



UNIVERSITY OF GOTHENBURG
ACADEMY OF MUSIC AND DRAMA

BRAHMS HORN TRIO

TRIO FÜR PIANOFORTE, VIOLINE UND WALDHORN OP- 40

Choice of Interpretation

Ida Regine Brissach

Degree Project, Master of Fine Arts in Music,
Symphonic Orchestra Performance
Spring Semester 2015

Degree Project, 30 higher education credits
Master of Fine Arts in Music, Symphonic Orchestra Performance
Academy of Music and Drama, University of Gothenburg
Spring Semester 2015

Author: *Ida Regine Brissach*

Title: *Brahms Horn Trio, Choice of Interpretation*

Supervisor: *Anders Hultqvist*

Examiner: *Anders Wiklund*

ABSTRACT: There are many ways to interpretate music, and sometimes it can be hard to know what you, as a musician will like the most. This is an important choice that every musician have to consider when they work on a piece of music, both if it is a new piece they have not studied before or if it is something they have played before. Some of the reasons I do this are that I want to make the music more personal for me when I play it, and at the same time I want the audience to enjoy it and understand what my ensemble want to express by it. I will work on the horn trio by Johannes Brahms in two different ways, the first time by playing the piece and the second time by listening to other recordings and reading. By doing this I will try to find the interpretation that I prefer, and see if it is anything like the first interpretation I did the first time.

Key words: Studying music, interpretation, horn trio, comparing interpretations.

TABLE OF CONTENTS

1. Introduction	4
2. My thoughts before I started	4
3. Johannes Brahms and his Horn Trio	6
4. Interpretation	8
- Thoughts during the studying of the piece .	9
- Interpretations by others	10
5. Comparison	11
- First movement	11
- Third movement	20
6. Conclusion	33
Appendix 1.....	36
Appendix 2	48
References	54

Introduction

In my study of the horn trio by Johannes Brahms I want to experiment around the interpretation that is chosen in an ensemble I play with, compared to recordings of other ensembles. I did a concert and recording with an ensemble in the autumn of 2013. After this recording I studied the piece further, read the score and the other parts, listened to other recordings and got to know the piece very well. I have also read about Johannes Brahms, his life and the story about the piece. Which of the many interpretations out there would I prefer, and would I stick to my own interpretation after listening to many others? Are there phrases in my own interpretation I would like better and which would they be? What phrasing would I prefer from the other recordings I listened to? I would like to explore the different ways of playing, and also find the interpretation that I feel connects me with the music. This way, if I play the trio again in the future, I will be able to give the piece my own personal touch and hopefully also keep the emotions that are in the story of the piece.

My thoughts before I started

When I started practising and working on the trio, my plan was never to write a thesis about it, but when I realised that I did not know very much about the piece I figured it would be a good way to learn about it. Also it would be a great way to work on the interpretation of the music. So before I played the piece with my ensemble I did not know anything about it; nothing about the story behind it, I did not listen to any recordings of it and I did not read the full score. I only practised my own part. In my opinion this is not a good way to start out with a new piece, because I think a musician should have some sort of opinion about how he wants it to sound like when he starts practising it. Of course it depends on the music, but I think that normally it can be important to know something about the piece you play, because that would be the best way of interpretate it the way the composer intended. Also, I often prefer to use imaginary pictures when I play, to be able to express myself better. At this point I did not know how much meaning there was to this piece, so I would say it was lucky for me that I got this idea. So despite the fact that I do

not really like this way of interpreting, I thought it could be a good experience and a good way for me to be aware of my own perception while I practised and performed it.

The pianist in the ensemble I played with had played it before, so when we started practising together and during our practise process, it was his thoughts that got to be the base of my way to interpretate the piece. After we started practising I listened to parts of recordings, but only those parts I thought was technically or rhythmically hard. After rehearsing a little with the ensemble I personally still did not have many thoughts about the meaning of the piece or how I wanted the audience or ourselves to interpret the music we played. After I decided to do my theses about this, I intentionally avoided a lot of the studying of the piece, so that it would be easier to see the differences from my naive interpretation and the recordings I would listen to after having done my own.

In an ensemble like this there are different aspects to be aware of when we play, as there are three very different instruments. A lot of energy and focus will go to intonation, playing together and being as much one ensemble as possible, even though we are three individuals. Balance is also a very important thing, which could be very hard for me in this ensemble, because a french horn can be very loud compared to a violin, and I have never played in an ensemble like this before. The piece was originally written for nature horn. Even though the valve horn was up and coming at this time, Johannes still wanted his music to have the natural horn, and he refused to give in for the new and advanced instrument¹. I think that could make sense about the balance issue, because a nature horn will not sound as much as a valve horn.

It will be very interesting to see if I get a lot of new thoughts about how to interpretate the trio in general after learning about the piece and listening to other ensembles. The original plan for my theses was to do a second interpretation with my ensemble after the process of learning about the music, and this way be able to use and show my new preferred way of interpreting the piece, but unfortunately the plan had to change when I did not have an ensemble to play with for this.

¹ Garret, Joshua. Doctors degree theses. *Brahms' Horn Trio: Background and analysis for performers*. The Julliard School, 1998. <http://www.johannesbrahms.dk/Artikler/BrahmsTrioDissertation.pdf> (Accessed 2015-03-27), Page 15

Johannes Brahms and his horn trio

Johannes was born in Hamburg in 1833². He worked as both a conductor and composer, and he composed music for piano, chamber music ensembles, solo instruments and symphony orchestras. In his career as a composer he challenged harmony and melody structures in the romantic idiom, and he also moved away from the traditional sonata form (A-B-A'). We can see this in the first movement of the trio, which traditionally would have been a in sonata form, where he uses form A-B-A'-B'-A''.

As a young boy Johannes learned to play the piano, cello and french horn³. This probably had an influence on his idea of the horn trio, considering it was not a common ensemble to write for⁴. In fact he is considered to be the first composer who has written music for this kind of ensemble that is well known today. However, it was the piano he succeeded with as an instrumental performer.

Johannes started working on the trio after his mother died in 1865. The third movement is an Adagio and it is also marked "mesto", which means sorrowful. It is often referred to as one of the most dark and delicately movement, written by Johannes. This movement is the movement that is directly connected to his mother, by him using a theme from a song that she used to sing to him when he was a young boy, the choral "Wer nur den lieben Gott lässt walten"⁵ (see figure 1). There are several recordings of this choral on the website YouTube. Johannes also used this theme for his Requiem "Ein deutsches Requiem" which he composed in the same period of time⁶.

² Gräsvold, Hans Magne and Gaukstad, Øystein "Johannes Brahms", *Store Norske Leksikon*. 2014. https://snl.no/Johannes_Brahms (Accessed 2015-03-27)

³ Green, Aaron Classical Music Expert. "Johannes Brahms", *About Entertainment, Classical Composer Biographies*. <http://classicalmusic.about.com/od/classicalcomposers/p/brahmsprofile.htm> (Accessed 2015-03-27)

⁴ Garrett, *ibid.* Page 1

⁵ Garrett, *ibid.* Page 10

⁶ Platt, Heather. *Johannes Brahms, A Research and Information Guide*. 2nd edition. Routledge, 2011. E-book

<https://books.google.se/books?id=L5E9JfA0vpAC&pg=PA298&lpg=PA298&dq=brahms+Wer+nur+den+li+eben+Gott+lässt&source=bl&ots=me4EGJHUBk&sig=PpBWyrN2iAYfSlwK7dx2SxoeVlg&hl=no&sa=X&ei=ktHYVLYoKMPNygOc0YKQCQ&ved=0CCoQ6AEwAQ#v=onepage&q=brahms%20Wer%20nur%20den%20li+eben%20Gott%20lässt&f=false> (Accessed 2015-03-27), page 298.



Figure 1: "Wer nur den lieben Gott lässt walten", written by Georg Neumark (1621 - 1681)

So the fact that he is basing the third movement on this choral, and also that he is using the untraditional combination of instruments make me believe that the trio was very personal for Johannes. I would say that the piece is a story of him thinking back to his childhood and times he spent with his mother.

