

A PERFORMANCE GUIDE TO THE LATE CHARACTER PIECES FOR PIANO BY  
JOHANNES BRAHMS

by

CONNIE MAK

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## CHAPTER 1

### Brahms at the Piano

#### Brahms as a Pianist & Composer

Brahms began his piano studies at the age of seven with Otto Friedrich Willibald Cossel. The young Brahms' progress was so rapid that in 1844 Otto Cossel declared that he "could take his pupil no further."<sup>1</sup> Brahms was only eleven years old at that time. He was then accepted as a pupil by pianist and composer Eduard Marxsen, one of Hamburg's leading teachers. Marxsen introduced the young boy to counterpoint, as well as the music of Bach and Beethoven. Brahms' mastery of counterpoint is probably attributable to Marxsen. As musicologist Karl Geiringer wrote, "For Brahms...the most complicated forms of counterpoint were a natural means of expressing his emotions."<sup>2</sup> The exposure to the music of Beethoven influenced Brahms' compositions, notably in *Symphony No. 1 in C minor*, Op. 68 (1877). The resemblance between this symphony and Beethoven's *Symphony No. 5 in C minor*, Op. 67 was so strong that the conductor Hans von Bülow called it "Beethoven's Tenth." Though Brahms found Marxsen "an uninspiring teacher and claimed privately to have learnt nothing from him,"<sup>3</sup> he still acknowledged this teacher's instruction by dedicating *Piano Concerto No. 2 in B-flat*, Op. 83 (1882) to Marxsen. Brahms gave his first piano solo recital in 1848 and another recital in 1849. The recital programs included works by Bach and Beethoven and some fashionable bravura pieces. To help supplement income for his family, the young Brahms gave piano lessons, played popular tunes at taverns and saloons, accompanied in the theater, and arranged music.

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<sup>1</sup> William Drabkin, "Marxsen, Eduard," *Grove Music Online*, accessed 24 May, 2021, <http://www.oxfordmusiconline.com>.

<sup>2</sup> Karl Geiringer, *Brahms: His Life and Work* (New York: Oxford University Press, 1947), 296.

<sup>3</sup> Drabkin, "Marxsen, Eduard."

Brahms' musical gifts were already evident at a young age and were recognized by Robert Schumann when Brahms presented himself at the home of Robert and Clara Schumann in Düsseldorf on September 30, 1853. Brahms played some of his own compositions and the Schumanns immediately admired this young composer. Robert Schumann soon recommended some of Brahms' compositions to a major German publisher, Breitkopf & Härtel, which became Brahms' first publications. As the editor of *Neue Zeitschrift für Musik*, Robert Schumann wrote a laudatory article about the young, unknown Brahms which appeared on October 28, 1853:

His name is Johannes Brahms.... Even outwardly he bore the mark proclaiming: 'This is the chosen one.' Sitting at the piano he began to disclose wonderful regions to us. We were drawn into even more enchanting spheres. Besides, he is a player of genius who can make of the piano an orchestra of lamenting and loudly jubilant voices. There were sonatas...single piano pieces, some of them turbulent in spirit while graceful in form; again, sonatas for violin and piano...every work so different from the others that it seemed to stream from its own individual source. And then it was as though rushing like a torrent they were all united by him into a single waterfall, the cascades of which were overarched by a peaceful rainbow.... We welcome the champion in him.<sup>4</sup>

English pianist Florence May recalled that Clara Schumann often praised Brahms' "extraordinary genius and acquirements both as composer and executant, as well as of his general intellectual qualities, and especially of his knowledge and love of books."<sup>5</sup> Though Brahms' piano playing was highly acclaimed by his musician friends and colleagues, opportunities to hear Brahms perform were rare because Brahms' willingness to play was "extremely dependent on his mood, and [he] not only disliked to be pressed to perform, but was unable to do justice either to himself or his composer when not in the right humor."<sup>6</sup> In fact, May was not impressed when she heard Brahms' playing for the first time. However, when she had

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<sup>4</sup> David Ewen, *Solo Instrumental and Chamber Music: Its Story Told Through the Lives and Works of its Foremost Composers* (New York: Franklin Watts, 1974), 158.

<sup>5</sup> Florence May, *The Life of Johannes Brahms*, vol. 1 (St. Clair Shores, MI: Scholarly Press, 1977), 5.

<sup>6</sup> May, 1:5.

the opportunity to hear Brahms' performance again the next day, her opinion changed completely. She wrote in a letter to her family:

...Then Brahms played. It was an entirely different thing from the day before. Two pieces were by some composer whose name I can't remember, and then he played a wild piece by Scarlatti as I never heard anyone play before. He really did give it as though he were inspired; it was so mad and wild and so beautiful. Afterwards he did a little thing of Gluck's. I hope I shall hear him often if he plays as he did last night. The Scarlatti was like nothing I ever heard before, and I never thought the piano capable of it.<sup>7</sup>

Florence May eventually became Brahms' pupil.

Brahms also received acclaim for the playing of his own compositions. Hungarian pianist Ilona Eibenschütz wrote about Brahms' playing at a private premiere of Opp. 118 and 119 in the summer of 1892 – “He [Brahms] played as if he were just improvising, with heart and soul, sometimes humming to himself, forgetting everything around him. His playing was altogether grand and noble, like his compositions.”<sup>8</sup> Richard Specht, a biographer of Brahms who claimed to have heard the composer play his own late piano works, made this comment:

Each time – and each time in a different way – he made an indelible impression upon me. He had by then given up all concert-giving and therefore all regular practice. His technique was equal to any difficulty encountered in his own works, but it was not dazzling; he would often play as if to himself and was then capable of muttering the choicest things into his beard and failing to draw the least attention to them. His touch was sometimes hard when he played loudly, but in delicate passages magically fragrant, songful and rich in light and shade. It is certain that I never heard anyone else play Brahms's piano music as its creator played it himself.... The whole man was in the performance – and the whole work too....<sup>9</sup>

Specht further described that Brahms' reserved playing “was filled with song, there was in it a searching, a gliding of light and flitting of shadows, a flaring and burning out, a restrained masculine feeling and a self-forgetful, romantic passion....”<sup>10</sup> When Brahms played, it was “as if

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<sup>7</sup> May, 1:5-6.

<sup>8</sup> Mrs. Carl Derenburg (Ilona Eibenschütz), “My Recollections of Brahms,” *The Musical Times* 67, no. 1001 (July 1, 1926): 599.

<sup>9</sup> Richard Specht, *Johannes Brahms*, trans. Eric Blom (New York: E. P. Dutton & Co., 1930), 75-76.

<sup>10</sup> Specht, 76.

he were alone; he forgot his public entirely, sank into himself, gained new knowledge of his own tones in re-creating them, was lost to himself and to others.”<sup>11</sup>

### **Brahms as a Piano Teacher**

While Brahms is highly recognized as a great composer as well as a great pianist, his contribution to piano pedagogy seems to be underrated. This is probably because Brahms did not have many students. In fact, only a few pianists have been documented having studied or coached with Brahms – Florence May (1845-1923), Elisabeth von Herzogenberg (1847-1892), Eugenie Schumann (1851-1938), and Carl Friedberg (1872-1955). Among Brahms’ pupils, Florence May and Eugenie Schumann are two important figures for documenting the master’s unique pedagogical approach. Brahms accepted these two non-virtuoso students probably as a personal favor to Clara Schuman. The two students’ recollections of piano lessons with Brahms provide insightful ideas on piano technique and interpretation.

Brahms put a lot of effort into technique and the training of fingers. According to Clara Schumann, Brahms “can [could] do anything he likes [liked] with his fingers on the piano.”<sup>12</sup> That was indeed the main reason why Clara Schumann sent Florence May to Brahms as May visited Germany with the aim of correcting certain technical weaknesses. Brahms’ first goal was to “loosen and equalize”<sup>13</sup> Florence May’s fingers. May was assigned technical work, such as scales, arpeggios, trills, double notes, and octaves. Brahms had an “original”<sup>14</sup> method of loosening the wrist which allowed May to correct her wrist tension issue effortlessly within two weeks. Through the study of Bach’s music with Brahms, Florence May learned that the master

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<sup>11</sup> Specht, 76.

<sup>12</sup> May, *The Life of Johannes Brahms*, 1:8-9.

<sup>13</sup> May, 1:10.

<sup>14</sup> May, 1:11.

always aimed for broad phrasing and meticulous observations of small details. She described Brahms' concept of phrasing as "a delicate embroidery that filled up and decorated the broad outline of the phrase, with the large sweep of which nothing was ever allowed to interfere."<sup>15</sup> For him, light and shade (*chiaroscuro*) played an important role in maintaining the continuity of phrases. The light and shade in music would be varieties of tone, dynamics, and touch. Florence May noted that Brahms liked to play Bach's music with a variety of tone and touch as well as an elastic tempo. Her teacher would perform Bach's music "not only with graduated shadings, but with marked contrasts of tone effect."<sup>16</sup>

Besides Florence May, Clara Schumann also sent her daughter, Eugenie Schumann, to study with Brahms. Like Florence May, Eugenie Schumann was required to play many technical exercises as well as scales and arpeggios. Eugenie Schumann observed that Brahms had a very special technique regarding the use of the thumb in his playing. She wrote, "when the thumb had to begin a passage, he [Brahms] flung it on to the key with the other fingers clenched. As he kept his wrist loose at the same time, the tone remained full and round even in a fortissimo."<sup>17</sup> As a teacher, Brahms emphasized the training of the thumb, and he assigned Eugenie Schumann to practice several thumb-crossing exercises in arpeggio patterns daily. Eugenie Schumann also wrote about her teacher's directions on differentiating musical materials through touch. She was asked to play *legatissimo* in the melody and quite lightly (*leggiero*) in the harmonic figurations.<sup>18</sup> This approach corresponds to the idea of light and shade described by Florence May.

Both Florence May and Eugenie Schumann wrote about Brahms' love of suspensions. The master always paid special attention to the suspensions in Bach's music. Florence May

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<sup>15</sup> May, 1:13.

<sup>16</sup> May, 1:17.

<sup>17</sup> Eugenie Schumann, *Memoirs of Eugenie Schumann*, trans. Marie Busch (Westport, CT: Hyperion Press, 1927), 141.

