

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600



METRIC DISPLACEMENT IN THE FIRST MOVEMENT
OF BRAHMS'S CLARINET QUINTET, OP. 115:
AN ANALYSIS FOR PERFORMANCE

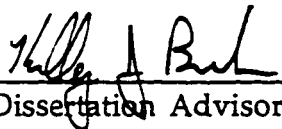
by

Christian Kent Ellenwood

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
1996

Approved by



Dissertation Advisor

UMI Number: 9705290

**Copyright 1996 by
Ellenwood, Christian Kent**

All rights reserved.

**UMI Microform 9705290
Copyright 1996, by UMI Company. All rights reserved.**

**This microform edition is protected against unauthorized
copying under Title 17, United States Code.**

UMI
300 North Zeeb Road
Ann Arbor, MI 48103

ELLENWOOD, CHRISTIAN KENT, D. M. A. *Metric Displacement in the First Movement of Brahms's Clarinet Quintet, op. 115: An Analysis for Performance.* (1996) Directed by Dr. Kelly Burke. 103 pp.

The complex interaction between meter and rhythm in Brahms's Quintet for Clarinet and String Quartet in B Minor, op. 115, is considered especially challenging for performers. Transitional and developmental passages in the first movement of the quintet contain unusual patterns of accentuation and rhythmic grouping. These accentual patterns and rhythmic groups suggest metric structures that are in conflict with the notated meter. Consequently, a conflict exists between what performers hear and what they see in the notation. The purpose of the study is to analyze and clarify rhythmic ambiguities in metrically displaced passages in the first movement of the quintet.

A rhythmic analysis using techniques employed by Leonard Meyer, Grosvenor Cooper, and Joel Lester was applied to the first movement of the quintet. An examination of rhythmic groupings and the factors that create certain accentual patterns has suggested alternate metric structures in seven passages from the first movement. The transitions and closing subjects in the exposition and recapitulation, and three passages in the development section feature changes in accentual patterns and rhythmic groupings. In many of the passages, accentual factors cause the perceived meter to be shifted out of phase with the notated meter by an eighth note or more. Such a discrepancy between perceived and notated meters is called metric displacement. Other passages contain accentual patterns that imply alternate metric structures. Many of these alternate metric structures are either duple or asymmetrical in construction. The seven passages were rebarred to reflect the perceived

metric structures. An awareness of larger perceived metric groupings can help ensure that links between sections of the movement are musically effective.

Metric displacement contributes to the formal structure of the first movement in three primary ways: (1) by blurring formal divisions through elision; (2) by creating tension and disorientation in conjunction with unexpected harmonic motion and avoidance of ultimate harmonic goals; and (3) by creating motion between sections through release of tension as perceived and notated meters are shifted back into phase. Metric displacement may also be connected to structural function in other compositions by Brahms. Detailed knowledge of metrically displaced passages in Brahms's works can benefit performers as they make musical decisions.

© 1996 by Christian Kent Ellenwood

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Dissertation Advisor Wally J. Bell

Committee Members Eddie C. Bass

John R. Jochim

Larry D. Kollerberg

July 18, 1996

Date of Acceptance by Committee

June 27, 1996

Date of Final Oral Examination

ACKNOWLEDGMENTS

The author wishes to thank Dr. Kelly Burke for her kind and patient assistance in the preparation of this document. Additional thanks is given to Dr. Eddie Bass, Dr. Randy Kohlenberg, and Dr. John Locke for being generous with both their time and help.

TABLE OF CONTENTS

	Page
APPROVAL PAGE	ii
ACKNOWLEDGMENTS	iii
CHAPTER	
I. INTRODUCTION	1
Status of Related Research	4
Procedures	7
Organization of the Text	9
II. BRAHMS'S CLARINET WORKS: HISTORICAL BACKGROUND	11
Brahms's Introduction to Richard Mühlfeld	13
Richard Mühlfeld	17
Stylistic Influences of Mühlfeld's Playing upon Brahms's Quintet	26
Brahms's Life During the Composition of the Clarinet Works	32
III. FORMAL STRUCTURE OF MOVEMENT I	37
IV. RHYTHMIC ANALYSIS	44
Definitions of Concepts and Techniques Employed in Rhythmic Analysis	44
Rhythmic Analysis	51
Function of Metrically Displaced Passages within the Form of Movement I	89
V. SUMMARY AND CONCLUSIONS	95
BIBLIOGRAPHY	98

CHAPTER I

INTRODUCTION

On March 13, 1891, Johannes Brahms (1833-1897) arrived in Meiningen, Germany¹ and heard the clarinetist Richard Mühlfeld (1856-1907) perform a concerto with the court orchestra. The artistry displayed by the clarinetist impressed Brahms so much that the composer asked Mühlfeld to perform a private recital for him. Mühlfeld granted the composer's request by playing several works from his repertory and discussing the techniques involved in playing the clarinet.² A few months later, Brahms composed the Trio in A Minor for Clarinet, Cello and Piano, op. 114, and the Quintet in B Minor for Clarinet and String Quartet, op. 115. The compositional possibilities offered by the clarinet must have been inspiring to Brahms; these clarinet works were written shortly after the composer declared that he would retire.³ In 1894,

¹Renate and Kurt Hofmann, Johannes Brahms: Zeittafel zu Leben und Werk (Tutzing, Austria: Hans Schneider, 1983), 214.

²Louis Sacchini, "Fräulein von Mühlfeld," The Clarinet 11/2 (Winter 1984): 13.

³After completing the String Quintet in G Major, op. 111, Brahms decided that it would be his last work. This decision is described in Geiringer, Brahms: Life and Work, 184; Peter Latham, Brahms (London: J. M. Dent & Sons, 1977); 70; and Malcom MacDonald, Brahms (New York: Schirmer Books, 1990), 296.

Brahms wrote two more works for clarinet: the Sonatas for Clarinet and Piano, op. 120. Both sonatas are dedicated to Mühlfeld.

The Quintet for Clarinet and String Quartet in B Minor, op. 115, has become standard repertoire for clarinetists. The composition is rich in melodic, rhythmic and metric complexity, and the rhythmic inventiveness of the work is particularly striking. The first movement, considered especially challenging for performers, contains passages in which the notated meter appears to have no relationship to patterns of accentuation created by rhythmic groupings. Writers have remarked on this rhythmic complexity. Edwin Evans observes that, at times, "the rhythm is perfectly free, the bar-line having no significance whatever beyond that of marking the expiration of set portions of time."⁴ William Henry Hadow states that Viennese critics exclaimed, "was ist das überhaupt für ein Takt?" after trying unsuccessfully to count their way through a complex passage during a premiere performance.⁵

Thus, the rhythmic complexity of the quintet is as challenging for listeners as for performers. The first movement features several transitional and developmental passages in which the beat or pulse is obscured and shifted. When reestablished, the beat or pulse often is in conflict with the notated meter. The tension and resolution of Brahms's metric disturbances creates a sense of motion while simultaneously obscuring otherwise obvious

⁴Edwin Evans, Handbook to the Chamber and Orchestral Music of Johannes Brahms (New York: Charles Scribner's Sons, 1933), 2: 284.