The first theme we hear in the first movement of the trio is a melody that Johannes thought of when he was walking in the forest⁷. This was the summer of 1865, in the summer after his mother past away. The sun was shining and the birds were singing, and Johannes later brought his friend Albert Dietrich to this place in the forest and told him that "I was walking along one morning and as I came to this spot the sun shone out and the subject immediately suggested itself"⁸. This forest was located close to the town Baden-Baden in Germany, and he really enjoyed staying there in the summers. This is where the theme in the Andante comes from.

The fourth movement, Allegro con Brio, has a main theme that is based on a German folk song called "Dort in den Weiden steht ein Haus". It is a big and noticeable transition from the third to the fourth movement, where the music moves from the very heavy and dramatically emotional Adagio and into a more cheerful and rhythmical Allegro con Brio.

⁷ Garrett, *ibid.* Page 4

⁸ May, Florence, *The life of Johannes Brahms (Vol 2 of 2)*. Public domain, September 27, 2012. E-book. http://www.gutenberg.org/files/40644/40644-h/40644-h.htm#CHAPTER_XIII (Accessed 2015-05-12), page 39.

Interpretation

We played in a concert at Jonseder's Herrgård at November 10, 2013. Before this we had six rehearsals, two with a teacher and four without. As mentioned before our pianist had some ideas for the interpretation, and then we got some ideas and tips from the teacher. Because I did not know anything before we started working on the piece, I did not mind any of the opinions the teacher and the pianist had.

I did not know exactly what to expect from this piece, so I was quite surprised by how many small details there was in the music, and how hard it was to get all the three parts together.

It was a hard piece to interpret, considering my starting point was like zero. There are rhythms that are hard to get in time together, and sometimes the violin and horn have the same rhythms while the piano have something completely different, for instance triplets with upbeats against the straight rhythms (see figures 2 and 3).



Figure 2: Bars 97 - 100, first movement



Figure 3: Bars 165 - 166, first movement

We tried to work a lot on balance, but it was hard. Mostly because the three instruments are so different, as I have said earlier, but we also had a little trouble because we practised in such small rooms. In the small rooms the horn gets very loud compared to the violin, and that was exactly what I feared even before we started. I am used to playing in a wind quintet, and also in an ensemble like that it is hard to not be too loud. This time it was even harder, and I felt like I was playing almost two dynamics softer than the written ones a lot of the time. I am not sure if the reason for this was the small rooms we played in, because it felt like this when we performed at the concert as well. Then again the hall we played in was not in advantage of the horn either, as the audience was very close, and there were a lot of curtains by the windows, which makes the acoustics very dry. It was very unfortunate because I think this piece needs the big differences in dynamics to make the emotions right, for instance to make the big differences into, and out from the third movement. There are also some marcatos and sforzandos that deserve to come out more, which I did not dare to do, because of the balance. If I do this piece again sometime, I hope I will get the opportunity to perform in a bigger hall with more suitable acoustics. Also, I would be so bold to say that maybe the violin could play a little louder in some places, which we did not try in the rehearsals because of the small rooms, and the acoustics that made it sound as loud as it was written in the music. But we got some feedback after the concert that the piano actually sometimes was too loud for both the violin and the horn.

Thoughts during the studying of the piece

After learning all these things about Johannes and the story behind the horn trio, I realised that I want to play this piece with a lot more feelings involved than I did last autumn. I started picking out phrases in the first and third movements that I wanted to do differently, just from reading about the background, and even without listening to any other ensembles. Some had to do with using different tempos and also some swelling in the phrases. I actually wanted to feel exactly what Johannes felt when he was walking in the forest and everything felt idyllic. Then again, what actually happened in Johannes' mind when the theme changes and moves on faster and a little bit more dramatic? Obviously I do not know that, so I figured that I want to find my own way of playing and expressing the second theme in the first movement. This is where the importance of the meaning of

the music comes in; when music is written based on such emotions. If I were to write a piece that was very personal to me, I would want the musicians to play based on what I tried to express in the piece.

As it happens, there was an incident in my own life just as I was studying the piece, where my father passed away. And as I was listening to the third movement over and over again, this big wave of feelings just hit me, and I could feel all the sorrow in this music. It was very strange for me, because I have always had pieces of music that awakes feelings in me, and I never felt that with the horn trio. But suddenly this happened and I felt that the music actually told me how sad Johannes was when he wrote it.

It is mostly the first and the third movement of the trio that are the most described in general, so these are the two movements I have focused on for the interpretations.

Interpretations by others

I found three recordings that I chose to use for my comparison. They are from very different times, so hopefully there will be clear differences between them, in order to find things I like or do not like.

The oldest one is from sometime between 1923 and 1933. The musicians playing here are Aubrey Brain on french horn, Adolf Busch on the violin and Rudolf Serkin on the piano. This recording is almost hundred years old, and I am thinking that music and interpretations could change a lot over this period of time and if so, it would be interesting to see in which ways and how much.

The second recording I found was recorded in 1961. The musicians in this recording are Mason Jones on the french horn, Mieczyslaw Horszowski on the violin and Alexander Schneider on the piano. I think most of the movements are too slow in this one, all except from the Adagio mesto. Is this a style of contemporary interpretation? This is definitely the one I find the most different from my own interpretation, and I will get back to that in my comparison.

The third recording is with the famous horn player Sarah Willis who plays in the Berliner Philharmonic. She plays with Kotowa Machida on the violin and Cordelia Hoefer on the piano. This recording is very new, from 2009, and I have to admit that I hope I will like this interpretation a lot, as I really look up to this horn player, and I like the way she plays and interpret different kinds of music.

Comparison

As I have said before, my goal by comparing these recordings is to find the interpretation that suits me best, to make me connect with the emotions in the music. Even though I did not get to play it a second time, maybe I will be lucky enough to be able to play it later sometime. I will focus on the expressions that phrasing, tempos and dynamics give. I will refer to the phrases I am writing about by using bar numbers and time in the recordings.

First movement

There were some things that appeared clear to me in the three recordings just as I started to listen to them. In the first movement, one of the recordings was way too slow, and I did not hear the musical lines or much expression at all. This was the recording from 1961. The one from 2009 was kind of the opposite, and I thought that sometimes it was too much. I predicted that there would be differences like this, because of the different years of the recordings, but I did not think there would be such big contrasts between them.

As mentioned before, the first theme we hear in the first movement is meant to describe a walk in the forest, with birds singing and the sun shining (Appendix 1). The recording from 1961 (I will refer to this one as the *Jones*-recording and the *Jones*-interpretation), is as I said too slow for my opinion, with 58 beats per minute (**Recording 1 – Jones**). In my mind this is just not moving forward, and it is more a picture of a person sitting still. Even so, it is kind of an idyllic feeling in this interpretation, and maybe it could be a part of the walk in the forest to sit down and just breathe the fresh air. I think that the eight notes in this part have to have a little more direction than this. The eight notes are not

played in one long line, and it also feels like the musicians play just bar by bar, or even beat by beat at some points.

As I moved on to one of the other recordings, the one from the 1920s (I will refer to this one as the *Brain*-recording or *Brain*-interpretation), I felt a lot more comfortable. This tempo is more like a walk in the woods for me, with a bpm at roughly 64. I can picture and hear the birds as I listen to this one (**Recording 2 – Brain, time 0:00 – 0:58**). In this one the horn player also moves more forward towards bar 27 (see figure 4), not so much in tempo, but definitely in the dynamics, which I like a lot. In the *Jones*-recording the horn actually does a ritardando from bar 24 towards bar 27, and it kind of made the music stops (**Recording 1 – Jones, time 0:48**).

The image shows a musical score for three staves, numbered 19 to 28. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The score includes various musical notations such as notes, rests, and dynamic markings. A red arrow points to the right above the second staff, starting at bar 25 and ending at bar 27. The bottom staff has a 'p' marking at bar 21 and a 'dim.' marking at bar 25.

Figure 4: Bar 19- 28. The *Brain*-recording have a lot more direction at this point, while it feels like the slow *Jones*-recording from 1961 almost stop into bar 27.

When I listened to the newest recording, the one from 2009 (I will refer to this recording as the *Willis*-recording or *Willis*-interpretation), I thought that this one was very fast, and I did not feel quite as relaxed as I would like to trying to picture the forest, with bpm 70 (**Recording 3 – Willis**).

