

**THE PIANO AND VIOLIN AND  
PIANO AND CELLO SONATAS  
OF BRAHMS:  
A STUDY OF SELECTED RECORDINGS**

**A COMPARATIVE STUDY OF RECORDINGS BY SELECTED DUOS  
OF THE PIANO AND VIOLIN AS WELL AS  
THE PIANO AND CELLO SONATAS OF  
JOHANNES BRAHMS**

**by  
HANLIE FOURIE**

**This dissertation is submitted in partial fulfilment of the  
requirements for the degree of Master of Music at the  
University of Cape Town.**

**Cape Town**

**March 1994**

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

## ACKNOWLEDGMENTS

10

I would like to thank my advisor, Professor [Name], for his guidance and support throughout the preparation of this dissertation. His expertise and advice were invaluable. I also thank my family and friends for their love and encouragement.

### To Eric

I am indebted to Professor [Name], with his very helpful supervision, for his guidance and support throughout the preparation of this dissertation. His expertise and advice were invaluable. I also thank my family and friends for their love and encouragement.

I would like to thank my advisor, Professor [Name], for his guidance and support throughout the preparation of this dissertation. His expertise and advice were invaluable. I also thank my family and friends for their love and encouragement.

## ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to Jacobus van Soelen, my supervisor, for help and encouragement in the preparation of this dissertation. His assistance from a research and, especially, a presentation point of view has been invaluable. The enthusiasm with which he guided me was truly infectious.

I am also indebted to Professor Crowson, who, as my co-ordinating supervisor, has guided me enthusiastically throughout this research. His knowledge and obvious pleasure derived from the topic were great sources of inspiration. Professor Crowson, also my piano professor, has been a tremendous support in every sense of the word during the past two years.

I would also like to express my gratitude towards Eric Martens who provided me with a PC and printer on which this dissertation was produced. His constant support, encouragement and assistance have been invaluable.

Finally I want to thank Associate Professor May for his assistance during the early stages of this dissertation.

## ABSTRACT

This dissertation is concerned with a comparative study of selected recordings of Brahms's sonatas for piano and violin and for piano and cello. The introduction establishes guidelines which are essential when interpreting Brahms's works. It highlights the fact that Brahms was a neoclassicist and points out his typical "fingerprints" which occur throughout the works. In chapters 1 - 5 selected recordings of the three piano and violin and the two piano and cello sonatas are discussed. An *Urtext* is always consulted. Each of the chapters starts with a brief historical background for a specific sonata. This is followed by discussion and comparison of the tempi chosen by the performers and their faithfulness to articulation, dynamic and pedalling indications. Where relevant, balance between the instruments, phrasing, rhythmic inaccuracies and the execution of mood changes are also discussed. Each of these chapters ends with a brief summary. The conclusion is drawn after chapter 5 that surprisingly few of these internationally acclaimed performers observed and executed Brahms's indications accurately and/or consistently. Thus, although these performances are generally of a high standard, the end result is often far removed from what Brahms seems to have intended. Possible reasons are stated for why Brahms's indications seem to have been "ignored".

## PREFACE

1. Due to the large number of recordings available of these works it was impossible to discuss all of them. The criteria for the final selection were the following:
  - a. The largest possible number of generations of interpreters should be represented.
  - b. If a performer recorded a work more than once, but with different partners, these recordings were selected where possible. This way differences in interpretation could be highlighted easily and the influence of one performer on another could be isolated.
  - c. If a duo recorded all the sonatas for its specific combination and these recordings were available, they were selected. A change in approach from one sonata to the next could thus be discerned.
2. These sonatas were designated by Brahms for "piano and violin" and for "piano and cello". For the sake of conciseness they will in this dissertation be referred to as "violin sonatas" and "cello sonatas" respectively.
3. The numbering system used is exemplified as follows:
  - (i) Within the text: 2.1.4 represents the fourth section of the first movement of the sonata discussed in Chapter 2.
  - (ii) For the examples: 2.1.4 represents the fourth example of the first movement of the sonata discussed in Chapter 2.
4. The recordings discussed are listed in the discography as well as in the chapter in which the tempi are first mentioned.

# CONTENTS

	INTRODUCTION	1
Chapter 1	SONATA FOR PIANO AND VIOLIN IN G MAJOR, OPUS 78	12
Chapter 2	SONATA FOR PIANO AND VIOLIN IN A MAJOR, OPUS 100	36
Chapter 3	SONATA FOR PIANO AND VIOLIN IN D MINOR, OPUS 108	67
Chapter 4	SONATA FOR PIANO AND CELLO IN E MINOR, OPUS 38	102
Chapter 5	SONATA FOR PIANO AND CELLO IN F MAJOR, OPUS 99	133
	CONCLUSION	165
	BIBLIOGRAPHY	170
	DISCOGRAPHY	173

# INTRODUCTION

Interpreting any piece of music involves both intellect and emotion. The performer who is most faithful to the text is not necessarily the most successful interpreter. Even Brahms, who was known for indicating his ideas extremely clearly, said on several occasions: "*Machen Sie es wie Sie wollen, machen Sie es nur schön*" which roughly translated means: "Do as you like, just do it beautifully."<sup>1</sup>

It remains, however, an important aim for the performers to observe, understand and execute the composer's indications consistently when interpreting a work. (This dissertation has been written with this aim in mind and its contents are concerned particularly with a comparative look at recorded versions of Brahms's violin and cello sonatas.) Vladimir Ashkenazy once said: "I don't believe in interpretation with a capital letter. I believe in bringing music to life from within - without artificial effects."<sup>2</sup> By realizing that Brahms was a neoclassicist and by observing and executing the typical Brahms "fingerprints" which occur in all his compositions, these works will most probably be understood more easily and "... will come to life from within."<sup>3</sup>

---

<sup>1</sup>Walter Cobbett, ed., *Cobbett's Cyclopedic Survey of Chamber Music*. second edition. volume 1 (London: Oxford University Press, 1963), 184.

<sup>2</sup>David Dubal, *The World of the Concert Pianist* (London: Victor Gollancz, 1985), 38.

<sup>3</sup>Ibid.

## 0.1 BRAHMS THE NEOCLASSICIST

Neoclassicism arose after the middle of the nineteenth century and "... was an important counter-tendency to Romanticism."<sup>4</sup> Brahms, Bruckner, Franck and Saint-Saëns were some of the most prolific neoclassicists. They became more and more conscious of the possibility of finding inspiration from models of the past at a time when their contemporaries were experimenting in finding a more personal approach to music.

Joseph Joachim, the famous violinist, said of Brahms: "He is an up-builder amongst those who bring to the old the beauty of the new."<sup>5</sup> Brahms was greatly influenced by Bach and has often been referred to as the most contrapuntal composer of the nineteenth century. Some of the finest instrumental fugues and movements employing fugal writing were composed by Brahms. The finales of the E minor cello sonata and the F major string quintet serve as examples of the use of such compositional techniques.

Brahms said on several occasions: "If we cannot write as beautifully as Mozart and Haydn, let us at least write as purely."<sup>6</sup> No one since Beethoven has been so unmistakably a classicist as Brahms. It is worthwhile to note that out of Brahms's

---

<sup>4</sup>Rey Longyear, *Nineteenth-Century Romanticism in Music*, 2d ed. (New Jersey: Prentice-Hall, 1973), 189.

<sup>5</sup>Cobbett, 185.

<sup>6</sup>Cobbett, 164.

twenty-four chamber music works all except the Horn trio start with a movement in sonata form.

The style of chamber music was congenial to the neoclassicists, but not to the arch-romantics. To composers such as Berlioz, Wagner and Liszt chamber music lacked, on the one hand, the intimate personal expressiveness of the solo piece or the *Lied*, and on the other hand the glowing colours and massive sound of symphonic works. It is therefore not surprising that the arch-romantics contributed nothing of significance to chamber music, nor that the best works in this genre in the nineteenth century came from those composers who had the closest affinity with the classical tradition - Brahms, Mendelssohn and Schubert, to name three.

Although the musical language Brahms uses is governed by basic concepts that are more classical than romantic, many traces of romanticism can be found. For example:

1. despite the fact that Brahms never attached a programme to his compositions his works still possess what may be called an extra-musical emotion. Arnold Schoenberg writes that one composer from Vienna remarked: "I am an admirer of Wagner, the progressive, the innovator and of Brahms, the academician, the classicist."<sup>7</sup> Brahms apparently did not appreciate this remark at all;
2. the wide variety of tempi and other expression indications used in his compositions (see ex. 1.1.1, Page 16 and ex. 1.1.2, page 17);
3. the wide range of dynamic levels (see ex. 5.2.3, page 145);

---

<sup>7</sup>Arnold Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein (London: Faber and Faber, 1975), 398.

4. rhythmically his works are more complex compared to those of the classical composers (see ex. 5.3.1.8, page 156 and ex. 5.4.3, page 159);
5. chromaticism is used extensively (see ex. 5.2.3, page 144);
6. all the instruments involved in a chamber music work are of equal importance.

## 0.2 THE TYPICAL BRAHMS FINGERPRINTS

### 0.2.1 Dynamic indications

Brahms indicates all dynamic levels and shadings with the utmost clarity. Like Beethoven he attempted to put on paper exactly what he wanted in order to avoid misinterpretation. Inconsistent indications can easily confuse the performer, as is demonstrated by the following excerpt from Schubert's Quintet Op. 163.

Ex. 0.2.1            *Allegretto* bars 165 - 189



The image shows a musical score for Schubert's Quintet Op. 163, bars 165-189. The score is written for five staves, representing the five instruments of the quintet. The music is in 3/4 time and features a complex, chromatic melody in the first staff. The score includes various dynamic markings such as *ff*, *f*, *mf*, and *ff*, and includes a bracketed section in the second staff. The notation is dense and detailed, with many slurs and accents.

Throughout the final movement the minims are marked  $\overset{>}{\text{p}}$  as in bars 187 - 189. Nothing can therefore justify the change in accentuation in bars 169 - 174.

Brahms was so exact with his indications that he even marked every dynamic shading where the execution thereof had to deviate from the classical discipline, where  $\overset{>}{\text{f}} \overset{>}{\text{f}}$  is usually played  $\overset{>}{\text{f}} \overset{>}{\text{f}}$  and  $\overset{>}{\text{f}} \overset{>}{\text{p}}$  is usually played  $\overset{>}{\text{f}} \overset{>}{\text{p}}$ . In bar 186 of the first movement of Op. 100 the accentuation does not always conform to the above and Brahms therefore indicates this deviation from the norm clearly.

#### Ex. 0.2.2

The compressed *crescendo-decrescendo* is one of Brahms's most typical "fingerprints". This subtle nuance stretches over a small period of time or occurs on

one note alone and expresses "great sincerity and warmth."<sup>8</sup> Cobbett was probably referring to this effect when he wrote: "He often lingers on a whole idea or one note alone - as if unable to tear himself away from its beauty."<sup>9</sup>

The compressed *crescendo-decrescendo* does not only affect the dynamic level, but also implies some rhythmic freedom. This becomes evident in comparing the *crescendo-decrescendo* of bar 3 of the first movement of Op. 108 (see ex. 3.1.5, page 73) to the *crescendo-decrescendo* of bar 15 of the first movement of Op. 78 (see ex. 1.1.4, page 19). To emphasize the latter no extra time is required. By taking no extra time in the first example the <> will not register, because there will be no time for the sound to fade away and a *sforzando* will result instead.

Other composers often use similar markings, but imply different effects. Brahms used the *crescendo-decrescendo* as an effect on its own, while Schubert, for example, used the same indication differently. In the following example the compressed *crescendo-decrescendo* is part of a bigger *crescendo-decrescendo* and cannot be regarded as an effect on its own.

Ex. 0.2.3 Schubert: Op. 163 *Adagio* bar 12

<sup>8</sup> Cobbett, 182.

<sup>9</sup> Ibid.

## 0.2.2 Pedalling indications

Beethoven indicated the use of the damper pedal in order to

- (i) create special effects, for example the blurring effect which resulted from the long pedal in the opening bars of the rondo of Op. 53;

Ex. 0.2.4

**RONDO**  
**Allegretto moderato** (♩.circa.112)  
*leggierissimo, ma ben legato*

*sempre pianissimo*

*sopra*

*pp*

- (ii) prevent any unintended pedalling; for example, in the passage above pianists would most probably have applied the damper pedal differently from how Beethoven had intended had he not given clear indications.

Brahms, with a few exceptions, followed Beethoven in that he also indicated pedalling to create special effects and to prevent unintended pedallings.

Beethoven also used the damper pedal to provide sonority and to assist in *legato* playing. This usage only became frequent after 1803 when Beethoven received an Erard piano fitted with the damper pedal in its more practical and workable present-

day position. Previously Beethoven had had to operate the cumbersome knee-lever when pedalling was required. It therefore comes as no surprise that Brahms indicated pedalling more frequently than Beethoven. Brahms occasionally indicated *col pedale* (with pedal) implying that the pedal could be used at the performer's own discretion during a specific section of the music.

In support of the above the following examples serve as illustrations:

1. Pedalling used to create a specific effect, texture or sonority;

Ex. 0.2.5 Op. 108 *Allegro* bar 48

By applying the indicated pedalling the *sforzando* notes are more sonorous and are highlighted.

2. The *Col Pedale* indication;

Ex. 0.2.6 Op. 100 *Allegro amabile* bar 219



indication which either leads to *Tempo I* or is *Tempo I* itself. These *sostenuto* sections vary in length and can last from one bar to several bars at a time. Brahms, for example, indicates *piu sostenuto* (which is achieved by gradually leading to it from bar 105) in bar 107 of the first movement of Op. 78 (see ex. 1.1.2, page 17). Brahms's next indication is in bar 153 and reads *poco a poco Tempo I*. Thus in order to achieve this latter indication a slower tempo should be maintained from bars 107 - 153.

#### 0.2.4 Reports on Brahms as pianist

Some of the most valuable information regarding the interpretation of Brahms's music has been documented by Cobbett. Cobbett was present at several of Brahms's performances and reported on his style of playing and the execution of his indications.<sup>10</sup> He writes that:

1. Brahms's manner of interpretation was free, elastic and expansive, but never lost the fundamental pulse underlying the surface rhythms. He would prefer to lengthen a bar or phrase, rather than to spoil it by making it metronomic;
2. his phrasing was exceptionally notable in lyrical passages;
3. a wonderful *legato* was maintained throughout;
4. his sound was warm, deep and full. The *fortes* were never harsh, while *piano* levels never lost their carrying power;
5. Brahms listened intently to the inner harmonies and constantly emphasized the bass line;

---

<sup>10</sup>Cobbett, 182.

6. the tempi he chose were never exceptionally fast. The *Presto non assai* movement of the C minor trio was for example performed by the composer at M.M.  $\text{♩} = 84 - 92$ . He thus attached importance to the *non assai* part of the indication.<sup>11</sup>

Taking all of the above into consideration, it is evident that clear guidelines exist for interpreting Brahms's works. Cobbett's documentation however should not be seen as the most valuable guideline. Brahms indicates his intentions extremely clearly and by executing these exactly an interpretation might result in a " . . . transparent glass, a window for the composer's music."<sup>12</sup>

---

<sup>11</sup>Ibid.

<sup>12</sup>Dubal, 38.

# CHAPTER 1

## SONATA FOR PIANO AND VIOLIN IN G MAJOR, OPUS 78

### 1.0 HISTORICAL BACKGROUND

Brahms composed this sonata at Pörschach in the summers of 1878 and 1879. Composed when he was already in his mid-forties, Op.78 can be regarded as his most song-like violin sonata, fully exploiting the singing qualities of the violin. Clara Schumann wrote to Brahms from Düsseldorf in July 1879: "Your sonata arrived today and of course I played it at once and could not help bursting into tears of joy over it . . . I wish that the last movement could accompany me in my journey from here to the next world."<sup>13</sup>

This sonata, also known as the "Rain" Sonata, is based in letter and spirit on Brahms's *Regenlied* Op. 59 no.3 and *Nachklang* Op. 59 no.4. The eight songs of Op. 59 are settings of poems by the composer's friend, Klaus Groth. In these poems " . . . raindrops, tears and nostalgic reverie mingle in parallel lines of imagery. Intensity and subdued musing move side by side."<sup>14</sup> Despite the lyrical freedom with

---

<sup>13</sup>Johannes Brahms, *Sonatas for Piano and Violin*, Perlman and Ashkenazy, sleeve notes by Colin Kolbert. EMI CDC7474032, 1985.

<sup>14</sup>Abram Loft, *Violin and Keyboard*, volume 2 (New York: Grossman, 1973), 117.

which ideas are worked out, this sonata is a logical composition held together throughout by the recurrence of three notes with which the violin makes its first entry.

## Ex. 1.0.1

## SONATE G-DUR

Opus 78

1878/79

1

Vivace ma non troppo

*p mezza voce*

*p mezza voce dolce*

These three notes are a direct quote of the first three notes of *Regenlied* and *Nachklang*.

## Ex. 1.0.2

*Regenlied*

In mäßiger, ruhiger Bewegung

Singstimme

Pianoforte

*p*

*m.g.*

Wal - le,

Re - - gen, wal - le - - nie - - der, we - cke - mir die

## Nachklang

Sanft bewegt

Re - gen - trop - fen aus - den - Bäu - men

The influence of Op. 59 nos. 3 and 4 (henceforth referred to as "the songs") can also be detected in the *Adagio* and *Allegro molto moderato* movements of this sonata:

Ex. 1.0.3 *Adagio*

24 *più andante*

*più andante*

*p mezza voce*

*Allegro molto moderato*

*Allegro molto moderato*

*p dolce*

*m. s.*

In none of the other duo sonatas under discussion does one motif reappear in all the movements. In contrast to Brahms's usual custom the writing in this sonata favours evenness and continuity throughout.

## 1.1 FIRST MOVEMENT: *Vivace ma non troppo*

### 1.1.1 Tempo

As mentioned on page 13 the first three notes of this movement are a direct quote of *Regenlied* and *Nachklang*. Although the metre of this movement differs from that of the songs (compare ex. 1.0.1 and ex. 1.0.2, page 13) the approximate tempi the recording duos used for this movement corresponded closely with that of the vocal recordings, the approximate tempo of the latter being M.M.  $\downarrow = 84$ .

The approximate tempi used by the selected recording instrumentalists were the following:

Kremer/Afanassiev:	M.M. $\downarrow = 44$
Perlman/Ashkenazy:	M.M. $\downarrow = 42$
Abel/Hokanson:	M.M. $\downarrow = 48$
Ferras/Barbizet:	M.M. $\downarrow = 48$
Suk/Katchen:	M.M. $\downarrow = 46$
Schneiderhan/Wührer:	M.M. $\downarrow = 48 - 50$
Grumiaux/Sebok:	M.M. $\downarrow = 48$
Oistrakh/Bauer:	M.M. $\downarrow = 48$

Brahms indicates *con anima* at bar 36. This section, marked *con anima* (directly translated meaning "with spirit"), which contrasts with the *mezza voce* opening, does not necessarily require a quicker tempo. From bar 36 the music proceeds to the climax point in bar 53 (second beat). When the section from bar 36 was played too

fast and intensely, the climax at bar 53 proved to be less effective. Most duos, except for the Schneiderhan/Wührer and Ferras/Barbizet duos, realized the context in which this *con anima* was indicated.

Brahms indicates *sostenuto* from bar 48 (second beat) to bar 50 presumably to create a subtle settling-down point before the final build-up to the climax in bar 53. The Ferras/Barbizet and Schneiderhan/Wührer duos did not execute the *sostenuto*. With the exception of the Suk/Katchen, Grumiaux/Sebok and Oistrakh/Richter duos, all the remaining duos interpreted this *sostenuto* as a *ritardando*, which stretched over the last three crotchets of bar 49.

Brahms indicates *in tempo* (sic) at bar 60 (first beat). Kremer, Ferras, Suk, Schneiderhan and Oistrakh, by playing *in tempo* on the first crotchet, ended off one phrase while simultaneously starting another. The remaining violinists started the new phrase on the second crotchet of bar 60.

Ex. 1.1.1

50

*dim.* *un poco calando* *in tempo*

*dim.* *un poco calando* *in tempo*

*p*

5 4 1 2 4 3 5 4 2 3 5 4 2 5

The tempo indication stretching from bars 105 - 108 was also misunderstood by most performers.

## Ex. 1.1.2

The musical score for Ex. 1.1.2 consists of three systems of piano and violin parts. The first system, covering bars 102 to 108, features a violin part with a *poco a poco* tempo marking and a *cresc.* dynamic marking. The piano part includes a *cresc.* marking. The second system, covering bars 109 to 115, is marked *piu sostenuto* and *f*. The third system, covering bars 116 to 122, continues the piano and violin parts with various fingering and articulation marks.

Bar 107 is preceded by two bars in which *poco a poco piu sostenuto* is indicated. Brahms maintains the *sostenuto* tempo from bar 107 to bar 154 where *poco a poco Tempo I* is indicated. All the duos, except for the Kremer/Afanassiev duo, made a *ritardando* at the first beat of bar 107, after which they reverted to the original tempo, ignoring the *sostenuto* indication. (Kremer executed the *sostenuto* marking from bar 107, but not up to bar 154.) If the *sostenuto* marking is adhered to, the indicated *poco a poco Tempo I* (bars 154-155), should follow effectively. Due to the misinterpretation

of the *sostenuto* indication, other methods were used to revert to *Tempo I*. The following occurred:

Kremer/Afanassiev: *Ritardando* from bar 148 - *accelerando* at bar 154 - *ritardando* for the final three quavers of bar 155 - *Tempo I* at bar 156

Periman/Ashkenazy: *Sostenuto* from bar 148 - *accelerando* from bar 154 into *Tempo I* at bar 156

Abel/Hokanson: Gradual *ritardando* from bar 147 - *accelerando* from bar 154 into *Tempo I* at bar 156

Ferras/Barbizet: *Tranquillo* from bar 147 - small *ritardando* from bar 154 - *Tempo I* at bar 156

Suk/Katchen: Bars 146 and 147 slower - *Tempo I* at bar 148 - *poco ritardando* at bar 150 - subtle *accelerando* into bar 156

Schneiderhan/Wührer: Slightly slower from bar 146 - small *accelerando* into bar 156

Grumiaux/Sebok: *Ritardando* from bar 148 - *Tempo I* at bar 150

Oistrakh/Bauer: Slightly slower tempo from bar 146 - *ritardando* at the end of bar 153 - bar 154 *accelerando* into bar 156

### 1.1.2 Articulation

From bar 82 onwards the piano repeats the theme introduced by the violin in bar 1. Katchen, by articulating the theme similarly to Suk, created a cohesive relationship in their partnership. Katchen was the only pianist to adhere to the rests. The remaining pianists pedalled each beat, which resulted in the rests disappearing.