⁵"What kind of measure is that?" In William Henry Hadow, Studies in Modern Music, 5th ed., 2d Series (London: Seeley and Co. Limited, 1904), 300.

structural and formal divisions, such as large cadences. David Epstein remarks,

incongruence and dissynchrony between rhythm and meter on so many levels results in continual imbalance and counterbalancing of forces, maintaining levels and modes of tension at virtually all times. Tension resolved in one way (a cadence, perhaps) will be deflected by other means (a false resolution, a metric displacement). . . . Tension means energy unresolved, and unresolved energy ultimately means forward motion.⁶

Although musicians and listeners have noted metric displacement and ambiguity in the quintet, analyses examining the rhythmic complexities in this particular work have not been located. Therefore, an analysis of the metrically displaced passages in the first movement of the quintet is appropriate. The conflict between the perceived metric structure and the notated meter is a major obstacle for performers; confusion and disorientation, created by the conflict between what performers hear and what they see, negatively affects rehearsals and performance. The purpose of the present study is to analyze and clarify rhythmic ambiguities in metrically displaced passages in the first movement of the quintet. The analysis contains an examination of how harmonic motion and other factors contributing to accentuation affect the perception of metric and rhythmic groups within certain passages in the first movement of the quintet. The

⁶David Epstein, "Brahms and the Mechanisms of Motion: The Composition of Performance," in Brahms Studies: Analytical and Historical Perspectives, ed. George S. Bozarth (Oxford: Clarendon Press, 1990), 198.

analysis features renotated versions of passages that reflect perceived metric structures. Finally, the contribution of metrically displaced passages to the form and musical design of the first movement is examined.⁷

The analysis features applications of analytical techniques suggested by music theorists Grosvenor Cooper, Leonard Meyer, and Joel Lester. Although the quintet contains ambiguity at harmonic and tonal levels, the purpose of the analysis is to clarify rhythmic and metric ambiguities for performers. A detailed examination of thematic, motivic, and formal continuity within the work is beyond the scope of the proposed analysis. A formal outline of the first movement is presented to facilitate discussion of how metrically displaced passages function within the form of the work.

Status of Related Research

Although there are numerous analyses of the Quintet in B Minor for Clarinet and String Quartet, op. 115, none focuses upon the interpretation of the complex rhythmic and metric processes in the work. Most analyses of the quintet are master's theses focusing on formal, thematic, and motivic issues.⁸

⁷As Epstein has observed, metrically displaced passages tend to obscure formal divisions and create motion through tension.

⁸Jack E. Graham, "An Analysis of Brahms' Quintet in B Minor, op. 115, for Clarinet and Strings" (M.M. thesis, North Texas State University, 1968); Janet L. Holzworth, "Quintet for Clarinet and String Quartet in B Minor, Op. 115" (Masters thesis, Kent State University, 1972); David Leon Kaplan, "The Clarinet Works of Johannes Brahms" (Mus. M. thesis, Oberlin College, 1950); William Frederick Osseck, "Brahms' Clarinet Quintet" (M.M. thesis, University of Rochester, 1942); James Eugene Woodward, "An Analysis of Brahms' Quintet for Clarinet and Strings, Opus 115" (M.A. thesis, University of Rochester, 1966).

The motivic connections in the work have been discussed and analyzed in detail by Ivor Keys, Malcolm MacDonald, and Roland Häfner.⁹

Although several recent articles concern rhythmic and metric processes in Brahms's music, as shown in the Bibliography, none discusses metric or rhythmic processes in the quintet. The phenomenon of metric displacement is central to the proposed study, and two writers who address specifically the subject of metric displacement in the music of Brahms are Norman L. Wick and Walter Frisch.¹⁰ Wick analyzes passages from two of Brahms's piano works,¹¹ while Frisch provides a more detailed description of Brahms's techniques of metric displacement and attempts to explain where and why such techniques are used.¹² Frisch's analyses illustrate processes in which Brahms rhythmically alters or manipulates motivic cells in order to shift the

⁹Ivor Keys, Brahms Chamber Music, BBC Music Guides (Seattle: University of Washington, 1974); Malcolm MacDonald, Brahms (New York: Schirmer Books, 1990); Roland Häfner, Johannes Brahms: Klarinettenquintet, Heft 14, Meisterwerke der Musik (Munich: Wilhelm Fink Verlag, 1978).

¹⁰Norman L. Wick, "Shifted Downbeats in Classic and Romantic Music," Indiana Theory Review 15/2 (1994): 73-88; Frisch, Walter. "The Shifting Bar Line: Metrical Displacement in Brahms," in Brahms Studies: Analytical and Historical Perspectives, ed. George S. Bozarth (Oxford: Clarendon Press, 1990), 139-163.

¹¹Wick discusses briefly examples from Brahms's Capriccio in G minor (Op. 116, no. 3) and Intermezzo in E major (Op. 116, no. 6); the first example displaying a use of a written out ritardando, the second example showing a perceived 2/4 metric structure occurring within a passage notated in 3/4.

¹²Frisch's analysis is limited to brief passages from the String Quartet in A Minor (Op. 51/2), the Piano Sonata in C Minor (Op. 1), Variations on a Theme by Robert Schumann (Op. 9), the Piano Quartets in A Major (Op. 26) and F Minor (Op. 34), the Symphony No. 3 (Op. 90), and "O Tod" (Op. 121/3).

perceived meter out of phase with the notated meter. Frisch also rebars some passages to clarify the shifted metric structure. The processes of metric shift outlined by Frisch, particularly the rhythmic alteration or shifting of motivic cells, are similar to rhythmic techniques present in the quintet; however, Frisch does not discuss the quintet.

Richard Charles Domek¹³ also analyzes rhythmic processes in the music of Brahms, although his studies are limited to the late piano works. Domek attempts to create a new method of rhythmic analysis which he calls a "syntactic approach." This syntactic approach is a complex application of aspects of linguistic theory to the analysis of rhythmic units. Domek attempts to find rules governing the relationships between rhythmic units, the ordering of rhythmic units, and the function of these units within the entire form or system. In short, Domek attempts to define a partial grammar of music. While the primary purpose of the analysis is to examine and clarify rhythmic ambiguities in metrically displaced passages, discussion of rhythmic units will be necessary in order to fulfill this purpose. Since the formulation and application of rules musical grammar to rhythmic units is beyond the scope of the proposed study, Domek's syntactic approach is not suited to the proposed analysis.

¹³Richard Charles Domek, Jr., "A Syntactic Approach to the Study of Rhythm Applied to the Late Piano Works of Johannes Brahms." (Ph. D. diss., Indiana University, 1976).

Procedures

The analysis contains an examination of how rhythmic groupings and accent-producing factors cause metric displacement in passages from the first movement of the quintet. Two primary sources are used to define concepts involved in rhythmic analysis: The Rhythmic Structure of Music by Grosvenor Cooper and Leonard B. Meyer¹⁴ and The Rhythms of Tonal Music by Joel Lester¹⁵. Cooper and Meyer provide important guidance for the analysis of rhythmic groupings, and Lester defines and discusses factors that create accents.