Something that was very interesting about this was that it turned out that this interpretation is the one that is most like the interpretation we did in what I refer to as the *Brissach*-recording or *Brissach*-interpretation (**Recording 4 – Brissach**). That made me think that maybe it has to do with the contemporary musicians, and the musical style right now, that we want to play things a little faster. Anyway, I like the *Willis*-recording (from 2009), but it is not right for this picture I want to have of the idyllic forest. This obviously means that I am not very happy about our interpretation either, as it was too fast. For the phrasing into bar 27 (see figure 4) I like our phrasing, but when I listen to it now I think it is a little

rushed, and I would like to have taken more time before the downbeat of bar 27
(**Recording 4 - Brissach, time 0:34**).

In the end of bar 55 (see figure 5) I think there should be a clear phrase ending, and even though the way is long to bar 55 in the *Jones*-recording, I have to say that the phrase ending there is very good (**Recording 5 – Jones, time 0:00 – 0:21**).

The image shows a musical score for five staves, numbered 52 to 56. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. The music is marked 'dim.' in the first two staves and 'p' in the last two staves. The score shows a clear phrase ending in bar 55, with a final note in bar 56.

Figure 5: I think it is important with a clear phrase ending in bar 55

There is a nice diminuendo from bar 47 and all the way into bar 60 (Appendix 1, page 2-3. **Recording 5, Jones**). The problem is that because they are so slow it feels like they never start playing again in bar 56. In the bars where they are building up to the theme, 57 to 61 I can not hear much phrasing with the crescendos and decrescendos, and when the theme comes back in bar 61 it is the same as in the beginning, very disjointed and not a very clear line in the phrases.

The *Willis*-recording also have a clear phrase ending in bar 55 (Appendix 1, page 3), both in tempo and dynamics, and in contrast to the *Jones*-recording it moves on from bar 55 into bar 56 (**Recording 6 – Willis**). You can hear the piano the whole time as the sound never stops, even though it is very soft. When the main theme comes back in bar 61, they change the articulation from the first time they played it, bars 1 – 21 (**Recording 3 – Willis**), which is quite interesting, because in the score it is printed exactly the same way (**Recording 6 – Willis, time 0:27**). This time they play it lighter, and with more air between the notes. I am picturing Johannes in the forest here, first bars 57 to 60 where there is something a little mysterious going on, maybe some noises he is not completely sure what is, on the side of the trail. Then in bar 61 he realises there is no danger and he

walks on with a smile on his face. I like this interpretation with the lighter eight notes in the theme, just because it seems a little more peaceful to me.

I am not happy with our interpretation of this bit, bar 47 to 77 (Appendix 1, page 2-3.

Recording 7 – Brissach). I do not think our phrase ending in bar 55 is any good, the dynamics in bars 56 to 60 is too loud and I do not get the phrase feeling I would like to have at all. The theme from bar 61 is not too bad played, and I think we have a nice line throughout the theme until bar 76, but we still could have gone softer earlier. I also think that the recording makes it sound a little louder that it really was, but it should be possible to go more down in dynamics here, to get the calm feeling before the next part.

In bar 77 we get the second theme for the first time, *poco più animato*. The transition here is quite difficult, rhythmically (see figure 6). As a trio you have to depend on hearing each other and trust that you are all on the same page. At the same time that you want to get the correct rhythms together, I would say that the flow is very important here, both with direction and by using the articulation that is written.

The image shows a musical score for a piano and voice. The score is in 3/8 time and features a piano (p) dynamic. The first system (bars 70-76) shows the first theme, with bar 76 circled in red and marked 'mezzo p'. The second system (bars 77-80) shows the second theme, with bar 78 circled in red and marked 'Poco più animato' and 'mezzo p'. The score includes a piano part and a vocal line.

Figure 6: Bars 70 to 80, the transition from the first theme to the second theme. It is quite challenging to get the rhythms in the second theme together and at the same time make the music flow.

Our trio, the *Brissach*-interpretation, chose to do this theme quite fast, with approximately bpm 100 (**Recording 8 – Brissach**). I think now that this is too fast, and especially if we are not sure about the rhythms. Even so, I do think that we made it flow and move forward. In this theme I picture the calm and idyllic forest turning into a little chaotic mood, a little windy and the leaves whirls up in the air. Maybe there are some clouds appearing in the sky.

Because of the picture I want to imagine here I do not think the interpretation in the *Jones*-recording is great for this theme (**Recording 9 – Jones**), even though this is the only one I found that actually follows the articulation as it is printed in the score (see figure 7). In this recording the violin makes the decrescendo on the last eight note in the bar both times this is written, but when he does this he also holds back the tempo and pulls back from the downbeat in the next bar. I feel that the music should be moving forward here, so I think it is not the ultimate way of playing it.



Figure 7: Bars 76 to 78. The *Jones*-recording follows this articulation, while the others do not.

I like the tempo they do in the second theme in the *Brain*-recording with bpm 92, from bar 76 (Appendix 1, page 4. **Recording 2, time 2:16 – 2:50**). I also like the crescendos and decrescendos they do in the bars 77 to 85, as they make me see and feel the wind blowing and it gives me a feeling of windy waves coming out from between the trees.

In my opinion there is one long phrase from the beginning of this theme from bar 77 and to bar 92. In the *Brain*-interpretation they go with this phrase, but I think they miss the small climax a little on the downbeat of bar 92 (see figure 8, **Recording 2 – Brain, time 2:45**).



Figure 8: In the *Brain*-interpretation I think they miss the small climax in bar 92, while in the *Willis*-interpretation this is done very well.

They could have made this a lot more clear just by using a little more time on this beat and make it a little heavier, which I think they do great in the *Willis*-recording (**Recording 10 – Willis, time 0:34**). Also in this one I think they have a great tempo and the wind blows flowing through the phrase (**Recording 10 – Willis**). And they have a good climax in bar 92.

The *Willis*-interpretation keeps this up through the whole *animato* part, and I love the way they play from bar 95 to 105 (Appendix 1, page 5). First they start by building up to bar 101, and making the music move forward by using the crescendos and decrescendos and little by little go louder (**Recording 11 – Willis**). Then the pianos intensity moves them up one more level into bar 104, where they hold back a little before the second beat and lands onto the second climax here (see figure 9).



Figure 9: Bars 101 to 104. Great articulation in the two climaxes in this place, in the *Willis*-interpretation.

This actually gives me the chills, and I would have loved to make that happen for someone when I played it. Unfortunately, when I listen to the our recording it does not give me the

chills (**Recording 12, Brissach**), although I do think we got this second climax quite well and I feel very happy about it (**Recording 12 – Brissach, time 0:15 – 0:19**). We did not get the first climax as I would have liked it, and the horn sound is actually almost gone at this point in our recording.

I would say that the biggest climax in the animato is in bar 104, but the music keeps the intensity throughout the animato, and on the way back to andante there are a few more mountain tops; in bars 116, 118 and 122 (Appendix 1, page 6). I think we played this part very well in the *Brissach*-interpretation, considering the climaxes, and made them clear (**Recording 13 – Brissach, time 0:00 – 0:23**). The first top in bar 116 is not so much a climax as it is a part of a phrase ending, but I like it with a heavy third beat in bar 115, dragging it a little, into bar 116. I see it as making a statement in a way; that this is when the weather decides to go back to being idyllic again. Our sforzando in bar 118 is not big enough. I think the piano could do a bigger crescendo in bar 117 to built up to this top. Then it is the same as bar 115 in bar 121, dragging the last beat into the last top, making the sforzando powerful enough.

I also really like the next phrase, the last bars before andante. Bars 126 to 130 (see figure 10), as I am picturing the wind and the trees calming and the man who is walking in the forest looks up towards the sun, and life is good. Especially with the piano playing the eight notes and duols in bars 127 to 131 (**Recording 13 – Brissach, time 0:20 – 0:40**).



Figure 10: Bars 126 to 130. This is when the forest lightens up around Johannes and the sun comes back out.

When I listened to the *Jones*-interpretation (**Recording 14 – Jones**), I did not get any strong impression of the climaxes I have mentioned earlier. They keep playing very slow, and even if they make small differences in the music at these spots I do not hear them as the climaxes I want them to be. The sforzandos in bar 118 and 122 are well articulated, but because of the tempo I do not hear them as any sorts of climaxes. Also in the last bars before the andante, bars 126 to 130 (see figure 10) (**Recording 14 – Jones, time 0:41**), I

do not get the feeling of the forest being a calmer and more peaceful place than in the animato, and it feels a little bit sad when they come back to the andante. I think this makes the journey back the andante and the main theme from bar 131 very flat and a little boring.