## Ex. 1.1.3

82 *in tempo*  
*pizz.*  
*p dolce*

*in tempo*  
*p dolce*

53

Brahms frequently introduces hemiolas in this movement. All the duos, by executing the hemiolas in bar 11 - 18 clearly, created an immediate rhythmic tension in this passage.

## Ex. 1.1.4

8

10

*sempre p e tranquillo*

13

Musical score for a piano piece, measures 18-26. The score is in G major and 3/4 time. It features a melody in the right hand and a piano accompaniment in the left hand. The piano part includes hemiolas and is marked *poco f*.

Hemiolas also appear in the piano part of bar 26 and were clearly emphasized by all the recording pianists.

### Ex. 1.1.5

Musical score for a piano piece, measures 25-33. The score is in G major and 3/4 time. It features a melody in the right hand and a piano accompaniment in the left hand. The piano part includes hemiolas and is marked *fp*.

### 1.1.3 Dynamic indications

After the *forte* in bar 25 the dynamic level suddenly drops to *piano* by means of a *fp* in bar 29. This registered well in the performances of the Perlman/Ashkenazy, Abel/Hokanson, Suk/Katchen, Schneiderhan/Wührer, Grumiaux/Sebok and Oistrakh/Bauer duos. This *fp* was also observed by Kremer and Ferras, but their pianists did not adhere to the rests. The *piano* level indicated did therefore not register immediately.

The various *diminuendi* appearing from bar 60 - 70 were observed only by the Kremer/Afanassiev duo and very slightly by the Suk/Katchen duo.

Ex. 1.1.6

A *diminuendo* occurs in the autograph of bar 173 which Brahms himself added into the engraver's copy. This is however not to be found in the first edition.<sup>15</sup> The Grumiaux/Sebok and Perlman/Ashkenazy duos were the only duos to introduce a *diminuendo* in bar 173.

#### 1.1.4 Balance

Although the violin plays a leading role in this movement, it was evident that the pianists frequently underestimated the importance of their parts, for example in bars 108 - 109 and 121 - 124.

<sup>15</sup>Ibid.

(i) In bar 108 the violin introduces a descending quaver motive, which is then treated canonically by the piano and violin from the last crotchet of the same bar (see ex. 1.1.2, page 17). The pianists introducing this motive clearly were Bauer, Katchen, Barbizet, Hokanson and Afanassiev.

(ii) Bars 121 - 124 Ex. 1.1.7

The musical score for Ex. 1.1.7 consists of two systems. The first system covers bars 121 and 122, featuring a piano part with a 'piu f' dynamic. The second system covers bars 123 and 124, featuring a violin part. The piano part continues with complex rhythmic patterns and fingerings (e.g., 3, 1, 2, 3, 1, 2, 3, 2, 2). The violin part includes fingerings (e.g., 2, 3, 4, 5, 4, 3, 2, 1) and articulation marks.

By combining the melodies of the two instruments (ex. 1.1.7.1 and ex. 1.1.7.2), a composite melody is created (ex. 1.1.7.3).

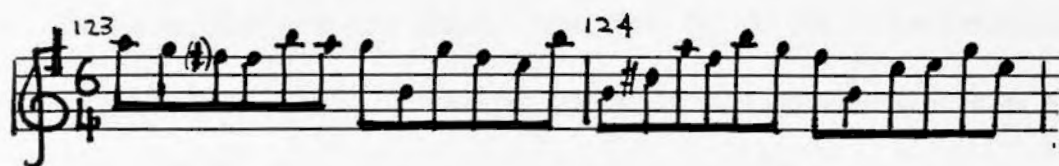
Ex. 1.1.7.1

The musical score for Ex. 1.1.7.1 is a single staff for violin. It is in the key of D major (one sharp) and 6/4 time. The score covers bars 123 and 124, showing a descending quaver motive.

Ex. 1.1.7.2

The musical score for Ex. 1.1.7.2 is a single staff for piano. It is in the key of D major (one sharp) and 6/4 time. The score covers bars 123 and 124, showing a descending quaver motive.

## Ex. 1.1.7.3



This composite melody was successfully created by all the duos, except for the Perlman/Ashkenazy, Suk/Katchen and Grumiaux/Sebok duos. Ashkenazy, Katchen and Sebok remained in the background, thus not allowing this "chain" melody to feature.

### 1.1.5 Mood changes

Like the songs from Op. 59, this movement is introverted and proves to be completely the opposite of, for example, the first movement of the dramatic Op.108. The Abel/Hokanson, Ferras/Barbizet and Oistrakh/Bauer duos nevertheless gave this movement an energetic and virtuosic rendering.

The mood changes indicated in this movement are often very subtle.

Only the Perlman/Ashkenazy and Suk/Katchen duos seemed to realize that when the opening material is repeated in bar 20, it is not marked *mezza voce* as in bar 1.

Brahms indicates *forte* for the first time in bar 25. By executing the *dolce* indication (bar 1), the *tranquillo* indication (bar 10), and by following the exact dynamic indications up to bar 25, the *forte* in bar 25 contrasted effectively in the performances of the Perlman/Ashkenazy, Suk/Katchen, Schneiderhan/Wührer and Grumiaux/Sebok duos.

At bar 70 Brahms indicates *grazioso e teneramente*. Due to the gracious and lighter mood, the Ferras/Barbizet duo played faster from bar 70. As a result the closely knit syncopations of bars 72 and 73 became rushed and the gracious character was lost.

## Ex. 1.1.8

Even though *leggiero* is indicated in bar 134 of the autograph, this marking is missing in the first edition and in the engraver's copy.<sup>16</sup> The character of the accompaniment definitely changes here which is emphasized by the *leggiero* marking of the autograph. All the pianists except Barbizet and Hokanson performed this accompanying voice *leggiero*. This *leggiero* accompaniment contrasts effectively with the singing melody alternating between the violin and the left hand in the piano part.

## Ex. 1.1.9

<sup>16</sup>Johannes Brahms, *Sonatas for Piano and Violin*, with a preface by Otto Hiekel (München: Henle Verlag, 1962), 11.

All the pianists except Afanassiev and Ashkenazy adhered to the *staccato* indications in bar 133, thus anticipating the *leggiero* accompaniment which follows at bar 134.

## 1.2 SECOND MOVEMENT: *Adagio - piu andante - Adagio come I*

### 1.2.1 Tempo

In order to establish a tempo for this movement the following points need consideration:

- a. The opening bars of the *Adagio* are quoted in bar 84 of the final movement, notated at double value and might give an indication of the tempo for this movement.
- b. The *piu andante* section from bar 24 (with its slightly longer note values) will probably form more of a dramatic centrepiece for this movement if the tempo is not too slow compared to that of the *Adagio*.

The following approximate tempi were used by the selected recording duos (the tempi of the *Adagio* listed first):

Kremer/Afanassiev:	M.M. ♩ = 54	M.M. ♩ = 54 - 58
Perlman/Ashkenazy:	M.M. ♩ = 54	M.M. ♩ = 84
Abel/Hokanson:	M.M. ♩ = 50	M.M. ♩ = 72 - 80
Ferras/Barbizet:	M.M. ♩ = 56	M.M. ♩ = 84 - 88
Suk/Katchen:	M.M. ♩ = 60	M.M. ♩ = 80 - 88
Schneiderhan/Wührer:	M.M. ♩ = 66	M.M. ♩ = 80 - 84
Grumiaux/Sebok:	M.M. ♩ = 66	M.M. ♩ = 84
Oistrakh/Bauer:	M.M. ♩ = 63	M.M. ♩ = 69

Brahms indicates *poco stringendo* at bar 86 (fourth quaver), which is followed by *sostenuto* at bar 89 (second crotchet). All the duos adhered to the *stringendo* indication. The Ferras/Barbizet, Suk/Katchen, Schneiderhan/Wührer, Grumiaux/Sebok and Oistrakh/Bauer duos executed the *sostenuto* indication exactly where indicated. The remaining duos started the *sostenuto* half a bar earlier.

Material from the *piu andante* section is repeated from bar 91 onwards with no *piu andante* indication. Katchen was the only pianist to start this section *piu andante*, but soon returned to the *Adagio* tempo.

### 1.2.2 Articulation

The tonic chord of this movement is emphasized for the first time in root position in bar 2 (second quaver). Bar 1 therefore resembles a short "introduction".

#### Ex. 1.2.1

The musical score for Ex. 1.2.1 is in Adagio tempo, 4/4 time, and B-flat major. It shows the first two bars of a piece. The first bar is an introduction. The second bar starts with a tonic chord in root position. The score includes articulation markings such as 'poco f' and 'espress.' in the bass clef, and fingerings (1-5) and accents (45, 3) in the treble clef.

In order to emphasize the above, Afanassiev and Barbizet, after a slight *ritardando* at the end of bar 1, played *a tempo* from bar 2 (second quaver), while at the same time observing the articulation indications of bar 2. Bauer, Sebok, Katchen and Wührer, by playing *a tempo* from bar 2 (first quaver) and not articulating the left hand

as indicated, did not emphasize the tonic E-flat in the left hand. The violin repeats this opening theme from bar 67 (second beat). None of the duos emphasized that the first bar resembles an introduction.

### Ex. 1.2.2

Adagio come prima

*f espress.*

*pf*

*p*

The *fermata* on the first beat of bar 67 which precedes the reappearance of the theme on the second beat of the same bar was only observed by the Kremer/Afanassiev, Grumiaux/Sebok and Oistrakh/Bauer duos.

### 1.2.3 Dynamic indications

The violin in bar 17 (second beat) and bar 18 quotes bars 1 - 2, after which this material is treated sequentially, emphasized by the *crescendo* indication at bar 19 (second quaver).

### Ex. 1.2.3

*cresc.*

*cresc.*

The Perlman/Ashkenazy, Schneiderhan/Wührer, Abel/Hokanson and Oistrakh/Bauer duos did not observe the *crescendo*, mostly as a result of not playing bars 17 and 18 *piano* as marked.

None of the pianists except Afanassiev adhered to the dynamic indications of the first six bars of the *piu andante*. Afanassiev observed that the *crescendo* starts in bar 27 (second beat), and not, as expected, at the end of bar 26.

Ex. 1.2.4

The musical score for Ex. 1.2.4 consists of two systems. The first system begins at bar 21 and ends at bar 26. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked "piu andante". The piano part starts with a forte (*f*) dynamic and includes various fingering and articulation marks. The second system begins at bar 25 and ends at bar 30. It continues the piano accompaniment, with a dynamic marking of *p m.v.* (piano molto vivace) appearing in bar 26. The score concludes with a double bar line and repeat signs.

Barbizet started the *crescendo* on the first beat of bar 26, while all the other pianists started it on the last semi-quaver.

### 1.2.4 Pedalling indications

Brahms indicates pedalling in bar 121 (second beat).

#### Ex. 1.2.5

The image shows a musical score for a piano and violin. The piano part is in the lower staves, and the violin part is in the upper staff. The score is marked with 'ff' at the beginning of the piano part. The piano part has several measures with pedalling indications: 'dim.' above the first measure, 'rit.' above the second measure, and 'pp' below the third measure. The violin part has 'rit.' above the second measure and 'pp' below the third measure. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some fingerings indicated by numbers 1-5 above the notes.

By pedalling as indicated all the pianists, with the exception of Hokanson and Wührer, created a "full" sound on the last chord of this movement by allowing all the notes of the second beat of bar 121 to sound with the final chord.

### 1.3 THIRD MOVEMENT: *Allegro molto moderato*

#### 1.3.1 Tempo

The G minor finale of this sonata is, of all three movements, the most closely derived from the two songs that permeate the work. The opening violin strain is a direct quote from the vocal lines of *Regenlied* and *Nachklang* (compare ex. 1.0.2, page 13 and ex. 1.3.1, page 32). The piano accompaniment is similarly a quote from the piano part of the two songs, except that this time it is slurred.

In order to find a tempo for this movement the following points need to be considered:

(i) *Regenlied* is marked *In mässiger, ruhiger Bewegung* (moderate, restful motion) and *Nachklang* is marked *Sanft bewegt* (tenderly moving). But although the tempo indication of this movement (*Allegro molto moderato*) may seem faster than those given for the songs, the execution of the *molto moderato* indication will probably make these tempi not differ much.

(ii) The Perlman/Ashkenazy duo, by choosing too fast a tempo at the beginning, were forced to slow down at bar 83 (with the re-appearance of the main subject of the second movement). Brahms does not indicate a slower tempo at this point. The Abel/Hokanson, Suk/Katchen and Grumiaux/Sebok duos, on the other hand, stretched bar 83 (last beat) - bar 85, only returning to the original tempo in bar 85.

(iii) In the autograph of the third movement, Brahms originally wrote *Allegro non troppo*, altering the *non troppo* to *moderato*. In the Hlawaczek edition *molto* is later added to the *moderato*.<sup>17</sup>

As mentioned on page 15, the tempo chosen by most singers was approximately M.M.  $\text{♩} = 84$ . The following approximate tempi were used by the selected recording duos:

Kremer/Afanassiev: M.M.  $\text{♩} = 69$

Perlman/Ashkenazy: M.M.  $\text{♩} = 96$

Abel/Hokanson: M.M.  $\text{♩} = 80$

---

<sup>17</sup>Brahms, 4.

Ferras/Barbizet:	M.M.  = 92
Suk/Katchen:	M.M.  = 88 - 92
Schneiderhan/Wührer:	M.M.  = 92
Grumiaux/Sebok:	M.M.  = 88
Oistrakh/Bauer:	M.M.  = 92

Brahms indicates *tranquillo* at bar 113. Only the Kremer/Afanassiev and Perlman/Ashkenazy duos took a slower tempo at this point.

The last episode, *Piu moderato* (bar 140), binds the several aspects of the sonata into one last nostalgic summary. The *ritardando* of bars 138 and 139 leads naturally into the slower tempo of bar 140. The Suk/Katchen, Schneiderhan/Wührer and Grumiaux/Sebok duos performed this *Piu moderato* section energetically, denying this sonata a restful ending.

At bar 157 Brahms indicates a *poco ritardando*, allowing the final six bars to end this sonata even more peacefully. The Kremer and Perlman duos observed this indication and did not play a *tempo* after the *ritardando*, as did all the other duos.

### 1.3.2 Articulation

While the accompaniment of the songs is not slurred, the same accompaniment occurring in this movement is frequently slurred. Bars 1 - 12 serve as an example.

## Ex. 1.3.1

**Allegro molto moderato**

The musical score is divided into four systems. The first system (measures 1-2) features a vocal line starting with a slur and a piano accompaniment with a slur and the instruction *p dolce*. The second system (measures 3-5) continues the piano accompaniment with a slur and the instruction *p dolce*. The third system (measures 6-8) shows the piano accompaniment with a slur and the instruction *p dolce*. The fourth system (measures 9-11) features a vocal line with a slur and the instruction *dolce*, and a piano accompaniment with a slur and the instruction *dolce*.

Brahms slurs bars 1 and 2. This slurring reappears in bar 9 and in bars 10 and 11 where the piano features melodically. All the pianists slurred bars 1 - 10. It is worth

mentioning that these accompanying semi-quavers are occasionally performed detached throughout, i.e. similar to the accompaniment of the songs. There may be two reasons for detaching these accompanying semi-quavers:

- (i) By doing so, too fast a tempo can be avoided.
- (ii) The slurred bars (in which the piano features melodically, for example bars 10 and 11), will contrast more with them.

### 1.3.3 Misreading of the text

Ashkenazy was the only pianist to play C $\sharp$  and not C $\natural$  in bars 4 and 64 (last beats). Szigeti writes that only after a few rehearsals with Schnabel did they realize Schnabel was not playing what was printed.<sup>18</sup>

#### Ex. 1.3.2

The image shows a musical score for a piano accompaniment. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part features a complex rhythmic pattern of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The left hand part has a simpler rhythmic pattern, primarily consisting of quarter and eighth notes. There are slurs and accents throughout the score, and a key signature of one flat is indicated at the beginning.

---

<sup>18</sup>Joseph Szigeti, *Szigeti on the Violin* (New York: Dover, 1979), 134.

## **1.4 SUMMARY**

### **1.4.1 Tempo**

1. The Suk/Katchen and Oistrakh/Bauer duos observed Brahms's tempi indications the most consistently.
2. The Schneiderhan/Wührer duo, who generally took the quickest tempi, observed neither Brahms's tempi nor his articulation indications consistently.

### **1.4.2 Articulation**

1. With the exception of the articulation of the opening bars of the second movement, the Suk/Katchen duo was the most accurate in executing the articulation indications. This duo avoided excessively fast tempi which might have resulted in incorrect articulations.
2. The Ferras/Barbizet duo, with a few exceptions (Barbizet, for example, articulated the opening theme of the first movement incorrectly) also observed most of the articulation indications.

### **1.4.3 Dynamic indications**

1. Except for Barbizet, all the performers generally observed the dynamic indications.
2. The Suk/Katchen and Kremer/Afanassiev duos executed these indications most consistently.

#### 1.4.4 Pedalling indications

Hokanson and Wührer were the only pianists not to execute Brahms's pedalling indications.

# CHAPTER 2

## SONATA FOR PIANO AND VIOLIN IN A MAJOR, OPUS 100

### 2.0 HISTORICAL BACKGROUND

The A major sonata was composed during the summer of 1886 which Brahms spent at Lake Thun. It received its first performance in Vienna in December 1886 with the composer at the piano and Joseph Hellmesberger playing the violin. This, Brahms's shortest violin sonata, is also known as the "Thun", *Preislied* or *Meistersinger* sonata for the following reasons:

1. Songs from Op. 105 which Brahms composed at Lake Thun are quoted in this sonata:

1.1 The second subject of the first movement (ex. 2.0.1) is an adaptation of the opening of *Wie Melodien zieht es mir* Op. 105, no. 1 (ex. 2.0.2).

Ex. 2.0.1

The musical score for Ex. 2.0.1 is presented in a standard musical notation format. It consists of two staves: a violin staff (top) and a piano accompaniment staff (bottom). The key signature is one sharp (F#), and the time signature is 4/4. The violin part begins with a melodic line marked 'p dolce' and 'teneramente'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking 'p' and a fermata over the first measure. The score includes various musical notations such as slurs, accents, and fingering numbers.

## Ex. 2.0.2

Tenderly... Tendrement.

Wie Me - lo - di - en — zieht es mir  
 Sweet me - lo - dies — are — sing - ing With -  
 De frai - ches mé - lo - di - es me

*p sempre dolce*

1.2 The third movement begins with a rising third interval (ex. 2.0.3) which occurs in *Immer leiser wird mein Schlummer* Op. 105, no. 2 with the words *Komm', O komme bald* (ex. 2.0.4).

## Ex. 2.0.3

Allegretto grazioso (quasi Andante)

*p espress.*

Allegretto grazioso (quasi Andante)

*p dolce*

## Ex. 2.0.4

noch ein - mal seh'n, komm', o  
 once more be - hold. Come, O  
 si tu le veux En - co -

*poco cresc.*

kom - - me bald, komm, o  
 come, - - - come soon. Come, O  
 re u - - ne fois oui, bien

2. Similarities can be drawn with the *Preislied* from Wagner's opera *Die Meistersinger von Nürnberg*. The first three notes of the first subject of the first movement (ex. 2.0.5) quote the first three notes from Walther's *Preislied* (ex. 2.0.6).

Ex. 2.0.5

Allegro amabile Opus 100  
 p

Ex. 2.0.6

WALTHER.  
 cresc. anschwellend.  
 Nicht - Morgenlich leuchtend in ro - si - gem Schein, von Blüth und Duft geschwellt die schleppend. Morning was gleaming with ro - se - ate light, the air was filled with scent dis.  
 (Non rallent.)  
 p dolce poco cres.

## 2.1 FIRST MOVEMENT: *Allegro amabile*

### 2.1.1 Tempo

The approximate tempi used by the selected recording artists for this movement were:

Ferras/Barbizet:	M.M.  = 116 - 120
Schneiderhan/Wührer:	M.M.  = 112
Oistrakh/Richter:	M.M.  = 100 - 104
Kremer/Afanassiev:	M.M.  = 80 - 84
Abel/Hokanson:	M.M.  = 112 - 116
Schneiderhan/Seemann:	M.M.  = 116
Suk/Katchen:	M.M.  = 112
Stern/Zakin:	M.M.  = 112 - 116
Szeryng/Rubinstein:	M.M.  = 116
Zuckerman/Barenboim:	M.M.  = 104 - 108
Perlman/Ashkenazy:	M.M.  = 108

Brahms indicates *vivace* in bar 243. *Vivace* directly translated means "brisk" or "lively" and does therefore not necessarily imply a quicker tempo. Since the writing itself is more active from bar 243 onwards, the Schneiderhan/Seemann, Schneiderhan/Wührer and Kremer/Afanassiev duos opted not to play faster at this point.

The *poco ritardando* indication at bar 256 precedes a reference to the theme at bar 259 which appears with no *Tempo I* indication. All the duos, with the exception of the Perlman/Ashkenazy, Schneiderhan/Seemann and Suk/Katchen duos, reverted to *Tempo I* at bar 259.

### 2.1.2 Articulation

Brahms does not slur the accompanying crotchets of bars 16 and 17.

#### Ex. 2.1.1

Musical score for Ex. 2.1.1, showing bars 16 and 17. The score is in G major and 3/4 time. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment of crotchets. The left hand starts with a *poco cresc.* marking and a *p* dynamic. The right hand has a *p* dynamic. The score includes fingerings and articulation marks.

All the pianists pedalled these crotchets, resulting in them not being detached. Similar crotchets appear from bars 31 - 43 and from bars 172 - 176.

#### Ex. 2.1.2

Musical score for Ex. 2.1.2, showing bars 30 and 36. The score is in G major and 3/4 time. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment of crotchets. The left hand starts with a *poco cresc.* marking and a *p* dynamic. The right hand has a *p* dynamic. The score includes fingerings and articulation marks.

43

*f* *dim.* *p*

Only Katchen and Barenboim detached these crotchets, although inconsistently. The same crotchets appear for the last time from bars 268 - 276, this time marked *staccato*.

Ex. 2.1.3

268

*poco rit.* *a tempo*

*poco rit.* *a tempo*

269

276

Afanassiev, Barenboim and Seemann executed these bars as marked. Katchen, Wührer and Rubinstein observed some of the *staccati*. The remaining pianists disregarded these indications completely.