Cooper and Meyer define rhythm as, "the way in which one or more unaccented beats are grouped in relation to an accented one."¹⁶ Cooper and Meyer state that groupings of unaccented or weak and accented or strong beats can be placed into five categories. The names given to the five categories of rhythmic groupings are actually terms associated with poetic feet: (1) iamb—weak-strong; (2) anapest—weak-weak-strong; (3) trochee—strong-weak; (4) dactyl—strong-weak-weak; and (5) amphibrach—weak-strong-weak. Cooper and Meyer acknowledge that "rhythmic accents generally coincide with metric ones."¹⁷ Metric accents allow a listener to group or organize a level of

¹⁴Grosvenor Cooper and Leonard Meyer. The Rhythmic Structure of Music (Chicago: The University of Chicago Press, 1960).

¹⁵Joel Lester, The Rhythms of Tonal Music (Carbondale and Edwardsville, IL: Southern Illinois University Press, 1986).

¹⁶Cooper and Meyer, Rhythmic Structure, 6.

¹⁷Ibid.

beat or pulse into larger units such as measures. Because "rhythmic accents generally coincide with metric ones," the repetition of certain rhythmic units can suggest and reinforce a meter.

In the quintet, Brahms often shifts or alters rhythmic units or motives, causing the patterns of accentuation to change. When this change or shift in accentual patterns no longer supports the notated meter, a new metric structure often is suggested. Cooper and Meyer's method of analyzing rhythmic groups aids in tracking the shifts or changes in rhythmic units by providing a framework of accentual patterns. In turn, this framework of accentual patterns is used to derive perceived metric structures.

If rhythm is to be understood as "the way in which one or more unaccented beats are grouped in relation to an accented one," then a definition of accent is necessary. Joel Lester defines accent as "a point of emphasis" marked by "the beginning of a musical event."¹⁸ Lester states further that the beginning of a musical event, such as the beginning of a note, a new dynamic level, a pattern, or a harmony, is accented in relationship to a preceding note, dynamic level, pattern, or harmony.

Because accentual patterns are needed in order to perceive metric structure and to recognize rhythmic groupings, a definition of specific factors which create accents is necessary. Lester identifies seven basic factors that give rise to accent. These factors are as follows: (1) long durations; (2) new events; (3) textural accents; (4) contour changes; (5) dynamics; (6) articulation; and (7) pattern (motive) beginnings.¹⁹

¹⁸Lester, Rhythms, 16.

¹⁹Lester, Rhythms, 18-38.

Several of these accent-producing factors work in combination to create metric displacement in the quintet; the combination of factors present in a given event can determine the strength of an accent. When particularly strong accents no longer support the notated meter, a new metric structure can be inferred.

After consideration is given to the effect of rhythmic grouping and accent-producing factors on the metric structure of selected passages, rebarred versions of the passages are presented. These rebarred versions reflect the metric structures implied by rhythmic groupings and patterns of accentuation. A discussion of performance considerations follows.

Organization of The Text

Four chapters follow this introduction. Chapter Two, immediately following, contains a discussion of the historical context of Brahms's clarinet works and the influence of clarinetist Richard Mühlfeld upon Brahms and his compositions. A brief outline of the formal structure of the first movement indicating themes and tonal areas appears in Chapter Three. Chapter Four is divided into three sections: the first section contains definitions of concepts to be used in the rhythmic analysis; the second section comprises the rhythmic analysis, rebarred passages, and performance applications; and the third section features a discussion of the function of metrically displaced passages within the form of the work. Chapter Five is a summary that includes conclusions and comments relating to the application

of the rhythmic analysis to performance, followed by suggestions for additional analysis and study.

CHAPTER II

BRAHMS'S CLARINET WORKS: HISTORICAL BACKGROUND

Many important works in the clarinet repertory exist because of the artistry of individual clarinetists. Wolfgang Amadeus Mozart (1756-1791) created his Clarinet Concerto, K. 622, and Clarinet Quintet, K. 581, for the Viennese clarinetist Anton Stadler (1753-1812); Louis (Ludewig) Spohr (1784-1859) composed four clarinet concerti for the German clarinet virtuoso Johann Simon Hermstedt (1778-1846); and Carl Maria von Weber (1786-1826) wrote his Concertino, op. 26, Concerti, op. 73 and 74, and Clarinet Quintet, op. 34, for clarinetist Heinrich Baermann (1784-1847). In each of these collaborations, the individual clarinetist's manner of playing contributed directly to stylistic features of the respective clarinet compositions. Stadler's skill as a second clarinetist and basset-horn²⁰ player inspired Mozart to employ extensively the lower register of both instruments. Hermstedt, whose "fame [was] chiefly due to his fingering technique,"²¹ inspired Spohr to

²⁰The basset-horn is a member of the clarinet instrument family and was popular mainly during the late seventeenth and early eighteenth-centuries. The instrument has an extremely mellow timbre and exceptionally low range.

²¹Oskar Kroll, [Klarinette: ihre Geschichte, ihre Literatur, ihre grossen Meister] The Clarinet, trans. Hilda Morris, ed. Anthony Baines (New York: Taplinger Pub. Co., 1968), 128.

compose concerti emphasizing technical virtuosity. Weber was most impressed by Baermann's "uniform quality of tone from high to low and heavenly tastefulness of execution."²² Consequently, Weber's clarinet works juxtapose dramatically the clarinet's high and low registers and combine virtuosic passages with subtle lyrical sections. The performance styles of Stadler, Hermstedt, and Baermann are thus reflected in the works which they inspired.

A similar composer-clarinetist relationship is responsible for the clarinet music by Johannes Brahms. Brahms was enchanted by the expressive musicianship of the clarinetist Richard Mühlfeld. Mühlfeld was not a technical virtuoso like Hermstedt; rather, his greatest "strength lay in a profoundly musical expression."²³ Inspired by Mühlfeld, Brahms composed the Trio for Clarinet, Cello, and Piano, op. 114, and the Quintet for Clarinet, two Violins, Viola and Cello, op. 115, in the summer of 1891. Three years later Brahms wrote two Sonatas for Clarinet and Piano, op. 120, and dedicated them both to Mühlfeld. Brahms's clarinet works are not show-pieces of technical virtuosity; instead they reflect Mühlfeld's expressive approach to clarinet playing. Other influences may have affected the style and mood of these works since they were composed near the end of Brahms's life and have been described as having a mood of "autumnal nostalgia."²⁴ An examination

²²Weber, quoted in Kroll, The Clarinet, 128.

²³Kroll, The Clarinet, 131.

²⁴Ivor Keys, Brahms Chamber Music, BBC Music Guides (Seattle: University of Washington, 1974), 61.

of the circumstances of Brahms's later years yields a perspective with regards to the "restrained and melancholy"²⁵ mood perceived in these works.