In the *Willis*-recording I think it is very obvious that the top climax is in bar 104, as we can hear in the earlier recording number 11. Then for the next three climaxes they drag a little on the last beat in the bars 115 and 120 (**Recording 15 – Willis**), which is what we did in our interpretation. It does come out more in the *Willis*-interpretation though, and I really like the phrasing they do, especially into bar 116. In their last bars into andante, bars 126 - 131 (see figure 10), they do ritardando, which is written from bar 125, and go all the way down to a very calm and comfortable tempo for the transition to andante (**Recording 15 – Willis, time 0:30**). In my opinion this tempo they go down to through the ritardando should be somewhat close to the tempo they use in the andante, but in this interpretation they go on quite fast, around bpm 76, which is even faster than they did in the beginning. I have to admit that this is approximately the tempo we chose for our interpretation actually, and maybe it could work as a contrast to the first theme to make it a little more interesting. Even so, I want to get back to the wandering feeling that I think the music builds up to for the first theme, and I do not do that here as I get more a rushed feeling from them.

As mentioned earlier do the first movement have an A-B-A'-B'-A'' form. What I have described until now are the first A and B, and as it is the same themes and the same moods happening in the music, I will jump to the last A part, A''. This part is different from the other two A parts before, as it has a dramatic build up to the ending of the movement. In the *Willis*-recording they do the transition to the last andante different than the first one (**Recording 16, time 0:00 – 0:20**), and I like this one a lot better. They do the ritardando that is written in bar 194 (see figure 11), and they stick to the new tempo when they go on in the andante part, which is bar 200.

The image shows a musical score for bars 190-199. It consists of two systems of staves. The first system (bars 190-194) includes a vocal line (top two staves) and a piano accompaniment (bottom two staves). The vocal line has a melodic line with a 'poco a poco rit.' marking in bar 194. The piano accompaniment has a rhythmic accompaniment with a 'poco a poco rit.' marking in bar 194. The second system (bars 195-199) includes a vocal line (top two staves) and a piano accompaniment (bottom two staves). The vocal line has a melodic line with a 'pp' marking in bar 199. The piano accompaniment has a rhythmic accompaniment with a 'pp' marking in bar 199. The score ends with a double bar line in bar 199.

Figure 11: Bars 190 - 199. The transition into andante the second time, I think it should give the same feeling of the clouds blowing away and the sun coming out.

They start the last andante a little slower than the first and the second one, around bpm 70. It is not too much, but noticeable. Still I think the music should make me feel more relaxed in the transition into andante.

I have to admit that I like the last andante the way they do it in the *Brain*-interpretation, although the transition into it does not appeal to me (**Recording 2 – Brain, time 5:54 – 6:22**) where they do kind of a subito slower tempo in bar 200, with bpm 50 and it is too slow for my taste (**Recording 2 – Brain, time 6:00 – 8:07**). But there might just be a point to this; to make the last andante different from the earlier ones for the contrast, and also be able to push the music more forward when it later says un poco animato, in bar 223 (Appendix 1, page 11). They start moving already in bar 208 and by the time they get to bar 223 and where the score says to go animato, they are in bpm 100, and I really like the way they build up this intensity. It sounds a little dramatic, and I am thinking that this is a point where Johannes thinks that he might be lost in the forest. He is looking around to every direction, and maybe he cannot find his way out. They keep this intensity up without going too far, all the way to bar 243 where the score says diminuendo, and it seems like a very natural place to start going back down to the nice walk in the forest that we had in the beginning. With this they do a ritardando and diminuendo, and they kind of fade out. In bar 256, when the music goes back to major, is where I picture Johannes

realising that he can see the way out and he is safe and will be fine. I like the ending in the *Brain*-interpretation.

In the *Jones*-interpretation they stick more to what is written in the score for the tempos in the last andante, from bar 200 (Appendix 1, page 10. **Recording 17 – Jones**). They start the andante in their comfortable bpm 54, and they move just slightly up in tempo before bar 223 and when they get there they are in bpm 78. As the music grows more intensively, they move a little more forward and in bar 231 they are in bpm 88. This is the fastest they go, and I think that I need more contrast from the starting tempo to feel the intensity well here. This part that I would like to be a little more dramatic, feels like just another day in the forest with sun and some clouds with them. But I do like their dynamics in this passage. They start the ritardando and diminuendo in the same place as in the *Brain*-interpretation, bar 243, which I think is a good thing. Then they do the fading out quite good, and the more I have listened to this one I like it better and better, because it is actually very relaxing how they go completely back in the tempo, and they still keep the sound going.

Third movement

In the third movement of this piece (Appendix 2) I think it is particularly important to be able to express feelings and emotions since this is the movement that is connected to Johannes' mother. Also because it is a slow movement, I would say it needs the colours and emotions to not sound static.

The three recordings by other ensembles do this movement quite similar, but there are some differences, and the differences to our interpretation are bigger. All the other three recordings start this movement in a very slow, but comfortable tempo, approximately bpm 60.

I like the beginning with the piano in the *Brain*-interpretation as they make it sound very heavy and sorrowful (see figure 12), and you can hear that life is not easy at this point (**Recording 18 - Brain, time 0:00 – 0:22**).



Figure 12: The beginning is very nicely played in all the recordings

After the four bars of intro in the piano the violin and horn enter, and I felt a little disappointed. The lack of dynamics make it sounds like no phrasings and no lines in the music, and this lasts all the way until bar 16 (**Recording 18 - Brain, time 0:22 – 1:30**). They do phrase endings in both bar 9 and bar 15 (Appendix 2, page 1-2), which has a nice effect, but I would have liked it to be a little more clear, and they could have exaggerated this more. It says legato in the music, but to me it sounds like they think very tenuto on each note, which makes the phrases even more monotonic than they have to be. I think that the violin and the horn could have done this differently, by doing more of the crescendos and decrescendos here (see figure 13).



Figure 13: Bars 5 - 12. In the *Brain*-interpretation I cannot hear the dynamics in this part, while in the *Jones*-interpretation they do a lot more. (Violin and horn part)

I also get the feeling it is a little loud for the opening of this movement, and that the music should be more fragile, as it is about death and sadness.

In the *Jones*-interpretation they do a lot more of the dynamics, and I noticed just after a few bars that the music spoke more and had more feelings. The pianist does a great introduction in the first four bars (see figure 12), and with his phrase ending in bar 4 it is so clear that something new will happen any moment (**Recording 19 – Jones, time 0:00 – 0:27**). Then the violin and the horn enter in bar 5, making one long phrase in the bars 5 to

10 (see figure 13), and it's a totally different feeling than the *Brain*-recording. This recording actually makes me very relaxed and a little reflective. In bar 10 the music stops a little too much as the phrase ending that the pianist does is a little bit too much in my taste. It gives me a feeling that they have to start the whole movement up again when they start in bar 11. When they arrive at bar 15, I really like how the pianist lets me know that he is starting a new phrase here, before the violin and the horn finishes theirs (see figure 14), (**Recording 19 – Jones, time 1:15 – 1:50**).

The image shows a musical score for four staves. The top two staves are for violin and horn, and the bottom two are for piano. Bars 13, 14, 15, and 16 are numbered. A red dashed vertical line is placed at the end of bar 15, indicating where the violin and horn phrases end. The piano part begins a new phrase at bar 15, marked with a piano dynamic 'p' and the instruction 'una corda'.

Figure 14: Bars 13 to 16, the markings show where the piano starts his phrase and where the violin and horn end their phrase.

There is a little bit of difference from the two recordings I have mentioned about the third movement and the *Willis*-recording. The piano starts beautifully, and about the same tempo as the other two (see figure 12. **Recording 20 – Willis, time 0:00 – 0:23**). When the other instruments enter, they move a little back and forward in the tempo (see figure 13. **Recording 20 – Willis, time 0:23 – 0:55**). I think this is a positive factor and that they are able to show expressions playing it like this. They clearly phrase two and two bars together and they also manage to make the whole line from bar 5 to 9 very clear by ending the phrase well in bar 9. In bar 10 the piano is a soft and elegant echo of bar 9 as a part of the phrase ending (see figure 15). The violin and the horn go towards the downbeat of bar 9, while the piano actually goes towards the downbeat of bar 10 (**Recording 20, time 0:42**).