The material the violin introduces in bars 117 and 118 is repeated in the left hand of the piano part in bars 120 and 121.

Ex. 2.1.4

Musical score for Ex. 2.1.4, showing piano parts for measures 115-121. The score is in G major and 3/4 time. Measures 115-118 show a violin line with triplets and a piano accompaniment. Measures 119-121 show the piano part repeating the violin material in the left hand. Dynamics include *f marc.* and *f*.

Wührer, Seemann, Katchen, Rubinstein, Barenboim, Ashkenazy and Richter articulated these bars similarly to bars 117 and 118. Hokanson articulated bar 120 as marked, but not bar 121.

In bars 124 - 131 (ex. 2.1.5) Brahms refers canonically to the material of bars 117 and 118 (see ex. 2.1.4, above).

Ex. 2.1.5

Musical score for Ex. 2.1.5, showing piano parts for measures 124-131. The score is in G major and 3/4 time. Measures 124-131 show a piano part with triplets and a dynamic of *f marc.*

Seemann was the only pianist to execute the triplets *staccato* as indicated. Ashkenazy observed the *staccato* indications inconsistently. Due to the choice of pedalling of the remaining pianists, these triplets did not sound *staccato*.

The theme from bars 117 - 120 is repeated in the piano part of bars 137 - 140, but is here supported by a more *legato* accompaniment, unlike the *staccato* accompaniment of bars 117 - 120. Despite the mood change no *legato* instruction appears at this point. None of the pianists articulated the theme similarly to its appearance in bars 117 - 120, and all executed it *legato*.

### 2.1.3 Dynamic indications

Brahms indicates *piano* in bar 1 which is followed by a *crescendo-decrescendo* in bars 3 - 4 and 8 - 9. Only the pianists Richter and Seemann executed these indications consistently. Barenboim and Ashkenazy observed the indications only in bars 8 and 9. Zakin created an illusion of a *crescendo-decrescendo* by rolling the first chords of bars 4 and 9. The remaining pianists did not execute these *crescendi-decrescendi* at all.

Bars 11 - 15 are repeated in bars 168 - 172, but with a slight difference in dynamic shadings (see ex. 2.1.6).

## Ex. 2.1.6

## Bars 11 - 15

## Bars 168 - 172

All the pianists except Richter, Hokanson, Katchen and Barenboim executed the first example as indicated by Brahms. Rubinstein, by ignoring the *crescendo* in bar 171, was the only pianist not to play bars 168 - 172 as marked.

The opening of the second theme in bar 50 is marked with an < > indication and in bar 186 with an > indication. None of the pianists observed the indication in bar 50.

Afanassiev and Barenboim, by taking some time on the last beat of bar 186, executed the > indication and therefore emphasized the entry of the second theme in bar 186.

Brahms introduces a *diminuendo* in bar 91, preceded by a *piano* indication in bar 89.

Ex. 2.1.7

The image shows a musical score for a piano piece, starting at bar 89. The score is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music begins in bar 89 with a piano (*p*) dynamic. In bar 91, a *dim.* (diminuendo) marking is present. The score continues through bar 92, showing various musical notations including slurs, accents, and fingerings (e.g., 2, 4, 7).

The Schneiderhan/Seemann, Suk/Katchen, Zuckerman/Barenboim and Perlman/Ashkenazy duos were the only duos observing the *diminuendo*.

Material from the opening theme is referred to from bars 106 - 109, marked with a *diminuendo*. Similar material appears from bar 109 - 112, but this time with no *diminuendo*, creating a more determined mood.

Ex. 2.1.8

The image shows a musical score for a piano piece, starting at bar 102. The score is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music begins in bar 102 with a piano (*p*) dynamic. In bar 103, a *f* (forte) dynamic is marked. The score continues through bar 104, showing various musical notations including slurs, accents, and fingerings (e.g., 4, 5, 3, 2, 3).

Musical score for bars 106-109. The top staff is the violin part, and the bottom two staves are the piano part. The key signature has two sharps (F# and C#). The score includes dynamic markings: *p* (piano), *f* (forte), and *f e sempre più f* (forte e sempre più forte). The piano part features complex chordal textures and arpeggiated figures.

The Ferras/Barbizet, Oistrakh/Richter and Schneiderhan/Seemann duos performed bars 109 - 112 similarly to bars 106 - 109.

In the violin part of bars 111, 112 and 113 Brahms again introduces *crescendi-decrescendi* (see ex. 2.1.8, page 45). The only violinists observing these indications consistently were Schneiderhan and Zuckerman. Stern, Perlman and Suk only executed the indications in bars 111 and 112.

In bars 144 and 145 these *crescendi-decrescendi* appear in the piano part.

#### Ex. 2.1.9

Musical score for bars 141-145, focusing on the piano part. The key signature has two sharps. Bar 141 shows a melodic line in the right hand with a *p* marking. Bar 145 shows a similar melodic line with a *p* marking and a *crescendi-decrescendi* effect indicated by a hairpin. The piano part includes various rhythmic patterns and fingerings.

Since such an effect is impossible on one note on the piano Barenboim and Katchen created an illusion by playing the second beats of these bars a fraction early.

Ashkenazy, Barbizet and Wührer, on the other hand, played the second beats slightly louder.

In bar 150 of the piano part Brahms introduces a *crescendo-decrescendo* stretching over two beats. A similar effect occurs in bar 151, but stretches over one beat only.

Ex. 2.1.10

Rubinstein, Barenboim, Barbizet and Katchen paid partial attention to the indication in bar 150. Bar 151 was executed as indicated by Rubinstein and Katchen.

Bars 150 and 151 are followed by the indication *piu piano*. This was not observed by Barenboim, Barbizet and Richter.

Brahms accentuates the third beats of bars 243 - 247. This contrasts with bars 248 and 250 in which the second beats carry the most weight.

Ex. 2.1.11

The image shows two systems of musical notation for a piano piece. The first system consists of a treble clef staff with a key signature of two sharps and a 3/4 time signature, and a piano part with two staves. The second system starts at measure 249 and includes dynamic markings 'dim.' in both the treble and piano staves.

The indications from bars 243 - 247 were observed by the Ferras/Barbizet, Suk/Katchen, Stern/Zakin and Perlman/Ashkenazy duos. Oistrakh, Abel and Szeryng also executed the indications, but their pianists did not support them. Only the Perlman/Ashkenazy duo paid attention to the dynamic shadings in bars 248 and 250.

#### 2.1.4 Rhythmic inaccuracies

From bars 59 - 63 the piano features triplets in the left hand and dotted rhythms in the right hand.

#### Ex. 2.1.12

The image shows a single system of musical notation for a piano piece. The piano part consists of two staves. The right hand has a treble clef staff with a key signature of two sharps and a 3/4 time signature. The left hand has a bass clef staff. The score includes measure numbers 55 and 59.

Richter, Zakin, Kremer and Rubinstein executed these bars rhythmically correctly. The remaining pianists often played the right hand as triplets, especially in bar 61 (second beat) and in bar 62 (first beat).

The same inaccuracies occurred in the various readings of bars 217 and 218:

#### Ex. 2.1.13

Richter and Zakin played the left hand as triplets, disregarding the dotted rhythm.

## 2.2 SECOND MOVEMENT: *Andante tranquillo - Vivace - Andante - Vivace di piu - Andante - Vivace*

### 2.2.1 Tempo

This sonata contains no typical slow movement, but rather a movement in which a slow movement is combined with a scherzo. One of the biggest problems in performing this movement is how to relate the alternating sections of contrasting mood, tempo and metre within the framework of one single movement. Brahms eases the transition from *Vivace* to *Andante* by introducing longer note values towards the end of each *Vivace* section. By maintaining approximately the same metronome markings as used for the dotted minims in the *Vivace* sections for the quavers in the *Andante* sections, the Szeryng/Rubinstein and Schneiderhan/Seemann duos crossed fluently from one section to the next.

The following approximate tempi were used by the selected recording duos, those of the *Andante* sections being listed first:

Ferras/Barbizet:	M.M. $\bullet$ = 48 - 52	M.M. $\text{d.}$ = 63 - 66
Schneiderhan/Wührer:	M.M. $\text{d.}$ = 58	M.M. $\text{d.}$ = 69
Oistrakh/Richter:	M.M. $\bullet$ = 52 - 56	M.M. $\text{d.}$ = 63 - 66
Kremer/Afanassiev:	M.M. $\bullet$ = 40	M.M. $\text{d.}$ = 52 - 54
Abel/Hokanson:	M.M. $\bullet$ = 46 - 48	M.M. $\text{d.}$ = 56 - 58
Schneiderhan/Seemann:	M.M. $\bullet$ = 58 - 63	M.M. $\text{d.}$ = 60 - 66
Suk/Katchen:	M.M. $\bullet$ = 46	M.M. $\text{d.}$ = 63 - 66
Stern/Zakin:	M.M. $\bullet$ = 42 - 44	M.M. $\text{d.}$ = 54 - 58
Szeryng/Rubinstein:	M.M. $\bullet$ = 54 - 58	M.M. $\text{d.}$ = 58 - 60
Zuckerman/Barenboim:	M.M. $\bullet$ = 40 - 42	M.M. $\text{d.}$ = 54 - 56
Perlman/Ashkenazy:	M.M. $\bullet$ = 48	M.M. $\text{d.}$ = 56 - 58

At bar 94 Brahms indicates *Vivace di piu*. The Zuckerman/Barenboim, Perlman/Ashkenazy, Kremer/Afanassiev and Oistrakh/Richter duos were the only duos to take a slightly faster tempo for this section than for the sections marked *Vivace*.

The *Andante* section starting at bar 150 contains several modulations. Although this is not indicated in the score, the Szeryng/Rubinstein and Perlman/Ashkenazy duos played slightly slower than their original *Andante* tempi at this point in order to register all the chromatic harmonies and modulations. The *molto dolce* and *sempre piu dolce* indications were also emphasized as a result.

### 2.2.2 Articulation

In bars 9 and 10 the piano features thematic material introduced by the violin in bars 1 and 2. Seemann and Ashkenazy were the only pianists to articulate bars 9 and 10 similarly to bars 1 and 2.

#### Ex. 2.2.1

The image displays a musical score for a section titled "Andante tranquillo". It consists of two systems of staves. The first system shows the piano part (treble and bass clefs) and a violin part (treble clef). The piano part is marked "p dolce" and features a melodic line with fingerings 1, 2, 3, and 2. The violin part is also marked "p dolce" and features a melodic line with fingerings 1, 2, 3, and 2. The second system shows the piano part (treble and bass clefs) and a violin part (treble clef). The piano part is marked "p dolce" and features a melodic line with fingerings 1, 2, 3, and 2. The violin part is also marked "p dolce" and features a melodic line with fingerings 1, 2, 3, and 2. The tempo is marked "Andante tranquillo" and the dynamics are marked "p dolce".

In the piano part of bar 16 Brahms marks the last quaver *staccato* as he similarly does in the following bars. It seems ambiguous and inconsistent that no *staccato* indications appear when the violin repeats the material from bar 24 (see ex. 2.2.2, below). Perhaps Brahms assumed that violinists would automatically articulate the four-note slurs by changing bow on the crotchet which follows. The *staccato* indication on the last quaver of the slur in the piano part was most probably indicated to ensure that the slur in the piano part also ends on the fourth quaver and not on the crotchet which follows.

### Ex. 2.2.2

None of the pianists observed the indicated articulation from bar 16. The violinists performed the section from bar 24 exactly as indicated.

Bars 31 - 49 were articulated either incorrectly or inconsistently by the pianists.

Ex. 2.2.3

The image displays five systems of musical notation for a piano and violin. Each system consists of a violin staff on top and a piano staff on the bottom. The systems are numbered 28, 34, 39, 44, and 51. The notation includes various articulation markings such as *poco f*, *cresc.*, *p*, *legg.*, and *dolce*. Fingerings are indicated by numbers 1-5. The piano part features complex chordal textures and rhythmic patterns, while the violin part has melodic lines with slurs and accents.

Barbizet, Afanassiev, Katchen, Ashkenazy and Barenboim adhered to the articulation indications only in bars 35 and 36. The remaining pianists disregarded Brahms's indications completely.

Brahms marks the crotchets in the left hand of the piano part of bars 49 - 56 *staccato* (see ex. 2.2.3, page 53). Hokanson, Seemann, Katchen and Barenboim executed these bars as indicated. Zakin and Ashkenazy observed these *staccato* notes, but not consistently.

In bar 120 the piano repeats the violin part of bar 119 an octave lower.

#### Ex. 2.2.4

The image shows a musical score for two staves. The top staff is the violin part, and the bottom staff is the piano accompaniment. The score is in 2/4 time and features a key signature of one flat (B-flat). The violin part in bar 119 is marked 'pizz.' and 'dolce'. The piano part in bar 119 is marked 'p' and 'dolce'. The piano part in bar 120 is marked 'p' and 'dolce'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Barenboim, Ashkenazy and Barbizet articulated bar 120 as indicated, therefore similar to bar 119. All the other pianists performed bar 120 *legato* and thus did not relate it to the articulation of the violin part in bar 119.

### 2.2.3 Dynamic indications

In the violin part of bar 11 Brahms indicates *espressivo* (see ex. 2.2.1, page 51). Afanassiev, Rubinstein, Seemann and Ashkenazy supported their violinists by executing the indicated *crescendo-decrescendo* in the piano part.

Brahms indicates a *decrescendo* in the piano part of bar 12. By playing bar 12 (second quaver) not too softly Barenboim and Ashkenazy could execute the *decrescendo*.

Ex. 2.2.5

The image shows a musical score for a piano piece, specifically a section starting at bar 12. The score is written for a single piano part on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music consists of a series of eighth-note chords and single notes. Dynamic markings include *pp* (pianissimo) and *dim.* (diminuendo). The score is divided into measures by bar lines, with a double bar line at the end of the section.

None of the duos observed the distinction between the dynamic indications of bars 37 (second beat) - 39 (first beat) and bars 39 (second beat) - 41 (first beat) - see ex. 2.2.3, page 53. The Ferras/Barbizet, Schneiderhan/Wührer, Oistrakh/Richter, Abel/Hokanson and Stern/Zakin duos, by performing bar 39 with a *diminuendo*, made it similar to bar 37. The remaining duos performed bar 37 with a *crescendo*, thus making it similar to bar 39.

Brahms indicates *piano leggiero* on the first beat of bar 41 preceded by the *crescendo* starting at bar 39 (see ex. 2.2.3, page 53). The Kremer/Afanassiev and Schneiderhan/Seemann duos dropped immediately in dynamic level at bar 41. Stern and Perlman observed this indication, but were not supported by their pianists.

In bar 61 a *piano* indication follows the *forte* indication of bar 60 (see ex 2.2.6). The Kremer/Afanassiev and Suk/Katchen duos executed the *piano* indication. Perlman and

Stern observed the sudden change in dynamic level from bars 60 - 61, but were not supported by their pianists. A *subito* effect could therefore not result.

## Ex. 2.2.6

Musical score for Ex. 2.2.6, showing a piano and violin part. The piano part starts with a *cresc.* marking, followed by *f* and *p* dynamics. The violin part also has *cresc.*, *f*, and *p* markings.

Brahms indicates a *diminuendo* in bar 78, leading to the theme in the piano part in bar 80 (second quaver) marked *piano*.

## Ex. 2.2.7

Musical score for Ex. 2.2.7, showing a piano and violin part. The piano part starts with a *dolce* marking, followed by *dim.* and *p* dynamics. The violin part also has *dolce* and *dim.* markings.

The Ferras/Barbizet, Kremer/Afanassiev, Schneiderhan/Seemann, Suk/Katchen and Perlman/Ashkenazy duos, by executing the *diminuendo*, reached a *pianissimo* level at bar 80 (first beat). The *piano* entry of the piano in bar 80 (second quaver) could thus feature clearly.

Brahms indicates *pianissimo* in bar 84 which was observed exactly by the Kremer/Afanassiev and Oistrakh/Richter duos. The Ferras/Barbizet and Zuckerman/Barenboim duos paid attention to the *pianissimo* level only from bar 84 (second quaver) onwards.

### 2.3. THIRD MOVEMENT: *Allegretto grazioso (quasi Andante)*

#### 2.3.1 Tempo

This gentle and lyrical sonata, which never features very fast tempi, is brought to an appropriate end with this movement. The approximate tempi used by the selected recording duos were:

Ferras/Barbizet:	M.M.♩ = 60
Schneiderhan/Wührer:	M.M.♩ = 58 - 60
Oistrakh/Richter:	M.M.♩ = 69
Kremer/Afanassiev:	M.M.♩ = 52
Abel/Hokanson:	M.M.♩ = 63
Schneiderhan/Seemann:	M.M.♩ = 72
Suk/Katchen:	M.M.♩ = 63
Stern/Zakin:	M.M.♩ = 63 - 66
Szeryng/Rubinstein	M.M.♩ = 60
Zuckerman/Barenboim:	M.M.♩ = 56
Perlman/Ashkenazy:	M.M.♩ = 69

Brahms indicates no tempo changes in this movement. In order to emphasize the repeat of the theme at bar 20 Afanassiev made a slight *ritardando* at the end of bar 19.

## Ex. 2.3.1

Musical score for Ex. 2.3.1, showing measures 15-19 and 20-24. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. Dynamics include *p*, *f*, *mf*, and *p*. The piano part has fingerings 2, 3, and 4 indicated.

The theme reappears at bar 63.

## Ex. 2.3.2

Musical score for Ex. 2.3.2, showing measures 59-63 and 65-69. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. Dynamics include *pp*, *p espres.*, and *p ben legato e dolce*. The piano part has fingerings 1, 2, 3, and 4 indicated.

The Schneiderhan/Wührer, Oistrakh/Richter, Schneiderhan/Seemann and Stern/Zakin duos made no *ritardando* before bar 63, leading the B $\sharp$  of bar 62 straight to the A of

bar 63. The crotchets in the violin part of bars 59 - 63 were thus, without any hesitation, continued in both hands of the piano part in bars 63 - 66. A slight hesitation before the first note of bar 63 occurred in the performances of the Perlman/Ashkenazy and Abel/Hokanson duos. The remaining duos made a subtle *ritardando* in bar 62, the Zuckerman/Barenboim duo slowing down the most.

### 2.3.2 Articulation

By detaching the octave jump in the left hand of the piano part of bars 1 - 4 and bars 5 - 8 the first two beats will be articulated similarly to the corresponding beats of the same bars in the violin part (see ex.2.3.3). Barenboim was the only pianist to adhere to the articulation indications.

#### Ex. 2.3.3

The image displays a musical score for Ex. 2.3.3, consisting of two systems of piano and violin parts. The tempo is marked "Allegretto grazioso (quasi Andante)". The first system includes the markings "p espress." and "p dolce". The second system starts with a measure number "6".

The first system shows the violin part (top staff) and the piano part (bottom two staves). The piano part features an octave jump in the left hand. The second system continues the music, with the piano part showing a more complex rhythmic pattern in the left hand.

Brahms marks the quavers in the bass part of the piano part of bars 96 and 97 *staccato*.

## Ex. 2.3.4

Musical score for Ex. 2.3.4, showing bars 96 and 97. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has quaver patterns in the bass line. Dynamics include *p* and *poco cresc.*

Barenboim and Seemann articulated these quavers clearly. Katchen and Ashkenazy paid only partial attention to these indications. The remaining pianists did not observe the indicated articulation at all.

Brahms marks the left hand of the piano part of bars 112 - 119 *staccato* in order to emphasize the *dolce grazioso* character of this section.

## Ex. 2.3.5

Musical score for Ex. 2.3.5, showing bars 112 and 113. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a *legg.* marking in the bass line. Dynamics include *p dolce* and *grazioso*.

Most pianists executed these bars either inconsistently or *legato*. Seemann executed the articulation indications exactly. Barenboim articulated only bars 113 and 114 incorrectly.

The crotchets in the piano part of bar 157 are marked *staccato*.

### Ex. 2.3.6

The image shows a musical score for a piano piece, specifically a section from Brahms's Piano Concerto No. 1. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (D major). The score is marked with a rehearsal sign '155' at the beginning. The piano part (bottom two staves) features a series of eighth-note patterns. In the final measure of the excerpt, the eighth notes are marked with a staccato symbol (a vertical line with a flag). Fingering numbers (1, 2, 3) are visible under the notes in the piano part. The piece concludes with a double bar line and a repeat sign.

Wührer and Katchen adhered to Brahms's indications. Hokanson, Rubinstein and Barenboim detached only the last crotchet of bar 157, while Afanassiev slurred the last beat of the same bar. The remaining pianists did not observe the *staccato* indications at all.

### 2.3.3 Dynamic indications

The first dynamic shading of the violin part occurs in bar 9 with the appearance of a *crescendo-decrescendo* (see ex. 2.3.3, page 59).

The Zuckerman/Barenboim duo executed this indication clearly. It was observed slightly by the Schneiderhan/Wührer duo.

From bars 15 - 20 thematic material alternates between the piano and violin while the piano gradually drops in dynamic level (see ex. 2.3.1, page 58). All of the pianists except Wührer, Barenboim and Hokanson observed the indications exactly. Wührer and Barenboim maintained a *forte* level in bar 17 while Hokanson maintained a *forte* level throughout.

Material from bars 32 and 33 is repeated in bars 35 and 36. The only duos executing the former *pianissimo* and the latter *piano* as indicated were the Oistrakh/Richter, Schneiderhan/Seemann, Kremer/Afanassiev, Szeryng/Rubinstein and Perlman/Ashkenazy duos. Barenboim also observed the indications, but Zuckerman did not.

Brahms indicates *pianissimo* in bar 59 which is preceded by a *diminuendo*. The Perlman/Ashkenazy, Szeryng/Rubinstein, Suk/Katchen, Schneiderhan/Wührer and Ferras/Barbizet duos paid attention to the *pianissimo* indication, but the latter played only the first beat of bar 59 *pianissimo*.

The dynamic indications of bars 89 - 94 were executed by most of the performers. The Ferras/Barbizet duo did not observe the indications. Stern adhered to the indications, but Zakin did not support him.

Similar indications appear from bars 103 - 108. The difference is that the piano now shares in the presentation of thematic material and does not merely provide an accompaniment.

