is in f-sharp minor. The minuet

dance rhythms are simple and the harmonic structure possibly recalls something from the distant Renaissance era, demonstrating yet again Brahms' reverence for the musical past. In the trio, non-harmonic tones occur frequently on the strong beat, giving a sense of uncertainty and rockiness over the cello's sweeping melodic line. The main theme of the fugato in the finale is closely related to *Contrapunctus* 13 of Bach's 'The Art of Fugue.' This movement opens with the main theme played by piano, and the cello imitates the theme a fifth higher while the piano then plays the counter-theme. The counter-theme consists of staccatos, sequences, and contrary motion that all add liveliness and fire to the movement. The cello and the piano play the melody in turn with contrapuntal progressions, and create tension by using cross rhythms. This sonata not only demonstrates Brahms' mastery of various compositional techniques at such a young age, but also showcases his unique compositional style, flair, and lyricism.

Twenty years later, Brahms composed his second cello sonata, Op. 99 in F Major. During the summer periods between 1886 and 1888, Brahms spent time near Lake *Thun* in Switzerland. The compositions from this period, including the cello sonata in F Major, reveal his mature compositional style. The second cello sonata is much larger in scale and technically much more difficult compared to the first cello sonata. This sonata is written in four movements. The first movement begins with the piano playing tremolos outlining the harmonies, and the cello playing a declamatory theme which recalls a trumpet fanfare. The pitch and rhythm of this double-noted theme is transformed and developed throughout the entire movement. The second movement is *Adagio affettuoso*, and many scholars believe that it is the lost slow movement of the e minor sonata as this movement is in F-sharp Major, a key more closely related to e minor than to F major. This

movement is very romantic, tender and intimate. It is noteworthy that the music begins with a pizzicato in the cello line, a feature that Brahms rarely used in his other duo sonatas. The third movement is a *scherzo* and trio. The opening *scherzo* is vigorous and dark, with many syncopations and sudden dynamic outbursts. In contrast, the trio section is lyrical and has a chorale-like quality. There are sudden stops in various places, and the *legato* and *staccato* sections are cleverly contrasted. The last movement is in a sophisticated sonata-rondo form. In contrast to the heavy and stormy preceding movements, this final movement is light and joyful, and may reflect the happiness that Brahms felt during the summers he spent at *Thun*. The final movement provides an optimistic finale to the sonata.

Zigeunerlieder

Brahms is one of the most notable *Lieder* composers in the Romantic period. He admired folk songs and arranged many folk songs into *Lieder*, in contrast to previous composers who tended only to set high literature and poetry to song. He often composed *Lieder* by adding a piano part without changing the tune of the folk songs, a trend that such composers as Benjamin Britten would take up in the 20th century. His *Lieder* rarely feature a prelude or a postlude, and the piano part often has much syncopation and frequent textural changes.

The *Zigeunerlieder* (Gypsy songs) Op. 103, are comprised of eight songs with texts borrowed from a collection of twenty-five Hungarian folk songs, translated by Brahms' friend Hugo Conrat. Most of the *Zigeunerlieder* were composed at Lake *Thun* in

Switzerland in 1887 where Brahms was vacationing with his friends, including the soprano Hermine Spies. The songs were originally a set of eleven songs for 4 singers or chorus, with piano accompaniment. In the summer of 1888, he arranged them for solo voice and piano and omitted three songs, to create the collection of eight that is the one known today. Each song is in strophic form, much like the *Czárdás*, a traditional Hungarian folk dance. All of the eight songs are in 2/4 and feature Hungarian gypsy rhythms and color. In addition, the first seven songs are in binary form, which is typically used in music from the Classical era. The songs have sudden changes of key, dynamics, and tempi, as well as many accents, a characteristic of traditional gypsy music.