<sup>18</sup> Schumann, 144.



recalled that she was not allowed to force the preparation, but the preparation had to be “so struck as to give the fullest possible effect to the dissonance.”<sup>19</sup> In other words, a dissonance required sustaining to its full value and special listening. Eugenie Schumann was also given similar instructions in the approach to suspensions. She reported that she “could never play them [the suspensions] emphatically enough to please him [Brahms].”<sup>20</sup>

The two Brahms pupils’ independent recollections of piano lessons show a high degree of correlation. Though the two pianists’ studies with Brahms centered on the study of Bach, Brahms’ profound insight about technique and interpretation was applicable to the playing of music by other composers, including music by Brahms himself.

### **Brahms’ Pianos**

Brahms always played on German and Austrian pianos. He was especially fond of the Streicher. The Streicher piano had a rather light action and very responsive keys. Its Viennese action with the soft, leather-covered hammers of different weights produced a very crisp sound which decayed quickly. With a shallow key depth, such piano would require agility and delicacy from the pianist’s fingers. Unlike the even timbre on a modern piano, the timbres of the three main ranges – treble, middle, and bass – were very distinctive on a Streicher piano. Also, the timbres would vary with an increase in volume. Due to the rather weak and incomplete metal frame, there was slightly less tension in the stringing compared to the modern piano. This resulted in less volume and brilliance in the treble range. The middle range on a Streicher piano had a “full, mellow, and prominent”<sup>21</sup> sound and could dominate the outer ranges easily. This

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<sup>19</sup> May, *The Life of Johannes Brahms*, 1:17.

<sup>20</sup> Schumann, *Memoirs of Eugenie Schumann*, 145.

<sup>21</sup> Camilla Cai, “Brahms’s Pianos and the Performance of His Late Works,” *Performance Practice Review* 2, no. 1 (Spring 1989): 66.

instrument had a straight-strung mechanism with shorter and thicker bass strings being used. As a result, there were fewer upper partials, producing a bass sound “of special clarity, openness, and lightness.”<sup>22</sup>

Brahms’ knowledge of the instrument is reflected in the textures of his late character pieces, Opp. 116-119. Features such as “frequent tenor melodies, ...distinctive handling of the bass range, and...the use of symbols and words that indicate...touch and articulation”<sup>23</sup> show influences from the properties of the piano during Brahms’ time. Tenor melodies, also known as “thumb melodies,” often lie between the two hands. English Composer Dame Ethel Smyth wrote about Brahms’ playing style of these tenor melodies: “...when lifting a submerged theme out of a tangle of music he [Brahms] used jokingly to ask us to admire the gentle sonority of his ‘tenor thumb.’”<sup>24</sup> To bring out these melodic notes, versatility and fine control of the thumb is required from the pianist. This probably explains Brahms’ emphasis on the training of the thumb in his teaching. As mentioned earlier, the bass range of the piano during Brahms’ time had a much lighter and clearer sound. With a fast decay of sound and less interference from overtones, the bass notes can be heard more clearly. The open sound quality also “creates an illusion of sustained, connected sound,”<sup>25</sup> as the listener can hear the notes individually. With the capability of producing a soft and pure sound in the bass range, diverse textures and left-hand figurations can be observed in Brahms’ late character pieces. The instrument’s mechanism also opened up the possibilities for a great variety of touch and articulation. An excellent resource for the study of touch and articulation in Brahms’ late character pieces would be his *51 Exercises*, WoO 6 (1893). These exercises consist of a variety of drills that aim at developing independence and

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<sup>22</sup> Cai, 60.

<sup>23</sup> Cai, 62.

<sup>24</sup> Ethel Smyth, *Impressions That Remained: Memoirs*, 2nd ed., vol. 1 (London: Longmans, Green, and Co., 1919), 266.

<sup>25</sup> Cai, “Brahms’s Pianos and the Performance of His Late Works,” 67.

evenness in the fingers, thumb versatility, and hand coordination. The study of different playing styles is also included in these exercises, as indicated by Brahms' specific use of symbols or words. In these exercises, *legato*, *leggiero*, and *marcato* are used to indicate touch while slur marks and staccatos indicate articulations. These markings appear frequently in Brahms' Opp. 116-119. In fact, these exercises were compiled and published in the same year as Opp. 118 and 119, which was also one year after Opp. 116 and 117 were published. Therefore, it is possible that Brahms had these exercises in mind when he wrote the late character pieces.

## CHAPTER 2

### Character Pieces

Character piece is defined as “a piece of music, usually for piano solo, expressing either a single mood (e.g. martial, dream-like, pastoral) or a programmatic idea defined by its title.”<sup>26</sup> This genre can be frequently found in nineteenth-century piano music.

#### Brahms’ Character Pieces

Brahms composed character pieces throughout his career. His first and largest character piece, *Scherzo in E-flat minor*, Op. 4, was composed in 1851 and published in 1854. This was about the same time Brahms composed the three piano sonatas, Opp. 1, 2, and 5. The *Scherzo in E-flat minor*, Op. 4 was written in the large form of scherzo with two contrasting trios. Due to the large scope and varieties of textures and characters, there is a suggestion that this scherzo might originally have been a projected sonata.<sup>27</sup> Following the early *Scherzo in E-flat minor* were the *4 Ballades*, Op. 10 (1856). Op. 10 consists of three ballades (Nos. 1, 2, and 4) and one intermezzo (No. 3). In the first ballade, Brahms drew inspiration from the Scottish poem “Edward” published by Johann Gottfried Herder in his folk poetry collection *Stimmen der Völker in ihren Liedern* (Voices of the People in Their Songs). After the *4 Ballades*, Op. 10, Brahms did not compose character pieces for over twenty years and eventually revisited this genre in 1878. He then published the *Klavierstücke*, Op. 76 (1879) and *2 Rhapsodies*, Op. 79 (1880), followed by a twelve-year hiatus. After this long hiatus, Brahms finally concentrated on composing character pieces and published four sets that comprised twenty pieces – *Fantasien*, Op. 116

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<sup>26</sup> Maurice J.E. Brown, “Characteristic [character-]piece,” *Grove Music Online*, accessed 27 May, 2021, <http://www.oxfordmusiconline.com>.

<sup>27</sup> F. E. Kirby, *Music for Piano: A Short History* (Pompton Plains, NJ: Amadeus Press, LLC, 1995), 237.

(1892); *3 Intermezzi*, Op. 117 (1892); *Klavierstücke*, Op. 118 (1893); and *Klavierstücke*, Op. 119 (1893).

### **Brahms' Late Character Pieces**

Brahms' twenty late character pieces in Opp. 116-119 comprise fourteen intermezzos, three capriccios, one ballade, one romance, and one rhapsody. The titles used by Brahms in his late character pieces show a tendency toward generalization, perhaps to avoid being suspected of program music. According to Walter Frisch, by this time in the nineteenth century, these titles used by Brahms probably "had lost the more specific or generic associations they had carried in earlier periods."<sup>28</sup> Frisch proposed that it would probably be wrong "to attach too much meaning to Brahms's titles beyond a general indication of *Stimmung* or mood."<sup>29</sup> He also provided concise observations on the four titles found in Brahms' late character pieces – "Rhapsody" seems to connote a relatively large-scale and forceful composition, 'Ballade' a briefer work in a similar spirit. The name 'Capriccio' is attached to short energetic, extroverted works, while 'Intermezzo' ... and 'Romance' suggest slower, more reflective pieces."<sup>30</sup> The title *Klavierstücke* (piano piece) used in Opp. 118 and 119 possesses a rather neutral and general connotation.

Though the titles used by Brahms are rather vague, the music displays sublime contrasts in imagery and imagination. Some pieces depict natural scenery, such as a thunderstorm (Op. 116, No. 1), a calm lake (Op. 116, No. 4), stark winter (Op. 117, No. 3), and sunshine (Op. 118, No. 5). On the other hand, some pieces portray a dialogue (Op. 118, No. 4), a waltz (the middle

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<sup>28</sup> Walter Frisch, "Brahms: From Classical to Modern," in *Nineteenth-Century Piano Music*, ed. R. Larry Todd, 2nd ed. (New York: Routledge, 2004), 376.

<sup>29</sup> Frisch, 376.

<sup>30</sup> Frisch, 376.

section of Op. 119, No. 2), a lullaby (Op. 117, No. 1), or a march (Op. 119, No. 4). Brahms was known to have a great love of nature. During spring and summer, the composer would take walks into the woods to enjoy the fresh morning air and to listen to the birds singing. His pupil Florence May suggested that these small-scale compositions might be inspired by nature – “the mountain storm swept up by the wind and bursting with a sudden crash, the approaching and retreating roll of its thunder, with the ceaseless pattering of rain on the leaves; the gay flitting of butterflies; the lazy hum of the insect world on a hot summer day; the long sweep of gray waves-breaking into foam on the shore – all may be found in them.”<sup>31</sup>

Like song cycles, these sets of piano pieces were probably intended to be played as complete cycles. While performances of complete cycles are often heard, it is not uncommon to hear performances of selected pieces on a program. It is debatable which performance practice is correct. However, in the case of performing isolated numbers, the combination of pieces should be decided based on intellectual and artistic reasons.

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<sup>31</sup> Florence May, *The Life of Johannes Brahms*, vol. 2 (St. Claire Shores, MI: Scholarly Publishers, 1977), 634.

## CHAPTER 3

### *Fantasien, Op. 116 (1892)*

Similar to the *Klavierstücke, Op. 76*, the *Fantasien, Op. 116* consists of pieces titled “Capriccio” or “Intermezzo.” This opus consists of three capriccios (Nos. 1, 3, and 7) and four intermezzos (Nos. 2, 4, 5, and 6). Brahms dropped the use of the term “Capriccio” after Op. 116. However, some intermezzos in the subsequent cycles are found to have a more energetic character, such as Op. 118, Nos. 1 and 4; and Op. 119, Nos. 2 and 3. Brahms originally wanted Op. 116 to be published in one volume with only the first five pieces. When the publisher, Fritz Simrock, expressed his preference for two volumes, Brahms later added the other two pieces and arranged the pieces in a 3+4 setting.

One distinctive feature of the *Fantasien, Op. 116* is the overall unity. The cycle begins and ends with D minor. The other pieces are in dominant (No. 2), subdominant (No. 3) and supertonic (Nos. 4-6) keys, forming this key sequence – d, a, g, E, e, E, d/D. The practice of concluding the last piece with a modulation to tonic major is typical in the finale of larger forms in Romantic music such as sonata and symphony. The energetic capriccio is used to introduce and conclude the cycle (Nos. 1 and 7). The only other capriccio in the set is No. 3. The remaining pieces in Op. 116 are slow and tender intermezzos, which contrast greatly with the capriccios.