## Ex. 2.3.7

The musical score for Ex. 2.3.7 consists of two systems. The first system covers bars 100 to 103. The violin part (top staff) begins at bar 100 with a melodic line. The piano part (bottom staff) starts at bar 100 with a rhythmic accompaniment. Dynamic markings include *p* at the beginning of bar 100 and *p dolce* in bar 101. The second system covers bars 104 to 108. The violin part continues with a melodic line. The piano part features a more complex rhythmic pattern. Dynamic markings include *p* at the start of bar 104, *f* in bar 105, *p* in bar 106, *f* in bar 107, and *espress.* in bar 108.

Brahms's indications were observed by the Oistrakh/Richter, Kremer/Afanassiev, Schneiderhan/Seemann, Suk/Katchen and Perlman/Ashkenazy duos. These dynamic indications were not executed by the Ferras/Barbizet duo. The pianists of the remaining duos did not support their partners in shading bars 103 - 108 dynamically as indicated.

In bar 141 the piano repeats the violin's material of bar 140. A *crescendo* is introduced in bar 141, followed by the *crescendi* of bars 142 and 143.

## Ex. 2.3.8

The musical score for Ex. 2.3.8 shows a single system of music. The violin part (top staff) begins at bar 139 with a melodic line. The piano part (bottom staff) starts at bar 139 with a rhythmic accompaniment. A *cresc.* marking is present in bar 141, indicating a crescendo. The piano part includes a complex rhythmic pattern with fingerings (1, 2, 3, 1) indicated in bar 141.

None of the pianists observed the indication in bar 141. Ashkenazy and Wührer created a *crescendo-decrescendo* instead.

### 2.3.4 Pedalling indications

Brahms indicates pedalling in bars 16 - 20 (see ex. 2.3.1, page 58). Barbizet, Seemann and Rubinstein changed the pedal on the first beats of bars 17 and 19. Katchen changed the pedal on the first beat of bar 17, but on the second beat of bar 19. The remaining pianists changed pedal on the second beats of bars 17 and 19, presumably in order to emphasize the entry of thematic material.

### 2.3.5 Rhythmic inaccuracies

This movement is 158 bars long and not until bar 132 does the violin feature a high G on the E-string. The Ferras/Barbizet, Kremer/Afanassiev and Szeryng/Rubinstein duos stretched the first quaver of bar 132 slightly in order to emphasize the above. Due to the climax at bar 132 most of the violinists stretched bar 131 slightly, but as a result also changed the semi-quavers in bar 131 to quavers.

## Ex. 2.3.9

The image displays a musical score for two systems. The first system, starting at measure 130, shows a violin part with a dotted rhythm and a piano accompaniment. The piano part includes a 'cresc.' marking. The second system, starting at measure 132, continues the violin melody and piano accompaniment, with 'p' and 'dim.' markings in the piano part.

Zuckerman, Suk and Schneiderhan maintained the dotted rhythm. Ferras, Oistrakh, Abel, Szeryng and Perlman lengthened only the last semi-quaver of bar 131, allowing more time before the high climactic note.

## 2.4. SUMMARY

### 2.4.1 Tempo

1. The Schneiderhan/Seemann duo generally chose the fastest tempi, while the Kremer/Afanassiev duo played at the slowest tempi.
2. The Perlman/Ashkenazy duo observed the tempo indications the most consistently and was followed by the Kremer/Afanassiev and Schneiderhan/Seemann duos.

### 2.4.2 Articulation

1. Barenboim and Ashkenazy observed their respective partners' articulation throughout.
2. Seemann executed the *staccati* indications consistently. Barenboim and Katchen also observed these indications, but were not as consistent as Seemann.

### 2.4.3 Dynamic indications

1. The Zuckerman/Barenboim duo executed the *crescendi-decrescendi* indications the most consistently, followed by the Schneiderhan/Seemann and Ashkenazy/Perlman duos.
2. The Perlman/Ashkenazy duo observed slight differences in dynamic levels the most consistently.
3. The Perlman/Ashkenazy duo executed most of the *diminuendo* indications.
4. The Kremer/Afanassiev duo observed most of the sudden drops in dynamic level.

## CHAPTER 3

### SONATA FOR PIANO AND VIOLIN IN D MINOR, OPUS 108

#### 3.0 HISTORICAL BACKGROUND

Brahms began work on this sonata in the summer of 1886, but put it aside while he completed the Double Concerto, Op. 102. In 1888 he took it up again, returning for the last time to Thun, his favourite holiday spot. The first performance was given by Brahms and Jenő Hubay in Budapest on 22 December, 1888. Brahms and Joachim introduced it to Vienna a few weeks later with great success.

This sonata is the only violin sonata to bear a dedication: to Hans von Bülow, the pianist-conductor who had known Brahms since 1854. It was most probably after a misunderstanding between Brahms and von Bülow that Brahms, in order to facilitate cordiality between them again, dedicated Op. 108 to his friend.<sup>19</sup>

On finishing this sonata, all the uncertainties Brahms had felt about his early works once again surfaced. Brahms wrote to Clara Schumann: "The truth is that I can never do a piece of mine the credit of believing that anyone would like it. I feel the same about this one. If you don't like it when you play it through, don't try it with Joachim,

---

<sup>19</sup>Loft, 130.

but send it back to me."<sup>20</sup> Clara never played it because of arthritic problems, but her daughter and Naret Koning did. On hearing the performance Clara described it as "heaven". She especially loved the third movement which was to her like a beautiful girl frolicking with her lover.<sup>21</sup>

A year later Brahms wrote to Clara who was then seventy: "The thought of my D minor Sonata wandering along gently and dreamily under your fingers is just too much. I actually laid it on my desk and in thought went stealing with you in the shrubbery."<sup>22</sup>

This sonata's atmosphere takes us back to the drama and turmoil of his first piano concerto. Op. 108 is his most dramatic violin sonata and is the only sonata for this combination to contain four movements. Brahms used his material so economically that despite the four movements this work is no longer than its fellows .

### 3.1 FIRST MOVEMENT: *Allegro*

#### 3.1.1 Tempo

In deciding on a tempo for this movement, the following points need to be considered:

---

<sup>20</sup>Brahms, EMI CDC7474032.

<sup>21</sup>Ibid.

<sup>22</sup>Ibid.

(i) Although this sonata begins with a lyrical violin subject, the piano accompaniment's steady syncopations imply an underlying tension which soon surges forward. By playing this movement considerably slower than *Allegro* the tension of the syncopations as well as the feeling of two minims in a bar seemed to disappear in the Kremer/Afanassiev performance.

(ii) From bar 24 (second half) to bar 48 the opening mood is dispelled. Apparently Joachim told Cobbett that at the first *forte*, bar 24, Brahms made a decisive *animato* which he might just as well have marked in the score.<sup>23</sup> All of the duos except for the Abel/Hokanson, Pauk/Frankl, Schneiderhan/Wührer, Szeryng/Rubinstein and Zuckerman/Barenboim duos pushed the tempo at bar 24.

(iii) Too quick a tempo could cause problems in executing the compressed *crescendo-decrescendo* in the space of one quaver.

The approximate tempi used by the selected recording duos were:

Abel/Hokanson:	M.M. $\text{♩} = 80$
Ferras/Barbizet:	M.M. $\text{♩} = 80$
Hagen/Barkin:	M.M. $\text{♩} = 76$
Kremer/Afanassiev:	M.M. $\text{♩} = 48$
Milstein/Horowitz:	M.M. $\text{♩} = 84$
Oistrakh/Richter:	M.M. $\text{♩} = 72$
Pauk/Frankl:	M.M. $\text{♩} = 80$

---

<sup>23</sup>Cobbett, 179.

Perlman/Ashkenazy:	M.M. $\text{♩} = 80$
Schneiderhan/Wührer:	M.M. $\text{♩} = 80$
Suk/Katchen:	M.M. $\text{♩} = 80$
Szeryng/Rubinstein:	M.M. $\text{♩} = 80$
Szigeti/Petri:	M.M. $\text{♩} = 69$
Zuckerman/Barenboim:	M.M. $\text{♩} = 76$

### 3.1.2 Articulation

Despite Brahms's clear articulation indications many passages were encountered in the recordings under discussion where these indications were executed incorrectly, for example bars 26 - 30, 38 and 39 and bars 43 - 44 (first beat).

#### Ex. 3.1.1 Bars 26 - 30

22

27

30

The second beats of the right hand of bars 26, 27 and 28 are articulated similarly. In order to slur the minim in the left hand in bar 26, the second half of this bar was often pedalled which resulted in an incorrect articulation of the right hand. The only pianists

articulating the right hand of bar 26 similarly to that of bars 27 and 28 were Richter, Katchen and Rubinstein. To these pianists it seemingly remained more important to articulate the right hand, which features melodic material, correctly.

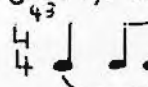

Ex. 3.1.2 Bars 38 and 39

The slurs of bars 38 and 39 are introduced in bars 34 - 38, but alternate here between the hands (see ex. 3.1.2). In bars 38 and 39 these slurs appear again, but this time in both hands together. Katchen was the only pianist to articulate bars 38 and 39 as clearly as bars 34 - 38. The possible reasons for this inconsistency in the recordings would be:

- (i) By applying the damper pedal per minim or bar it becomes increasingly difficult to register the slurs due to the accumulative effect of the sustained notes. (Katchen pedalled each crotchet.)

(ii) Bars 38 and 39 feature no rests which might provide time to articulate the first note of the each slur more clearly.

Ex. 3.1.3 Bars 43 - 44 (first beat).

Most of the pianists misread these articulation indications and seem to have ignored the fact that a simpler version of the same articulation appears in the violin part two bars earlier in bar 41 (see ex. 3.1.2, page 71). With the exception of Barbizet, this passage was articulated throughout as  , instead of  . With the return of this passage in bar 59 Barbizet too failed in articulating it as indicated.

Only a few of the recording pianists observed the rests consistently. By adhering to the rests in bars 128 and 129 Petri, Barenboim and Katchen decreased the momentum of the music, at the same time creating an appropriate approach to the recapitulation.

Ex. 3.1.4

### 3.1.3 Dynamic indications

#### 3.1.3.1 The compressed *crescendo-decrescendo*

The broadening or accentuation of the off-beat, by means of a compressed *crescendo-decrescendo*, can be regarded as the most characteristic feature of this movement. It appears for the first time in bar 3 (see ex. 3.1.5, below). The Suk/Katchen duo registered this effect the most clearly. In fact Suk lengthened the quaver slightly to provide enough time for the sound to fade away again.

By observing all these *crescendi-decrescendi* from bars 1 - 11 the logic with which Brahms developed these phrases was also emphasized by the Suk/Katchen duo and, to a certain extent, by the Zuckerman/Barenboim duo.

#### Ex. 3.1.5

## SONATE

Hans von Bülow gewidmet

Komponiert in den Sommermonaten 1886-88 in Thun

Allegro Opus 108

*p sotto voce ma espressivo*

Allegro

3. *p sotto voce*



The piano in bars 3 and 4 more or less supports the violin's *crescendi-decrescendi*. When the violin repeats these effects in bars 7 and 8 the piano remains *piano*. In bar 9 a *crescendo-decrescendo* is again introduced in the piano part, this time to encourage the violin going to the highest point so far: the high B $\flat$ . Only the Suk/Katchen and Zuckerman/Barenboim duos realized Brahms's intentions.

With the introduction of the second subject at bar 48 the piano's version of the compressed *crescendo-decrescendo* appears. It is marked *sf*, as *crescendo-decrescendo* on one note is impossible on the piano. The pedal indication of bar 48 and of similar bars to follow helps to elongate the sound of the *sf* note.

#### Ex. 3.1.6

Barbizet, Hokanson, Horowitz, Ashkenazy, Petri and Barenboim observed these *sf* indications. Some of them elongated the *sf* notes slightly in order to register them even more clearly.

Inconsistencies regarding *crescendi-decrescendi* indications only become evident when bars 18 - 21 are compared with bars 147 - 150 and bars 230 - 233.

Ex. 3.1.7 Bars 18 - 21

Ex. 3.1.8 Bars 147 - 150

Ex. 3.1.9 Bars 230 - 233

In bars 18 - 20 both instruments lead dynamically to the first beat of bar 20. When this idea is repeated in bars 147 - 149 and bars 230 - 232 the violin, which features thematic material, leads dynamically to the second beats of bars 148 and 231

respectively. The loudest points in the piano part however still remains the first beats of bars 149 and 232. The Kremer/Afanassiev and Szigeti/Petri duos were the only duos to follow these *Urtext* indications exactly.

### 3.1.3.2 Other dynamic indications

This movement features several moods ranging from *sotto voce* passages to highly dramatic and energetic passages. The passage from bar 130 (ex. 3.1.10) serves as an example of the former while the passage from bar 153 (ex. 3.1.11) serves as an example of the latter.

Ex. 3.1.10

130  
*sotto voce espress.*  
*sotto voce molto legato sempre*

136

Ex. 3.1.11

151

Due to the percussive nature of the piano it is technically difficult to play passages which consist of fast moving notes (for example from bar 130 to approximately bar 150) really *sotto voce*. Brahms indicates *sotto voce* at the beginning of the movement for both instruments, which all the duos observed. However, with the return of the theme at bar 130, the *sotto voce* indication was not effectively executed by any of the performers.

By means of a *subito* effect, Brahms created more tension. Bars 95 - 96 and bars 115 - 116 serve as examples.

Ex. 3.1.12 Bars 95 - 96

Ex. 3.1.13 Bars 115 - 116

Most of the pianists anticipated these sudden drops in the dynamic level by already playing the last quaver of bars 95 and 115 softer. But Katchen and Rubinstein observed these *subito* effects exactly.

In bar 218 a *diminuendo* is indicated in the piano part so that the piano sound does not overpower the sound of the violin two bars later.

#### Ex. 3.1.14

The image shows a musical score for a piano part, starting at bar 218. The score is written on three staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a single bass clef staff at the bottom. The top staff contains a melodic line with a dynamic marking of *f* and a *diminuendo* hairpin. The middle and bottom staves contain harmonic accompaniment. The piano part includes various articulations such as slurs, accents, and fingerings (e.g., 12, 3, 2, 2, 1, 3, 2, 4, 3, 5). The score is set in a key with one sharp (F#) and a 3/4 time signature.

It was evident that where the pianists adhered to the *diminuendo* the violinists could create the compressed *crescendi-decrescendi*. This was the case with the Suk/Katchen and Szigeti/Petri duos.

#### 3.1.4 Pedalling indications

Brahms occasionally indicates pedalling in this movement, mostly in order to create a specific colour or to avoid any form of misinterpretation. Bars 48 - 52 serve as an example (see ex. 3.1.6, page 74). But in studying the pedalling indications of bars 48 - 52 the following inconsistencies were noticed:

- (i) Brahms indicates pedalling in bars 48 and 50, but not in bar 52.

(ii) No pedalling is indicated for this passage when it is repeated in the recapitulation.

All the pianists pedalled bar 52 similarly to bars 48 and 50 and repeated this pedalling in the recapitulation.

Brahms indicates pedalling in the third last bar of this movement. By not releasing the pedal until the end of the movement a much richer sonority is created. Afanassiev, Richter, Ashkenazy, Katchen and Petri observed this indication.

Ex. 3.1.15

The image shows a musical score for a piano piece, likely a sonata by Brahms. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key, indicated by the key signature of one flat. The score begins with a measure number of 259. The first staff has a dynamic marking of *f* (forte) and a *p dim.* (piano diminuendo) marking. The second staff has a dynamic marking of *f* and a *p dim.* marking. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The piece concludes with a *p* (piano) dynamic marking. There are some performance markings like '1', '2', '3' and '1', '2', '3' below the notes, possibly indicating fingerings or phrasing. The score ends with a double bar line and a repeat sign.

### 3.2 SECOND MOVEMENT: *Adagio*

Abram Loft writes: "The *Adagio* of this sonata is one of those movements that defies description. I am tempted to call it a simple song. Simple, because it is short; songful, because you feel like singing it. But it is too expansive, too continuous within its brevity to lend itself to any easy label. I have the feeling that there is no real break in all 75 measures of the movement."<sup>24</sup>

<sup>24</sup>Loft, 134.

### 3.2.1 Tempo

The Abel/Hokanson and Kremer/Afanassiev duos by deciding on extremely slow tempi for this movement seemed to indicate that this movement has six instead of three beats to a bar. This resulted in their performances lacking momentum compared to those of the remaining duos.

The approximate tempi used by the selected recording duos were:

Abel/Hokanson:	M.M.  = 42
Ferras/Barbizet:	M.M.  = 52
Hagen/Barkin:	M.M.  = 48
Kremer/Afanassiev:	M.M.  = 44
Milstein/Horowitz:	M.M.  = 50
Oistrakh/Richter:	M.M.  = 48
Pauk/Frankl:	M.M.  = 52
Perlman/Ashkenazy:	M.M.  = 52
Schneiderhan/Wührer:	M.M.  = 52
Suk/Katchen:	M.M.  = 52
Szeryng/Rubinstein:	M.M.  = 50
Szigeti/Petri:	M.M.  = 52
Zuckerman/Barenboim:	M.M.  = 48

### 3.2.2 Articulation

Most of the pianists misinterpreted the articulation indications of bars 1 - 4.

## Ex. 3.2.1

The musical score for Ex. 3.2.1 is a piano part in 3/8 time, marked 'Adagio'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The first two bars feature a hemiola rhythm, with a 'cresc.' (crescendo) marking above the treble staff. The first two notes of each bar are slurred together. The bass staff has a 'p legato' marking. The first two bars have slurs over the first two notes, and the third and fourth bars have longer slurs over the first four notes. Fingerings are indicated with numbers 1, 2, 3, and 4.

Barkin and Frankl were the only recording pianists to articulate the two-note slurs appearing at the beginnings of bars 1 and 2 clearly. Brahms's *legato* indication most probably deterred these pianists from separating the second and third quavers too much and the slurs were therefore realized dynamically. By articulating these two-note slurs clearly bars 3 and 4 provided an important contrast - the "longer" slurs of bars 3 and 4 actually suggested a forward direction.

Brahms uses the hemiola frequently in this movement and by featuring these hemiolas consistently the music becomes rhythmically more energetic. Richter, Katchen, Rubinstein and Petri articulated the hemiolas of bars 19 and 20 clearly (see ex. 3.2.5, page 84).

In bars 27 and 28 (see ex. 3.2.5, page 84) more hemiolas follow which were observed only by Horowitz and Barbizet. Hemiolas are also introduced in the violin part of bars 27 and 28, but they do not synchronize with those in the piano part. Abel, Kremer and Szeryng articulated the hemiolas in the violin part clearly.

Hemiolas are also introduced in bars 31 and 32 of the violin part, which the piano takes over in bars 33 - 35. The Szeryng/Rubinstein and Szigeti/Petri duos articulated these hemiolas clearly.

Ex. 3.2.2

Musical score for Example 3.2.2. The top staff is the violin part, starting at bar 31. The bottom two staves are the piano accompaniment. The piano part includes markings for *pp* and *dolce*. The score shows a hemiola in the violin part.

By articulating the right hand of bars 46 and 47 as indicated (unslurred), Hokanson, Barbizet, Rubinstein and Barenboim could execute the hemiolas of these bars clearly.

Ex. 3.2.3

Musical score for Example 3.2.3. The top staff is the violin part, starting at bar 46. The bottom two staves are the piano accompaniment. The piano part includes markings for *dim.* and *p*. The score shows a hemiola in the violin part.

After studying all the recordings and all the places where hemiolas appear in the score it became evident that:

- (i) many of the performers did not observe the hemiolas;
- (ii) many of the performers were inconsistent in executing them by sometimes emphasizing them and sometimes not.

The Szeryng/Rubinstein duo paid most attention to these hemiolas. They used the hemiolas to enliven their performance rhythmically and this indirectly contributed to the momentum in their performance.

Few pianists adhered to Brahms's articulation indications for the left hand with the reappearance of the theme in bar 37.

Ex. 3.2.4

The musical score for Ex. 3.2.4 consists of two systems of piano music. The first system covers measures 37 to 40, and the second system covers measures 41 to 45. The score is written for piano and includes both treble and bass staves. The key signature is one sharp (F#), and the time signature is 3/4. The first system begins with a *poco f* dynamic marking. The left hand features a prominent triplet pattern in measures 37 and 38, which is repeated in the second system. The right hand plays a melodic line with various articulations and dynamics, including a *p* marking in measure 41. The score includes numerous fingerings and articulation marks throughout.

Wührer and Rubinstein attempted detaching the left-hand triplets, but often slurred the last note of a group of triplets to the first note of the next group of triplets. Barenboim was the only pianist to articulate the triplets as indicated. He also adhered to the articulation indications of the quavers in the left hand of bars 37 and 38. Because Barenboim did not use the pedal, due to the *staccati* indications, a separation between the second and third quavers resulted.

The observance of rests can also contribute towards successful articulation. In bars 21 and 22 Brahms specifically indicates rests at the end of the bars. At this point the instruction to use pedal may be confusing. However, in bars 23 and 24, which are marked *piano*, neither rests nor damper pedal instructions appear. It therefore becomes clear that bars 21 and 22 should differ from bars 23 and 24.

## Ex. 3.2.5

The musical score for Ex. 3.2.5 consists of two systems. The first system covers bars 18 to 22. Bar 18 begins with a treble clef and a key signature of two sharps (F# and C#). The melody in the treble clef features a series of eighth and sixteenth notes, with a *dim.* marking in bar 19. The piano accompaniment in the bass clef consists of chords and moving lines. Bar 21 ends with a rest in the treble clef. Bar 22 is marked *p* and *dolce*. The second system covers bars 23 and 24. Bar 23 is marked *p*. Bar 24 is marked *dolce*. The score includes various performance markings such as *dim.*, *p*, and *dolce*, as well as fingerings and articulation marks.

Richter, Wührer, Katchen, Rubinstein, Petri and Barenboim adhered to the rests in bars 21 and 22. Similar bars follow from bars 53 - 56.

## Ex. 3.2.6

The musical score for Ex. 3.2.6 covers bars 53 to 56. It begins with a treble clef and a key signature of two sharps. The melody in the treble clef features a series of eighth and sixteenth notes, with a *p* marking in bar 53. The piano accompaniment in the bass clef consists of chords and moving lines. Bar 54 is marked *p*. Bar 55 is marked *dolce*. Bar 56 ends with a rest in the treble clef. The score includes various performance markings such as *p* and *dolce*, as well as fingerings and articulation marks.

Bar 54 contains no rest and is therefore similar, not to bar 53 as might be expected, but to bars 55 and 56. It seems that Brahms indicated these rests inconsistently. Although the most logical way of executing it (if one has decided Brahms's indications seem to be inconsistent) would be by playing bar 54 similarly to bar 53, i.e. with a rest, Hokanson, Barbizet, Barkin, Horowitz, Richter, Frankl and Barenboim played bars 53 similarly to bars 54, 55 and 56. Only Petri performed bar 54 with a rest, in other words like bar 53. The remaining pianists executed Brahms's indications exactly.