Zwei Gesänge for Alto, Viola and Piano

Zwei Gesänge for Alto, Viola and Piano, Op. 91, is the only song set Brahms wrote for two instruments with voice. A couple, the violinist Joseph Joachim and the distinguished mezzo-soprano Amalie Schneeweiss, were Brahms' close friends and important musical partners. In 1864, Brahms wrote a cradle song *Geistliches Wiegenlied* (Sacred Lullaby) for Johannes, a son of Joachim. The song was likely inspired by Bach, and Brahms added the viola, his favorite string instrument, to the pianoforte and contralto voice parts.² Brahms reworked the lullaby twenty years later and wrote a new song, *Gestillte Sehnsucht* (Stilled Longing). At this time, the marriage of Joseph and Amalie was in trouble and Brahms composed the song in a hope of guiding their relationship back to a steadier place. *Gestillte Sehnsucht* is a statement of longing in the midst of

² Karl Geiringer, *Brahms: His Life And Work*, (3rd ed. New York: Da Capo Press, 1984) ,285

natural beauty. The viola plays the main theme at the beginning and it imitates the sound of the wind.

Geistliches Wiegenlied begins with the viola alone playing the melody of the well-known Christmas carol, *Joseph, lieber Joseph mein*. A gentle rocking of the piano evokes a tender lullaby in a flowing 6/8 meter. The voice sings an entirely different melody than the viola. The song is in three parts and the middle section changes the meter and the key to the minor mode, imparting a sense of suffering and pain, which later returns to the peaceful melody with the viola once again taking up the carol. Philip F. Radcliffe wrote “(these songs..) are among the most expansive that Brahms wrote in his later years. *Gestillte Sehnsucht* is notable for its spacious flowing melodic lines and *Geistliches Wiegenlied* for the skill which the traditional carol "*Joseph, lieber Joseph mein*" is woven into the texture.”³

In the two songs, the viola generally matches the voice in range and timbre. Brahms published these two songs in 1884 as his Op. 91, in the reverse order of their respective dates of composition.

Conclusion

For a collaborative pianist, the importance of studying and performing as much of the work involving piano which Johannes Brahms wrote throughout his life is an indispensable part of their education. Because his writing for the piano is so unique and musically as well as technically difficult, I wanted to add as much of the repertoire as I

³ Grove the fifth edition, Philip F. Radcliffe

could into my own performance catalogue. I also wanted to perform all of the duo sonatas before I finished my studies. For me personally, until I learned these works, my education would have felt incomplete. The technical and musical complexities and strength and stamina required to perform these works were extremely important skills I wanted to be sure to explore fully. Since these works form a strong part of the core of a collaborative pianist's education, I feel that, having immersed myself in this truly gratifying study, I will be a more complete pianist in every respect and a better all-around musician and teacher.

Lyrics and Translations

Zigeunerlieder

He, Zigeuner

He, Zigeuner, greife in die Saiten ein!
Spiel das Lied vom ungetreuen
Mägdelein!
Laß die Saiten weinen, klagen,
traurig bange,
Bis die heiße Träne netzet diese
Wange!

Hochgetürmte Rimaflut

Hochgetürmte Rimaflut,
Wie bist du so trüb,
An dem Ufer klag ich
Laut nach dir, mein Lieb!
Wellen fliehen, Wellen strömen,
Rauschen an dem Strand heran zu
mir,
An dem Rimaufer laßt mich
Ewig weinen nach ihr!

Wißt ihr, wann mein Kindchen

Wißt ihr, wann mein Kindchen am
allerschönsten ist?
Wenn ihr süßes Mündchen scherzt
und lacht und küßt.
Mägdelein, du bist mein, inniglich
küß ich dich,
Dich erschuf der liebe Himmel einzig
nur für mich!
Wißt ihr, wann mein Liebster am
besten mir gefällt?
Wenn in seinen Armen er mich
umschlungen hält.
Schätzlein, du bist mein, inniglich
küß ich dich,
Dich erschuf der liebe Himmel einzig
nur für mich!

Gypsy Songs

Ho there, Gypsy!

Ho there, Gypsy! Strike resoundingly
each string!
Play the song of the faithless maid!
Make the strings cry, complain—
sad, fearful,
till a hot tear wets this cheek!

Mountainous Rima waters

Mountainous Rima waters,
how you are muddy!
On the bank I stand,
cry loud for you, my love!
Waves flee, waves pour,
roar at me on the shore,
let me forever on Rima's bank
weep for her!

Do you know when my love is loveliest?

Do you know when my love is
loveliest?
When her sweet lips jest, laugh, and
kiss.
Mine you are, maiden, tenderly I
kiss you,
for me alone sweet heaven made
you!
Do you know when I like my lover
best?
When he holds me with his arms
about me.
Mine you are, my love, tenderly I
kiss you,
for me alone sweet heaven made
you!