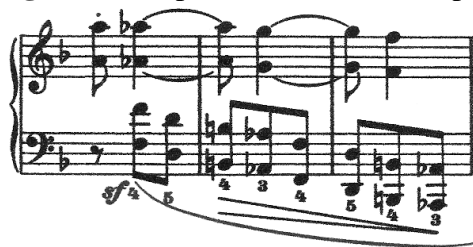
Besides unity in tonal and expressive schemes, thematic unity is also evident in the seven pieces. There are two motives that appear throughout the cycle. One motive is the chain of descending 3rds, initially introduced in the opening of No. 1 (Figure 3.1).

**Figure 3.1** Capriccio in D minor, Op. 116, No. 1, mm. 1-4a



Despite the octave displacement and repeated notes, the pitches in the top voice – D, B-flat, G, E – form a series of descending 3rds. This motive also reappears in parallel octaves throughout the capriccio, such as the left-hand accompaniment in mm. 38-40 (Figure 3.2) and many other similar passages.

**Figure 3.2** Capriccio in D minor, Op. 116, No. 1, mm. 38-40



The chain of descending 3rds is used extensively in the other two capriccios as well. In Capriccio No. 3, this motive is used as the fundamental building block of the melodic line throughout the piece. Though the 2nd is often inserted as a passing tone, the pattern of descending 3rds is still very audible (Figure 3.3).

**Figure 3.3** Capriccio in G minor, Op. 116, No. 3, m. 1



In the final capriccio, No. 7, the motive is reintroduced in the declamatory opening (Figure 3.4).



**Figure 3.4** Capriccio in D minor, Op. 116, No. 7, m. 1  
*Allegro agitato.*



The motive of descending 3rds is used throughout the capriccios, but not in the intermezzos. However, a few “quotations” of the opening measure of Capriccio No. 3 can be found in Intermezzo No. 4 (Figures 3.5-3.7).

**Figure 3.5** Intermezzo in E, Op. 116, No. 4, mm. 15b-16



**Figure 3.6** Intermezzo in E, Op. 116, No. 4, mm. 19b-21



**Figure 3.7** Intermezzo in E, Op. 116, No. 4, mm. 52b-54



Another motive that reoccurs throughout Op. 116 is the descending diatonic tetrachord. This motive first appears as a melodic line with an accompaniment formed by the motive of descending 3rds in Capriccio No. 1 (Figure 3.8).

**Figure 3.8** Capriccio in D minor, Op. 116, No. 1, mm. 107-110



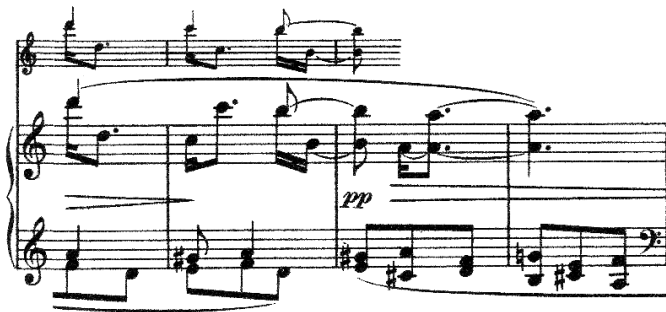
The motive also appears briefly later in the climax of this capriccio (Figure 3.9).

**Figure 3.9** Capriccio in D minor, Op. 116, No. 1, mm. 187b-189



In Intermezzo No. 2, the descending diatonic tetrachord can be found at the closing of the middle section (Figure 3.10) and also in the transition to the reprise of the opening (Figure 3.11).

**Figure 3.10** Intermezzo in A minor, Op. 116, No. 2, mm. 45b-48



**Figure 3.11** Intermezzo in A minor, Op. 116, No. 2, mm. 60b-61



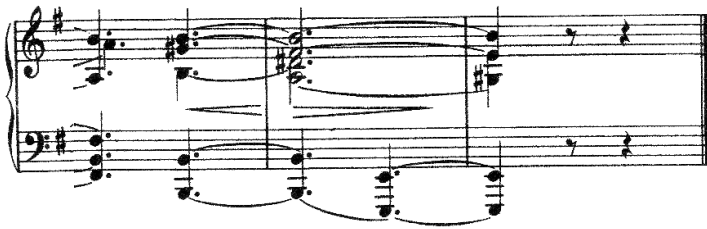
There is no prominent reoccurrence of the descending diatonic tetrachord motive in Capriccio No. 3. However, the motive is used extensively in Intermezzo No. 4. One notable appearance can be found at the most heartfelt moment of the entire piece in mm. 60-61a (Figure 3.12).

**Figure 3.12** Intermezzo in E, Op. 116, No. 4, mm. 60-61a



In the subsequent Intermezzo, No. 5, the motive can be found in the inner voice at the closing (Figure 3.13).

**Figure 3.13** Intermezzo in E minor, Op. 116, No. 5, mm. 37-39



In Intermezzo No. 6, the descending diatonic tetrachord is expanded into a pentachord in the middle section (Figure 3.14).

**Figure 3.14** Intermezzo in E, Op. 116, No. 6, mm. 24b-26a



The motive returns to its original form in the coda (Figure 3.15).

**Figure 3.15** Intermezzo in E, Op. 116, No. 6, mm. 57b-58



The descending diatonic tetrachord motive makes its last appearance in the coda of the final capriccio (Figure 3.16).

**Figure 3.16** Capriccio in D minor, Op. 116, No. 7, mm. 82-90



The motive embedded in the inner voice is set to a sequence which helps build up the intensity toward the final D major harmony.

With the unity in tonality, expression, and motive that underlies and interrelates the seven pieces, it is best to perform *Fantasien*, Op. 116 as a complete cycle. As musicologist William S. Newman commented, it is of “as much reason – or even, as much need – to hear Brahms’ Op. 116 in its entirety as to hear any well-organized sonata in its entirety. The very satisfying total effect of the set is, in fact, that of an extended sonata. Within the twenty minutes it takes to play are all the purely musical unity, contrast, and dynamic tension that one can ask of any extended cyclic work.”<sup>32</sup>

<sup>32</sup> William S. Newman, “About Brahms’ Seven *Fantasien* Op. 116.” *Piano Quarterly Newsletter*, no. 23 (Spring 1958): 17.

## Capriccio in D minor, Op. 116, No. 1

This opening capriccio is in binary form with the addition of a coda (Table 3a).

**Table 3a** Structure of Capriccio in D minor, Op. 116, No. 1

Section	A	A'	Coda
Measures	1-58	59-169	170-175 (transition) 176-207

The stormy opening (Figure 3.17) immediately demonstrates Brahms' skillful handling of meter.

**Figure 3.17** Capriccio in D minor, Op. 116, No. 1, mm. 1-8

**Presto energico.**

The musical score for the first 8 measures of the Capriccio in D minor, Op. 116, No. 1, is presented in two systems. The first system (measures 1-8) is marked **Presto energico.** It begins with a right-hand triplet of eighth notes (G4, A4, B4) and a left-hand bass line starting on D3. The music is characterized by syncopations and dynamic shifts, including a forte (*f*) dynamic and several sforzando (*sf*) accents. The piece concludes with a hairpin indicating a rubato.

The series of syncopations establishes a strong sense of instability. The rhythmic stress on the third beats not only articulates harmonic changes but also outlines the motive of descending thirds. This opening phrase ends with a written-in rubato indicated by a “hairpin.” Dramatic shifts in dynamics and articulations occur in m. 21 (Figure 3.18).

**Figure 3.18** Capriccio in D minor, Op. 116, No. 1, mm. 21-28

The musical score for measures 21-28 of the Capriccio in D minor, Op. 116, No. 1, is presented in one system. It is marked *p ben legato* and features a hairpin indicating a rubato. The right hand has a melodic line with slurs, and the left hand has a steady bass line.

With the expressive markings *p* and *ben legato*, the character becomes more tender and lyrical. Hemiola is used successively, obscuring the triple meter again. The ascending chromaticism and *crescendo* in mm. 21-24 (Figure 3.18) create a swelling effect.

Articulations must be observed carefully throughout this piece. All staccato notes should be played very short and dry to contrast with the connected sound in the legato passages and the short slurs. Pedal must be used with caution. An example is the transitional passage in mm. 170-175 (Figure 3.19).

**Figure 3.19** Capriccio in D minor, Op. 116, No. 1, mm. 170-175



I suggest the series of staccato chords in mm. 171-173 (Figure 3.19) to be played without pedal.

This capriccio concludes with an extended coda. To portray the character of *presto energico*, the coda must be played with intensity and drive, even though note accuracy might be sacrificed. As Konrad Wolff noted, “he [Artur Schnabel] often made fun of the ‘emergency *maëstoso*’ (as at the end of Brahms’ Capriccio, Op. 116, No. 1) with which some pianists would mask their concern for the right notes at the expense of musical drive.”<sup>33</sup>

### **Intermezzo in A minor, Op. 116, No. 2**

This pensive and sentimental intermezzo uses ternary form (Table 3b).

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<sup>33</sup> Konrad Wolff, *Schnabel’s Interpretation of Piano Music*, 2nd ed. (New York: W. W. Norton & Company, 1979), 179.

**Table 3b** Structure of Intermezzo in A minor, Op. 116, No. 2

Section	A	B	A'
Measures	1-18	19-50	51-65 (transition) 66-86

Though titled “Intermezzo,” the opening shows the stylistic traits of the Sarabande. It is set to a slow triple meter with emphasis, rhythmically and harmonically, on the second beat of each measure. The A section comprises two nine-measure periods, each with four measures in the antecedent phrase and five measures in the consequent phrase (Figure 3.20).

**Figure 3.20** Intermezzo in A minor, Op. 116, No. 2, mm. 1-9

Both antecedent and consequent phrases have a pattern of 1+1+2 (also known as “short-short-long”), with a one-measure cadential reiteration added to the consequent phrase, forming the five-measure phrase length. The unusual occurrence of cadential reiteration suggests Brahms’ intention to avoid the “squareness” of four-measure phrase lengths. With the dynamic marking of *pp* and the transposition down an octave, this one-measure cadential reiteration creates the effect of an echo from afar. I recommend using the *una corda* for a timbral change.

The music moves to a higher register in the B section. Shimmering broken octaves are accompanied by double notes (Figure 3.21).

**Figure 3.21** Intermezzo in A minor, Op. 116, No. 2, mm. 19-23

**Non troppo presto.** (♩ = ♩)

Ossia.