Only Oistrakh attempted the articulation indicated for the final reference to the theme at bar 67. The articulation of the violin part differs here from where it appears as the theme at the opening of the movement and at bar 37, and the extra bow indication might even imply a more *tenuto* tempo.

Ex. 3.2.7

The image displays two systems of musical notation for piano accompaniment. The first system consists of three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a complex accompaniment, and a bass clef staff with a simpler accompaniment. Dynamic markings 'dim.' and 'pp' are present. The second system also consists of three staves with similar notation, including various fingering numbers (1, 2, 3, 4, 5) and articulation marks.

None of the pianists observed the difference in the articulation between the piano parts of bars 1 - 2 and 67 - 68. Brahms most probably introduced a different

articulation at this point in both the piano and violin parts to emphasize the harmonic differences between bars 67 and 68, and bars 1 and 2.

### 3.2.3 Dynamic indications

In bars 12 - 13 the piano part imitates the five notes of the violin part in bars 11 - 12. This imitation was only highlighted by the Milstein-Horowitz, Schneiderhan-Wührer, Suk-Katchen, Szeryng-Rubinstein and Zuckerman-Perlman duos. Afanassiev hesitated before bar 13 (second quaver) and thus did not imitate Kremer exactly. The flow of the music was also disturbed as a result.

#### Ex. 3.2.8

Brahms introduces the *crescendo-decrescendo* effect often in this movement, as for example in bars 12 and 13 and in bars 15 and 16 (see ex 3.2.5, page 84). This indication appears for the last time in bars 71 and 72 (see ex. 3.2.7, page 85). Despite the clear indication only the Ferras/Barbizet, Milstein/Horowitz, Perlman/Ashkenazy, Schneiderhan/Wührer, Suk/Katchen and Szigeti/Petri duos observed it.

### 3.3 THIRD MOVEMENT: *Un poco presto e con sentimento*

In several of his later works Brahms, who was greatly influenced by Beethoven, discarded the driving, Beethoven-style scherzi in favour of moodier, less propulsive scherzo substitutes. This movement, marked *Un poco presto e con sentimento*, is a case in point. Of the performances under scrutiny few observed the *con sentimento* indication, but created a typical light-footed, sparkling scherzo instead.

#### 3.3.1 Tempo

This movement is marked *Un poco presto e con sentimento* rather than *Presto e con sentimento*. A too fast rendering may result in a brilliant performance in many ways, but it will lack the expressive mood Brahms seems to require. This is certainly the case with the Schneiderhan/Wührer and Pauk/Frankl performances.

The tempi used by the selected recording duos were:




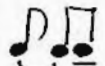

Abel/Hokanson:	M.M. ♩ = 144
Ferras/Barbizet:	M.M. ♩ = 126
Hagen/Barkin:	M.M. ♩ = 132
Kremer/Afanassiev:	M.M. ♩ = 116 - 120
Milstein/Horowitz:	M.M. ♩ = 138
Oistrakh/Richter:	M.M. ♩ = 138
Pauk/Frankl:	M.M. ♩ = 152 - 160
Perlman/Ashkenazy:	M.M. ♩ = 144
Schneiderhan/Wührer:	M.M. ♩ = 152

Suk/Katchen:	M.M. ♩ = 132
Szeryng/Rubinstein:	M.M. ♩ = 138
Szigeti/Petri:	M.M. ♩ = 132
Zuckerman/Barenboim:	M.M. ♩ = 144

Only a few tempo changes are introduced in this movement. Brahms indicates *meno presto* at bar 111 and *tranquillo* at bar 155. The improvisation-like passage stretching from bars 111 - 119 was however not played slower by the Ferras/Barbizet, Hagen/Barkin, Kremer/Afanassiev, Pauk/Frankl, Suk/Katchen or Szeryng/Rubinstein duos. None of the duos played the *tranquillo* section (from bar 155) slower.

### 3.3.2 Articulation

The Szigeti/Petri duo created a wonderful *con sentimento*-like scherzo which largely resulted from their manner of articulation, in which they attended to the expressive quality of each quaver of the repeated quaver motif. Szigeti writes: "The violin's quavers should have something of the articulation of stammered, whispered words of two or three syllables . . ." and " . . . the piano should try to rival the expressiveness of the violin and give up some of the *staccato*-dryness inherent in any keyboard instrument."<sup>25</sup>

When Brahms published this movement he could not make it clear that he expected the violinist to use a *parlando* articulation on each of the  or  motifs by notating them  or . The  sign was most probably not used before

<sup>25</sup>Szigeti, 225.

about 1910.<sup>26</sup> But Brahms seems to have made his wish unequivocally clear by heading this movement *Un poco presto e con sentimento*.

It was evident that very few artists of the recordings studied differentiated between the repeated quavers which Brahms slurred and those which he did not slur. The violin part of bars 29 - 32 compared with the violin part of bars 33 - 36 serves as an example.

### Ex. 3.3.1

The image displays a musical score for a violin and piano. It is divided into two systems. The first system, labeled with a '33' in the top left, covers measures 29 to 32. The violin part features slurs over groups of quavers, with dynamic markings of *f* and *p*, and the instruction *espress.* The piano accompaniment also has *f* and *p* markings and the instruction *p legg.*. The second system, labeled with a '33' in the top left, covers measures 33 to 36. The violin part here shows a different slurring pattern for the quaver groups. The piano accompaniment continues with similar dynamics and articulation.

The violinists registering these slight differences were Hagen, Kremer, Perlman, Szeryng and Oistrakh (to a certain extent), while Petri was the only pianist to observe them.

### 3.3.3 Dynamic indications

<sup>26</sup>Szigeti, 224.

Brahms indicates a *crescendo-decrescendo* in bars 10 and 11 and in bars 14 and 15.

Both were executed by all the performers.

Ex. 3.3.2

The image shows a musical score for a piano piece, likely from Brahms' Piano Concerto No. 1. It consists of three staves: a vocal line (soprano) and two piano staves (treble and bass clef). The key signature is two sharps (D major or F# minor) and the time signature is 4/4. The score shows bars 10 through 15. In bars 10 and 11, there is a crescendo-decrescendo marking. In bars 14 and 15, there is another crescendo-decrescendo marking, and the piano part moves to a higher register. The right hand of the piano part has several fingerings indicated by numbers 1-5.

However, only Barkin, Frankl, Ashkenazy and Rubinstein emphasized the right hand of bars 14 and 15 more than in bars 10 and 11. Brahms, by introducing accentuation marks in bars 14 and 15, draws attention to the fact that the piano now moves to a higher pitch.

Brahms also indicates a sudden *piano* in bar 169 which follows the *crescendo* of bars 166 - 169. This *piano* indication reinstates the mood of the *tranquillo* section stretching from bar 155 up to the end.

Ex. 3.3.3

The image shows a musical score for a piano piece, likely from Brahms' Piano Concerto No. 1. It consists of three staves: a vocal line (soprano) and two piano staves (treble and bass clef). The key signature is two sharps (D major or F# minor) and the time signature is 4/4. The score shows bars 166 through 169. In bar 169, there is a sudden *piano* marking. The right hand of the piano part has several fingerings indicated by numbers 1-7. The score is marked with *m.s.* (musica scripta) in the right hand.

The Hagen/Barkin, Kremer/Afanassiev and Suk/Katchen duos were the only duos to observe this indication.

### 3.3.4 Pedalling indications

Brahms indicates pedalling in bars 77 and 81. All the pianists observed these indications.

Ex. 3.3.4 Bar 77

Ex. 3.3.5 Bar 81

By applying pedalling exactly as indicated from bar 155 onwards Afanassiev, Richter, Ashkenazy, Katchen and Petri highlighted the indicated *tranquillo* mood.

Ex. 3.3.6

### 3.4 FOURTH MOVEMENT: *Presto agitato*

#### 3.4.1 Tempo

The approximate tempi used by the selected recording duos were:

Abel/Hokanson:	M.M.  = 66
Ferras/Barbizet:	M.M.  = 60
Hagen/Barkin:	M.M.  = 63 - 66
Kremer/Afanassiev:	M.M.  = 63
Milstein/Horowitz:	M.M.  = 76
Oistrakh/Richter:	M.M.  = 69
Pauk/Frankl:	M.M.  = 72
Perlman/Ashkenazy:	M.M.  = 63
Schneiderhan/Wührer:	M.M.  = 66
Suk/Katchen:	M.M.  = 60
Szeryng/Rubinstein:	M.M.  = 72
Szigeti/Petri:	M.M.  = 72
Zuckerman/Barenboim:	M.M.  = 69

Although Brahms indicates no slower tempo for the section stretching from bar 130 to approximately bar 171 all the duos except for the Kremer/Afanassiev duo took a slower tempo here. By taking a slower tempo the *espressivo* character and the harmonic changes embedded in the syncopations could be emphasized and a contrast between this section and the more energetic section following at bar 176 could be effected.

Brahms indicates *agitato* with the start of the coda in bar 311. The Hagen/Barkin and Perlman/Ashkenazy duos were the only duos not to play faster from bar 311 onwards. They created a more urgent mood by detaching bars 311 and 312 (ex. 3.4.1) and bars 315 and 316 (ex. 3.4.2) as indicated and not by playing faster.

Ex. 3.4.1

311 *agitato*

*agitato*

Ex. 3.4.2

315

Bars 328 - 331 are marked with a *poco sostenuto* indication.

Ex. 3.4.3

324

*poco sosten.*

*dim.* *p* *in tempo*

328 *poco sosten.* *in tempo*

331 *in tempo*

Most of the performers slowed down in bars 325 and 326 after which they reverted to a tempo slightly slower than the original tempo in bar 327. A still faster tempo was then taken up from bar 331. The Oistrakh/Richter and Schneiderhan/Wührer duos, on the other hand, saved the *sostenuto* for bars 329 and 330.

### 3.4.2 Articulation

Articulation plays a vital role in creating the "clumsy" character of the theme which is introduced at bar 17 (see ex. 3.4.4, below). This theme in fact contains two contrasting moods:

(i) bars 17 and 18

(ii) bars 19 and 20.

The former appears fragmented compared to the more *legato* mood of bars 19 and 20. None of the pianists articulated this theme from bars 17 - 20 as indicated. Szigeti was the only violinist to execute the articulation indications as given.

#### Ex. 3.4.4

The image displays a musical score for piano accompaniment, divided into two systems. The first system, labeled with a '17' in the top left, covers bars 17 and 18. It features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The second system, labeled with a '19' in the top left, covers bars 19 and 20. This system shows a more fluid and legato texture in both staves. Various articulation markings are present throughout, including slurs, accents, and dynamic markings such as *f* (forte) and *p* (piano).

The violinist's material of bars 7 (second half) and 8 is slurred whereas when it is repeated in bars 299 (second half) and 300 it is detached.

Ex. 3.4.5 Bars 7 and 8

Ex. 3.4.6 Bars 299 and 300

Only Schneiderhan, Suk, Szigeti and Zuckerman performed the latter bars as indicated, thus giving the melody (appearing for the last time) a more determined touch.

New material is introduced from bars 303 (second beat) - 307 which is also unslurred.

## Ex. 3.4.7

Musical score for Ex. 3.4.7, measures 302-306. The score is in G major and 3/4 time. It consists of two systems. The first system (measures 302-304) features a treble clef with a melodic line and a bass clef with a supporting line. The second system (measures 305-306) continues the melodic line in the treble clef and the supporting line in the bass clef. Dynamics include *ff* and *f*. Fingerings are indicated with numbers 1-5.

Schneiderhan, Suk, Szigeti and Zuckerman executed these bars as indicated.

Bars 176 - 194 are marked *non legato* to create a determined and energetic mood. The Abel/Hokanson, Kremer/Afanassiev, Milstein/Horowitz, Schneiderhan/Wührer, Szigeti/Petri and Zuckerman/Barenboim duos were the only duos to articulate this passage as indicated.

## Ex 3.4.8

Musical score for Ex 3.4.8, measures 175-180. The score is in G major and 3/4 time. It consists of two systems. The first system (measures 175-179) features a treble clef with a melodic line and a bass clef with a supporting line. The second system (measures 180) continues the melodic line in the treble clef and the supporting line in the bass clef. Dynamics include *f*, *non legato*, and *mf*. Fingerings are indicated with numbers 1-5.

Musical score for Brahms' Violin Concerto, measures 185-190. The score is in G major and 2/4 time. It features a violin line and a piano accompaniment. The piano part has dynamic markings of *sf*, *sf*, *sf*, *sf*, *f*, and *mf*. The violin part has various slurs and accents.

Brahms brings the syncopations stretching from bars 96 - 104 to a deliberate halt by not slurring the last quaver of bar 103 to the first quaver of bar 104.

Ex. 3.4.9

Musical score for Brahms' Violin Concerto, measures 93-103. The score is in G major and 2/4 time. It features a violin line and a piano accompaniment. The piano part has dynamic markings of *f*, *p*, and *cresc.*. The violin part has various slurs and accents.

The violinists performing these bars as indicated were Ferras, Kremer, Milstein, Oistrakh, Schneiderhan, Suk, Szeryng, Szigeti and Zuckerman. The pianists

articulating these bars as indicated were Horowitz, Richter, Katchen, Petri and Barenboim.

### 3.4.3 Dynamic indications

The opening of the theme starting at bar 17 is marked *piano*. By adhering to this indication the Abel/Hokanson, Ferras/Barbizet, Hagen/Barkin, Kremer/Afanassiev, Oistrakh/Richter, Perlman/Ashkenazy, Suk/Katchen, Szigeti/Petri and Zuckerman/Barenboim duos created the intended dynamic contrast with bars 1 - 16 (marked *forte*). The Szeryng/Rubinstein duo dropped in dynamic level only with the return of this theme at bar 194.

Due to the more energetic character of the passage from bar 176 onwards (see ex. 3.4.8, page 96), the tempo up to bar 194 was often increased. The Szigeti/Petri, Szeryng/Rubinstein and Schneiderhan/Wührer duos used the *fp* indication in bar 194 as the point from which they reverted to the original tempo. The second quaver of bar 194 was delayed slightly in order to emphasize the *fp* indication clearly. The Zuckerman/Barenboim and Suk/Katchen duos dropped to a softer level earlier (on the first quaver of bar 194). The remaining duos did not observe the *fp* indication at all.

### 3.4.4 Balance

This is the most extrovert movement in any of Brahms's violin sonatas and texturally the weightiest, featuring heavy chordal writing for the piano throughout. It therefore

comes as no surprise that balance problems easily arise with a tendency for the sound of the piano to overpower that of the violin. Bars 5 - 13 serve as an example (see ex. 3.4.5, page 95).

The violin part in bar 1 introduces pounding, detached quavers. However, when the piano has these same quavers from bars 5 - 13, Brahms slurs them (bars 5 - 7). All the pianists slurred the quavers up to bar 13 and probably found that by slurring the quavers the sound became less aggressive and thus less prominent. A good balance between instruments resulted.

### **3.4.5 Phrasing**

This movement opens with four 4-bar phrases and by implementing this shape most of the duos created immediate momentum. The Zuckerman/Barenboim, Ferras/Barbizet and Abel/Hokanson duos, on the other hand, treated the first four bars as introductory taking a fraction of time before bar 5 where the violin features the theme.

The same phrase occurs from bars 114 - 120. Here the Ferras/Barbizet and Abel/Hokanson duos again treated the first four bars as "introductory" by hesitating before bar 118.

### 3.5 SUMMARY

#### 3.5.1 Tempo

1. In general the Kremer/Afanassiev duo decided upon the slowest tempi for this sonata.
2. The tempi changes effected by the Milstein/Horowitz, Suk/Katchen, Ferras/Barbizet, Oistrakh/Richter and Szigeti/Petri duos were always performed in relation to the tempi indications which precede and follow the specific indication.
3. The Schneiderhan/Wührer and Oistrakh/Richter duos observed tempi indications consistently.

#### 3.5.2 Articulation indications

1. The Zuckerman/Barenboim duo articulated the detached and *staccato* passages clearly throughout.
2. Petri, Barenboim and Katchen observed the rests consistently.
3. The Szigeti/Petri, Schneiderhan/Wührer, Suk/Katchen and Zuckerman/Barenboim duos observed the articulation indications the most consistently.

#### 3.5.3 Dynamic indications

1. The Suk/Katchen duo observed the dynamic indications the most consistently, followed by the Szigeti/Petri duo.

2. The compressed *crescendi-decrescendi* were only executed by the Suk/Katchen duo. *Crescendi-decrescendi* which stretch over a longer period were observed by the Suk/Katchen and Perlman/Ashkenazy duos.
3. All the *subito* effects were observed by the Suk/Katchen duo.
4. The Suk/Katchen and Szigeti/Petri duos executed the *diminuendi* the most consistently.
5. The Szigeti/Petri duo was the only duo to observe both the *sf* and *fp* indications consistently.

#### **3.5.4 Pedalling indications**

Afanassiev, Richter, Ashkenazy, Katchen and Petri adhered to Brahms's pedalling indications.

## CHAPTER 4

### SONATA FOR PIANO AND CELLO IN E MINOR, OPUS 38

#### 4.0 HISTORICAL BACKGROUND

Op.38 was the first duo sonata Brahms released for publication. Although Brahms started work on this sonata in 1862 he only completed it in 1865 due to his many engagements as a concert pianist. Originally this sonata consisted of four movements, but the *Adagio*, which followed the first movement, was eventually discarded.

Written in the same year as the G major String Sextet and the Horn Trio, Op. 38 is dedicated to Josef Gänsbacher, a cellist whose enthusiasm apparently exceeded his skill.

#### 4.1 FIRST MOVEMENT: *Allegro non troppo*

##### 4.1.1 Tempo

The *Allegro non troppo* indication of this movement goes hand in hand with the *espressivo legato* indication of the cello part in bar 1. By adhering to the *non troppo* indication, the Du Pré/Barenboim duo fully realized the *espressivo* character of this movement.

The following approximate tempi were used by the selected recording duos:

Du Pré/Barenboim:	M.M. ♩ = 88
Fournier/Backhaus:	M.M. ♩ = 108
Fournier/Firkusny:	M.M. ♩ = 96
Starker/Bogin:	M.M. ♩ = 116
Feuermann/Van der Pas:	M.M. ♩ = 116

Brahms does not indicate any tempo change in this movement. Nevertheless all the duos increased their tempi with the appearance of the opening theme in its decorated version in bar 34. Their approximate tempi at this point were:

Du Pré/Barenboim:	M.M. ♩ = 112
Fournier/Backhaus:	M.M. ♩ = 132
Fournier/Firkusny:	M.M. ♩ = 126
Starker/Bogin:	M.M. ♩ = 132
Feuermann/Van der Pas:	M.M. ♩ = 132

The Du Pré/Barenboim duo was the only duo to slow down for the coda at bar 240.

#### 4.1.2 Articulation

From bars 34 - 44 the left hand of the piano part features the undecorated version of the melody of the right hand.

Ex. 4.1.1

The musical score for Ex. 4.1.1 shows two staves. The upper staff is the right hand, featuring a melody with triplets and slurs. The lower staff is the left hand, featuring the undecorated version of the melody, marked 'p dolce'. The score is in G major and 3/4 time. The left hand melody consists of eighth and quarter notes, mirroring the rhythmic pattern of the right hand's undecorated melody.

Barenboim, Firkusny and Van der Pas highlighted the melodic value of the left hand, but only from bar 38 onwards. None of the pianists observed the articulation indications for the left hand of this passage.

By not slurring the left-hand crotchets of the piano part of bars 145 - 148, as indicated, Firkusny and Van der Pas imitated the *pizzicati* of the cello part.

#### Ex. 4.1.2

Backhaus played these crotchets so softly that they did not correspond with the *pizzicati* sound of his cellist. The remaining pianists played the left hand *legato*.

The Du Pré/Barenboim and Feuermann/Van der Pas duos were the only duos to observe the differences in articulation between bars 277 and 278.

Ex. 4.1.3

Firkusny and Starker also executed the indicated articulation, but their partners did not support them.

#### 4.1.3 Dynamic indications

Due to the nature of the piano it is impossible to drop from *forte* to *piano* on the minim in bar 66.

Ex. 4.1.4

Barenboim was the only pianist to attempt this drop in sound by playing the F-sharp in the left hand *piano*. The *fp* still did not come into effect, because of the full sound of the minim still sounding. A *decrecendo* was created instead.

Another *fp* indication occurs in bar 227, but here the material is divided between the cello and the piano.

## Ex. 4.1.5

The cello features the *fp* in bar 227, after which the piano enters softly. (The first quaver in bar 66 is not marked *piano*, but the first quaver in bar 227 is marked *piano*.) This *piano* entry of the piano in bar 227 will not be overpowered by the *fp* minim, because a drop in sound on one note is possible on the cello. A *subito* effect can thus be created in this case. None of the duos executed bar 227 as indicated.

After several *ff* bars the piano suddenly enters softly in bar 133 (last quaver).

## Ex. 4.1.6

By adhering to the articulation indications and by allowing some time before the first piano quaver, Barenboim, Firkusny and Van der Pas emphasized this drop in dynamic level.

The section stretching from bars 114 - 133 (fourth beat) is marked *ff*. The Fournier/Firkusny and Feuermann/Van der Pas duos performed this entire section *ff*, while the Du Pré/Barenboim duo saved the *ff* for bar 118 where the piano features melodically again. A *ff* level was maintained from bar 111 by the Starker/Bogin duo.

Few duos observed the dynamic shadings from bars 137 (fourth beat) - bar 144.

#### Ex. 4.1.7

The image shows a musical score for two systems. The first system, starting at bar 136, features a piano part with a *pizz.* marking and a *sfz* marking. The second system, starting at bar 141, shows a cello part with a *crescendo* leading up to bar 141, followed by a *decrescendo*. The piano part in the second system has a *p* marking in bar 145. The score includes various musical notations such as slurs, accents, and dynamic markings.

After entering softly, the cello, by means of a small *crescendo*, leads up to bar 141, which is followed by a *decrescendo*. *Piano* is only indicated in bar 145. The Du Pré/Barenboim, Fournier/Firkusny and Feuermann/Van der Pas duos performed this *decrescendo* which stretches from bars 141 - 145. The Fournier/Backhaus duo also executed a *decrescendo* which stretches from bars 141 - 145, but only reached a *mf* level at bar 145. This gradual *decrescendo* was not at all realized by the Starker/Bogin duo.