Brahms's Introduction to Richard Mühlfeld

Bülow and Meiningen

Brahms may never have met Mühlfeld were it not for the composer's friendship with the pianist and conductor Hans von Bülow. Bülow and Brahms had met briefly in 1854.²⁶ They did not come into closer contact until 1877, when Bülow conducted the premiere performance of Brahms's First Symphony in Hanover.²⁷ Bülow, originally a champion of Wagner's music,²⁸ became one of Brahms's strongest supporters. In 1880, Duke Georg II von Sachsen-Meiningen (reg. 1866-1914) appointed Bülow to conduct the Meiningen Court Orchestra,²⁹ the orchestra in which Richard Mühlfeld had

²⁵Karl Geiringer, [Johannes Brahms: Leben und Schaffen] Brahms: His Life and Work, 2nd ed., rev. and enl., trans. H. B. Wiener and Bernard Miall (New York: Oxford University Press, 1947), 247.

²⁶Joseph E. Potts, "The Meiningen Court Orchestra," The Strad 79/939 (July 1968): 99.

²⁷Geiringer, Brahms: Life and Work, 156.

²⁸Bülow conducted the world premieres of Tristan and Isolde (1865) and Die Meistersinger (1868). Bülow became embittered when his wife Cosima (Liszt's daughter) left him to marry Wagner. Hans Gal, [Johannes Brahms: Werk und Persönlichkeit] Johannes Brahms: His Work and Personality, trans. Joseph Stein (New York: Alfred A. Knopf, 1963), 67.

²⁹Potts, "Meiningen," 99.

been principal clarinet since 1879.³⁰ Soon after he was hired as conductor of the Meiningen Court Orchestra, Bülow invited Brahms to Meiningen and placed the services of the orchestra at Brahms's disposal. Brahms arrived in Meiningen on October 17, 1881, and rehearsed his B-flat Major Piano Concerto, op. 83, with the orchestra. In the days following Brahms conducted his Academic Festival Overture, op. 80, the Tragic Overture, op. 81, and the Serenade, op. 16.³¹ Brahms seemed very pleased with the orchestra, but he did not appear to take any initial interest in Mühlfeld's playing. However, Brahms's association with the orchestra proved to be immediately advantageous. The orchestra made several successful concert tours featuring Brahms's music. Consequently, Brahms began to receive wide recognition, as noted by Clara Schumann (1819-1896) in her diary in January of 1882:

Brahms is celebrating such triumphs everywhere as seldom fall to the lot of a composer. This partly due to the performance of his works by the Meiningen orchestra as conducted by Bülow. . . . It did not seem to me that this tour with Bülow was worthy of Brahms's high position as a creative artist, but now that it has at last made the world realise his full importance I am very glad and pleased for his sake.³²

³⁰Kroll, The Clarinet, 131. There is some disagreement as to when Mühlfeld became principal clarinet. Rendall and others claim the year was 1876. F. Geoffrey Rendall, The Clarinet: Some Notes upon its History and Construction. 3rd ed., rev. Philip Bate (London: Ernest Benn; New York: W.W. Norton, 1971), 113.

³¹Renate and Kurt Hofmann, Johannes Brahms: Zeittafel zu Leben und Werk (Tutzing, Austria: Hans Schneider, 1983), 160.

³²Berthold Litzmann, Clara Schumann: An Artist's Life; Based on Material Found in Diaries and Letters, 4th ed., trans. Grace E. Hadow (London: Macmillan & Co.; Leipzig: Breitkopf & Hartel, 1913), 2: 362.

Another byproduct of Brahms's association with Bülow and the Meiningen orchestra was the composer's friendship with Duke Georg II von Sachsen-Meiningen. The Duke, a music enthusiast, regularly invited Brahms to Meiningen. Brahms's visits to Meiningen continued long after Bülow had left his conducting post. On such a visit, Brahms became fully aware of Mühlfeld's capabilities as a clarinetist.

Mühlfeld and Brahms

On March 13, 1891, Brahms arrived in Meiningen,³³ and during this particular visit he heard Mühlfeld perform a concerto with the orchestra. His letter to Clara Schumann on March 17, 1891, displays his initial appreciation of Mühlfeld's playing:

If you had come here [to Meiningen] this week you would have heard, in addition to my symphonies and the Haydn Variations, the very fine F minor Concerto for the clarinet [by Weber, op. 73]. It is impossible to play the clarinet better than Herr Mühlfeld does here.³⁴

That it took nearly ten years for Brahms to take notice of Mühlfeld seems strange. Perhaps Brahms had needed to hear Mühlfeld perform as a soloist in order to perceive the clarinetist's full range of abilities. Mühlfeld's

³³Hofmann, Zeittafel, 214.

³⁴Berthold Litzmann, ed., Letters of Clara Schumann and Johannes Brahms, 1853-1896 (London: Edward Arnold and Co., 1927), 2: 191.

orchestral playing, however, had been recognized and praised by others as early as 1882. Hermann Kretzschmar wrote a glowing description of Mühlfeld's work in the Meiningen orchestra:

Was hat dieser Künstler für einen eigentümlich vibrierenden, rührenden Ton in zarten Kantilenen, und was weiß er wieder dem schmalen Rohre für mächtige, starke Klangsäule zu erpressen, wenn die Klarinette ein wichtiges, langtöniges Motiv gegen die Wucht des Streichorchesters zu behaupten hat!³⁵

Brahms may have been slow to take notice of Mühlfeld's exceptional playing, but after hearing him play in March 1891, the composer was enthusiastic about the possibilities of the clarinet. Brahms asked Mühlfeld to perform a private recital for him. Mühlfeld played several pieces from his repertory and discussed the techniques involved in playing the clarinet.³⁶ A few months later, Brahms composed the Clarinet Trio, op. 114, and the

³⁵"What a particularly vibrant and moving tone this artist has in lyrical passages and what a mighty, strong column of sound he can press from his small pipe when the clarinet must assert a long and important theme against the force of the string orchestra!" (All translations are by the author except when noted). Hermann Kretzschmar, "Ein Abend bei den musikalischen Meiningern" (1882) in Gesammelte Aufsätze über Musik und Anderes aus den Grenzboten, (Leipzig, 1910), 72; quoted in Imogen Fellinger, "Johannes Brahms und Richard Mühlfeld," Brahms-Studien 4 (1981): 77-93.

³⁶Louis Sacchini, "Fräulein von Mühlfeld," The Clarinet 11/2 (Winter 1984): 13.

Clarinet Quintet, op. 115. This outpouring of clarinet music came shortly after Brahms had declared that he would retire from composing.³⁷

Richard Mühlfeld

His Life

Richard Mühlfeld was born on February 28, 1856, in Bad Salzungen, Germany. He was the fourth child born to the musician Leonhard Mühlfeld.³⁸ Richard and his brothers Wilhelm, Christian, and Martin learned to play several instruments from their father; Richard's primary instruments were violin and clarinet.