*molto piano e legato*

The image shows a musical score for the Intermezzo in A minor, Op. 116, No. 2, measures 19-23. It features three staves. The top staff is the right hand, with an 'Ossia.' marking above it. The middle staff is the left hand, with the instruction 'molto piano e legato' written below it. The bottom staff is a grand staff (treble and bass clefs) showing the combined piano accompaniment. The music is in 3/8 time and A minor. The right hand part consists of broken octaves, while the left hand provides a simple harmonic accompaniment.

The challenge of this section is to play the broken octaves in the right hand softly and smoothly as indicated (*molto piano e legato*). An *ossia* is available, probably because Brahms was aware of the technical difficulty. Though the *ossia* is much more accessible, the sound effect is not as satisfying. Therefore, I would not recommend playing the *ossia*. To execute these challenging broken octaves, using only finger legato would be inadequate. The technique of arm legato needs to be incorporated. With the fingers staying very close to the keys at all times, the wrist and the arm need to remain supple. Allow the arm to move laterally according to the melodic contour and the wrist follows the arm's motion. Brahms' *51 Exercises*, WoO 6, Nos. 5-6 (Figure 3.22) would be excellent preparatory studies for this technique.

**Figure 3.22** 51 Exercises, WoO 6, No. 5a

5 a \*)

The image shows a musical score for Brahms' 51 Exercises, WoO 6, No. 5a. It consists of two systems of staves. The first system has a bass clef staff on top and a grand staff (treble and bass clefs) below. The second system has a grand staff on top and a bass clef staff below. The music is in 3/8 time and A minor. The exercises focus on broken octaves and finger independence, with various fingering patterns and articulation marks.



### Capriccio in G minor, Op. 116, No. 3

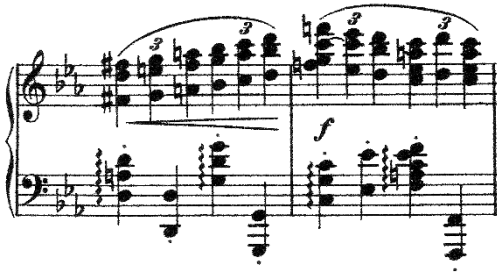
This dark and passionate capriccio is in ternary form (Table 3c).

**Table 3c** Structure of Capriccio in G minor, Op. 116, No. 3

Section	A	B	A'
Measures	1-34	35-70	71-104

The highlight of this capriccio is the noble E-flat major middle section. With a thick texture and dense counterpoint, this section resembles an orchestral piece. The accent marks and *sf* in this section are indicators of rubato, not so much of a louder dynamic or a stronger attack. These sonorities should be played with a warm and rich sound using arm weight. The main technical challenge of the section can be found in the parallel chords in the right hand in mm. 41-42 (Figure 3.23) and similar measures.

**Figure 3.23** Capriccio in G minor, Op. 116, No. 3, mm. 41-42



A good fingering and arm legato is required to execute these passages.

### Intermezzo in E, Op. 116, No. 4

This intermezzo marks the beginning of the “trptych” – the three intermezzos in supertonic key – of this opus. Originally titled “Notturmo,” this intermezzo is probably the most expressive piece of the entire cycle. The terms *dolce* and *espressivo* are used abundantly to indicate rubato. Another notation for rubato can be found in the “hairpins” (< >) placed underneath various chords. All these expressive markings should be observed carefully.

The structure of this intermezzo is rather ambiguous, as it does not seem to fit into any traditional formal schemes. The best description of this piece would be Schoenberg’s term “musical prose” – “a direct and straightforward presentation of ideas, without any patchwork, without mere padding and empty repetitions.”<sup>34</sup> Despite the ambiguous formal structure, the phrase structures are very clear, often demarcated by changes in register or figuration. To maintain the flow of this piece, it is important to always aim for broad phrasing (as what Brahms would do in his playing) and carefully plan the rubato throughout the piece.

### **Intermezzo in E minor, Op. 116, No. 5**

Compared to other pieces in the opus, this intermezzo has a rather specific tempo and character indication – *andante con grazia ed intimissimo sentimento* (in walking tempo with grace and intimate sentiment). The character resembles the opening of Brahms’ *Symphony No. 4*, Op. 98. This intermezzo illustrates a tripartite structure (Table 3d).

**Table 3d** Structure of Intermezzo in E minor, Op. 116, No. 5

Section	A	B	A’
Measures	1-10a	10b-25a 25b-28a (transition)	28b-39

The opening of this piece (Figure 3.24) is quite obscure, with each two-note slur being interrupted by an eighth rest, which sounds like a gasp.

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<sup>34</sup> Leonard Stein, ed., *Style and Idea: Selected Writings of Arnold Schoenberg*, trans. Leo Black (Berkeley and Los Angeles: University of California Press, 1984), 415.

Figure 3.24 Intermezzo in E minor, Op. 116, No. 5, mm. 1-6

**Andante con grazia ed intimissimo sentimento.** Op. 116. Nº 5.

*p dolce*

*Ped. simile sempre*

*Ped. \**

It is important to aim for broad phrases to avoid abruptness caused by frequent rests. This can be achieved by constantly listening through the rests and feeling the silence and suspense. One intriguing feature of the opening is the spatial symmetry between two hands. The triads played by the left hand mirror those played by the right hand. This “mirror effect” can also be seen in Intermezzo in F minor, Op. 118, No. 4. Brahms also included the associations of strong-weak beats and consonant-dissonant harmonies in this passage. A consonant harmony is placed on the weak beat followed by a “resolution” to bare two notes, often a dissonance on the downbeat.

The middle section has a more flowing character with short phrases that include voices weaving one after another. It sounds like the two hands are having a dialogue. To enhance the contrast in character between this section and the outer sections, I suggest pushing the tempo slightly so that the music can move forward.

### **Intermezzo in E, Op. 116, No. 6**

This final intermezzo of the “trilogy” is quite accessible. It opens with a chordal texture, almost like a hymn. Regarding the tempo marking *andantino teneramente*, I suggest interpreting

*andantino* as slightly faster than *andante* to avoid the risk of sounding static. Like the previous intermezzo, this piece uses ternary form (Table 3e).

**Table 3e** Structure of Intermezzo in E, Op. 116, No. 6

Section	A	B	A'
Measures	1-24a	24b-42a	42b-57a 57b-64 (coda)

The B section has a more intense character, with the triplets providing a forward momentum. Due to the lean texture, a fine control of tone is required as any flaws would ruin the *dolce* character instantly. To produce a seamless legato in the melodic line, I suggest playing with “overlapped fingers,” which is to release a finger slightly after the next note is played. The triplets reoccur later in the coda, creating a brief turbulence before the consoling conclusion (Figure 3.25).

**Figure 3.25** Intermezzo in E, Op. 116, No. 6, mm. 60b-64



This conclusion consists of a progression of  $V^{6/4-7} - I$ , a very common harmonic progression at an authentic cadence. Nevertheless, Brahms heightened this progression with an extensive use of suspensions and delayed resolutions. With the *ritardando*, the intermezzo as well as the “triptych” concludes in a serene and sublime atmosphere.

### **Capriccio in D minor, Op. 116, No. 7**

This final capriccio brings back the tumultuous temperament from Capriccios Nos. 1 and 3. It is in ternary form with the addition of a coda (Table 3f).

**Table 3f** Structure of Capriccio in D minor, Op. 116, No. 7

Section	A	B	A'	Coda
Measures	1-20	21-46	47-61 (transition) 62-73	74-92

The *agitato* character is introduced by the offset in the two hands (Figure 3.26).

**Figure 3.26** Capriccio in D minor, Op. 116, No. 7, mm. 1-4

**Allegro agitato.** Op.116. N<sup>o</sup> 7.

The musical score shows the first four measures of the piece. The right hand (treble clef) plays a series of broken chords with a rhythmic pattern of eighth notes and rests. The left hand (bass clef) plays an inverted broken chord, mirroring the right hand's structure. The tempo is marked 'Allegro agitato' and the dynamics are 'f ben marc.'. Fingerings are indicated with numbers 1-5.

With the two hands playing against each other, an antiphonal effect is produced. In the meantime, a “mirror effect” is formed by the left hand playing an inversion of the preceding broken chord in the right hand.

The B section is built on “tenor melodies” traded between two hands (Figure 3.27).

Figure 3.27 Capriccio in D minor, Op. 116, No. 7, mm. 21-36

The melodic notes must be passed from one hand to another smoothly because of the two-measure hypermetric phrase structure. For practice strategy, I recommend isolating the melodic line to focus on the shaping. Eventually, combine the “tenor melodies” with the arpeggios. The arpeggios need to be played softly (as indicated by *p*) such that the “tenor melodies” are not buried in the texture. Later in mm. 29-36 (Figure 3.27), the texture is enriched by the harmonization of the “tenor melodies.” To delineate the melodic line, a good voicing on the thumb would be required. The pensive middle section is followed by a cadenza-like transition. As there is a *ritardando* in the last two measures of the middle section, it is possible to begin the cadenza slightly under tempo and gradually increase the tempo toward the A’ section. This

would heighten the excitement of the transition, providing a good setup for the A' section and the coda.

The coda recalls the 3/8 meter from Capriccio No. 1. To give the cycle a more brilliant and victorious conclusion, I suggest adding a slight *accelerando* in mm. 82-90 and then a *ritardando* in mm. 91-92 to emphasize the modulation to D major (Figure 3.28).

**Figure 3.28** Capriccio in D minor, Op. 116, No. 7, mm. 82-92

The musical score is presented in two systems. The first system shows the beginning of the passage in D minor, marked with a forte (*sf*) dynamic. The second system continues the piece, showing a modulation to D major (indicated by a key signature change to two sharps) and a final coda section. The coda is marked with a double bar line and a fermata, and includes the word "Coda" written vertically. The score includes various musical notations such as slurs, accents, and dynamic markings.

## CHAPTER 4

### 3 *Intermezzi*, Op. 117 (1892)

Brahms privately called these three intermezzos *Wiegenlieder meiner Schmerzen* (“Cradle Songs of My Sorrows”). Compared to the previous opus, Op. 117 does not show any musical unity between pieces. The title 3 *Intermezzi* might simply indicate a collection of individual pieces, as in 2 *Rhapsodies*, Op. 79, rather than a cycle. These intermezzos are often performed separately.