The *poco crescendo* indication of bar 271 which leads to bar 276 was executed as indicated by the Du Pré/Barenboim, Fournier/Backhaus and Fournier/Firkusny duos. This indication was disregarded by the Starker/Bogin duo. The Feuermann/Van der Pas duo led dynamically to bar 271 (third beat) instead of bar 276.

#### 4.1.4 Pedalling indications

Brahms indicates pedalling a few times in this movement. In bars 160 and 161 and in bars 178 and 179 pedalling is introduced to create a fuller sonority.

Ex. 4.1.8 Bars 160 and 161

Ex. 4.1.9 Bars 178 and 179

The other indications are found from bars 153 - 156 and these help to sustain the bass notes of the piano part.

## Ex. 4.1.10

The image shows a musical score for Ex. 4.1.10. It consists of two systems of staves. The top system has a cello staff (treble clef) and a piano staff (treble clef). The bottom system has a piano staff (bass clef) and a cello staff (bass clef). The piano part features a complex polyphonic texture with many chords and moving lines. The cello part has a more melodic line with some slurs and accents. There are performance markings such as 'p' (piano) and 'f' (forte) throughout the score.

Backhaus and Firkusny followed the above indications exactly. Barenboim executed the indications as indicated in bars 153 - 156 and in bars 160 - 161, but not in bars 178 - 179. Bogin and Van der Pas did not observe Brahms's indications.

## 4.1.5 Balance

The problem of balancing the sound of the instruments exists not only in this movement, but throughout this sonata. For most of the work's duration the cello is cast in its eloquent, but relatively unpenetrating lower register. It requires exceptional control from the pianist to let the polyphonic textures emerge with sufficient clarity.

In bars 30 and 31 the cello part, which contains thematic material, is placed much lower than the piano part. Barenboim, Firkusny and Van der Pas avoided overpowering the cello by highlighting the piano only with the *crescendo-decrescendo* in bars 32 and 33.

## Ex. 4.1.11

The image shows a musical score for Ex. 4.1.11. It consists of two systems of staves. The top system has a cello staff (treble clef) and a piano staff (treble clef). The bottom system has a piano staff (bass clef) and a cello staff (bass clef). The piano part features a complex polyphonic texture with many chords and moving lines. The cello part has a more melodic line with some slurs and accents. There are performance markings such as 'p' (piano) and 'f' (forte) throughout the score.

The cello introduces a new theme in bar 57 (last quaver) and is placed in a lower *tessitura* than the right hand of the piano part.

## Ex. 4.1.12

The musical score for Ex. 4.1.12 consists of three staves. The top staff is for the cello, starting at bar 57 with a new melodic theme. The middle staff is the piano right hand, and the bottom staff is the piano left hand. The piano part features complex chordal textures and arpeggiated figures. The cello's entry is marked with a dynamic of *f* (forte) and is placed in a lower register than the piano's right hand.

Barenboim, Firkusny and Bogin made a slight *diminuendo* in bar 57 in order not to overpower the cello's entry. By stretching the first two notes of the new theme, Du Pré, Fournier and Starker emphasized the cello's entry even more.

In this movement the piano, after completing a passage which serves as accompaniment, frequently repeats or introduces thematic material softly. Bogin introduced the thematic material of bars 153 (see ex. 4.1.10, page 109) and 253 (ex. 4.1.13) which is marked *piano* so softly that the melodic value of the material could not feature.

## Ex. 4.1.13

The musical score for Ex. 4.1.13 shows piano accompaniment for the right and left hands. The right hand part begins with a dynamic marking of *p dolce* (piano dolce) and later transitions to *espress.* (espressivo). The left hand part also starts with *p dolce*. The score features complex harmonic structures with many accidentals and ties, characteristic of the composer's style.

In bar 246 the piano, after serving for two bars as an accompaniment, features melodically again.

Ex. 4.1.14

The musical score for Example 4.1.14 shows a piano solo in bar 246. The score is in G major and 3/4 time. The piano part features a melodic line with dynamics markings 'dolce <->' and 'dim.'. The accompaniment consists of a steady eighth-note bass line in the left hand and a piano accompaniment in the right hand.

Once again Bogin's sound proved too soft against that of his partner. This problem recurred throughout this recording and the question arises whether the producer of this recording might not have been responsible for this uneven balance of sound.

## 4.2 SECOND MOVEMENT: *Allegretto quasi Menuetto*

This sonata is unique in that it is the only sonata of those under discussion that does not feature a slow movement.

### 4.2.1 Minuet

#### 4.2.1.1 Tempo




In deciding on a tempo for this movement, the following points need to be considered:

- a. Although it is marked *Allegretto*, too fast a tempo will rob it of its inherent gracefulness.

b. The trio should probably follow at approximately the same tempo as the minuet since no tempo changes are indicated. But by playing the minuet too quickly, the trio, with its greater proliferation of notes, will sound rushed.

c. Too fast a tempo may cause unclear or incorrect articulation.

The approximate tempi used by the selected recording duos were:

Du Pré/Barenboim:	M.M.  = 126
Fournier/Backhaus:	M.M.  = 138
Fournier/Firkusny:	M.M.  = 132 - 138
Starker/Bogin:	M.M.  = 160
Feuermann/Van der Pas:	M.M.  = 152

No tempo changes occur in this movement. Subtle *rubati* were nevertheless introduced by the performers. The key change in bars 28 (third beat) - 29 serves as an example.

#### Ex. 4.2.1.1



The image shows two systems of musical notation for a piano piece. The first system begins at bar 28 and the second at bar 29. The music is written for piano, with treble and bass staves. A key change from D major to D minor occurs at the beginning of bar 29. The notation includes various musical symbols such as notes, rests, and dynamics like 'p'.

The Du Pré/Barenboim duo emphasized this modulation by making a small *ritardando* before bar 28 (third beat), while the Feuermann/Van der Pas duo stretched the last two quavers of the same bar to highlight this modulation.

From bars 38 - 59 (third beat) no more *staccato* notes are indicated. This results in a more *tenuto* sound. Barenboim emphasized this character change by hesitating before bar 38.

Ex. 4.2.1.2

The image displays a musical score for a piano piece, organized into four systems. Each system consists of a grand staff with a treble and bass clef. The first system begins at bar 29 and ends at bar 37. The second system starts at bar 38 and ends at bar 46, featuring the performance instruction *p grazioso* in both staves. The third system covers bars 47 to 55, with the instruction *cresc. poco a poco* appearing in both staves. The fourth system concludes the piece from bar 56 to bar 59, also marked with *cresc. poco a poco*. The score includes various musical notations such as slurs, accents, and dynamic markings.

*Staccato* notes are re-introduced from bar 59 (third beat) where the opening theme returns. The Du Pré/Barenboim duo emphasized this return by stretching the first two beats of bar 58, while the Feuermann/Van der Pas duo stretched the final two crotchets of bar 59.

#### 4.2.1.2 Articulation

The indicated articulation of this minuet contributes largely towards establishing its gracious character. After evaluating all the recordings it was evident that Backhaus was the only musician executing the articulation indications from bars 1 - 38 consistently.

Some of the misinterpretations which occurred frequently were:

a. Bars 23 and 29: First beat of the piano part slurred to the second;

Ex. 4.2.1.3

The image shows two systems of musical notation for piano accompaniment. Each system consists of three staves: a bass staff, a treble staff, and a grand staff (treble and bass). The first system (bars 23 and 29) shows a slur over the first two beats of the piano part. The second system (bars 24 and 30) also shows a slur over the first two beats. The notation includes various chords, arpeggios, and melodic lines in both hands.

b. Bars 9 and 11: First beat of the cello part slurred to the second;

Ex. 4.2.1.4

The image shows a single system of musical notation for piano accompaniment, consisting of three staves: a bass staff, a treble staff, and a grand staff. The piano part is slurred across the first two beats. The notation includes various chords, arpeggios, and melodic lines in both hands.


Due to the wide-spread left hand the section stretching from bars 38 - 58 requires pedalling (see ex 4.2.1.2, page 113). The slurring in bars 39, 43, 51 and 53 therefore needs to be executed dynamically. Barenboim's articulation in bars 39, 43, 51 and 53 was not clear. Backhaus observed the indications, except in bar 43. Firkusny adhered to the indications, except in bars 43 and 51. Bogin's articulation in bars 39 and 43 proved vague, while Van der Pas disregarded the slurs in bars 39, 43, 51 and 53.

It is technically demanding to articulate the left hand of the piano part of bars 60 - 67 exactly as indicated (see ex 4.2.1.2, page 113). Backhaus and Van der Pas did not observe these indications at all. Bogin and Barenboim's articulation was neither clear nor consistent. Firkusny executed these articulation indications exactly.

Firkusny did not articulate bar 74 (nor with the repeat) as marked.

#### Ex. 4.2.1.5

The image shows a musical score for two staves. The upper staff is for the violin and the lower staff is for the piano. The piano part begins with a *p* dynamic marking. The violin part has a *pizz.* marking. The score concludes with a *Fine* marking.

By slurring the last two crotchets the indicated articulation was altered completely, but more important, the identification of the  figure was lost.

#### 4.2.1.3 Dynamic indications

The first dynamic fluctuation occurs in bars 34 and 35 with the introduction of a small *crescendo-decrescendo* (see ex. 4.2.1.2, page 113). Up to this point a *piano* level is to be maintained and this was observed by all the duos except the Fournier/Backhaus

duo. They played bar 26 (third beat) - 27 (second beat) louder and created an echo effect with the following three beats.

The *crescendo-decrescendo* of bars 34 and 35, and of similar passages to follow, was observed by the Fournier/Firkusny duo. These shadings were not at all observed by the Feuermann/Van der Pas, Starker/Bogin and Du Pré/Barenboim duos. Backhaus did not support Fournier in his execution of the above *crescendo-decrescendo*.

The section from bars 38 - 50, with the exception of the few subtle *crescendi-decrescendi*, remains *piano*. The *crescendo* leading to a *forte* level in bar 56 only starts at bar 50, as was observed by the Fournier/Firkusny duo. All the other duos started the *crescendo* from around bar 46.

## 4.2.2 Trio

### 4.2.2.1 Tempo

Brahms provides no tempo indication for the trio and this probably implies that the tempo of the minuet is still applicable for the trio. Nevertheless all the recording duos slowed down for the trio. Their approximate tempi were:

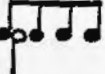
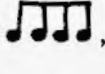
Du Pré/Barenboim:	M.M.  = 108
Fournier/Backhaus:	M.M.  = 132 - 138
Fournier/Firkusny:	M.M.  = 120
Starker/Bogin:	M.M.  = 138
Feuermann/Van der Pas:	M.M.  = 116

## 4.2.2.2 Articulation

Brahms introduces hemiolas in the left hand of bars 83 and 84.

Ex. 4.2.2.1

Musical score for Ex. 4.2.2.1, showing piano and violin parts. The piano part features hemiolas in the left hand, indicated by slurs and fingerings (1, 2, 3). The violin part is marked *cresc.* and includes slurs and fingerings (1, 2, 3, 4).

All the pianists observed these hemiolas. Bogin double-stemmed the left hand, in other words played  instead of , in order to highlight the hemiolas even more. Brahms only double-stems the hemiolas with their return in bars 94 and 95.

Ex. 4.2.2.2

Musical score for Ex. 4.2.2.2, showing piano and violin parts. The piano part features hemiolas in the left hand, indicated by slurs and fingerings (1, 2, 3). The violin part is marked *cresc.* and includes slurs and fingerings (1, 2, 3, 4).

Barenboim, by observing the slurs in bars 114 and 115, effectively drew the trio to a questioning halt. Backhaus and Firkusny both ignored the slur in bar 114, while Bogin and Van der Pas disregarded these indications completely.

Ex. 4.2.2.3

Musical score for Ex. 4.2.2.3, showing piano and violin parts. The piano part features hemiolas in the left hand, indicated by slurs and fingerings (1, 2, 3). The violin part is marked *Allegretto D.C. sin' al Fine* and includes slurs and fingerings (1, 2, 3, 4).

## 4.2.2.3 Dynamic indications

Barenboim was the only pianist to observe the subtle *crescendo-decrescendo* of the opening statement. These introductory bars were played a fraction slower by Barenboim and Van der Pas in order to highlight the new motive.

## Ex. 4.2.2.4

77 TRIO

arco

espress.

p

espress. legato

col. 2da.

Brahms indicates a *crescendo-decrescendo* in bars 102 - 105. The *crescendo* in the piano part leads to bar 103 (third beat), while the cello part leads to bar 103 (first beat). The resulting quasi-antiphonal effect differs completely from what may have resulted had both *crescendi*, for example, culminated at the same point.

## Ex. 4.2.2.5

102

f

legato

3

The cellists executed this *crescendo* exactly as indicated, but the pianists were less faithful to the text. Barenboim, Firkusny and Bogin made the phrase culminate at bar 104 (first beat), instead of bar 103 (third beat).

Brahms indicates *piano* in bar 108 followed by a *diminuendo*. This is followed by a small *crescendo* which leads to a *mf* level. The Feuermann/Van der Pas duo was the only duo to execute these dynamic indications.

#### **4.2.2.4 Repeats**

The Feuermann/Van der Pas duo played none of the repeats, probably due to the time limit of the 78 r.p.m. record.






### **4.3 THIRD MOVEMENT: *Allegro***

Very few composers before Brahms, with the exception of Beethoven, composed cello sonatas which have stood the test of time. It is therefore not surprising that Brahms was influenced by Beethoven's last cello sonata to embark upon a fugal final movement for this sonata.

### 4.3.1 Tempo

The execution of the articulation indications is made increasingly difficult if too quick a tempo has been chosen for this movement.

The following approximate tempi were used by the selected recording duos:






Du Pré/Barenboim:	M.M.  = 126
Fournier/Backhaus:	M.M.  = 132
Fournier/Firkusny:	M.M.  = 138 - 144
Starker/Bogin:	M.M.  = 144
Feuermann/Van der Pas:	M.M.  = 144

Brahms indicates *tranquillo* at bar 53, which is followed by *animato* at bar 76. All the duos slowed down slightly at bar 53, emphasizing a tranquil mood. The Du Pré/Barenboim and Starker/Bogin duos gradually gained tempo from bar 76, reaching *Tempo I* at bar 91. A subtle *ritardando* was made at bar 75 by the Fournier/Backhaus duo, after which they reverted to *Tempo I* at bar 76. The Fournier/Firkusny and Feuermann/Van der Pas duos, after playing *Tempo I* at bar 76, accelerated slightly up to bar 91 and had to slow down at bar 91 to revert to *Tempo I*.

From bars 123 - 132 material from the *tranquillo* section (bars 61 -70) re-occurs, but it is not marked *tranquillo*. The Feuermann/Van der Pas, Starker/Bogin and Du Pré/Barenboim duos emphasized the mood change at bar 123 by playing extremely *legato* from bars 123 - 132. The Feuermann/Van der Pas duo also slowed down

slightly in this section. The remaining duos did not create a character change at this point.

Brahms indicates *Piu Presto* at bar 175. All the recording duos except the Fournier/Firkusny duo gained remarkably in tempo at this point. Their approximate tempi were:

Du Pré/Barenboim:	M.M.  = 132 - 138
Fournier/Backhaus:	M.M.  = 138 - 152
Fournier/Firkusny:	M.M.  = 144
Starker/Bogin:	M.M.  = 152 - 160
Feuermann/Van der Pas:	M.M.  = 152 - 160

#### 4.3.2 Articulation

The theme of this movement is strikingly reminiscent of the subject of *Contrapunctus XIII* in Bach's *Art of the Fugue*.

Ex. 4.3.1 The theme of this movement



## Ex. 4.3.2

*Contrapunctus XIII*

All the cellists, unlike the pianists, articulated the theme in all its appearances exactly as indicated. Firkusny did not detach the first two notes of the theme. Barenboim and Backhaus articulated the theme as follows:

Backhaus's articulation of the theme was less detached than that of Barenboim. Van der Pas did not detach the quavers at all. Firkusny articulated the quavers exactly as indicated. Bogin executed the theme as indicated, but was inconsistent in the articulation of bars 5 - 9. He observed only the first slur of bar 7 (ex. 4.3.1, page 122).

By introducing the slurs in bars 20 - 26 Brahms added extra rhythmic vitality to this section. Backhaus observed these slurs only in bars 20 and 21. The remaining pianists disregarded the slurs completely.

## Ex. 4.3.3

Musical score for piano, measures 26-31. The score is in G major and 3/4 time. It features a complex texture with multiple slurs and accents. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. Dynamics include *ff* and *f*.

Only Backhaus attempted the technically awkward slurs in bars 28 - 31, but did not succeed in articulating them clearly. These groups of three slurred notes do not start on the beat and by emphasizing this through clear articulation the reappearance of the theme on the first beat of bar 31 can be highlighted. The theme reappearing at bar 31 was articulated similarly to its appearance at the beginning of the movement.

#### Ex. 4.3.4

Musical score for piano, measures 26-31, showing two different interpretations. The top system is the original score with slurs and accents. The bottom system shows an alternative interpretation with different slurs and accents, highlighting the theme's reappearance at bar 31.

In bar 42 Barenboim and Firkusny supported the *legato* playing of the cello by introducing pedalling from bar 42 (third beat) - bar 44. With the reappearance of thematic material from bar 44 the quavers were once again detached.

## Ex. 4.3.5

Brahms slurs the piano triplets from the *animato* at bar 76. These are followed by unslurred triplets from bar 83, until thematic material is reflected from bar 91 onwards.

Three questions arise:

- (i) Why does Brahms in bars 76 - 83 slur the triplets in the piano part and not in the cello part?
- (ii) Why do the slurs disappear from bar 83 in the piano part?
- (iii) Should one assume that Brahms intends the slurring to be continued?

## Ex. 4.3.6

The image shows a musical score for piano, measures 85 through 91. The score is written for two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Slurs are used to group the sixteenth-note groups in the right hand. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

In considering the above questions, the following points seem relevant: The slurs from bar 76 may prevent the *animato* from getting too fast too soon. From bar 83 (third beat) a direction forward will soon culminate in the reappearance of thematic material at bar 91.

The respective recording pianists interpreted the section from bars 76 - 91 as follows:

Barenboim: The quavers were detached throughout.

Backhaus: The quavers were slightly detached throughout.

Firkusny: Where the quavers were marked detached, three notes were slurred at a time. Where the quavers were slurred, six notes were slurred at a time.

Bogin: Treated the quavers similarly to Backhaus.

Van der Pas: The quavers were slurred throughout.

Some inconsistencies occurred in articulating the thematic material from bar 91. By applying the damper pedal Barenboim connected the crotchets from bars 91 - 95. These crotchets were detached from bars 99 - 105 since the damper pedal was not applied here. In bars 91 and 92 Backhaus detached the left hand crotchets, but slurred those of the right hand. This resulted from using the damper pedal for the second half of both these bars. Firkusny, Bogin and Van der Pas articulated this section as indicated.

Ex. 4.3.7

The image displays three systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a complex rhythmic pattern with many sixteenth notes. The second system continues this pattern, including a dynamic marking of *p* (piano) in the bass staff. The third system shows further development of the rhythmic material, with various slurs and articulation marks throughout. The notation is dense and technical, typical of a study or exercise piece.

Bogin was also the only pianist to observe the articulation indications from bars 111 - 115 and coordinated his pedal usage to effect the indicated articulation.

#### Ex. 4.3.8

The image displays two systems of musical notation for piano and cello. The first system, starting at bar 108, features a piano part with a treble clef and a cello part with a bass clef. Both parts include dynamic markings: 'cresc.' in the piano part and 'f cresc.' in the cello part. The second system, starting at bar 118, continues the musical material with similar dynamic markings, including a 'f' marking in the cello part. The notation includes various note values, rests, and articulation marks.

#### 4.3.3 Dynamic indications

This movement opens *forte*. A *crescendo* is introduced in bar 21 which leads to a *fortissimo* in bar 25. Barenboim, Bogin and Van der Pas could execute the *crescendi* by not starting bar 21 too loudly.

In bar 25 *fz* indications appear in both the piano and cello parts (see ex. 4.3.4, page 124). The third beat *fz* in bar 25 was realized by all the performers. By featuring both

third and fourth beat *sforzandi* of the cello part in bar 25 Du Pré emphasized the fact that these notes represent the first two notes of the returning theme. Du Pré, by delaying the fourth crotchet slightly, could execute both the *sforzandi* clearly.

The only cellist to observe the *subito piano* effect in bar 38 was Du Pré. Barenboim, Bogin and Van der Pas were the only pianists who attempted this drop in sound, but the result was not a clear delineation.

Ex. 4.3.9

Musical score for Ex. 4.3.9, showing piano and cello parts. The score is in 2/4 time and G major. The piano part (top) features a melodic line with slurs and accents, and dynamic markings including *p* (piano) and *f* (forte). The cello part (bottom) features a rhythmic accompaniment with slurs and accents, and dynamic markings including *p* and *f*. The score is numbered 17 at the beginning.

Subtle *crescendi-decrescendi* appear at the beginnings of bars 65, 66 and 67. The beginning of bar 68 is similar to bars 65 - 67, but it has no *crescendo-decrescendo* indication. This was observed only by the Du Pré/Barenboim duo.

Ex. 4.3.10

Musical score for Ex. 4.3.10, showing piano and cello parts. The score is in 2/4 time and G major. The piano part (top) features a melodic line with slurs and accents, and dynamic markings including *p* (piano) and *f* (forte). The cello part (bottom) features a rhythmic accompaniment with slurs and accents, and dynamic markings including *p* and *f*. The score is numbered 18 at the beginning.

At bar 132 the theme reappears marked *poco forte*. The Feuermann/Van der Pas duo ignored this indication. All the other duos started bar 132 *poco forte* and only reached *forte* at (approximately) bar 143.

In order to create more tension at the end of this movement Brahms alternates *crescendi-decrescendi* between the instruments from bars 182 (fourth beat) - 185.

#### Ex. 4.3.11

The Du Pré/Barenboim and Fournier/Firkusny duos executed these indications exactly. Van der Pas observed the *crescendi-decrescendi*, but was not supported by Feuermann.

## 4.4 SUMMARY

### 4.4.1 Tempo

1. The Starker/Bogin duo chose the fastest tempi while the Du Pré/Barenboim duo chose the slowest tempi.
2. The Du Pré/Barenboim and Feuermann/Van der Pas duos frequently emphasized modulations through subtle *rubati*.