The image shows a musical score for three instruments: violin, horn, and piano. The score is for bars 9 and 10. The violin and horn parts are in the upper staves, and the piano part is in the lower staves. The piano part is marked with a dynamic of *p* (piano) and the instruction *una corda*. Red boxes highlight the piano's response to the violin and horn in bar 10. The violin and horn parts are also highlighted with red boxes in bar 9.

Figure 15: Bars 9 to 10. The piano is the echo of the violin and the horn from bar 9 to 10.

Compared to the *Jones*-interpretation, this ensemble does not show the new phrase that the piano player starts by herself in bar 15 (see figure 14). Although she moves on in a nice way, it is not clear from bar 15 that the new phrase is hers (**Recording 20 – Willis, time 1:10 – 1:38**).

We chose to do this movement in the *Brissach*-interpretation a lot faster than any recording I have heard of it. Our pianist started in a tempo approximately bpm 88 (**Recording 21 – Brissach, time 0:00 – 0:48**). After listening to other interpretations I think our tempo is too fast, and it feels a little stressful. I also think that the meaning of the music disappears in this tempo. Despite our fast tempo, I do like the phrasing we do, as we play bars 5 to 9 as one phrase, and on our way we move towards the third beat in bar 7 and then the third beat in bar 8 (see figure 13). We follow the notations in the score for the dynamics. I think that when the piano starts his new phrase in bar 15 (see figure 14), it is clear that the new phrase starts there and the violin and horn keeps their phrase one bar into this (**Recording 21 – Brissach, time 1:00**). If we had only played it a lot slower it could have been close to perfect for my taste.

When the horn player enters alone in bar 19 (see figure 16), I still have the same problem with the dynamics in the *Brain*-interpretation. It is still very flat and static, and to me that makes it less interesting (**Recording 18 – Brain, time, 1:42 – 2:34**). What is good about it is that the violin enters two bars later with the same melody very nicely, and the balance is very good between the horn and the violin. I can hear the violins melody just as well as the horns melody here.

Figure 16: Bars 17 - 22. There are big differences in the *Brain*-interpretation and the *Willis*-interpretation from where the horn enters in bar 19, with the phrasing.

The static feeling in the music goes through the whole phrase and continues when the piano enters to bars after the violin, in bar 23 (see figure 17). In the end of this phrase it is the violin and the piano that carries the melody on towards the ending of the phrase in bar 26 (**Recording 18 – Brain, time 2:19 – 2:23**). I would say that the vibrato in the violin is a big plus here for the *Brain*-interpretation, because these two bars actually gave me so little that I started searching for interesting things happening. And the vibrato was the most interesting thing (**Recording 18 – Brain, time 2:20**).

I like the *Willis*-interpretation better in this part of the movement. When the horn player enters by herself in bar 19 (see figure 16), she starts playing actively right away and her entrance is connected to the piano sound, even when the piano actually quit playing already (**Recording 20 – Willis, time 1:38 – 2:22**). I hear that her phrasing is going towards the first beat of her third bar, even though it is very soft the whole way. The violin sneaks in very carefully in bar 21 and blends in the horn sound. The balance here is very good, and when the piano enters in bar 23 (see figure 17), it is still good balanced, even though the piano plays very clear eight notes.

Figure 17 shows a musical score for four staves. The top two staves are for a melodic instrument, and the bottom two are for piano. Bar 24 features a sixteenth-note figure. The piano part is marked 'p sempre e legato'. Bar 26 ends with a phrase of sixteenth notes.

Figure 17: Bars 23 - 26. The *Brain*-interpretation makes this passage and the phrase ending in bar 26 not very interesting.

The bar with the sixteen notes, bar 24, is played very differently in all these four interpretations. There is no articulation notated in this bar (see figure 18.1). In the *Brain*-interpretation (**Recording 18 – Brain, time 2:12 – 2:21**) the horn player plays the last four sixteen notes without any particular articulation, and because of the legatos before it feels a little bit like he plays a relaxed staccato (see figure 18.2). In the *Jones*-interpretation (**Recording 19 – Jones, time 2:17 – 2:24**) they do not really articulate at all on the last four sixteen notes. But it is very comfortable to listen to it anyway, and it gives me a calm feeling. The most interesting interpretation of just these two bars is the *Willis*-interpretation (**Recording 20 – Willis, time 2:03 – 2:10**). The horn player here plays the legato as it says, but then one staccato sixteen, and the next three more tenuto (see figure 18.3). I like this version of these bars, as it gives more life to the notes and the phrase. In our interpretation we chose to do all the last four sixteen notes with a tenuto feeling (**Recording 21 – Brissach, time 1:40 – 1:46**), which I kind of like, as it leads the sixteen notes forward in a good way (see figure 18.4).

Figure 18.1 shows the musical notation for bar 24 as it is written in the score, featuring a sixteenth-note figure.

Figure 18.1: As it is written in the score

Figure 18.2 shows the musical notation for bar 24 as it is played in both the *Brain*-interpretation and the *Jones*-interpretation, featuring a sixteenth-note figure.

Figure 18.2: As they play it in both the *Brain*-interpretation and the *Jones*-interpretation

Figure 18.3 shows the musical notation for bar 24 as it is played in the *Willis*-interpretation, featuring a sixteenth-note figure.

Figure 18.3: As they play it in the *Willis*-interpretation.

Figure 18.4 shows the musical notation for bar 24 as it is played in the *Brissach*-interpretation, featuring a sixteenth-note figure.

Figure 18.4: The way we did in the *Brissach*-interpretation

Just after this part there is a stringendo part, from bar 32 (Appendix 2, page 3), and in my opinion this part of the movement represents another state of mind with Johannes during his grieving process (**Recording 19 – Jones, time 3:10 – 3:58**). Unfortunately I am not able to understand or explain exactly how I feel when I listen to this part, or what I would want musicians to express here. There are obviously different emotions moving around, and I feel like maybe there is some sort of anger towards the unfair in life that took his mother away, and that he is upset that this happened to him.

The six bars before the stringendo is played very nicely in the *Jones*-interpretation (**Recording 19 – Jones, time 2:37 – 3:26**). They are still going around bpm 60 when they start building up to this different mood in the music, from bar 27. When they arrive at bar 32 they start the intensity right away, the tempo rises evenly and the eight notes that the violin and the horn switch between are flowing with great dynamics (see figure 19).

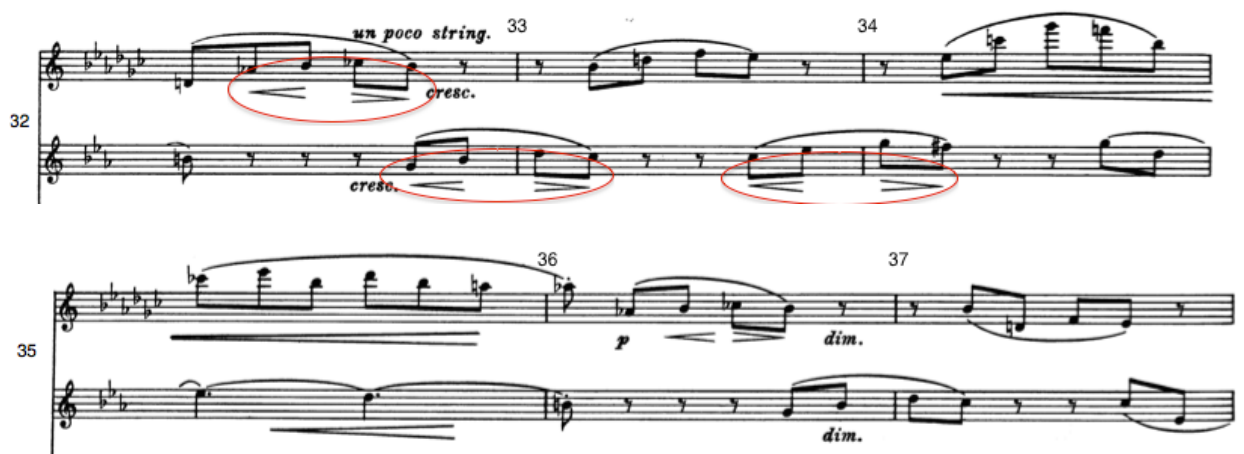


Figure 19: Bars 32 to 37. The eight notes in the violin and the horn parts, and the notation that makes the music flow well in the *Jones*-interpretation.