#### Intermezzo in E-flat, Op. 117, No. 1

This intermezzo is prefaced with lines of a Scottish lullaby “Lady Anne Bothwell’s Lament” from Herder’s folksong collection *Stimmen der Völker in ihren Liedern* (Voices of the People in Their Songs), the same collection that inspired Brahms’ *Ballade in D minor*, Op. 10, No. 1:

Schlaf sanft, mein Kind, schlaf sanft und schön!  
Mich dauert’s sehr, dich weinen sehn.  
(Sleep softly, my child, sleep softly and well!  
It breaks my heart to see you weep.)

It illustrates a structure of ternary form (Table 4a).

**Table 4a** Structure of Intermezzo in E-flat, Op. 117, No. 1

Section	A	B	A’
Measures	1-16a 16b-20 (transition)	21-37	38-57

This intermezzo has a rather lean texture. Paul Klengel, the “house arranger” of the Simrock publishing house, orchestrated this intermezzo for concert performance, but Brahms did not approve this arrangement. Brahms wrote to Simrock on 17 September 1894:



But now tell me: Do your accursed orchestral arrangements bring in all that much money, and is this utterly inartistic lack of taste therefore so absolutely necessary?

Meanwhile I have considered assembling several piano pieces and making a kind of largish rhapsody for orchestra out of them. The bare piano piece just isn't an orchestral piece and will never become one. If it is an absolutely essential part of business, at least wait until somebody makes it of his own accord – and creates an impact with it! It's definitely not a job for a Leipzig conservatory student.<sup>35</sup>

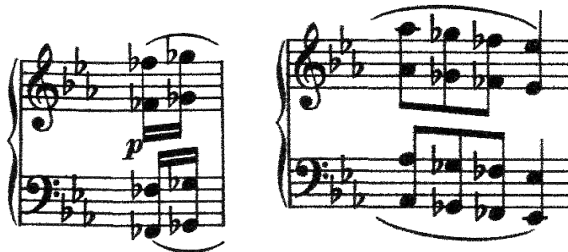
The opening (Figure 4.1) features a folk-like tune in an inner voice accompanied with E-flat bells, requiring meticulous attention to balance.

**Figure 4.1** Intermezzo in E-flat, Op. 117, No. 1, mm. 1-4



The transition to the B section begins with stark octaves in minor key (Figure 4.2).

**Figure 4.2** Intermezzo in E-flat, Op. 117, No. 1, mm. 16b-17a



This one measure of parallel octaves is perhaps a preview of the last intermezzo in this opus.

The markings *più adagio* and *pp* in the middle section hint that the pianist should “forget his public entirely.”<sup>36</sup> Brahms’ details of notation in this section must be observed carefully. The double-stemming in the right hand specifies which notes need to be held through (Figure 4.3).

<sup>35</sup> Johannes Brahms, *Johannes Brahms: Life and Letters*, comp. Styra Avins, trans. Josef Eisinger and Styra Avins (Oxford and New York: Oxford University Press, 1997), 722.

<sup>36</sup> Denis Matthews, *Brahms Piano Music*, BBC Music Guides (Seattle, WA: University of Washington Press, 1978), 63.

**Figure 4.3** Intermezzo in E-flat, Op. 117, No. 1, mm. 21-24



The concept of brightness and shade can be applied to the right hand. The pianist should sustain the quarter notes while playing the staccato eighth notes lightly with the thumb gently brushing the top of the key. It is advisable to use *una corda* in the middle section for a different timbral color.

*Un poco più Andante* is marked at the return of the A section. This tempo marking should be interpreted as a little faster than the *adagio*, but not more than the *andante moderato* in the opening. The climax in mm. 49b-51 (Figure 4.4) features dense counterpoint and expressive rubato implied by arpeggio markings in the left hand.

**Figure 4.4** Intermezzo in E-flat, Op. 117, No. 1, mm. 49b-51



The pedaling needs to be executed carefully in this passage to avoid blurring of harmonies. The performer also needs to ensure the E-flat pedal point in each arpeggiated chord is included in the pedal.

**Intermezzo in B-flat minor, Op. 117, No. 2**

Like the previous intermezzo, this piece is in ternary form (Table 4b).

**Table 4b** Structure of Intermezzo in B-flat minor, Op. 117, No. 2

Section	A	B	A'	Coda
Measures	1-22a	22b-38a	38b-51a (transition) 51b-72a	72b-85

Hidden among the thirty-second notes, the subtle melodic line in the opening (Figure 4.5) is indicated by the short slurs.

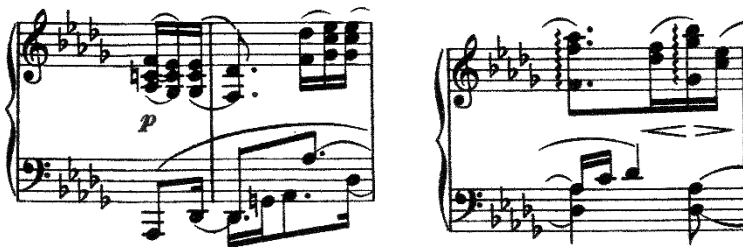
**Figure 4.5** Intermezzo in B-flat minor, Op. 117, No. 2, mm. 1-2a

**Andante non troppo e con molto espressione**



Brahms' concept of brightness and shade can be applied here, with the melody played with a legato touch and the broken chord accompaniment played *leggiero*. The opening theme returns in the B section (Figure 4.6).

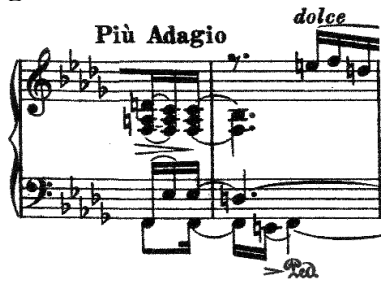
**Figure 4.6** Intermezzo in B-flat minor, Op. 117, No. 2, mm. 22b-24



With changes in tonality, texture, and rhythm, this reappearance sounds more like a new theme.

Fragments of the opening theme can be heard later in the coda (Figure 4.7).

**Figure 4.7** Intermezzo in B-flat minor, Op. 117, No. 2, mm. 72b-73



**Intermezzo in C-sharp minor, Op. 117, No. 3**

The final intermezzo of this opus has a dark and melancholy character. A constant sense of instability is created by the use of five-measure phrases almost entirely. This intermezzo uses ternary form (Table 4c).

**Table 4c** Structure of Intermezzo in C-sharp minor, Op. 117, No. 3

Section	A	B	A
Measures	1-40a 40b-45a (coda)	45b-75a	75b-81a (transition) 81b-102a 102b-108 (coda)

In the opening (Figure 4.8), the melodic line is doubled in octaves, creating a very hollow sound.

**Figure 4.8** Intermezzo in C-sharp minor, Op. 117, No. 3, mm. 1-5a



This melody reappears throughout the outer sections, establishing a haunting atmosphere. The melody appears in a very different texture (Figure 4.9).

**Figure 4.9** Intermezzo in C-sharp minor, Op. 117, No. 3, mm. 20b-25a



In this passage, the opening melody moves to the inner voice in the right hand with rich harmonies in other voices. It is a challenge to bring out the melodic line in such dense texture. One effective practice method is to practice letting go of all the notes except for the melodic line, as if the non-melodic notes were marked staccato. This practice method allows the ears to focus on the melody as well as the hands to feel how the weight is distributed among the five fingers.

The middle section (Figure 4.10) features a dialogue between the two hands.

**Figure 4.10** Intermezzo in C-sharp minor, Op. 117, No. 3, mm. 45b-48



To produce a smooth voice exchange, the pianist should shift the torso sideways with the changes in register.

## CHAPTER 5

### *Klavierstücke*, Op. 118 (1893)

Among the four sets of late character pieces by Brahms, *Klavierstücke*, Op. 118 is probably the most popular. Op. 118 was originally to be published under the title *Fantasien*, but Brahms replaced the title with *Klavierstücke*. This opus comprises four intermezzos (Nos. 1, 2, 4, and 6), one ballade (No. 3), and one romance (No. 5).

#### Intermezzo in A minor, Op. 118, No. 1

Though titled “Intermezzo,” this expansive and dramatic opening piece resembles the capriccios in Op. 116. Scholar Donald N. Ferguson relates this intermezzo to one of the more imaginative Chopin *Préludes* and “*Ich grolle nicht*” from Robert Schumann’s famous song cycle *Dichterliebe*, Op. 48.<sup>37</sup> This intermezzo segues to the following piece, the famous Intermezzo in A major.

Composed in free form, this intermezzo sounds like a series of written-out improvisations. Despite the improvisatory character, excessive rubato should be avoided, as Brahms’ careful use of “hairpins” (< >) throughout the intermezzo provides a blueprint for the placement of rubato. One example is the “hairpin” in the opening (Figure 5.1).

**Figure 5.1** Intermezzo in A minor, Op. 118, No. 1, mm. 1-2a

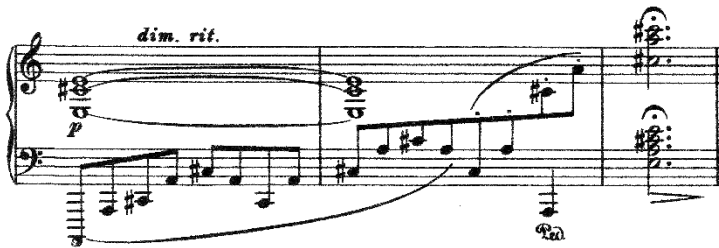


<sup>37</sup> Donald N. Ferguson, *Piano Interpretation: Studies in the Music of Six Great Composers* (London: Williams & Norgate, 1950), 307.

The crescendo on the anacrusis does not necessarily connote an increase in volume. The anacrusis should be stretched slightly in duration, as if the sound is expanding through the downbeat. This placement of an agogic accent allows the major-minor seventh harmony to be emphasized expressively. After the downbeat harmony is sounded, the left-hand arpeggio needs to flow seamlessly towards the high C in m. 2 (Figure 5.1). With the lush arpeggios throughout, this intermezzo cannot be played too fast, or the harmonic colors will not be perceived clearly. In fact, Brahms's tempo marking – *Allegro non assai, ma molto appassionato* (not too fast, but with great passion) – is a caution to the performer to be aware of the tempo choice. I suggest a metronome marking of  $\text{♩}=80-85$ . The passionate character of this intermezzo should be created by tasteful use of rubato, not by a fast tempo.

Despite the key signature, the tonality is rather ambiguous as there is no real tonicization on the tonic key, A minor, throughout the intermezzo. The tonality remains unstable until the final three measures (Figure 5.2) where the music eventually “resolves” into A major and ends with a Picardy third, setting up the next piece.