### 4.4.2 Articulation

Of all the performers, the Fournier/Backhaus duo observed Brahms's articulation indications the most consistently, followed closely by the Fournier/Firkusny and Pré/Barenboim duos.

### 4.4.3 Dynamic indications

1. The Du Pré/Barenboim duo executed most of the dynamic indications.
2. The Fournier/Firkusny duo observed the dynamic indications more effectively than the Fournier/Backhaus duo.

### 4.4.4 Pedalling indications

Backhaus and Firkusny executed Brahms's indications exactly.

#### 4.4.5 Balance

Barenboim and Firkusny were mindful of the danger of overpowering their cellists' sound. These pianists often played softer when the cello played in its lower and weaker register, thereby preserving an ensemble result.

## CHAPTER 5

### SONATA FOR PIANO AND CELLO IN F MAJOR, OPUS 99

#### 5.0 HISTORICAL BACKGROUND

In 1884 Robert Hausmann, a member of Joseph Joachim's famous string quartet, asked Brahms to write a second cello sonata. Brahms agreed, but it was not until his first visit to Lake Thun in the summer of 1886 that Op. 99 was composed.

Brahms and Hausmann introduced Op. 99 (from the manuscript copies) to Vienna in November 1886. The many pencilled insertions in these copies, which are now in the possession of the *Gesellschaft der Musikfreunde* in Vienna, are the result of this first performance. In these copies the *Presto* indication of the third movement has for example been changed to *Allegro passionato*. The *Presto da capo sin'al fine* indication at the end of this movement has however not been changed to *Allegro passionato da capo sin'al fine*.<sup>27</sup>

After several exchanges of correspondence with his publisher Brahms finally sent this sonata together with the A major violin sonata and the C minor piano trio to Simrock in January 1887. Op. 99 was published later in 1887, more than twenty years after

---

<sup>27</sup>Johannes Brahms, *Sonata for Piano and Cello in F major*, with a Preface by Hans-Christian Müller (Vienna: Wiener Urtext, 1947), iii.

the first cello sonata. Compared to its predecessor, the F major sonata makes much greater demands on both players which leads one to suppose that Brahms was probably influenced by the celebrated Hausmann's skill.

## 5.1 FIRST MOVEMENT: *Allegro vivace*

### 5.1.1 Tempo

A new creative confidence is immediately apparent from the sonata's opening bars. The fragmented, rhetorical theme of the cello, supported by *tremolando* piano chords, at once establishes an heroic mood.

The approximate tempi used by the selected recording duos were:

Starker/Katchen:	M.M.  = 104
Starker/Bogin:	M.M.  = 116
Fournier/Backhaus:	M.M.  = 100
Fournier/Firkusny:	M.M.  = 112
Du Pré/Barenboim:	M.M.  = 104
Casals/Horszowski:	M.M.  = 92 - 96
Rostropovich/Serkin:	M.M.  = 96

Brahms indicates no tempo changes in this movement except for the *un poco sostenuto* indication in the seventh last bar which each of the duos observed. With the exception of the Bogin/Starker duo each slowed down slightly at the *espressivo* section (bar 189) in order to emphasize the mood change.

### 5.1.2 Articulation

Brahms introduces a new theme in bar 33 (last quaver). The opening two bars of this theme which features a new rhythmic pattern contrast with the *legato* bars to follow:

Ex. 5.1.1

The image shows two systems of musical notation for piano. The first system, labeled with a circled '27' at the beginning, spans bars 27 to 33. It features a treble and bass clef with a key signature of one flat. The music includes a new rhythmic pattern starting in bar 33, marked with a 'cresc.' and ending with a 'f' dynamic. The second system, labeled with a circled '34' at the beginning, spans bars 34 to 40. It continues the theme, marked with 'mf' and 'cresc.', and ends with a 'f' dynamic. Both systems include detailed fingering numbers (1-5) and articulation markings such as slurs and accents.

Backhaus, Barenboim, Bogin, Horszowski and Serkin observed the articulation indications exactly.

From bars 56 - 60 the piano repeats the cello's theme of bars 52 - 56. The only pianists observing Brahms's articulation indications were Bogin, Horszowski and Serkin. Katchen slurred the first three treble notes instead of the first two quavers of bar 56 and articulated similar motives to follow in the same way.

## Ex. 5.1.2

The image displays a musical score for Ex. 5.1.2, consisting of four systems of piano and cello parts. Each system is numbered in a circle at the beginning: 48, 49, 50, and 51. The piano part is written in the upper staff of each system, and the cello part is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a melodic line with various articulations and dynamics, including *f*, *mf*, *cresc.*, and *f*. The cello part consists of a steady stream of semi-quaver notes, with some slurs and accents. Fingering numbers (1-5) are indicated throughout both parts. The score is presented in a clear, professional layout with standard musical notation.

Katchen, Backhaus, Barenboim and Serkin adhered to Brahms's indications by not slurring the piano bass semi-quavers, from bars 48 - 57 (see ex. 5.1.2, above). These bars were thus articulated similarly to bars 48 and 49 of the cello part. Bogin, Firkusny and Horszowski played these semi-quavers *legato* thereby abandoning a cohesive relationship with their partners.

Katchen, Backhaus, Barenboim, Horszowski and Serkin, by detaching the last quaver of bar 91, emphasized the *ffz* indication of bar 92 and as a result also highlighted the return of the tremolo. Some pianists hesitated slightly before the *ffz* to emphasize this indication even more.

## Ex. 5.1.3

Musical score for Ex. 5.1.3, showing piano and cello parts. The score includes dynamic markings such as *sf*, *f*, and *ffz*, along with fingerings and articulation marks. The piano part features a tremolo in the right hand and a steady accompaniment in the left hand. The cello part has a melodic line with various articulations.

In bar 194 the piano reflects material which is derived from the theme at bar 33. The cello repeats this thematic material two bars later.

## Ex. 5.1.4

Musical score for Ex. 5.1.4, showing piano and cello parts. The score includes dynamic markings such as *p grazioso* and *dolce*, along with fingerings and articulation marks. The piano part features a melodic line with various articulations and a tremolo in the right hand. The cello part has a melodic line with various articulations.

The Rostropovich/Serkin duo was the only duo to articulate these bars as indicated by Brahms.

### 5.1.3 Dynamic indications

Backhaus was the only pianist to observe the *piano* indication which follows the *sf* chord of bar 1 (see ex. 5.1.10, page 141). Similar material appears in bar 66, but with no *piano* indication. All the pianists executed this bar as indicated:

Ex. 5.1.5



The *piano* indication which appears in brackets after the *sf* chord in bar 128 was ignored by all the pianists except Backhaus:

Ex. 5.1.6



Backhaus was therefore the only pianist not to perform bar 128 similarly to bar 66.

The piano part in bars 5 - 9 supports the *crescendi-decrescendi* of the cello part by creating parallel effects (see ex. 5.1.10, page 141). Katchen, Bogin and Firkusny observed these indications clearly.

Katchen ignored the dynamic shadings from bars 22 - 26.

### Ex. 5.1.7

The image shows a musical score for two staves, piano and cello. The piano part is in the upper staves and the cello part in the lower staves. The piano part features a melodic line with slurs and dynamic markings like 'p'. The cello part has a rhythmic accompaniment with slurs and dynamic markings like 'p'. The score is numbered 20 at the beginning.

Bogin, Barenboim and Firkusny elongated the third quaver in bar 23 to highlight the first note of the *diminuendo*. Serkin did not follow Brahms's markings, but instead played the left hand slightly ahead of the right hand in bar 22. Starker and Casals played bar 25 softer than bar 24, while Fournier and Rostropovich stretched bar 25 slightly. Du Pré did not create any dynamic differences.

In bars 26 and 28 the piano part repeats on one note the compressed *crescendo-decrescendo* of the cello part of these same bars (see ex. 5.1.7, above). As already mentioned, this effect on one note is impossible on the piano (unlike a stringed instrument). In order to create a similar effect on the piano all the pianists except for Bogin placed the minim a fraction early. Firkusny, Horszowski and Serkin also played the minim slightly louder.

The *forte* level of bar 45 is followed by a sudden *piano* indication.

Ex. 5.1.8

The image shows a musical score for a piano part, labeled 'Ex. 5.1.8'. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time. Bar 45 is marked with a forte (*f*) dynamic and contains several slurs and fingerings (e.g., 2, 3, 4, 5, 1, 2, 3, 4, 5). Bar 46 is marked with a piano (*p*) dynamic and continues the melodic line with similar slurs and fingerings. The score includes various articulation marks such as accents and slurs.

The last quaver in the piano part of bar 45 is accentuated, and is followed by a *piano* indication in the next bar. Firkusny, Horszowski and Serkin executed the *piano* indication, but did not emphasize the last quaver of bar 45. This accentuation would have highlighted the *subito* effect even more.

The section from bar 74 to approximately bar 89 is marked *molto piano sempre e legato* and compared to most other sections of the movement seems introverted. The cello part is marked *pp sempre*. All the duos except for the Starker/Bogin duo adhered to Brahms's indications.

#### 5.1.4 Pedalling indications

Brahms gives damper pedal instructions in bars 94 - 102.

Ex. 5.1.9

The image shows a musical score for a piano part, labeled 'Ex. 5.1.9'. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time. The score shows a series of chords and arpeggiated figures. The dynamic is marked *pp* (pianissimo) in both staves. A damper pedal instruction is shown as a horizontal line with a vertical line ending in a flag, labeled 'ped'. The score includes various articulation marks such as slurs and accents.

Musical score for piano, measures 100-104. The score shows a right-hand melody with a crescendo and a left-hand accompaniment with a tremolo effect. Dynamics include "cresc." and "f cresc.".

Katchen, Bogin, Backhaus, Firkusny, Barenboim and Horszowski observed these indications exactly. Serkin pedalled each chord, which resulted in a less sonorous sound and greater emphasis on each chord.

### 5.1.5 Balance

An unusual feature of this movement is the use of the tremolo in both instruments, a device Brahms frequently uses in his orchestral music. Although the cello part is in general much higher than in the E minor sonata, strength of tone is still required, indicated by the dense texture of the tremolo in the piano part. The tremolos of the right hand of the piano part in bars 1 - 9 are placed in a much higher *tessitura* than for the cello part.

Ex. 5.1.10

## SONATE

Komponiert 1886

Opus 99

Musical score for Violoncello and Klavier, measures 1-9. The tempo is marked "Allegro vivace". The score shows a cello part and a piano part with a tremolo effect. Dynamics include "sf" and "p". Fingerings are indicated with numbers 1-5.



Starker and Katchen matched each other's sound well and through this created a continuous line. Backhaus, Barenboim and Horszowski did not emphasize the left hand of bar 122 and this resulted in the flow of the music being disturbed.

## 5.2 SECOND MOVEMENT: *Adagio affettuoso*

### 5.2.1 Tempo

The approximate tempi used by the selected recording duos were:

Starker/Katchen:	M.M.  = 40
Starker/Bogin:	M.M.  = 44 - 46
Fournier/Backhaus:	M.M.  = 48
Fournier/Firkusny:	M.M.  = 44
Du Pré/Barenboim:	M.M.  = 40
Casals/Horszowski:	M.M.  = 40
Rostropovich/Serkin:	M.M.  = 40

Although Brahms indicates no tempo changes in this movement, all the duos gained slightly in tempo in the more extrovert and dramatic section stretching from bars 20 - 44. In order to reach *Tempo I* at bar 44, where the recapitulation starts, the Starker/Katchen duo introduced a *ritardando* from bar 42. The Du Pré/Barenboim, Casals/Horszowski, Fournier/Backhaus and Fournier/Firkusny duos made a gradual *ritardando* stretching from bars 40 - 44. A similar *ritardando* was made by the Starker/Bogin and Rostropovich/Serkin duos, but Serkin and Bogin, by hesitating before the first chord of bar 44, interrupted the cello line.

## 5.2.2 Articulation

Few of the selected pianists were consistent in executing Brahms's articulation indications in, for example, bars 7 - 8, 18, 24 - 28 and 67 and 68.

Ex. 5.2.1 Bars 7 - 8

Barenboim executed these slurs by means of shading them dynamically.

Ex. 5.2.2 Bar 18

Backhaus did not observe these slurs at all.

## Ex. 5.2.3

Bars 24 - 28

The musical score for Ex. 5.2.3, Bars 24-28, is presented in three systems. The first system (bars 24-25) shows a piano introduction with a 'espr.' marking. The second system (bars 26-27) includes a 'p trinc.' marking and dynamic changes from 'f' to 'p'. The third system (bars 28) shows dynamics of 'sf', 'f', 'dim.', and 'pp'. Fingerings and slurs are indicated throughout the piece.

Barenboim, Horszowski and Serkin executed the indications inconsistently. Serkin did not adhere to the slurs in bars 26 and 27, while Barenboim's articulation became less and less clear towards the end of this passage.

Backhaus did not observe these slurs at all.

## Ex. 5.2.3

Bars 24 - 28

The musical score for Ex. 5.2.3, Bars 24-28, is presented in three systems. The first system (bars 24-25) shows a piano introduction with 'espr.' markings. The second system (bars 26-27) includes 'p cresc.' and 'p' markings. The third system (bars 28) includes 'dim.' and 'pp' markings. Fingerings and slurs are indicated throughout the piece.

Barenboim, Horszowski and Serkin executed the indications inconsistently. Serkin did not adhere to the slurs in bars 26 and 27, while Barenboim's articulation became less and less clear towards the end of this passage.

## Ex. 5.2.4

## Bars 67 and 68

Musical score for Ex. 5.2.4, Bars 67 and 68. The score is for a piano and includes dynamic markings such as *p*, *dim.*, and *pp*. It features complex fingering and slurs.

All the pianists except Katchen articulated these slurs less clearly than the cellists. The bowing assisted the cellists in executing these slurs more clearly. Fournier and Rostropovich were the only cellists not paying any attention to them.

## 5.2.3 Dynamic indications

Brahms introduces a wide dynamic range in bars 1 and 2.

## Ex. 5.2.5

Musical score for Ex. 5.2.5, *Adagio affettuoso*. The score includes dynamic markings such as *p*, *f*, *espress.*, and *legato*. It features complex fingering and slurs.

The Starker/Bogin duo and Horszowski did not observe these indications at all. Backhaus and Barenboim observed the indications to a certain extent, but played the first chord of bar 2 softer than the last demi-semiquaver of bar 1.

In bar 6 Brahms indicates a *crescendo-decrescendo* in both parts (see ex. 5.2.1, page 144). Both however culminate in different beats of the bar. The Starker/Bogin, Starker/Katchen, Fournier/Backhaus and Casals/Horszowski duos adhered to the exact indications. Firkusny worked towards the same point as Fournier. Barenboim paused slightly before the C# in the right hand, and since Du Pré followed him, her *crescendo* was interrupted. Rostropovich did not adhere to the *crescendo* at all.

Brahms indicates *pp* in bar 31 which is preceded by a *diminuendo* (see ex. 5.2.3, page 145). By not playing too softly in bar 30 the Starker/Bogin, Fournier/Firkusny, Casals/Horszowski and Rostropovich/Serkin duos could realize the *pianissimo* in bar 31.

In bars 51 and 52 the cello and piano parts culminate once again at different points.

#### Ex. 5.2.6

The image shows a musical score for a piano and cello duo. The score is in G major and 4/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. A 'cresc.' marking is visible above the piano part. The score is numbered 50 at the beginning.

Backhaus and Barenboim did not adhere to the *diminuendo* in bar 51, but followed their partners' indications instead. The remaining duos executed Brahms's indications exactly.

### 5.2.4 Balance

Brahms often introduces thematic material in the piano part which he marks *piano* or *pianissimo*. The piano part of bar 15 starting on the last semiquaver serves as an example (see ex. 5.2.2, page 144). Firkusny and Serkin introduced this theme so softly that it was robbed of its melodic value.

Imitation occurs throughout this movement, for example in bars 2 and 3, 15 and 16, 19 and 20, and 28 - 30. Backhaus and Horszowski did not highlight the left hand and the lower voice of the right hand in bar 3 (first beat) to imitate the last beat of bar 2 (see ex. 5.2.5, page 146). In bar 16 (first beat) the top voice of the left hand of the piano part imitates the top voice of the right hand of the piano part starting on the last semiquaver of bar 15 (see ex. 5.2.2, page 144). Katchen and Horszowski were the only pianists to emphasize this imitation. This motive is also imitated from the last semiquaver of bar 16 of the cello part. All the recording cellists emphasized this imitation.

#### Ex. 5.2.7 Bars 19 and 20

The musical score for Ex. 5.2.7 shows two staves. The top staff is the right hand, starting with a circled '19' above the first measure. It contains a melodic line with various ornaments and dynamics, including 'espress.' and 'f'. The bottom staff is the left hand, starting with 'pp' (pianissimo) above the first measure. It features a melodic line that is imitated by the right hand in bar 20. The key signature has three sharps (F#, C#, G#).

Katchen, Backhaus and Barenboim emphasized the first two notes in the left hand of bar 20, and thus imitated the cello's entry in bar 19.

The piano introduces material in bar 28 which is imitated one beat later by the cello and in bar 29 (last quaver) by the left hand of the piano (see ex. 5.2.3, page 145). By not adhering to the break in sound in bar 28 (second quaver), Horszowski, Barenboim and Backhaus could not emphasize the entry of thematic material. Nor could cellists of the Starker/Katchen, Fournier/Firkusny and Rostropovich/Serkin duos highlight their entries in bar 28 due to the fact that their pianists played too loudly. Barenboim and Serkin were the only pianists to emphasize the left-hand entry in bar 29.

### 5.3 THIRD MOVEMENT: *Allegro passionato*

#### 5.3.1 Bars 1 - 125      Scherzo

##### 5.3.1.1 Tempo

This movement can easily be robbed of its *passionato* mood if it is played too fast, as is the case with the recording of the Bogin/Starker duo. The restless emotionalism which should result from the moving melodic quavers disappeared and a brilliant *tour de force* came into effect instead.

The approximate tempi used by the selected recording duos were:

Starker/Katchen:	M.M. ♩ = 120
Starker/Bogin:	M.M. ♩ = 132
Fournier/Backhaus:	M.M. ♩ = 120
Fournier/Firkusny:	M.M. ♩ = 126
Du Pré/Barenboim:	M.M. ♩ = 116 - 120

Casals/Horszowski: M.M. ♩ = 116

Rostropovich/Serkin: M.M. ♩ = 112

### 5.3.1.2 Articulation

Brahms indicates *legato* for the right hand of the piano part from bars 1 - 11.

#### Ex. 5.3.1.1

18

Allegro passionato

Allegro passionato

*p mezza voce*

*cresc.*

*f dim.*

*f*

The image shows a musical score for a piano piece, likely by Brahms, in a minor key. It consists of three systems of music, each with a treble and bass clef staff. The first system is marked 'Allegro passionato' and 'p mezza voce'. The second system is marked 'cresc.'. The third system is marked 'f dim.' and 'f'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The tempo is 'Allegro passionato'.

Firkusny was the only pianist to observe this *legato* indication for the right hand, but played only the first four bars *legato*. Bogin ignored the *legato* indication and detached all the quavers.

In bars 11 and 12 Brahms introduces unslurred material (see ex. 5.3.1.1, page 150). This was observed by all the pianists except for Bogin. Bogin applied the damper pedal in this passage which resulted in a *legato* sound.

Similar material appears in bars 37 and 38, but here it is slurred.

#### Ex. 5.3.1.2

The image shows a musical score for a piano piece, specifically a section with two staves. The top staff is the right hand, and the bottom staff is the left hand. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The right hand part features a series of eighth notes and quarter notes, with a slur over the first four measures. The left hand part consists of a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5 above or below notes. Dynamics include *sf* (sforzando) and *p* (piano). The score is numbered 36 in the top left corner.

Horszowski detached bars 37 and 38, as in bars 11 and 12. Firkusny played the first two beats of the quaver motive *legato*, but detached the last beat of bar 38. The other pianists created a more *legato* sound in bars 37 and 38 by sustaining the damper pedal from the second beat of bar 37 to the second beat of bar 38.

Bars 45 - 46 (ex. 5.3.1.3, page 152) appear in bars 79 - 80 (see ex. 5.3.1.5, page 153), but in a different key.

## Ex 5.3.1.3

## Bars 45 - 46

Brahms slurs the passage from bars 45 - 46, but leaves bars 79 - 80 unslurred. All the pianists executed bars 79 - 80 in the same way as bars 45 - 46.

Duplets are introduced in the piano part of bars 17 - 25. The duplets of the first two bars are marked *staccato* while those which follow and start on the off-beats are slurred.

## Ex. 5.3.1.4

Horszowski, Barenboim and Katchen executed Brahms's articulation indications. Backhaus also observed Brahms's indications, except in bars 23 and 24. Bogin's articulation in bars 21 - 25 was unclear. Firkusny was inconsistent in articulating the slurs from bar 18 onwards. Serkin did differentiate between slurred and *staccato* duplets, but did not follow Brahms's indications: he created his own pattern of alternating slurred duplets with *legato* duplets.

The piano part of bars 81 - 85 is unslurred and is followed by four slurred bars which stretch from bars 85 - 89. From bar 89 the material is unslurred again.

Ex. 5.3.1.5

The image displays three systems of musical notation for a piano and violin. The first system (bars 18-25) features a violin part with slurs and a piano part with fingerings (5 3, 4 2, 2 1) and dynamics (f, p). The second system (bars 26-32) shows the piano part with slurs and fingerings (1, 2 3, 1, 2 3, 5, 4, 5). The third system (bars 33-39) includes a piano part with slurs, fingerings (4, 5, 1, 3, 4, 3), and dynamics (p, cresc.).

Katchen, Barenboim and Serkin observed these differences in articulation. Backhaus and Horszowski did not slur the four bars from bars 85 - 89 and this resulted in a lack of contrast between this section (bars 85 - 89) and the unslurred sections stretching from bars 81 - 85 and from bar 89 onwards. Firkusny observed most of the articulation indications, but slurred bars 93 and 94, perhaps in order to emphasize the *crescendo* which starts in bar 92. Bogin slurred the section from bar 89 onwards.

From bars 109 - 114 in the piano part slurred and unslurred bars alternate. The slurred bars are also marked with a *sf* which is followed by a *diminuendo*.

#### Ex. 5.3.1.6

The image shows a musical score for piano, measures 107-114. The score is written for the piano part, with a treble clef and a key signature of two flats. The music consists of a series of chords and arpeggiated figures. Measures 107-110 are marked with a slur and a *sf* dynamic marking. Measures 111-114 are marked with a slur and a *sf-diminuendo* dynamic marking. The score includes fingering numbers (1-5) and articulation marks (accents) for various notes.