The intensity they start in bar 32 builds up and in tempo they are up to bpm 100 in bar 36 (**Recording 19 – Jones, time 3:25**). They keep this up, even though they do the diminuendo that is written in the end of bar 37, and the intense feeling stays all the way to bar 39, where they start the poco a poco a tempo (**Recording 19 – Jones, time 3:35**). In this interpretation I think it is so clear that Johannes wants to show some different emotions about the incident with his mother, because it is so different from the main theme, although as I explained earlier, I do not really know what it is (see page 25). From bar 39 they move back down in the tempo, as it says in the score, and they slowly let the

dramatic emotions go to rest (**Recording 19 – Jones, time 3:35 – 3:59**). It is also a very clear and smooth transition in the piano, when he changes from sixteen notes to eight notes in bar 41 (see figure 20), and that makes the agitated music a lot more calm very quickly.

The image displays a musical score for a piano piece, focusing on the transition in bar 41. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of two systems of staves. The first system includes a vocal line (top two staves) and a piano accompaniment (bottom two staves). The piano part is marked 'poco a poco' and 'dim.' (diminuendo). A red box highlights the piano accompaniment in bar 41, showing a change from a sixteenth-note pattern to an eighth-note pattern. A red arrow points from the end of bar 40 to the beginning of bar 41. The second system includes a vocal line (top two staves) and a piano accompaniment (bottom two staves). The piano part is marked 'in tempo' and 'pp' (pianissimo). A red box highlights the piano accompaniment in bar 41, showing a change from a sixteenth-note pattern to an eighth-note pattern. A red arrow points from the end of bar 40 to the beginning of bar 41. The piano part is marked 'una corda'.

Figure 20: The piano changes from sixteen notes to eight notes, which makes the poco a poco a tempo a lot smoother.

When they come back to a tempo in bar 43 they do the next four bars very slowly and it is very soft, so these few bars actually makes me go back to the very vulnerable state of mind (**Recording 19 – Jones, time 3:58 – 4:25**). I think this is a beautiful transition back to the main theme that starts in bar 47 (see figure 21).



Figure 21: Bars 43 to 46. The violin and the piano make the transition back to the main theme so vulnerable in the Jones-interpretation.

In the Willis-interpretation I really like the dynamics they do through this whole stringendo part. Even before the stringendo, from bar 27 to 31 (see figure 22), it is notated the dynamic *piano* with diminuendo and the piano part even has *piano pianissimo*, and they do this very well throughout bar 31 (**Recording 20 – Willis, time 2:21 – 2:48**).



Figure 22: Bars 27 to 31. The dynamics are done very well in the Willis-interpretation.

This makes the beginning of the stringendo very soft, but still very intense. Their stringendo from bar 32 has a good build up (see figure 19), and they are clear on both tempo and dynamics the whole way (**Recording 20 – Willis, time 2:45 – 3:15**). In bar 36 they are also in bpm 100, from their bpm 70 in bar 27 (**Recording 20 – Willis, time 2:46 – 3:34**). I think it is obvious that it is the downbeat in bar 36 that is the top of this emotional ride in the stringendo. From this bar and into the poco a poco a tempo in bar 39, I get a feeling that they are playing a little motionless. They go on in a very stabile way,

following the diminuendo from bar 37, and then the tempo goes down as it says in bar 39 (see figure 20), but the sixteen notes and the eight notes are a little bit too stabile. In a way you could say that they are playing it too correctly.

The four bars that is the transition back to the main theme, bars 43 - 47 (see figure 21) is a nice place in the *Willis*-interpretation (**Recording 20 – Willis, time 3:32 – 3:58**). They play it a little faster than the *Jones*-interpretation, and I think that it is quite comfortable, as you can feel that it is moving forward. The one thing that I do not think is great about these four bars is the balance. When they start playing in bar 43 I can hardly hear the violin, in fact I cannot hear it before the second eight that she plays. Even though it says *ppp* in the violin and *pp* in the piano, both the parts should be hear able from the first beat.

In the *Brain*-interpretation I do not really agree with a lot in the stringendo part. When they start playing four bars before the stringendo, in bar 27 (**Recording 18 – Brain, time 2:34 – 3:06**), I cannot hear much of the dynamics that are written in (see figure 22). When they move on from bar 32 into the stringendo (**Recording 18 – Brain, time 3:03 – 3:34**) they are doing something weird with the eight notes, which I can dare to say I am sure is an idea of phrasing, but for me it just sounds very disorderly (see figure 23). They even do not agree on which eight note in their phrases to go towards in the bars 33 to 37.

The image shows a musical score for two staves, likely violin and piano, covering bars 32 to 37. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *un poco string.*, *cresc.*, *p*, and *dim.*. Several notes are circled in red: a G4 in bar 32, a B-flat4 in bar 33, a G4 in bar 36, and a B-flat4 in bar 37. The notation shows a mix of eighth and sixteenth notes with various phrasings.

Figure 23: Bars 32 to 37. In the *Brain*-interpretation they do a strange phrasing in these bars, stretching the eight notes.

What I do like about this part in the *Brain*-interpretation is when they are back in tempo in bar 43 (see figure 21, **Recording 18 – Brain, time 4:02 – 4:33**). They play it very slow, around bpm 50 on the eight note, and if this was before I knew what this movement was about it would have been too slow for me, but with all the emotions in this music I think it is perfect with this tempo in these four bars. They play it kind of static also, but at this

point in the movement I actually like it, because I think that the “mesto” part is coming back and taking back its space in the music, after being away during the stringendo.

There is a turn in the music in bar 59 (see figure 24), where a new theme in the movement is presented in major. I think this is a small light in the darkness for Johannes, and I can imagine that the sorrow lets go a little. The major lasts for two bars before there are two bars in minor. Then the same thing repeats itself.

The image shows a musical score for a section of a piece, spanning measures 58 to 67. The score is written for a piano and includes a vocal line. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score is divided into two systems. The first system covers measures 58 to 62. Measure 58 is the start of a phrase. Measures 59 and 60 are marked 'Major' in red. Measures 61 and 62 are marked 'Minor' in red. Dynamics include 'molto p' in measures 59 and 60, and 'p' and 'pp' in measures 61 and 62. The second system covers measures 63 to 67. Measures 63 and 64 are marked 'Major' in red. Measures 65 and 66 are marked 'Minor' in red. Measure 67 is marked 'poco accel.' in red. Dynamics include 'pp' in measures 63 and 64, and 'pp' and 'cresc.' in measures 65 and 66. The score includes various musical notations such as slurs, ties, and articulation marks.

Figure 24: Does Johannes feel some happiness in the grieving over his mother? The *Brain*-interpretation makes me think so, but the *Jones*-interpretation does not as much.

I picture it being a feeling that tells him that even though he did not think so, he actually can move on. This theme is played very nicely in the *Brain*-recording (**Recording 18 – Brain, time 5:41 – 6:34**), except for the long notes in the violin and the horn in bars 61 and 62, where I think they are trying a little too hard to hold long steady notes, and that just makes it motionless. When they arrive at bar 69, the *passionata* (see figure 25), they could definitely give more power to the top note there, as this could be a place where the happiness comes back after being away for so long (**Recording 18 – Brain, time 6:40 – 7:18**).



Figure 25: There are big differences in the different interpretations in the way they do the *passionata*

They have a nice flow towards bar 73 and 74, but I feel that the crescendo in bar 73 starts a little too suddenly, which I do not like too much (see figure 26). Even though it does not say *crescendo* until bar 73, I think there should be a little *crescendo* before this, a little more even and gradual increase of the dynamics, and then a bigger climax in bar 74. But mainly they have a very good contrast in the dynamics here, and they make this place very powerful.



Figure 26: Bar 23 and 24 are very powerful, and definitely a climax in the third movement.