**Figure 5.2** Intermezzo in A minor, Op. 118, No. 1, mm. 39-41



With the lack of a conclusive ending, this intermezzo should be played *attacca* with the following intermezzo.

## Intermezzo in A, Op. 118, No. 2

This is arguably the most famous solo piano piece Brahms ever wrote. It is often played as a stand-alone piece because of its popularity. Compared to the previous intermezzo, the emotions in this piece are much more restrained. The overall character is tender and nostalgic, occasionally with a sense of yearning. This intermezzo is in ternary form, with an inner ternary form within the middle section (Table 5a).

**Table 5a** Structure of Intermezzo in A, Op. 118, No. 2

Section	A	B	A
Measures	1-48a	48b-56a (a) 56b-64a (b) 64b-76a (a')	76b-116

To portray the *teneramente* (with tenderness), a gentle tone quality is required throughout the intermezzo. I recommend playing with a natural hand position, which means using flatter fingers so that the keys are to be played with the cushions or pads rather than the tips. Also, the fingers should descend into the keys slowly to avoid producing a harsh tone. The A sections consist of a lyrical melody with two-note slurs being used abundantly in both the melody and the accompaniment. To create subtle inflections in these two-note slurs, I suggest keeping the wrist relaxed and applying a gentle down-up motion. Allow the wrist to “breathe” after each two-note slur.

Brahms’ love of suspensions is reflected in his use of “hairpins.” This feature is particularly evident in the outer sections (Figures 5.3 and 5.4).

**Figure 5.3** Intermezzo in A, Op. 118, No. 2, mm. 16-18 (also mm. 84-86)





**Figure 5.4** Intermezzo in A, Op. 118, No. 2, mm. 38-40 (also mm. 106-108)



As mentioned in Chapter 1, Brahms always paid special attention to suspensions. I believe all pianists should do the same when playing Brahms' music. When there is a dissonance, we need to ensure that it is being sustained for its full value. We should listen attentively to the entire process – preparation, suspension, and resolution. Though the dissonance might be the most interesting moment, what comes before and after deserves equal attention. Therefore, we cannot neglect the preparation and resolution.

This intermezzo begins with the warm and blissful A major. There is a modulation to its relative minor, the gloomy and passionate F-sharp minor, in the B section. This section is in ternary form with a canonic style contrasted with a chorale-like texture in the middle (mm. 56-64). Some articulation details can be observed in the canonic passage (Figure 5.5).

**Figure 5.5** Intermezzo in A, Op. 118, No. 2, mm. 49-56



In this passage, the *dux* (leader) always plays legato while the *comes* (follower) plays legato and occasionally, portato. When two voices play different articulations simultaneously, each voice can be identified more easily.

### **Ballade in G minor, Op. 118, No. 3**

Ballade is “an instrumental (normally piano) piece in a narrative style.”<sup>38</sup> Brahms first explored this genre in his youth and composed *4 Ballades*, Op. 10 (1856). He did not compose any other ballades for piano until he composed this opus. This energetic ballade uses ternary form (Table 5b).

**Table 5b** Structure of Ballade in G minor, Op. 118, No. 3

Section	A	B	A
Measures	1-31 32-40 (transition)	41-72a 72b-76a (transition)	76b-107 108-117 (coda)

It is important for the performer to remember that the meter is cut time, not common time (Figure 5.6).

**Figure 5.6** Ballade in G minor, Op. 118, No. 3, mm. 1-2

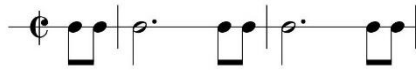
**Allegro energico**



The music should always be felt in a pulse of two beats per measure. To delineate the meter, the recurring rhythmic pattern of two eighth notes followed by a dotted half note must be played clearly and precisely (Figure 5.7).

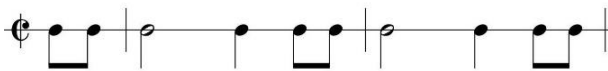
<sup>38</sup> Maurice J.E. Brown, “Ballade (ii),” *Grove Music Online*, accessed 1 June, 2021, <http://www.oxfordmusiconline.com>.

**Figure 5.7** Recurring rhythmic pattern (correct version)



One way to execute this rhythmic pattern is to apply Brahms' concept of light and shade through a variety of touch, that is, let the top line be projected and sustained while keeping the eighth-note chordal accompaniment "in shadow." The eighth-note chords should be played lightly such that the top line is not disturbed. To allow each staccato eighth-note chord to be heard clearly, pedal needs to be used with caution. I suggest using quick and short pedaling on the dotted half notes just to provide some sonority on the downbeat. One common error is the failure to differentiate the chordal accompaniment from the sustained top voice, causing an incorrect perception of the rhythmic pattern (Figure 5.8).

**Figure 5.8** Recurring rhythmic pattern (incorrect version)



Due to the shift to a more tranquil character, the B section is often played at a much slower tempo. This is unfortunately an incorrect interpretation because Brahms did not indicate any tempo change. When Australian pianist Bruce Hungerford played this ballade for his teacher Carl Friedberg, Friedberg told his student to "keep in tempo"<sup>39</sup> in the middle section as Brahms played this section with the same tempo as the opening. And Brahms played the opening "pretty fast."<sup>40</sup>

One of Brahms' students, Ilona Eibenschütz, recorded this ballade. Based on the recording, Eibenschütz's playing has a very elastic tempo. Despite the frequent tempo fluctuations, the rhythmic precision is never missing. Elasticity in tempo helps create a rhapsodic

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<sup>39</sup> Claire Wachter, "The Unique Piano Teaching of Johannes Brahms" (presentation, MTNA National Conference, Dallas, TX, 1997).

<sup>40</sup> Wachter, "The Unique Piano Teaching of Johannes Brahms."

character for this ballade, which indeed makes the piece more interesting to listen to. On a side note, there is a noticeable amount of hand-splitting (playing one hand after the other) in Eibenschütz’s recording, reflecting a performance tradition from the late nineteenth-century.

### Intermezzo in F minor, Op. 118, No. 4

This intermezzo is perhaps the most underrated piece in the set as it does not share as much popularity as other pieces. Like the previous two pieces, this intermezzo also has a tripartite structure (Table 5c).

**Table 5c** Structure of Intermezzo in F minor, Op. 118, No. 4

Section	A	B	A'
Measures	1-51a	51b-91a 91b-99a (transition)	99b-133

A strict canon at the octave is used to structure the entire intermezzo. In the A sections, the underlying triplets in the *comes* (follower) are often inversions of those in the *dux* (leader), creating a kind of “mirror” effect. This device of “mirror symmetry” was employed by Brahms previously in Intermezzo in E minor, Op. 116, No. 5. With the imitation occurring at a time distance of one beat, the opening (Figure 5.9) has been described as “a nervous and complicated dialogue.”<sup>41</sup>

**Figure 5.9** Intermezzo in F minor, Op. 118, No. 4, mm. 1-4



<sup>41</sup> Yu-Wen Yang, “Metrical Dissonance in Selected Piano Pieces by Johannes Brahms, with Implications for Performance” (DMA diss., University of Cincinnati College-Conservatory of Music, 2012), 72.

Moreover, “this blurring of melody and accompaniment not only makes a puzzle as to which line is more important, it creates an intensity that is at once restless and mysterious.”<sup>42</sup>

The canonic writing continues in the middle section, with the interior triplets from the opening being replaced by blocked chords (Figure 5.10).

**Figure 5.10** Intermezzo in F minor, Op. 118, No. 4, mm. 51b-55a



Without the triplets, a gentler dialogue is formed between the two hands. To ensure smooth hand-crossing in the B section, I suggest keeping the left hand as close to the keys as possible so that the right hand can travel above it more efficiently. The body should move sideways according to the melodic contour to prevent the elbows from being “locked.”

A sudden change in dynamic and character at the transition in m. 91 recalls the dark and intense atmosphere from the opening. Marked *più agitato*, the A' section should be played at a slightly faster tempo than the opening. With a much thicker texture and an abundant use of marcato accents, the intensity builds up continuously until the last five measures. This intermezzo concludes quietly in the parallel major, F major, preparing the next piece.

### **Romanze in F, Op. 118, No. 5**

Romanze is an instrumental or vocal composition with a simple and lyrical character. While “Romanze” and “Ballade” were often used interchangeably, there was a subtle difference between the emphases of these two titles: “the Ballade maintained an epic character, as the story

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<sup>42</sup> Yang, 72.

was the essential feature; the Romanze, though less dramatic and lyric than the *Lied*, placed more emphasis on musical elements, especially the vocal line.”<sup>43</sup> By the nineteenth century, the term “Romanze” had lost any formal meaning. This charming romance illustrates a simple ABA’ structure (Table 5d).

**Table 5d** Structure of Romanze in F, Op. 118, No. 5

Section	A	B	A’
Measures	1-16	17-44 45-47 (transition)	48-57

Written in a dense contrapuntal texture, the melodic line is embedded in the two inner voices, moving in octaves (Figure 5.11).

**Figure 5.11** Romanze in F, Op. 118, No. 5, mm. 1-4



One interesting element of this romanze is the unusual meter of 6/4, which has an expansive character. This meter allows some ambiguity as it can be played in two groups of three beats or three groups of two beats. Another interesting feature of this piece is the unexpected modulation from F major to D major in the middle section. My interpretation of these two tonalities is that F major represents warmth and tenderness while D major depicts a more joyful character. With a rhythmic acceleration occurring throughout the B section (Figures 5.12-5.15), the mood becomes more uplifting.

<sup>43</sup> Jack Sage, Susana Friedmann, and Roger Hickman, “Romance,” *Grove Music Online*, accessed 1 June, 2021, <http://www.oxfordmusiconline.com>.

Figure 5.12 Romanze in F, Op. 118, No. 5, m. 17  
**Allegretto grazioso.**



Figure 5.13 Romanze in F, Op. 118, No. 5, m. 25



Figure 5.14 Romanze in F, Op. 118, No. 5, m. 33



Figure 5.15 Romanze in F, Op. 118, No. 5, m. 43



The graceful middle section ends with a brief transition followed by a shortened reprise of the A section.