In 1873, at the age of seventeen, Mühlfeld left Bad Salzungen for Meiningen, where his brother Martin worked as a violinist. Duke Georg II von Sachsen-Meiningen arranged for Mühlfeld to study violin with Friedhold Fleischauer,³⁹ the concertmaster of the Meiningen Court Orchestra and music theory with Emill Buchner, the orchestra's conductor.⁴⁰ As a clarinetist, Mühlfeld was mainly self-taught and, as the British scholar

³⁷Brahms had decided the String Quintet in G major, op. 111, would be his last work. Geiringer, Brahms: Life and Work, 184; Peter Latham, Brahms (London: J. M. Dent & Sons, 1977); 70; and Malcom MacDonald, Brahms (New York: Schirmer Books, 1990), 296.

³⁸Kroll, The Clarinet, 130.

³⁹Fleischauer held the concertmaster post of the Meiningen orchestra from 1864 to his death in 1896. Potts, "Meiningen," 99.

⁴⁰Louis Sacchini, "Fräulein," 12.

F. Geoffrey Rendall states,

[Mühlfeld] was perhaps the better for it; for he played less as a clarinetist than as a fine and sensitive musician who, excelling in phrasing and the finer points of style, had chosen the clarinet as his means of expression."⁴¹

In 1876, Mühlfeld enlisted in the 32nd Regiment Band as solo clarinetist. This position enabled him to appear as a clarinet soloist with various orchestras. He returned to Meiningen in 1879 to assume the position of principal clarinet in the Meiningen Court Orchestra.⁴² Mühlfeld also was the solo clarinetist for the Bayreuth Festival Orchestra from 1884 to 1896. He toured extensively through Europe and was offered positions in several orchestras, including the Boston Symphony Orchestra. A cerebral hemorrhage ended Richard Mühlfeld's life on June 1, 1907.⁴³

Mühlfeld's Instruments and Tone Quality

The "sweetness" of Mühlfeld's tone impressed Brahms so much that he sometimes called the clarinetist "Fräulein Klarinette"⁴⁴ and "Fräulein von

⁴¹Rendall, Clarinet: History and Construction, 113.

⁴²Sacchini, "Fräulein," 12.

⁴³Ibid.

⁴⁴Geiringer, Brahms: Life and Work, 187.

Mühlfeld."⁴⁵ This sweetness of tone and musical sophistication greatly impressed Mühlfeld's contemporaries. Possible explanations for his rich, mellow sound lie in the construction of the instruments he played.

Mühlfeld's clarinets were made by Georg Ottensteiner (1815-1879) of Munich. According to Mühlfeld, Ottensteiner was perhaps "der beste Clarinettenmacher."⁴⁶ The B-flat and A clarinets are still in the Meiningen palace, Schloss-Elisabethenburg. Several factors in their construction may have influenced Mühlfeld's tone quality. First of all, both clarinets are made of boxwood.⁴⁷ This is somewhat unusual since most clarinets in the later nineteenth century were constructed from denser African blackwood. Boxwood clarinets seem to yield a warmer tone than those made from denser materials. Secondly, the key mechanism of these instruments is slightly different from those of other clarinets; this particular mechanical arrangement was created by Carl Baermann (1811-1885), the son of clarinet virtuoso Heinrich Baermann.⁴⁸ Baermann's mechanism makes use of only 20 tone holes. This is a considerably smaller number than the 24 tone holes of the widely-used Boehm system or the 28 holes in the standard Oehler system clarinets. Tone holes tend to interfere with the air column as it

⁴⁵ Richard Specht, *Johannes Brahms*, trans. Eric Blom (London and Toronto: J. M. Dent and Sons, Ltd.; New York: E. P. Dutton & Co., [1930]), 246.

⁴⁶"the best clarinet maker." From a letter dated January 9, 1898; written by Mühlfeld to Eusebius Madyczewski. The original is in the Archive of the Gesellschaft der Musikfreunde in Vienna. Quoted in Fellingner, "Brahms and Mühlfeld," 90.

⁴⁷Nicholas Shackleton and Keith Puddy, "Mühlfeld's Clarinets," *The Clarinet* 16/3 (May/June 1989): 36.

⁴⁸*Ibid.*, 33.

travels down the tube or bore of the clarinet. Therefore, clarinets with fewer tone holes, such as Mühlfeld's clarinets, tend to have a purer sound.

Perhaps the most important aspect of Mühlfeld's clarinets with respect to perceived tone quality is their lowered pitch level. Clarinetists Nicholas Shackleton and Keith Puddy recently tested the clarinets and made the following observations:

When we started to examine the instruments, it became clear that despite having lain unplayed since the beginning of the century, they were in surprisingly good shape. It was only necessary to loosen and oil a couple of pivots to obtain a good idea of their potential. We tested both instruments and both mouthpieces. The pitch of the instruments is close to a=440Hz (modern pitch). This was in marked contrast to the much higher pitch prevailing in England and most other areas at that time.⁴⁹

Several sources indicate that the pitch in England had not been lowered when Mühlfeld first performed Brahms's Trio and Quintet in London.⁵⁰ Rendall asserts that "to ears attuned to this higher pitch, [Mühlfeld's] flat-pitched A clarinet would have sounded as mellow as a basset-horn."⁵¹

Brahms also was aware of the pitch variance in Mühlfeld's clarinets. In October of 1894, Brahms and Mühlfeld planned to visit Clara Schumann in

⁴⁹Ibid., 34.

⁵⁰In his review of Mühlfeld's London concert, J. A. Fuller Maitland speaks of "the adoption, for [Mühlfeld's] convenience, of the Continental pitch." This suggests that the pitch had to be altered in order to conform with Mühlfeld's instruments. J. A. Fuller Maitland, "Popular Concerts," The Times (London) 29 March 1892, 11.

⁵¹Rendall, Clarinet: History and Construction, 113.

Frankfurt in order to present a private performance of Brahms's newest works—the Sonatas for Clarinet and Piano, op. 120. Brahms wrote to Clara advising her of the pitch situation:

And now I have to tell you about something which will cause us both a little annoyance. Mühlfeld will be sending you his tuning fork, so that the grand piano to which he is to play may be tuned to it. His clarinet allows him to yield very little to other instruments. In case your piano differs very much in pitch and you do not wish to use it for this purpose, perhaps Marie will sacrifice herself and allow her grand piano or her upright piano to be tuned to Mühlfeld's fork?!⁵²

Therefore, the lower pitch level of Mühlfeld's instruments may have contributed to the dark and mellow quality of his tone.

Mühlfeld's Playing Style: Written Descriptions

As stated previously, the most impressive element of Mühlfeld's artistry seemed to be his expressive and musical approach. Brahms had the greatest respect and admiration for Mühlfeld's musicianship, best indicated in a letter Brahms wrote to Mühlfeld shortly after the December 12, 1891, performance of the trio and quintet in Berlin:

[Poststempel:] Wien 19. 12. 91

Lieber u. [nd] sehr geehrter Herr,

⁵²Litzmann, Letters, 2: 266.