In the *Jones*-interpretation I do not get the same feeling as in the *Brain*-interpretation in this part of the movement. The major bars from bar 59 (see figure 24) does not give me a happy feeling (**Recording 19 – Jones, time 5:33 – 6:18**), and if I were to interpret this recording with only knowing the part about his mothers death, I would never have thought to myself that this was a happy moment in the movement. They do phrases of four bars, where they move towards the third bar, where the piano takes over the melody, which makes the focus fall on the minor melody with the piano. Although, when they move on towards bar 69, the *passionata* (see figure 25) there is less sorrow (**Recording 19 – Jones,**

time 6:25 – 7:09). They make bar 74 a good climax (see figure 26), but they also do exactly what it is notated in the music and start the crescendo in bar 73, and with a *marcato* on the first beat of 73. I get a more dramatic feeling when they move on in bar 74, and I do not get the feeling of being free, like I want to have in this place. The fading out they do in the last bars, bar 85 and 86, is amazing (**Recording 19 – Jones, time 7:25**). It says only *piano* after the decrescendo, but they take it further down, and their last note is just dying into nothing. I think it is a great way of going back to the “*mesto*” after the major part.

One thing that I miss a lot in both the *Brain*- and the *Jones*-interpretation is the *sforzando* in bar 83 (see figure 27). In the *Willis*-recording you can clearly hear that this is a point in the music they are really going for, and they want to make it an important part of this movement (**Recording 20, time 6:40 – 6:55**).

The image shows a musical score for five staves, numbered 81 to 86. A red box highlights the first measure of bar 83. In this measure, the bass clef staff has a very loud *sforzando* (*sf*) dynamic marking. The treble clef staff also has a *sf* marking. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) in bars 84 and 85.

Figure 27: The *sforzando* in bar 83 comes out a lot more in the *Willis*-interpretation than the *Brain*- or *Jones*-interpretation, and I can definitely hear the anger.

When I heard in this interpretation I heard anger, and I realised that of course Johannes could have been angry about the situation he was in. Life is unfair, and why did his mother have to die. Maybe he was angry with her for a moment, because she left him, or maybe he was even angry with himself. Also the way they are making the crescendo in bar 82 is very well played. So the way I see these bars is that Johannes is sad and then the anger shows up, and then goes away just as quickly as it came, and it stayed for only one bar.

In the *Willis*-interpretation I think that they express the happy feelings from bar 59 very well (see figure 24), and they make me think that Johannes could have been thinking about childhood memories and all the good times he spent with his mother at the point that

he wrote this exact passage (**Recording 20, time 4:55 – 6:25**). The piano is very clear in the rhythms in bar 68, which makes a good build up for bar 69 (see figure 25), and they have a nice long phrase all the way from bar 69 throughout bar 72 (**Recording 20, time 5:40 – 5:56**), where they make an extra effort to get bar 74 to be the top in this movement (see figure 26). I love how they stretch the sixteen notes, which are the upbeat to bar 74. This was Johannes' happy moment in a time where he suffered.

In the *Brissach*-recording into the *passioanta* part (see figure 25) we made a little stop at the top after the last eight note before the downbeat of bar 69 (**Recording 21 – Brissach, time 4:33 – 5:22**). I like the way we did this, but I do think it was a little bit too loud in the bars before. We were able to keep the intensity all through the next bars, and from bar 73 (see figure 26) into *tempo primo* in bar 77 I really enjoy listening to it, especially from the climax in bar 74. I am sorry to say that in the ending of this movement we were very out of tune, so I do not enjoy the last bar in the *Brissach*-interpretation.

Conclusion

The three recordings that I used for my theses answered a lot to my expectations, considering the time differences and their way of interpretate the trio. There were some main qualities for each one of the interpretations that I noticed and that I find important and that I would use or definitely not use if I will play this piece again.

In the oldest recording, the *Brain*-recording, I cannot always hear a lot of dynamics, which for me affects the phrasing a lot and makes the phrases a little static sometimes. But they also have some spots where the dynamics controls the phrases, like in the beginning of the first movement and the end of the third movement. I think that they mainly could have done more of the dramatic dynamics also, for instance the *sforzandos*, to make the music less static. They stay in a steady tempo most of the time, and I do not think they explore the different ways they could have made the phrases more clear, for instance when they move towards a climax in the music they do not build up to it by playing a little heavier notes or drag the tempo, which I would have liked. The balance is good between the three of them, which I think is a little surprising considering how they did not have for instance

great microphones and this kind of technical equipment that could help with balance and such.

In the second oldest recording, the *Jones*-recording, I was so surprised by the tempos, and the first time I listened to the first movement with them I didn't know what to think. It was so slow, and I almost gave up listening through it. But during the first movement I realised that there were some qualities I did like, such as some of their phrasings and articulations. Sometimes I even thought that maybe the tempo was okay and that I could get the feeling of walking in the forest with the slow tempo. I think that the reason for this was that they expressed the music quite well, despite the slow tempo. In the third movement of this recording I felt more like I could identify with this interpretation. The tempo was more what I had in mind and a lot of their phrasings were very good. I would like to highlight the stringendo part from the third movement in this recording as very satisfying, and also the very ending of this movement.

The third recording, the *Willis*-recording from 2009, is the one most like our own in the interpretation of the first movement. Even so, I do not necessarily like this one the best all the way through. In fact, I thought this interpretation was too fast in both the themes in the first movement, and I didn't get the relaxed feeling I wanted from them. They do good phrasing in dynamics and tempos, and also with dragging some notes or moving forward. They are very clear on the dramatic dynamics like the sforzandos, which I like very much. Particularly I would like to highlight the part in the first movement around the bars 114 to 124 with the climaxes and sforzandos coming after each other. I really love how they do that. In this recording they let the horn sound a lot and surprisingly it mostly does not sound too much, which means that it disproves my thoughts about playing too loud, just like in the *Brain*-recording. Although this interpretation mainly is faster than the other two, the third movement is about the same, and they have a lot of good qualities in this movement. Also here I think they do the louder moments very well, and towards the end it's beautiful how they show all the emotions; sorrow, happiness and anger, and how close these emotions can be to each other. What surprises me a little with this recording is that they didn't figure out the parts where the balance is not good. Unlike the *Brain*-recording this group actually had the opportunity to change the recording so that the balance could be better. Even so, they chose not to change the part where the violin does not sound through the sound of the piano.

If I were to play this piece again, which I hope I will, I think I would choose some qualities from all these different interpretations. If I would have to say anything more concretely, I would say that I really liked the main tempo from the *Brain*-interpretation, phrasing from the *Jones*-interpretation and the dynamics and phrasing from the *Willis*-interpretation. And I would like to keep some ideas about the phrasing from our own interpretation.

Appendix 1

Trio

für Pianoforte, Violine und Waldhorn
(oder Violoncell, oder Bratsche)

Johannes Brahms, Op.40
(Veröffentlicht 1868)

5

Violine

Horn in Es

Pianoforte

Andante

p dolce espress.

p dolce

9

10 11 12 13 14 15 16 17 18

espress.

9

19 20 21 22 23 24 25 26 27 28

p

dim.

29

p espress.

36

37

38

39

40

cresc.

cresc.

35

cresc.

42

43

44

45

41

47

48

49

50

46

f

f

52

53

54

Phrase ending

55

56

3

dim. p

Building up towards the theme

58

59

60

61

62

p

64

65

66

67

68

69

poco cresc. dim. poco cresc. dim. poco cresc. dim.

71

72

73

74

75

76

mezzo p senza rit.

Second theme

Waves in the phrasing

4

Poco più animato 78

79 80

Poco più animato

77 *mezzo p*

Waves in the phrasing

82 83 84

81

Waves in the phrasing

86 87 88

85

Goes towards the climax

90 91 92

89

f *legato*

94

95

96

93

Musical score for measures 93-96. The score is written for a piano with a treble and bass clef. Measure 93 starts with a piano (*p*) dynamic. A red circle highlights a specific melodic phrase in the upper right of measure 95. A double-headed arrow is placed below the notes in measure 96.

98

100

97

Musical score for measures 97-100. The score is written for a piano with a treble and bass clef. Both staves include a *cresc.* (crescendo) marking. Red circles highlight melodic phrases in the upper staff of measures 98 and 100. A double-headed arrow is placed below the notes in measure 100.