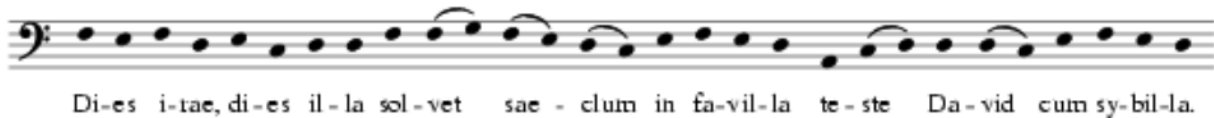
### Intermezzo in E-flat minor, Op. 118, No. 6

The final intermezzo (Figure 5.16) commences in a somber mood with a quotation from the beginning of the *Dies irae* motive (Figure 5.17), a Gregorian chant often associated with death.

**Figure 5.16** Intermezzo in E-flat minor, Op. 118, No. 6, mm. 1-2  
**Andante, largo e mesto.**



**Figure 5.17** *Dies irae*<sup>44</sup>



The *Dies irae* motive permeates the entire piece, illustrating a haunting sense of death. The superscription *andante, largo e mesto* can cause some confusion as both *andante* and *largo* are often used as tempo markings. Under this circumstance, *largo* probably signifies a broad character rather than slow pace. Therefore, the superscription *andante, largo e mesto* would be translated to “in a moving tempo, broad and sad.”

This intermezzo has a clear ternary structure (Table 5e).

**Table 5e** Structure of Intermezzo in E-flat minor, Op. 118, No. 6

Section	A	B	A'
Measures	1-40	41-62	63-86

The middle section has a more energetic character, resembling a march. The restless thirty-second notes provide a strong rhythmic drive. Fragments or short phrases of parallel octaves are scattered throughout this section. The hollow sound of these bare octaves contrasts greatly with

<sup>44</sup> John Caldwell and Malcolm Boyd, “Dies irae,” *Grove Music Online*, accessed 5 June, 2021, <http://www.oxfordmusiconline.com>.



the rich sonorities in the outer sections. With a dense texture and rich chromaticism, it is a challenge to maintain textural clarity. The arpeggiated figurations in the left hand are often marked *pp* or *ppp*. It is quite difficult to create the required softness and delicacy in the tone on a modern piano as the bass sound is always very thick and rich. To avoid the pitfall of thickness or “muddiness” in the bass, each note in these arpeggiated figurations needs to be articulated but still played legato. There should be no overlapping in the fingers at all.

## CHAPTER 6

### *Klavierstücke, Op. 119 (1893)*

*Klavierstücke, Op. 119* is the last piano composition by Brahms. It is made up of three intermezzos (Nos. 1-3) and one rhapsody (No. 4).

#### **Intermezzo in B minor, Op. 119, No. 1**

Like most pieces in Opp. 116-118, this intermezzo is in ternary form (Table 6a).

**Table 6a** Structure of Intermezzo in B minor, Op. 119, No. 1

Section	A	B	A'
Measures	1-16	17-42 43-46 (transition)	47-67

Brahms sent the score of Intermezzo in B minor, Op. 119, No. 1, to Clara Schumann after he finished writing it. He wrote to Clara in May 1893:

I am tempted to have a short pianoforte piece copied for you, as I should very much like to know how you get on with it. It teems with discords. These may be all right and quite explicable, but you may not perhaps like them, in which case I might wish that they were less right but more pleasing and more to your taste. It is exceptionally melancholy, and to say – “to be played very slowly” is not sufficient. Every bar and every note must be played as if *ritardando* were indicated, and one wished to draw the melancholy out of each one of them, and voluptuous joy and comfort out of the discords. My God, how this description will whet your appetite!<sup>45</sup>

Clara responded to Brahms with great enthusiasm, as reflected in a letter on June 6, 1893:

You must have known how enthusiastic I should be when you were copying out that bitter-sweet piece which, for all its discords, is so wonderful. Nay, one actually revels in the discords, and, when playing them, wonders how the composer ever brought them to birth. Thank you for this new, magnificent gift! It is a topsy-turvy world; instead of my giving you something, as I should so much like to have done for your birthday, you send me a present. But I could never have sent you one like that!<sup>46</sup>

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<sup>45</sup> Berthold Litzmann, ed., *Letters of Clara Schumann and Johannes Brahms, 1853-1896*, vol. II (New York: Vienna House, 1973), 228.

<sup>46</sup> Litzmann, 229.

The dissonances are written in the style of broken chords (Figure 6.1).

**Figure 6.1** Intermezzo in B minor, Op. 119, No. 1, mm. 1-3



The decrescendo marking on the first note of the measure is a hint for rubato. As the first note needs to be sustained, it is necessary to play it with slightly more tone. The subsequent sixteenth notes in the inner voice should be played quietly, as “fill-ins.” It is important to listen to every sixteenth note, as the chain of descending 3rds forms the dissonant harmony. Tied notes are used extensively throughout this intermezzo. They require the performer to be observant and meticulous about where a tied note begins and ends. Slow practice is absolutely necessary. During slow practice, I suggest inserting a pause at the end of each tie to check whether the note is being sustained. Any note without a tie needs to be released completely so that the harmonies sound exactly as written.

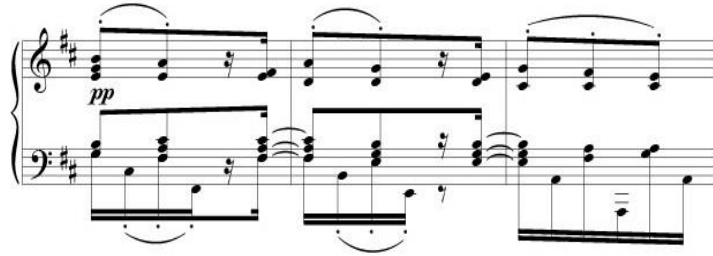
Brahms’ intention to use a narrow range is evident in the outer sections. Voice-crossing occurs frequently in the A’ section, sometimes causing very awkward hand positions (Figure 6.2).

**Figure 6.2** Intermezzo in B minor, Op. 119, No. 1, mm. 58-60



To solve this problem, I would recommend a hand redistribution (Figure 6.3).

**Figure 6.3** Intermezzo in B minor, Op. 119, No. 1, mm. 58-60 (with hand redistribution)



Hand redistribution is also applicable to a similar passage in mm. 62-64. Regardless of the hand redistribution, the melodic line in the top voice needs to be projected clearly.

### Intermezzo in E minor, Op. 119, No. 2

This intermezzo has an ABA' structure (Table 6b).

**Table 6b** Structure of Intermezzo in E minor, Op. 119, No. 2

Section	A	B	A'
Measures	1-35a	35b-71a	71b-99a 99b-104 (coda)

As the main theme (Figure 6.4) appears throughout the intermezzo (Figures 6.5-6.8), this intermezzo can be regarded as monothematic.

**Figure 6.4** Intermezzo in E minor, Op. 119, No. 2, m. 1a



**Figure 6.5** Intermezzo in E minor, Op. 119, No. 2, mm. 12b-13

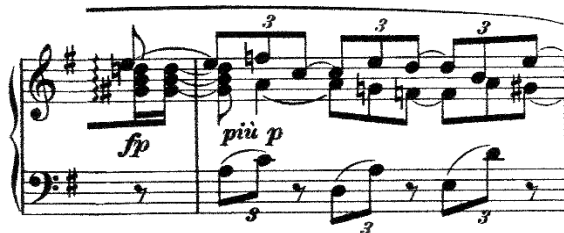


Figure 6.6 Intermezzo in E minor, Op. 119, No. 2, mm. 17b-18a



Figure 6.7 Intermezzo in E minor, Op. 119, No. 2, mm. 28b-29a



Figure 6.8 Intermezzo in E minor, Op. 119, No. 2, mm. 35b-37a



According to Kofi Agawu, the outer sections “exploit and explore the speech mode through motivic repetition and transformation.”<sup>47</sup> Meanwhile, the middle section “explores the song and dance modes – song mode in the form of compelling, singable trajectories and dance mode by means of unambiguous periodicity and an invitation to waltz.”<sup>48</sup> This economic use of thematic materials functions as a unifying force in the piece. Agawu suggested that this work could be heard as an example of “developing variation,”<sup>49</sup> a term coined by Arnold Schoenberg. The definition of “developing variation” can be found in Schoenberg’s essay “Bach” written in 1950:

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<sup>47</sup> Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (New York: Oxford University Press, 2009), 229.

<sup>48</sup> Agawu, 229.

<sup>49</sup> Agawu, 238.

Music of the homophonic-melodic style of composition, that is, music with a main theme, accompanied by and based on harmony, produces its material by, as I call it, *developing variation*. This means that variation of the features of a basic unit produces all the thematic formulations which provide for fluency, contrasts, variety, logic and unity, on the one hand, and character, mood, expression, and every needed differentiation, on the other hand – thus elaborating the *idea* of the piece.<sup>50</sup>

Schoenberg considered this technique one of the most important compositional principles since about 1750.

There is some resemblance between the B section (Figure 6.9) and Brahms' Waltz in E, Op. 39, No. 2 (Figure 6.10).

**Figure 6.9** Intermezzo in E minor, Op. 119, No. 2, mm. 35b-43

**Andantino grazioso.**

*molto p e dolce*

*tender*

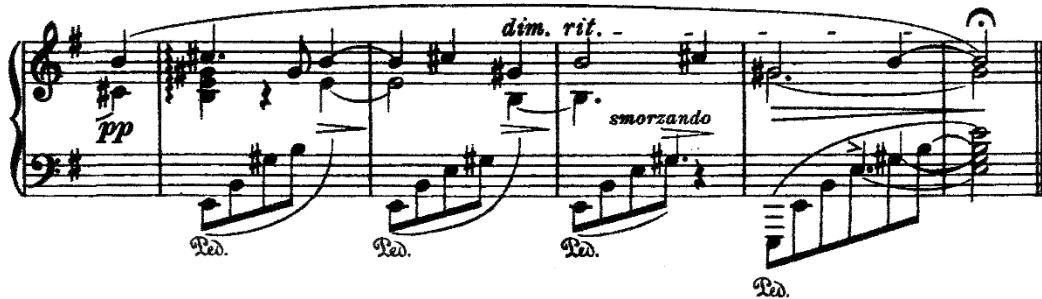
**Figure 6.10** Waltz in E, Op. 39, No. 2, mm. 1-8

*p dolce*

<sup>50</sup> Stein, *Style and Idea: Selected Writings of Arnold Schoenberg*, 397.

The two pieces not only share the same tonality of E major but also the same rhythmic pattern in the melody. The central waltz section makes its final appearance briefly in the coda (Figure 6.11), bringing the agitated intermezzo to a tranquil end.