Nächster Tage geht Ihnen eine Abschrift der beiden Stimmen zu. Mit wie herzlichen Gedanken ich die Sendung begleite, kann ich schwer sagen. Unser Beisammensein u. [nd] unser gemeinschaftliches Musiciren war mir eins der fröhlichsten & schönsten künstlerische Erlebnisse u. [nd] wird mir eine werthvollste Erinnerung bleiben. Ich hoffe, Sie haben ähnlich wie ich empfunden u. [nd] glauben dem kurzen Wort—auch mit vielen könnte ich meinem Dankgefühl nicht Genüge thun.

Ich darf mich auf ein baldiges Wiedersehen freuen & auf eine Wiederholung jener schönen Tage u. [nd] zwar hier und in Pesth, wo Joachim im Januar Quartett=Abende zu geben denkt! Sie aber dürfen sich auf eine englische Reise im Februar gefaßt machen! Für heute seien Sie denn nur schönstens begrüßt u. [nd] bedankt, hoffentlich kann das recht bald hier wiederholen

Ihr herzlich ergebener
J. Brahms⁵³

Since this letter contains remarkably high praise, Mühlfeld's interpretation of the trio and quintet must have pleased Brahms exceedingly. The performance was one of Brahms "happiest and most beautiful artistic experiences."

⁵³Letter is postmarked December 19, 1891, Vienna. "Dear and very honorable sir, In the next few days a copy of both parts [the Trio, op. 114 and Quintet, op. 115] will be going out to you. I can hardly express the sincere thoughts that I send along with them. Our meeting and mutual music-making was one of my happiest and most beautiful artistic experiences and will always remain one of my most precious memories. I hope that you feel like I do, and that you believe my few words—even with many words I could not adequately express my feelings of thanks. I permit myself to look forward to a speedy reunion and a repetition of those beautiful days here and in Budapest, where Joachim is thinking of giving Evening Quartet Concerts in January! However, you are now preparing yourself for a trip to England in February! For today you are most kindly greeted and thanked; hopefully it can be repeated here very soon—Your sincerely devoted J. Brahms." Letter from a private collection. Quoted in Fellingner, "Mühlfeld und Brahms," 79.

Clara Schumann also praised the Meiningen clarinetist. When she finally heard the quintet on March 16, 1893, Schumann was amazed by Mühlfeld's musicianship. She thought that Mühlfeld played "as if he had been born for [the] work," and that he displayed "the most perfect technique and command of the instrument." Schumann described his playing style as "delicate, warm, and unaffected."⁵⁴ In a letter to Brahms, she "marveled at [Mühlfeld's] profound simplicity and understanding."⁵⁵

Mühlfeld also made a strong impression on non-musicians. The artist Adolf Menzel (1815-1905) attended the first public performance of Brahms's clarinet quintet and clarinet trio on December 12, 1891, in Berlin. Menzel was so enchanted by Mühlfeld's playing that he drew a caricature of Mühlfeld as a Greek god. Menzel sent the picture to Brahms, along with these words:

We often think of you here, and often enough, comparing notes, we confess our suspicions that on a certain night the Muse itself appeared in person (disguised in the evening dress of the Meiningen Court) for the purpose of executing a certain woodwind part. On this page I have tried to capture the sublime vision.⁵⁶

Many music critics also were impressed by Mühlfeld's artistry. The clarinetist was especially admired in England where he presented several

⁵⁴From Schumann's diary. In Litzmann, Clara Schumann: An Artist's Life, 2: 422.

⁵⁵Letter to Brahms on March 18, 1894. Litzmann, Letters, 2: 222.

⁵⁶Geiringer, Brahms: Life and Work, 187.

concerts in 1892. J. A. Fuller Maitland, critic for the Times (London), describes Mühlfeld's musical sophistication and refinement:

Herr Mühlfeld is a superlatively fine artist, and not only his tone, but the perfection of his phrasing, the depth of his musical expression, and his absolute ease and finish, mark him as a player altogether without parallel in England at least.⁵⁷

Another review in The Musical Times (May, 1892) comments on the beauty of Mühlfeld's lower register as well as his phrasing:

Mr. Mühlfeld, of Meiningen . . . speedily proved himself to be an executant of the highest calibre. His tone in the lowest register is superb, and his phrasing absolutely unsurpassable for finish and beauty of expression.⁵⁸

Opinions of Mühlfeld's playing do vary, however. Judging the validity of many of these contrasting descriptions is difficult because they come from anonymous and undocumented sources. One such description is mentioned by Anthony Baines, who remarks that Mühlfeld was "remembered in Vienna as having been admired more for his technique than for his tone, which was heavy and over-predominating."⁵⁹ Since this assessment of Mühlfeld is

⁵⁷Maitland, "Popular Concerts," 11.

⁵⁸The Musical Times (May 1, 1892): 277; quoted in Fellingner, "Johannes Brahms und Richard Mühlfeld," 83.

⁵⁹Anthony Baines, Woodwind Instruments and Their History (London: Faber and Faber, 1967), 123.

contrary to most descriptions of his playing, Baines may have been writing about another clarinetist. The undocumented impressions of another anonymous listener reveal yet another assessment of Mühlfeld's playing abilities:

I remember clearly that I thought his tone in the lower register was superb, but I was not nearly so taken with his middle and top registers. He displayed an unusual dynamic range at times, the fortissimos being very powerful, but not often employed, and being only a boy I naturally did not so readily excuse the really very frequent squeaks he made at times. . . . I recall that he did not endeavor to get all the "limelight" in the "Quintet," but obviously considered himself as no greater (or lesser) than the string players. In retrospect, I feel that although he was a musician of the first order, his gifts as player would not strike the present generation as being particularly outstanding.⁶⁰

This description must be weighed carefully because the listener was "only a boy" when he heard Mühlfeld perform Brahms's quintet. Because the quintet is permeated by a homogeneity of sound and texture, the clarinet should not be in the "limelight." The quintet requires subtle musicianship, as Mühlfeld must have had, to achieve a unified blend with the strings. This blending of instrumental timbres will be discussed later in more detail. The description of Mühlfeld's playing, however, supports the Musical Times's assessment of the tonal beauty in Mühlfeld's lower register.

From these numerous written accounts of Mühlfeld's playing, a conception of his artistry can be created. He possessed a rich, beautiful sound, especially in the low register. Mühlfeld was a master of control who could

⁶⁰Letter; no author given. Quoted in George Toenes, "Richard Muehlfeld," The Clarinet No. 23 (1956): 23.

summon the most powerful fortissimos or the most delicate pianissimos. Technical dexterity was subservient to nuance, tone color, and phrasing. Perfect musical expression was his primary goal. These elements in Mühlfeld's clarinet-playing may have had an important influence upon the style of Brahms's clarinet compositions. Clara Schumann wrote, "[Mühlfeld] plays so wonderfully, he might have been specially created for [Brahms's] works."⁶¹ Perhaps the reverse is true; these works may have been "specially created" for Mühlfeld by Brahms.