First climax



102

103

104

Second climax



101

Musical score for measures 101-104. The score is written for a piano with a treble and bass clef. Measure 101 is marked *f legato*. Measure 102 is marked *f*. Measure 103 is marked *f*. Measure 104 is marked *fp*. A double-headed arrow is placed below the notes in measure 103.

106

107

108

109

105

Musical score for measures 105-109. The score is written for a piano with a treble and bass clef. Measure 105 is marked *p dolce*. Measure 109 is marked *dolce*. A double-headed arrow is placed below the notes in measure 109.

6

111

112

113

sempre cresc.

sempre cresc.

110 *legato*

sempre cresc.

115

116

117

p

p

114 *p*

119

120

121

sf

p

sf

p

118 *sf*

p

123

124

125

sf

p

sf

p

122 *sf*

p

dim.

dim.

poco a poco rit.

poco a poco rit.

126 127 128 129 130 7

26

Red. Red.

131 **Tempo I** 132 133 134 135 136

31

Tempo I
p dolce

137 138 139 140 141 142 143

dolce

37

144 145 146 147 148 149 150

p

4

152

153

154

155

156

157

158

poco cresc. *dim.*

poco cresc. *dim.*

poco cresc. *dim.*

160

161

162

163

164

165

166

senza rit. *mezzo p espress.*

senza rit.

Poco più animato

168

169

170

171

p

mezzo p

173

174

175

176

177 178 179 180

legato

181 182 183 184

sempre cresc.

185 186 187 188 189

sf *p*

190 191 192 193 194 poco a poco rit.

sf *p* *dim.*

poco a poco rit.

196

197

198

199

Musical score for measures 196-199. The vocal line includes lyrics and dynamics like *p* and *pp*. The piano accompaniment features triplets and slurs.

Last andante

Tempo I

201

202

203

Brain bpm 50
 Jones bpm 54
 Willis bpm 70

205

206

Brain moving forward

207

208



Musical score for measures 200-203. The piano accompaniment features chords and slurs. Dynamics include *pp*.

210

211

212

213

214

215

216

Musical score for measures 209-216. Dynamics include *poco cresc.* and *espress. sempre cresc.*

218

219

220

221

222

Musical score for measures 217-222. Dynamics include *p* and *sempre cresc.*. The piano accompaniment features triplets.

223 un poco animato poi a poi 225 226 227 228

un poco animato poi a poi

Jones bpm 88
Willis bpm 108

229 231 232 233

234 235 236 237 238

f espress.
ad lib.
f legato

239 240 241 242 243

dim.
dim.
dim.

The natural place to start pulling back

12

245 246 247 248

espress.

sempre dim. e ritard. poco a poco.

244 *p* *sempre dim. e ritard. poco a*

250 251 252 253

poco

255 256 257 258

Major

254 *Red.*

260 270 271 272 273 274 275

8.....:

pp

Red.

Appendix 2

Adagio mesto 2 3 4

Adagio mesto

p

una corda

5 6 7 8

p espress.

tre corde

9 10 11 12

Phrase ending

p

espress.

una corda

tre corde

14 15 16

Phrase ending

pp

Phrase starting

p

una corda

18 19 20 21 22

Phrasing is important here

sempre p

p

sempre p e legato

24 25 26

p sempre e legato

28 29 30 31

Musical score for measures 27-31. The score is in 6/8 time and features a key signature of three flats. It consists of four staves: two vocal staves (soprano and alto) and a piano accompaniment (treble and bass clefs). The vocal parts begin with a rest in measure 27, followed by a melodic line starting in measure 28. The piano accompaniment starts in measure 27 with a series of chords. Dynamics include *p* (piano) and *dim.* (diminuendo). An *8...* marking is present above the piano staff in measure 27.

Musical score for measures 32-34. This section includes a red arrow pointing from measure 32 to 34. The vocal staves show melodic lines with *cresc.* (crescendo) markings. The piano accompaniment features a dense chordal texture with *pp* (pianissimo) and *un poco stringendo* (slightly more tempo) markings. A *cresc.* marking is also present in the piano part. A *Red.* marking is located below the piano staff in measure 32.

Musical score for measures 35-37. The vocal staves continue with melodic lines, featuring *p* (piano) and *dim.* (diminuendo) markings. The piano accompaniment maintains its dense texture with *sfp* (sforzando piano) and *dim.* markings. A *Red.* marking is located below the piano staff in measure 35.

39

40

poco a poco

38

3

poco a poco

dim.

42

43

in tempo

44

45

ppp quasi niente

41

1

in tempo

pp

una corda

47

48

49

p espress.

p espress.

46

6

p

51

52

53

Musical score for measures 51-53. The score is written for voice and piano. The piano part includes a *dim.* marking in measure 52 and a *p* marking in measure 53. The key signature is three flats (B-flat major/C minor).

55

56

57

Musical score for measures 55-57. The score continues for voice and piano. The piano part features a steady eighth-note accompaniment.

59

Major

60

61

Minor

62

Musical score for measures 59-62. A red box highlights measures 59-61. The piano part includes *molto p* markings in measures 59 and 60, and *p* and *pp* markings in measure 61. The key signature changes from three flats to two flats (D-flat major/E-flat minor) at measure 61.

Major

64

65

Minor

66

67

poco accel.

Musical score for measures 64-67. A red box highlights measures 64-65. The piano part includes *pp* markings in measures 64 and 65, and *pp* and *cresc.* markings in measure 66. The key signature changes from two flats to one flat (F major/G minor) at measure 66. The tempo marking *poco accel.* is present in measures 66 and 67.

69 *passionata*

70

71

68

f *passionata*

74

75

72

ff

ff

poco rit.

77 *tempo primo*

78

79

80

76

poco rit.

sp *tempo primo*

dim.

82

83

84

85

86

81

REFERENCES

- Brahms, Johannes (Editor: Hans Gál). “*Trio für Pianoforte, Voline und Waldhorn, Opus 40*”. Breitkopf & Härtel: “Johannes Brahms: Sämtliche Werke, Band 9: Klavier-Trios. Leipzig 1926-27 – Plate J.B. 33.
Public domain, scanned by piuanissimo, 2011-08-17.
http://japanese.imslp.info/files/imglnks/usimg/7/7e/IMSLP113813-PMLP24444-Brahms_Werke_Band_9_Breitkopf_JB_33_Op_40_scan.pdf (Accessed 2015-05-19)
- Green, Aaron. Classical Music Expert. ”*Johannes Brahms*”, About Entertainment, Classical Composer Biographies.
<http://classicalmusic.about.com/od/classicalcomposers/p/brahmsprofile.htm> (Accessed 2015-03-27)
- Garrett, Joshua. Doctors degree theses. “*Brahms’ Horn Trio: Background and analysis for performers*”. The Julliard school, 1998.
<http://www.johannesbrahms.dk/Artikler/BrahmsTrioDissertation.pdf> (Accessed 2015-03-27)
- Gräsvold, Hans Magne and Gaukstad, Øystein.”*Johannes Brahms*”, *Store Norske Leksikon*. 2014. https://snl.no/Johannes_Brahms (Accessed 2015-03-27)
- Platt, Heather. “*Johannes Brahms, A Research and Information Guide*”. 2nd edition. Routledge, 2011. E-book.
<https://books.google.se/books?id=L5E9JfA0vpAC&pg=PA298&lpg=PA298&dq=brahms+Wer+nur+den+lieben+Gott+lässt&source=bl&ots=me4EGJHUBk&sig=PpBWyrN2iAYfSlwK7dx2SxoeVlg&hl=no&sa=X&ei=ktHYVLYoKMPNygOc0YKQCQ&ved=0CCoQ6AEwAQ#v=onepage&q=brahms%20Wer%20nur%20den%20lieben%20Gott%20lässt&f=false> (Accessed 2015-03-27)
- May, Florence, *The life of Johannes Brahms (Vol 2 of 2)*. Public domain, September 27, 2012. E-book.
http://www.gutenberg.org/files/40644/40644-h/40644-h.htm#CHAPTER_XIII (Accessed 2015-05-12)
- ”Scherzo”, *Wikipedia*. 2013. <http://no.wikipedia.org/wiki/Scherzo> (Accessed 2015-03-27)
- ”The Brahms Horn Trio, An Uncommon Music Elegy”. *Favorite Classical Composers*. <http://www.favorite-classical-composers.com/brahms-horn-trio.html> (Accessed 2015-03-27)