**Figure 6.11** Intermezzo in E minor, Op. 119, No. 2, mm. 99b-104



### Intermezzo in C, Op. 119, No. 3

The superscription *grazioso e giocoso* indicates a gracious and humorous mood, which is quite unusual among Brahms' late works. The melodic line is placed in the inner voice throughout the piece, requiring good control in the thumb and the index finger. The double notes above the melodic line need to be played quietly as they are merely accompaniment.

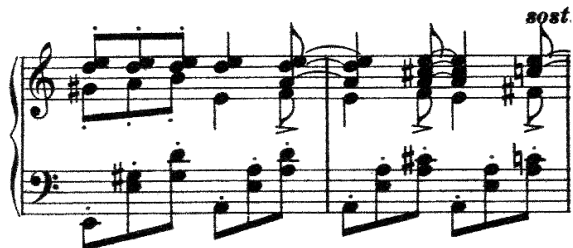
Brahms was very careful with his indications of touch and articulation in this intermezzo. He wrote *leggiero* in the opening (Figure 6.12), meaning that it should be played with a very delicate touch.

**Figure 6.12** Intermezzo in C, Op. 119, No. 3, mm. 1-3



These eighth notes cannot be too short because Brahms has indicated clearly where to play staccato, such as mm. 11-12 (Figure 6.13).

**Figure 6.13** Intermezzo in C, Op. 119, No. 3, mm. 11-12



The short, staccato phrases scattered throughout the piece are like brief interruptions to the lyrical melody. To produce a soft and crisp sound for these staccatos, the fingertips need to stay firm and “pull” quickly from the key surfaces. No arm weight is needed.

The three-note motive from the opening measure (Figure 6.14) appears throughout the intermezzo.

**Figure 6.14** Intermezzo in C, Op. 119, No. 3, m. 1a



The motive reappears in different tonalities and textures later in the piece. It appears in a homophonic texture with doubling in octaves in mm. 25a (Figure 6.15) and 29a (Figure 6.16).

**Figure 6.15** Intermezzo in C, Op. 119, No. 3, m. 25a





**Figure 6.16** Intermezzo in C, Op. 119, No. 3, m. 29a



The motive returns to the inner voice in mm. 39-40 (Figure 6.17), this time in A-flat major, with a legato accompaniment featuring an arpeggio and scale.

**Figure 6.17** Intermezzo in C, Op. 119, No. 3, mm. 39-40



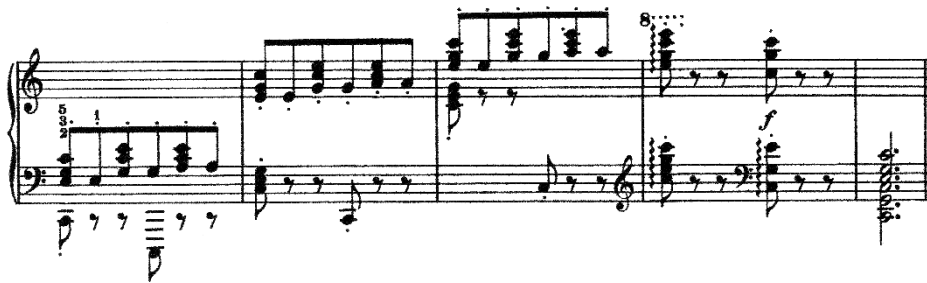
The three-note motive then undergoes augmentation in m. 41 (Figure 6.18).

**Figure 6.18** Intermezzo in C, Op. 119, No. 3, m. 41



The motive in repeated notes can be found at the cadential extension in mm. 66-68 (Figure 6.19).

**Figure 6.19** Intermezzo in C, Op. 119, No. 3, mm. 66-70



Each note of the motive is repeated once, and the motive goes up an octave in each reoccurrence. The subito *f* in the final two chords (Figure 6.19) seems to suggest that Brahms wanted to surprise the audience. Perhaps Brahms was in a good mood when he wrote this intermezzo.

### Rhapsodie in E-flat, Op. 119, No. 4

Contrasting to the three preceding pieces of this opus, this rhapsody is full of power and grandeur. In this last piano piece, “Brahms actually let himself go!”<sup>51</sup> This rhapsody uses arch form (Table 6c).

**Table 6c** Structure of Rhapsodie in E-flat, Op. 119, No. 4

Section	A	B	C	B	A	Coda
Measures	1-64	65-92	93-132	133-186	187-236	237-262

The opening (Figure 6.20) is a great example of Brahms’ skillful handling of meter.

**Figure 6.20** Rhapsodie in E-flat, Op. 119, No. 4, mm. 1-25

**Allegro risoluto.**

<sup>51</sup> Ernest Hutcheson, *The Literature of the Piano: A Guide for Amateur and Student* (New York: Alfred A. Knopf, 1948), 236.

Despite the notated meter of 2/4, there are frequent metric modulations hiding underneath. The accents are hints to the actual meter in the composer's mind. These hidden metric shifts require careful observations and bold realizations from the performer. The passage is not meant to be played in the notated meter of 2/4. Below is Artur Schnabel's interpretation (Figure 6.21).

**Figure 6.21** Rhapsodie in E-flat, Op. 119, No. 4, mm. 1-25 (Schnabel's interpretation)<sup>52</sup>

The musical score consists of four systems of piano music. The first system shows a 2/4 time signature with a forte (*f*) dynamic. The second system continues with 2/4 time. The third system features a 3/4 time signature and a fortissimo (*ff*) dynamic. The fourth system shows a 3/2 time signature and a fortissimo piano (*fp*) dynamic. The score includes various chordal textures, including triads and dyads, with accents (>) and staccato markings. The bass line is primarily composed of quarter and eighth notes, while the treble line features chords and melodic fragments.

To articulate the metric modulations, the chords marked with accents should be played with more arm weight while those marked with staccato could be played with a much lighter touch. It

<sup>52</sup> Konrad Wolff, *Schnabel's Interpretation of Piano Music*, 2nd ed. (New York: W. W. Norton & Company, 1979), 94.

is important to voice the top notes as they constitute the melodic line. Though the left hand does not have a melodic line, it needs to be played with enough volume to support the rich sonorities in the right hand.

The C section is probably the most tender moment of the entire rhapsody. Nevertheless, the technical challenges are concealed by the *grazioso* character. Throughout this section, the two hands are constantly required to play different articulations simultaneously. In other words, the two hands need to be independent of each other. The right-hand part is especially difficult in this section. There are passages where a legato melody and staccato chords are played simultaneously, such as mm. 93-95 (Figure 6.22) and similar passages.

**Figure 6.22** Rhapsodie in E-flat, Op. 119, No. 4, mm. 93-100



With the arpeggiated chords that occur every other eighth note, the choices of fingering are quite limited. The technique of “sliding fingers” would be very useful here. I suggest using the fingering 3-3-2-2-2 in the melodic line in mm. 94-95 (Figure 6.22). An excellent preparatory exercise for this technique would be Brahms’ *51 Exercises*, WoO 6, Nos. 25a-c (Figure 6.23).

Figure 6.23 51 Exercises, WoO 6, No. 25b

In mm. 96-100 (Figure 6.22), the legato melody is embellished by grace notes. This allows the performer to only use either the thumb or the index finger to play the melody. To produce a smooth melodic line, flexibility is required in the thumb and the index finger. Also, the grace notes need to be played quietly so that the melodic line is not interrupted.

The highlight of this rhapsody is the coda. In contrast to the triumphant opening, the coda is intense and restless. Though there is no indication of tempo change, it is possible to add a *stringendo* to the polyrhythmic passage in mm. 248-256 (Figure 6.24).

Figure 6.24 Rhapsodie in E-flat, Op. 119, No. 4, mm. 248-262

The image displays a musical score for the Rhapsodie in E-flat, Op. 119, No. 4, measures 248-262. The score is written for piano and consists of three systems of music. The first system begins with a dynamic marking of *fp* (fortissimo piano) and a *cresc.* (crescendo) instruction. The second system features a *f* (fortissimo) dynamic marking. The third system concludes with a *ff* (fortissimo) dynamic marking and a coda symbol. The music is characterized by marcato accents and a complex harmonic structure, including a modulation to the parallel minor key of E-flat minor in the final measures.

The marcato accents in mm. 258-260 (Figure 6.24) suggest a slight pullback in the tempo until the end, giving the piece a more powerful conclusion. The rhapsody ends with a coda in E-flat minor, the parallel minor key of E-flat major in the opening. This unusual modulation can be found in the coda of Schubert's Impromptu in E-flat, D. 899 (Op. 90), No. 2 as well. Perhaps this final solo piano piece is Brahms' tribute to Schubert.

## CHAPTER 7

### Conclusion

Compared to some of Brahms' earlier piano works, such as the three sonatas, variations (particularly *Variations on a Theme of Paganini*, Op. 35), and the two concertos, the late character pieces, Opp. 116-119, are on a much smaller scale (with a few exceptions) and use simpler forms (mostly ternary). The lack of technical display and brilliance in these miniatures creates an illusion that these works are "easy to play," often leading to uninspiring performances. Nevertheless, these compositions are creations of a genius' mature mind. The subtle difficulty of these pieces should not be underestimated. To prepare for a successful performance of Brahms' late character pieces, it is important to acquire a thorough understanding of Brahms' musical language, such as his skillful handling of meter and rhythm, his mastery of counterpoint, and his specific use of symbols and words that indicate touch and articulations. Brahms' concept of phrasing, particularly light and shade (varieties of tone, dynamics, and touch), is applicable to the playing of music by many composers, not just Brahms. Profound knowledge of Brahms' unique pedagogical approach as well as the instrument's nature in his time is necessary. Such knowledge can facilitate the realization of textures of these works and also the execution of technical and musical challenges. Sufficient study of the composer's *51 Exercises*, WoO 6 would also be very helpful.

The beauty of Brahms' late character pieces lies in their simplicity and tender lyricism. It might take time and patience to develop an appreciation for these miniatures. Yet, once this obstacle has been overcome, it is difficult to resist the charm of these compositions. As Florence May commented:

True appreciation of Brahms' small as of his great works is sometimes slow in coming, even to those who love his music with deepest affection. When, however, from time to time, the spirit dwelling within his inspirations reveals itself unsought as in a sudden flash, the whole heart is apt to go out with complete acceptance to the reception of its beauty and truth.<sup>53</sup>

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<sup>53</sup> May, *The Life of Johannes Brahms*, 2:634.



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