Stylistic Influences of Mühlfeld's Playing upon Brahms's Quintet

When Brahms visited Meiningen in March of 1891, Brahms "received detailed instructions by Mühlfeld as to the technical and tonal qualities of the clarinet."⁶² The subtle possibilities of tone color and phrasing demonstrated by Mühlfeld may have influenced Brahms's stylistic treatment of the clarinet. The following stylistic elements discussed here also may have been simply a part of Brahms's established musical vocabulary. When combined with the timbral possibilities of the clarinet, however, these stylistic features take on unique aspects.

The beauty of Mühlfeld's tone, especially in the lower register, has been mentioned previously. Brahms's use of the clarinet's different registers, particularly the lower register, seems to indicate that he was familiar with the

⁶¹Litzmann, Letters 2: 222

⁶²Kroll, The Clarinet, 80.

expressive and timbral possibilities found in each register of the clarinet's range. In all four clarinet works, the lower and upper registers are used for different expressive and textural effects. The melodies in the quintet frequently explore a wide portion of the clarinet's range, often beginning in one register and ending in another. In such melodies, Brahms often transfers from the high to low register with dramatic arpeggiated or scalar gestures. The composer also uses the clarinet's lower register to create textural and timbral homogeneity with the strings. Brahms's dramatic use of the high and low registers is seen in selected passages from the quintet.

Arpeggio and Scalar Register Connections

Brahms's melodies offered Mühlfeld ample opportunities to contrast the tone colors of the high and low registers. The wide range of Brahms's melodies seems to enhance their expressive power. A common feature in such melodies is a dramatic arpeggiated or scalar figure that seamlessly links the upper and lower ranges of the clarinet. Such a linkage can be observed in the opening bars of the Quintet as shown in Figure 1. In measure 5, the clarinet melody climbs two octaves through an ascending arpeggio. This arpeggio forms a link between the chalumeau and clarion registers.⁶³ The

⁶³Clarinet registers and octave designations are shown below:



melody continues in the upper tessitura, soars to D6 in m. 10, and finally sweeps back down to the chalumeau register in a scalar link.

This register change occurs in conjunction with a shift between melodic and accompanimental roles; the clarinet descends to the low A in m. 14, where the viola and cello melody enters. The dark timbre of the clarinet's chalumeau register provides an effective background for the entrance of the viola and cello theme. Perhaps Mühlfeld's low register was most admired in passages such as the one in Figure 1.

Texture and Homogeneity

Homogeneity of tone and texture also were mentioned earlier.

Mühlfeld's spectrum of tone colors enabled him to blend with the stringed instruments in the quintet. This homogeneity of texture and tone quality is found primarily when the clarinet plays accompanimental passages in conjunction with the viola or cello. Brahms seems to favor this instrumental combination; the timbres of the viola and cello blend perfectly with the low register of the clarinet to create a deep, dark sound. The clarinet sometimes seems to disappear into the sound of the strings. This phenomenon can be observed in the first movement of the quintet. In Figure 2, the clarinet is absorbed into the texture, playing in thirds with the viola while the violins state a portion of the primary theme. A similar effect occurs later in the movement, where the clarinet blends with both the viola and cello in mm. 74-83, as shown in Figure 3.

The image displays a musical score for five instruments: Clarinet in A (Cl. in A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cello). The score is written in B minor and 3/4 time. The clarinet part is playing in thirds with the viola, creating a deep, dark sound. The violins are playing a portion of the primary theme. The score is divided into four measures, with a repeat sign at the beginning of the first measure.

Figure 2: Quintet in B Minor, op. 115, mvt. I, mm. 18-21

Figure 3: Quintet in B Minor, op. 115, mvt. I, mm. 71-83

The critical admiration for Mühlfeld's artistry expressed by Brahms, Clara Schumann, and others may have been inspired by the clarinetist's execution of phrases such as those shown in Figures 1, 2, and 3. Although few passages in Brahms's clarinet compositions require virtuosic technique, almost all passages require the highest virtuosic control and finesse. Brahms's clarinet compositions are showcases for the technique of musical expression. Of course, to point to a stylistic feature of Brahms's clarinet works and claim with absolute certainty that such a feature exists as a result of

Mühlfeld's direct influence is impossible; to suggest, however, that the intensely expressive and refined style of these works reflects Mühlfeld's own expressive and sophisticated artistry is not unreasonable.

Brahms's Life During the Composition of the Clarinet Works

Autumn

That Brahms had intended to retire from composing after completing his String Quintet in G Major, op. 111 has been mentioned. Seemingly, Brahms knew he was entering the final stage of his life. In May of 1891, Brahms wrote his will in the form of a letter to his publisher and friend Fritz Simrock.⁶⁴ The trio and the quintet, written weeks later, may manifest partially the resignation and melancholy which caused Brahms to write his will. Hans Gál writes of the clarinet works,

. . . it is impossible not to sense that this is the music of an old man expressing the mild melancholy of retrospection and resignation. Imperceptibly the first day of winter had arrived; the sun was low over the horizon. In the year 1891 the music of his last period began. Its artistic value is by no means diminished; what it may lack in gushing fullness is replaced by an indescribably noble, spiritual concentration of technique and expression. But the will to live and the overwhelming urge to create were a thing of the past. The man had calmed down and withdrawn into himself.⁶⁵

⁶⁴Geiringer, Brahms: Life and Work, 186.

⁶⁵Hans Gál, [Johannes Brahms: Werk und Persönlichkeit] Johannes Brahms: His work and Personality, trans. Joseph Stein (New York: Alfred A. Knopf, 1963), 224.

Thus, Brahms had indeed "withdrawn into himself." Throughout his life, Brahms, for various reasons, distanced himself from friends, and as he entered the final stage of his existence, he isolated himself even further.

Isolation, Tact, and Death

Clara Schumann wrote in her diary, "I was full of sad thoughts about Brahms . . . this afternoon . . . how lonely one must feel when one is no longer really in touch with one's best and oldest friends."⁶⁶ Whether Brahms chose to distance himself from his "best and oldest friends" is unclear. He craved for intimacy with others but was intensely protective of his personal privacy. Brahms's reclusive side manifested itself in rude behavior and insensitive remarks, and thus effectively kept people at a distance. Brahms scholar Karl Geiringer remarks that

Brahms clothed himself in an armour of irony and coldness, and this armour was so stout that sometimes even his best friends could not hear the great warm heart of their Johannes beating behind it.⁶⁷

Apparently Brahms was aware of this character trait; on September 13, 1892,

⁶⁶Litzmann, Clara Schumann: An Artist's Life, 2: 369.

⁶⁷Geiringer, Brahms: Life and Work, 332.

he wrote to Clara, "in my dealings with my friends I am aware of only one fault—my lack of tact."⁶⁸ In a letter to his friend and former student Elisabeth von Herzogenberg (1847-1892), he acknowledges his weak and ambivalent communication skills:

I have often told myself I should do better to give up corresponding with my friends altogether. I generally manage to go wrong somewhere, and if I don't, my correspondent infallibly does in reading it!"⁶⁹

An inevitable consequence of his tactlessness was increased isolation and loneliness.