Lieber Gott, du weißt

Lieber Gott, du weißt, wie oft bereut
ich hab,
Daß ich meinem Liebsten einst ein
Kußchen gab.
Herz gebot, daß ich ihn küssen muß,
Denk, solange ich leb, an diesen
ersten Kuß.
Lieber Gott, du weißt, wie oft in
stiller Nacht
Ich in Lust und Leid an meinen
Schatz gedacht.
Lieb ist süß, wenn bitter auch die Reu,
Armes Herz bleibt ihm ewig, ewig treu.

Brauner Bursche führt zum Tanze

Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind,
Schlägt die Sporen keck zusammen,
Csardasmelodie beginnt,
Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, daß es klingt.

Röslein dreie in der Reihe

Röslein dreie in der Reihe blühn so rot,
Daß der Bursch zum Mäd'el gehe, ist
kein Verbot!
Lieber Gott, wenn das verboten wär,
Ständ die schöne weite Welt schon
längst nicht mehr,
Ledig bleiben Sünde wär!
Schönstes Städtchen in Alföld ist
Ketschkemet,
Dort gibt es gar viele Mädchen
schmuck und nett!
Freunde, sucht euch dort ein
Bräutchen aus,
Freit um ihre Hand und gründet euer
Haus,
Freudenbecher leeret aus.

Dear God, you know

Dear God, you know how often I
have rued
that once I gave my love a tiny kiss.
My heart decreed that I must kiss him.
All my life I'll think of that first kiss.
Dear God, you know how often on
still nights
I've thought in joy and pain of my
beloved.
Love is sweet, though regret is bitter,
to him my poor heart stays ever true.

A bronzed lad leads to dance

A bronzed lad leads to dance
his fair, blue-eyed lass,
boldly clashes his spurs,
the csardas begins;
He kisses and caresses his sweet
dove,
whirls her, guides her, shouts for joy,
leaps;
throws three shining silver florins
on the cymbal, making it resound.

Three little roses in the row

Three little roses in the row bloom so
red,
No law against boy going to girl!
If, dear God, there were,
the fair wide world were long since
done for.
Staying single is what would be a sin!
The fairest lowland town is
Kecs-kemet,
here many a maid is neat and nice!
Find yourselves a bride there, friends,
woo her, set up your home,
drain cups of joy.

Kommt dir manchmal in den sinn

Kommt dir manchmal in den Sinn,
mein süßes Lieb,
Was du einst mit heiligem Eide mir
gelobt?
Täusch mich nicht, verlaß mich nicht,
Du weißt nicht, wie lieb ich dich hab,
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich
herab!

Rote Abendwolken

Rote Abendwolken ziehn am
Firmament,
Sehnsuchtsvoll nach dir,
Mein Lieb, das Herze brennt,
Himmel strahlt in glühnder Pracht,
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen
mein

Do you sometimes recall

Do you sometimes recall, my sweet,
what once you vowed to me with
sacred oath?
Do not deceive me, do not forsake me,
you do not know how much I love you;
love me as I love you.
Then down on you God's grace will
pour!

Red clouds of evening

Red clouds of evening sail the sky
longingly to you;
my love, my heart burns,
Heaven shines in glowing splendor,
and day and night I dream
of none but my sweet love and this
evening.

Regenlied

Walle, Regen, walle nieder,
Wecke mir die Träume wieder,
Die ich in der Kindheit träumte,
Wenn das Naß im Sande schäumte!

Wenn die matte Sommerschwüle
Lässig stritt mit frischer Kühle,
Und die blanken Blätter tauten,
Und die Saaten dunkler blauten.

Welche Wonne, in dem Fließen
Dann zu stehn mit nackten Füßen,
An dem Grase hin zu streifen
Und den Schaum mit Händen greifen.

Oder mit den heißen Wangen
Kalte Tropfen aufzufangen,
Und den neuerwachten Düften
Seine Kinderbrust zu lüften!

Wie die Kelche, die da troffen,
Stand die Seele atmend offen,
Wie die Blumen, düftetrunken,
In dem Himmelstau versunken.

Schauernd kühlte jeder Tropfen
Tief bis an des Herzens Klopfen,
Und der Schöpfung heilig Weben
Drang bis ins verborgne Leben.