None of the pianists created a difference between the slurred and unslurred bars. Serkin was the only pianist to observe the dynamic shadings, and also stretched the notes marked with a *sf* slightly.

#### 5.3.1.3 Dynamic indications

The dynamic indications in bars 11 and 12 (see ex. 5.3.1.1, page 150) of the piano part re-occur often in this movement. With the exception of Katchen and Firkusny, the *sf-diminuendi* indications were not effective, possibly because

- (i) the *sf* notes were played with too little sound; and
- (ii) the *diminuendo* could not feature, the pedal being sustained from bars 11 (second beat) - 13 creating too thick a texture.

Brahms introduces material in bar 47 marked *piano* (see ex. 5.3.1.3, page 152).

Similar material appears from bar 55 onwards, but now marked *pianissimo*.

Ex. 5.3.1.7

The image shows a musical score for a piano piece, labeled 'Ex. 5.3.1.7'. It consists of two staves: a treble clef staff (piano) and a bass clef staff (bass). The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system starts with a dynamic marking of *p* (piano) in the piano part. The second system starts with a dynamic marking of *pp* (pianissimo) in the piano part. The bass part features a steady eighth-note accompaniment throughout. There are various musical notations including slurs, ties, and articulation marks.

The only pianists differentiating between these dynamic levels were Backhaus and Horowitz, even though only slightly.

In bar 85 (see ex. 5.3.1.5, page 153) a *subito piano* is indicated in the piano part. Firkusny and Serkin observed this indication. Horowitz made a slight *diminuendo* in bar 84 and thus did not create a *subito* effect. The remaining pianists, by anticipating the *subito piano* on the last quaver of bar 84 in both the treble and bass parts, also made a *subito* effect impossible.

Brahms indicates *forte* in the piano part stretching from bars 99 -105. The motif of the piano in bars 101 and 102 is repeated by the cello in bars 103 and 104.

## Ex. 5.3.1.8

The image shows two systems of musical notation. The first system, starting at measure 98, consists of a piano part (treble and bass clefs) and a cello part (treble clef). The piano part features complex chords and arpeggios, while the cello part plays a scale-like line. Dynamics include *f* and *sf*. Fingerings are indicated with numbers 1-5. The second system, starting at measure 101, continues the piano and cello parts with similar complexity and dynamics.

Bogin, Backhaus and Firkusny did not compensate for the fact that in bars 103 and 104 the cello repeats the scale in a low and weak register. By playing slightly softer in bars 103 and 104 the remaining pianists did not overpower the sound of their partners.

### 5.3.2 Bars 126 - 195 Trio

#### 5.3.2.1 Tempo

No tempo change is indicated for the trio. All the recording duos, with the exception of the Starker/Bogin duo, slowed down slightly here. The Du Pré/Barenboim and Casals/Horszowski duos slowed down quite considerably by performing the trio at approximately  $M.M.\downarrow = 100$ .

### 5.3.2.2 Dynamic indications

In the trio Brahms introduces no *subito* effects, but creates dynamic variation through *crescendi* and *decrescendi*. Except for the duos Starker/Katchen, Du Pré/Barenboim, Casals/Horszowski and Rostropovich/Serkin, these dynamic shadings were hardly observed by any.

## 5.4 FOURTH MOVEMENT: *Allegro molto*

### 5.4.1 Tempo

Not only does the indication *Allegro molto* imply a quick tempo for this movement, but so do the very long bowing indications of the opening theme. It will become impossible to execute the indicated bowings if the tempo is too slow.

Ex. 5.4.1

The image displays a musical score for the fourth movement of Brahms' Violin Concerto, marked *Allegro molto*. The score is presented in two systems. The first system shows the violin and piano parts. The violin part begins with a long bowing indication and is marked *p mezza voce*. The piano part is marked *pp sempre* and includes fingering numbers (1, 2, 3, 4, 5) and bowing indications. The second system continues the piano part, marked *dim.* and *dolce p*, and includes a *lacr.* marking. The score is written in G major and 2/4 time.

The approximate tempi used by the selected recording duos were:

Starker/Katchen:	M.M. $\text{♩} = 72$
Starker/Bogin:	M.M. $\text{♩} = 76$
Fournier/Backhaus:	M.M. $\text{♩} = 80$
Fournier/Firkusny:	M.M. $\text{♩} = 80$
Du Pré/Barenboim:	M.M. $\text{♩} = 69$
Casals/Horszowski:	M.M. $\text{♩} = 76$
Rostropovich/Serkin:	M.M. $\text{♩} = 72$

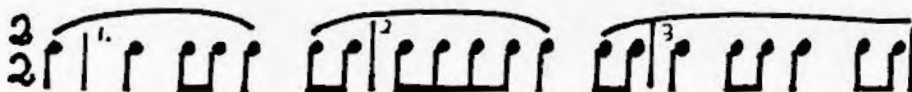
One tempo change occurs in this movement. Brahms indicates *vivace* in bar 139 which is preceded by *ritardando*. All the recording duos adhered to the *ritardando*, but reverted to the original tempo at bar 139.

#### 5.4.2 Articulation

All the recording pianists and cellists, with the exception of Fournier in bar 1, articulated the theme differently from Brahms's explicit indication which is as follows:



Except for Fournier, the theme was generally articulated as follows, most probably because the recording cellists did not observe that only the first phrase of the theme starts with a crotchet upbeat and that the remaining phrases all start with a quaver upbeat:





Barenboim executed the *staccati* indications clearly. Backhaus observed these indications, but did not execute them as clearly as Barenboim.

The pianists, with the exception of Katchen, proved inconsistent in adhering to the rests in the left hand from bars 78 - 85.

#### Ex. 5.4.4

The image shows two systems of musical notation. The first system, labeled with a circled '78', consists of a piano part (left hand) and a cello part (right hand). The piano part has a *dim.* marking and includes fingering numbers like 2, 1, 5, 3, 1, 2, 1, 4, 2. The cello part has a *pp* marking. The second system, labeled with a circled '81', also has piano and cello parts. The piano part has a *dolce* marking and includes fingering numbers like 1, 2, 2, 3, 5, 4, 3, 2, 4, 2, 2, 1, 5, 4, 3, 2, 1. The cello part has a *pizz.* marking and includes a fingering number 5.

Bogin did not observe the rests in bars 78, 79, 83 and 84, while Firkusny only overlooked the rests in bars 77 and 80. Barenboim only adhered to the rests from bars 81 - 84. Horszowski, Serkin and Backhaus did not observe any of these rests.

#### 5.4.3 Dynamic indications

Brahms introduces *crescendi-decrescendi* in the cello and piano parts of bars 57 - 76, of which the *crescendi* often lead to *sforzandi*.

## Ex. 5.4.5

The musical score for Ex. 5.4.5 consists of four systems of music, each with a vocal line and a piano accompaniment. The systems are numbered 67, 68, 69, and 76. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The dynamics range from mezzo-forte (mf) to fortissimo (sf) and piano (p). Crescendo markings (cresc.) are used to indicate increasing volume. The piano accompaniment features complex rhythmic patterns and chordal textures.

The Fournier/Backhaus, Fournier/Firkusny, Casals/Horszowski, Rostropovich/Serkin and Du Pré/Barenboim duos observed these dynamic shadings, while the latter also performed this section slightly slower. Starker, in partnership with Katchen, observed these indications. In the Starker/Bogin duo, however, it was only Bogin who observed the indications.

### 5.4.4 Pedalling indications

Brahms gives no pedalling instructions for this movement, apart from the *senza ped.* indication of bar 129 which is reinforced by the *non legato* instruction for the right hand. The character of the movement changes slightly at this point.

#### Ex. 5.4.6

The image shows a musical score for Brahms' Piano Concerto No. 1, Op. 15, measures 129-135. The score is in G major and 2/4 time. It shows the right and left hands with various performance instructions. Measure 129 is circled and contains the instruction '(ad lib. col arco pp e stacc.)'. The right hand has 'pizz. marc.' and 'non legato' markings. The left hand has 'pp. molto legg.' and 'senza Pedale' markings. Fingerings are indicated with numbers 1-5. The score continues to measure 135, where the right hand has 'arco' markings.

By not applying the damper pedal and by playing *non legato* as indicated Katchen, Firkusny and Barenboim emphasized the *leggiero* character of the section stretching from bars 129 - 135. The remaining pianists did not adhere to the *non legato* indication.

## 5.5 SUMMARY

### 5.5.1 Tempo

1. The tempi the Starker/Bogin duo took were faster than those taken by the Starker/Katchen duo.
2. The Rostropovich/Serkin duo maintained the slowest tempi in general.

### 5.5.2 Articulation

1. The articulation indications were most closely followed by the Starker/Katchen duo.
2. Barenboim executed the *staccati* indications consistently.
3. Serkin followed Rostropovich's articulation throughout and vice versa.
4. The Rostropovich/Serkin duo articulated unslurred material most consistently while the Starker/Katchen duo articulated the slurred material most consistently.

### 5.5.3 Dynamic indications

1. The Fournier/Firkusny and Casals/Horszowski duos observed the dynamic indications most consistently.
2. Starker, in partnership with Katchen, executed more of the dynamic indications than in his partnership with Bogin.
3. The *crescendi-decrescendi* were executed most consistently by the Starker/Katchen duo.
4. The Fournier/Firkusny duo observed most of the *subito* effects.

#### 5.5.4 Pedalling indications

Katchen, Barenboim and Firkusny followed Brahms's damper pedal indications exactly.

## CONCLUSION

Brahms's three violin and two cello sonatas are considered great masterpieces of the chamber music genre. It therefore comes as no surprise that these are often included in concert programmes and that they are amongst the best-known violin and cello sonatas.

The recordings studied for this dissertation feature some of the world's most famous musicians. It was however found that surprisingly few of these internationally acclaimed artists adhered exactly to Brahms's indications which he marked with such precision. Although these performances were generally of a high standard it was found that:

1. the performers often ignored or overlooked Brahms's indications;
2. those performers who observed the various indications rarely executed them consistently;
3. it is impossible to select a "best" recording regarding faithfulness to the text, as none of the performers proved to be consistent in executing Brahms's indications: either an interpreter would execute a specific indication exactly in one work, but would ignore the same indication, without any apparent reason, in another work (Barenboim, for example, followed Brahms's pedalling indications exactly in the F

major cello sonata but ignored those of the E minor cello sonata); or an interpreter who observed one type of indication consistently did not necessarily observe all the other indications consistently (Backhaus, for example, observed most of the articulation indications but disregarded several of the dynamic indications);

4. those performers who chose the quickest tempi frequently overlooked articulation indications and often did not emphasize sudden changes in dynamic levels;

5. the compressed *crescendo-decrescendo*, which is one of the most typical of Brahms's "fingerprints", was rarely emphasized by these performers.

The final question however remains: why did these recording artists seem to "ignore" Brahms's indications to such a large extent? I suggest four possible reasons for this.

1. In recreating or interpreting a piece of music, more than simply "doing what the composer wrote" is involved. It remains a creative art. Personalities and creative powers differ from one performer to the other and the way music is felt and feelings expressed, differ. As mentioned on page 1, even Brahms, who was extremely precise with his indications, said: "*Machen Sie es wie Sie wollen, machen Sie es nur schön*,"<sup>28</sup>

2. Performance styles change from generation to generation. Claudio Arrau, who was considered one of the remaining links to the great musical traditions of the last century

---

<sup>28</sup>Cobbett, 184.

(his teacher was a pupil of Liszt), believed that a fundamental difference between the performers of today and those of the earlier artistic school (the generation before that of Arrau) existed. He believed that "Before, the interpreters, the performers, had a concept of authorship that made them interpret in a way that was arbitrary . . ." and that " . . . the performers came to loom larger than the goal of a faithful interpretation . . ." <sup>29</sup> In the course of this study it seemed that Feuermann, who represented the "older" generation cellists, appeared less faithful to the text compared to the younger Du Pré for example. This however does not imply that Feuermann was a second-rate cellist. The famous pianist Arthur Schnabel was, like Arrau, considered to be a supreme intellectual authority on Beethoven, Schubert and Brahms. Schnabel was the first to insist on faithful adherence to the written page. Arrau said of Schnabel: "In his field Schnabel was the first celebrated performer to illustrate the concept - strangely enough, a new one in his time - of the interpreter as the servant of music rather than the exploiter of it." <sup>30</sup> That complete faithfulness to the text has not been the norm for many generations of performers is patently clear from my study of these recordings;

3. Editions other than the *Urtext* might have been used by the recording artists. When a work in question is one that was written during the last hundred years or so, it is fairly certain that most markings will be the authentic voice of the composer; but the older the music, the greater the likelihood that most, if not all, are no more than expressions of opinion on the part of the editor. A lead in the direction of "faithful" editions has been given by several German publishing houses with their *Urtext*

---

<sup>29</sup> Joseph Horowitz, *Conversations with Arrau* (London: Collins, 1982), 112.

<sup>30</sup> Horowitz, 113.

(original text) editions, in which the composer's own notes and markings are exactly shown and every editorial addition is clearly distinguishable. As sources for the *Urtext* edition of Brahms's piano and violin sonatas for example, Brahms's personal copies were available, i.e. the first editions with modifications in his own hand. The *Urtext* can thus be regarded as one of the most "faithful" editions available today and was thus consulted for this dissertation. There do however exist other "faithful" editions, for example the Simrock and Peters editions. Only occasionally do their indications differ from those of the *Urtext*. For example:

(i) in bar 223 of the first movement of Op. 78 both the Peters and Simrock editions indicate *in tempo poco a poco e crescendo*. However in the *Urtext* this indication reads *in tempo e poco a poco crescendo*;

(ii) on the first beat of bar 128 of the first movement of Op. 99 the *Urtext* edition indicates *sf(p)* while only a *sf* indication appears in the Augener edition. This latter indication seems to have guided many of the recording artists in their interpretations. Backhaus was the only pianist to follow the *Urtext* edition here (see section 5.1.3, page 138);

4. More than one editor is usually involved in editing a chamber music work. These editors may not always agree with one another and so a compromise would have to be made. To expect from the interpreter obedience to all the indications exactly would thus seem to be unrealistic. For example, the collaboration between Carl Flesch and Artur Schnabel in preparation of the Peters edition of Brahms's violin sonatas did not always run smoothly as was evident in their letters to each other. Flesch wrote to Schnabel: "I am bound to state that in this respect both you and Peters have not

acted in an entirely correct manner. The agreement between us has not been adhered to: when last year I could not consent to inserting metronome marks within a movement and neither of us was prepared to give way, we decided to ask the publisher, Peters, to act as referees . . . Now, to my surprise, the piano score contains precisely the original marks as your original manuscript."<sup>31</sup>

It is therefore possible to give performances of a high standard without executing all the composer's indications exactly. However, in those instances where the artists remained faithful to the text the inner vitality of the music seemed to be greatly enhanced and the spirit of Brahms to be reflected better. The Szigeti/Petri performance of the first movement of the D minor violin sonata serves as an excellent example.

---

<sup>31</sup>Christopher James, "Flesch and Schnabel on editing chamber music," *The Strad* 101 (August 1990): 618-619.

## BIBLIOGRAPHY

- Arnold, Dennis and Fortune, Nigel, ed. *The Beethoven Companion*. London: Faber and Faber, 1973.
- Beethoven, Ludwig von. *Beethoven: 32 Sonate per Pianoforte*. Edited by Artur Schnabel. Milan: Curci, 1983.
- Brahms, Johannes. *Johannes Brahms: Famous songs*. Third collection. Berlin: Simrock, n.d.
- Brahms, Johannes. *Johannes Brahms: Twenty famous songs*. Vol. 1. Berlin: Simrock, n.d.
- Brahms, Johannes. *Johannes Brahms: Twenty famous songs*. Vol. 2. Berlin: Simrock, n.d.
- Brahms, Johannes. *Sonata for Piano and Cello in E minor, Opus 38*. Edited by Münch-Holland. München: Henle Verlag, 1947.
- Brahms, Johannes. *Sonata for Piano and Violin in G major, Opus 78*. Edited by Otto Hinkel. Vienna: Wiener Urtext, 1973.
- Brahms, Johannes. *Sonata for Piano and Cello in F major, Opus 99*. Edited by Boettcher, Kraus and Müller. Vienna: Wiener Urtext, 1973.
- Brahms, Johannes. *Sonata for Piano and Violin in A major, Opus 100*. Edited by Otto Hinkel. München: Henle Verlag, 1967.
- Brahms, Johannes. *Complete Songs for Solo Voice and Piano*. Edited by Eusebius Mandyczewski. New York: Dover, 1980.

- Brahms, Johannes. *Sonata for Piano and Violin in D minor, Opus 108*. Edited by Otto Hinkel. München: Henle Verlag, 1967.
- Brahms, Johannes. *Intermezzo in D<sub>b</sub> major, Opus 117, no. 2*. Germany: Breitkopf und Härtel, n.d.
- Chopin, Frédéric. *Nocturnes*. Edited by Thomas Fielden. London: The Associated Board of the Royal Schools of Music, n.d.
- Clough, Francis and Cuming, G. *The World's Encyclopedia of Recorded Music*. London: Sidgwick and Jackson, 1950.
- Cobbett, Walter, ed. *Cobbett's Cyclopedic Survey of Chamber Music*. 2d ed. Vol. 1. London: Oxford University Press, 1963.
- Dart, Thurston. *The Interpretation of Music*. London: Hutchinson's University Library, 1954.
- Dubal, David. *The World of the Concert Pianist*. London: Victor Gollancz, 1985.
- Einstein, Alfred. *Music in the Romantic Era*. London: Dent, 1947.
- Geiringer, Karl. *Brahms: His life and work*. 2d ed. New York: Oxford University Press, 1961.
- Greenfield, Edward and Layton, Robert and March, Ivan. *The Penguin Guide to Compact Discs*. London: Penguin, 1992.
- Horowitz, Joseph. *Conversations with Arrau*. London: Collins, 1982.
- James, Christopher. "Flesch and Schnabel on editing chamber music." *The Strad* 0 (August 1990): 618-619.
- Keys, Ivor. *Brahms Chamber Music*. London: The Whitefriars Press, 1974.
- Loft, Abram. *Violin and Keyboard*. Vol. 2. New York: Grossman, 1973.
- Longyear, Rey. *Nineteenth-century Romanticism in Music*. 2d ed. New Jersey: Prentice-Hall, 1973.

MacDonald, Malcolm. *Brahms*. London: Dent, 1990.

Schoenberg, Arnold. *Style and Idea: Selected Writings of Arnold Schoenberg*. Edited by Leonard Stein. Translated by Leo Black. London: Faber and Faber, 1984.

Schubert, Franz. *Franz Schubert: Complete Chamber Music for Strings*. Edited by Eusebius Mandyczewski and Joseph Hellmesberger. New York: Dover, 1973.

Szigeti, Joseph. *Szigeti on the Violin*. New York: Dover, 1979.

Szigeti, Joseph. *With Strings Attached*. 2d ed. New York: Alfred A. Knopf, 1967.

Wagner, Richard. *Die Meistersinger von Nürnberg*. London: Schott.

# DISCOGRAPHY

## JOHANNES BRAHMS:

### *Regenlied*

D. Fischer-Dieskau and J. Demus	DGG	138011
D. Fischer-Dieskau and W. Sawallisch	EMI	500204

### *Nachklang*

D. Fischer-Dieskau and J. Demus	DGG	138011
D. Fischer-Dieskau and W. Sawallisch	EMI	500204

### **Sonata for Piano and Violin in G major Opus 78**

J. Abel and L. Hokanson	Harmonia Mundi	2921032-4
C. Ferras and P. Barbizet	DGG	104985
A. Grumiaux and G. Sebok	Philips	9500161
G. Kremer and V. Afanassiev	DGG	423619-2
D. Oistrakh and F. Bauer	EURODISC	80459PK
I. Perlman and V. Ashkenazy	EMI	CDC7474032
W. Schneiderhan and F. Wührer	DGG	LMP18295

J. Suk and J. Katchen	DECCA	SDDA267
-----------------------	-------	---------

### **Sonata for Piano and Violin in A Major Opus 100**

J. Abel and L. Hokanson	Harmonia Mundi	2921032-4
C. Ferras and P. Barbizet	DGG	104985
G. Kremer and V. Afanassiev	DGG	423619-2
D. Oistrakh and S. Richter	EURODISC	87954MK
I. Perlman and V. Ashkenazy	EMI	CDC7474032
W. Schneiderhan and C. Seemann	DGG	LPM18633
W. Schneiderhan and F. Wührer	DGG	LMP18295
I. Stern and A. Zakin	COLUMBIA	MG33713
J. Suk and J. Katchen	DECCA	SDDA267
H. Szeryng and A. Rubinstein	RCA	2619/C
P. Zuckerman and D. Barenboim	DGG	2530806

### **Sonata for Piano and Violin in D minor Opus 108**

J. Abel and L. Hokanson	Harmonia Mundi	2921032-4
C. Ferras and P. Barbizet	DGG	104985
B. Hagen and L. Barkin	CBC (Transcription recording)	
G. Kremer and V. Afanassiev	DGG	423619-2
N. Milstein and V. Horowitz	RCA	26.41339
D. Oistrakh and S. Richter	HMV	ASD2618
G. Pauk and P. Frankl	SABC	LT4686

I. Perlman and V. Ashkenazy	EMI	CDC7474032
W. Schneiderhan and F. Wührer	DGG	LPM18144
J. Suk and J. Katchen	DECCA	SDDA268
H. Szeryng and A. Rubinstein	RCA	GD86264
J. Szigeti and E. Petri	EMI	HQM1127
P. Zuckerman and D. Barenboim	DGG	2530806

### **Sonata for Piano and Cello in E minor Opus 38**

J. Du Pré and D. Barenboim	EMI	CDM7632982
E. Feuermann and T. van der Pas	PEARL	GEMMCD9443
P. Fournier and W. Backhaus	DECCA	425973/2
P. Fournier and R. Firkusny	DGG	139119
J. Starker and A. Bogin	SAGA	XID5164

### **Sonata for Piano and Cello in F major Op. 99**

P. Casals and M. Horszowski	COLUMBIA	MS30069
J. Du Pré and D. Barenboim	EMI	CDM7632982
P. Fournier and W. Backhaus	DECCA	425973/2
P. Fournier and R. Firkusny	DGG	139119
M. Rostropovich and R. Serkin	DGG	410510-2
J. Starker and A. Bogin	SAGA	XID5164
J. Starker and J. Katchen	DECCA	SXL6589