Walle, Regen, walle nieder,
Wecke meine alten Lieder,
Die wir in der Türe sangen,
Wenn die Tropfen draußen klangen!

Möchte ihnen wieder lauschen,
Ihrem süßen, feuchten Rauschen,
Meine Seele sanft betauen
Mit dem frommen Kindergrauen.

Rainsong

Pour, rain, pour down,
Awaken again in me those dreams
That I dreamt in childhood,
When the wetness foamed in the sand!

When the dull summer sultriness
Struggled casually against the fresh
coolness,
And the pale leaves dripped with dew,
And the crops were dyed a deeper blue.

What bliss to stand in the downpour
With naked feet,
To reach into the grass
And touch the foam with one's hands!

Or upon hot cheeks,
To catch the cold drops;
And with the newly awakened
fragrances
To air one's childish breast!

Like the flowers' chalices, which trickle
there,
The soul breathes openly,
Like the flowers, drunk with fragrance,
Drowning in the dew of the Heavens.

Every trembling drop cooled
Deep down to the heart's very beating,
And creation's holy web
Pierced into my hidden life.

Pour, rain, pour down,
Awaken the old songs,
That we used to sing in the doorway
When the raindrops pattered outside!

I would like to listen to it again,
That sweet, moist rushing,
My soul gently bedewed
With holy, childlike.

Zwei Gesänge for alto, viola, and piano

Gestillte Sehnsucht

In gold'nen Abendschein getaucht,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Weh'n.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenden Wünsche, wann schläft
ihr ein?

Was kommt gezogen auf
Traumesflügeln?
Was weht mich an so bang, so hold?
Es kommt gezogen von fernen Hügeln,
Es kommt auf bebendem Sonnengold.
Wohl lispeln die Winde, die Vögelein,
Das Sehnen, das Sehnen, es schläft nicht
ein.

Ach, wenn nicht mehr in gold'ne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.

Stilled longing

Steeped in a golden evening glow,
how solemnly the forests stand!
In gentle voices the little birds breathe
into the soft fluttering of evening
breezes.
What does the wind whisper, and the
little birds?
They whisper the world into slumber.

You, my desires, that stir
in my heart without rest or peace!
You longings that move my heart,
When will you rest, when will you
sleep?
By the whispering of the wind, and of
the little birds?
You yearning desires, when will you fall
asleep?

What will come of these dreamy flights?
What stirs me so anxiously, so sweetly?
It comes pulling me from far-off hills,
It comes from the trembling gold of the
sun.
The wind whispers loudly, as do the
little birds;
The longing, the longing - it will not fall
asleep.

Alas, when no longer into the golden
distance
does my spirit hurry on dream-wings,
when no more on the eternally distant
stars
does my longing gaze rest;
Then the wind and the little birds
will whisper away my longing, along
with my life.

Die ihr schwebet

Die ihr schwebet
Um diese Palmen
In Nacht und Wind,
Ihr heiligen Engel,
Stillet die Wipfel!
Es schlummert mein Kind.

Ihr Palmen von Bethlehem
Im Windesbrausen,
Wie mögt ihr heute
So zornig sausen!
O rauscht nicht also!
Schweiget, neiget
Euch leis und lind;
Stillet die Wipfel!
Es schlummert mein Kind.

Der Himmelsknabe
Duldet Beschwerde,
Ach, wie so müd er ward
Vom Leid der Erde.
Ach nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel!
Es schlummert mein Kind.

Grimmige Kälte
Sauset hernieder,
Womit nur deck ich
Des Kindleins Glieder!
O all ihr Engel,
Die ihr geflügelt
Wandelt im Wind
Stillet die Wipfel!

Es schlummert mein kind.

You who hover

You who hover
Around these palms
In night and wind,
You holy angels,
Silence the treetops,
My child is sleeping.

You palms of Bethlehem
In the roaring wind,
How can you today
Bluster so angrily!
O roar not so!
Be still, bow
Softly and gently;
Silence the treetops!
My child is sleeping.

The child of heaven
Endures the discomfort,
Oh, how tired he has become
Of earthly sorrow.
Oh, now in sleep,
Gently softened,
His pain fades,
Silence the treetops!
My child is sleeping

Fierce cold
Comes rushing,
How shall I cover
The little child's limbs?
O all you angels,
Silence the treetops!
My child is sleeping.

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