Possibly, Brahms began to feel this loneliness even more acutely as close friends and family members began to die. On January 2, 1892, Elisabeth von Herzogenberg died at the age of 44.⁷⁰ Brahms's sister Elise Grund died a few months later on June 11, 1892, at the age of 61.⁷¹ Hermine Spies (1857-1893), an eminent contralto and good friend, died in February of 1893. In 1894 conductor Hans von Bülow and close friend Theodor Billroth (1829-1894) died just before Brahms wrote the Clarinet Sonatas.⁷² With each

⁶⁸Litzmann, Letters, 2: 210-211.

⁶⁹Johannes Brahms, The Herzogenberg Correspondence, ed. Max Kalbeck, trans. Hannah Bryant (New York: E. P. Dutton and Company, 1909; reprint, New York: Da Capo Press, 1987), 369.

⁷⁰Malcom McDonald, Brahms, (New York: Schirmer Books, 1990), 432.

⁷¹Hofmann, Zeittafel, 218.

⁷²McDonald, Brahms, 433.

death, Brahms possibly may have felt his self-created isolation had cost him intimacy with others. Peter Latham feels that Brahms's unspoken affection for his friends is expressed in the compositions for clarinet:

The music breathes a regret that is altogether human for the passing of beauty, the mortality of happiness. The kindness, the love for his fellows that all too seldom succeeded in breaching the barriers [Brahms] had set up, find utterance at last—and it is too late. He knows it, and his lament is tempered with resignation.⁷³

Although Latham's assertion may be exaggerated, it is likely that the cumulative effects of loss and isolation on Brahms's emotional state influenced the mood of the clarinet works.

That Brahms found such inspiration in Mühlfeld's playing is fortunate, given the possible depth of the composer's depression. If these two men had never met, musicians and audiences would never have been able to enjoy the highly expressive and bittersweet clarinet music. Brahms and Mühlfeld became close friends, and Mühlfeld always received Brahms's highest praise. In the summer of 1895, Brahms gave the autograph manuscripts of both clarinet sonatas to Mühlfeld; the second sonata bears the inscription, "Hrn. Richard Mühlfeld, den Meister seines schönen Instruments, in herzlich dankbarer, Erinnerung, J. Brahms, Ischl im Sommer 95."⁷⁴ Mühlfeld and

⁷³Peter Latham, *Brahms* (J. M. Dent & Sons, Ltd., 1977), 131.

⁷⁴"To Mr. Richard Mühlfeld, the master of his beautiful instrument, with sincere appreciation, remembrance, J. Brahms, Ischl, in the Summer of 95." In James S. Fay, "Brahms' Clarinet Works: Manuscripts, Editions and First Performances," *The Clarinet* 19/4 (July/August 1992): 21.

Brahms remained close friends until the composer's death on April 3, 1897. After Brahms's death, Mühlfeld continued to perform Brahms's compositions on various concert tours, spreading the popularity of the clarinet works.

CHAPTER III

FORMAL STRUCTURE OF MOVEMENT I

The first movement of the quintet is constructed in Sonata-Allegro form. An outline of the formal plan of the first movement appears in Table I.

Table I: Formal Plan of the First Movement—Sonata-Allegro Form

Section	Tonal Area	Measures
Introduction/Head motive	B minor (ambiguous)	1-13
Exposition		14-70
First subject	B minor	14-24
Transition	modulatory	25-37
Second subject	D major	38-47
Extension/Bridge	D major	48-58
Closing subject	D major	59-70
Development		71-135
Introduction material	modulatory	71-80
Head motive	C-sharp minor	81-97
Transition material	D-flat major; modulates	98-126
First subject	dominant prolongation	127-135
Recapitulation		136-218
Head motive	B minor	136-137
First subject	B minor	138-148
Transition	modulatory	149-158
Second subject	G major	159-168
Extension/Bridge	G major	169-179
Closing subject	G major, modulatory	180-194
Coda	B minor	195-218

The introduction, mm. 1-13, contains a head motive that appears throughout the movement and unifies the entire composition. The head motive, shown in Figure 4, is stated by the violins in mm. 1-2. Brahms's avoidance of A-sharp creates a tonal ambiguity between the keys of D major and B minor. Measures 3 and 4 contain a melodic cell which later becomes the first subject.



Figure 4: Head Motive and First Subject Melodic Cell, mm. 1-4

The head motive is stated in expanded form by the clarinet in mm. 5-13; this statement flows seamlessly into the first subject, which is stated initially by the viola and cello starting in m. 14.



Figure 5: First Subject, mm. 14-17

The first subject is restated by the violins and closes on a B minor cadence in mm. 24-25. This cadence serves as an elision between the first subject area and the transition to the second subject.

The transition to the second subject, mm. 25-37, contains two rhythmic ideas which are featured extensively later in the movement. The unison

rhythm in m. 25, shown in Figure 6, is used as an ostinato accompaniment pattern in a large portion of the development section. The sixteenth note triplet figures in bar 28 foreshadow the extensive use of sixteenth note triplets in the closing sections.

The image shows a musical score for five instruments: Clarinet in A (Cl. in A), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Cello). The score covers measures 25 to 28. The key signature has one sharp (F#) and the time signature is 3/4. The music is characterized by a strong rhythmic pattern of sixteenth notes and triplets. Dynamics include forte (f) and fortissimo (ff). The score shows a transition from a more melodic passage to a more rhythmic, ostinato-like pattern.

Figure 6: Beginning of Transition to the Second Subject, mm. 25-28

The lyrical second subject, mm. 38-47, contrasts starkly with the aggressive transition that precedes it. Melodic fragments are exchanged between the clarinet, which is doubled by the second violin, and the first violin. This exchange can be observed in Figure 7. The second subject is followed by an eleven-measure bridge passage, mm. 48-58. This bridge passage contains thematic material from the second subject and seems to play a dual role in linking the two sections and in extending the second subject material.

Figure 7: Beginning of Second Subject, mm. 38-40

Measure 59 marks the beginning of the closing subject. The closing subject features accented chromatic neighboring tones which embellish tonic and dominant triads in D major.

Figure 8: Beginning of Closing Subject, mm. 59-60

Sforzato accents and syncopated rhythmic accompaniment combine to give mm. 58-62 a character of ebullience. This excitement gives way to calm introspection in mm. 63-66 as the second subject is given a quieter, varied restatement in the second violin. The section closes quietly with the entrance of the clarinet in m. 66 and the return of the head motive in m. 70.

The development section, mm. 71-80, begins with a brief introduction. This introduction resembles the introduction to the exposition. A cadence in C-sharp minor in mm. 80-81 closes the introduction. Measures 81-97 feature an exploration of the head motive; the motive is fragmented into three-note chunks which are played by pairs of instruments in rapid succession. This motivic fragmentation can be observed in Figure 9.

The image shows a musical score for measures 87-89. It consists of five staves: Clarinet in A (Cl. in A), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Cello). The music is in C-sharp minor. The key signature has two sharps (F# and C#). The time signature is 4/4. The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes. The motifs are fragmented into three-note chunks, as described in the text. The first staff (Cl. in A) starts with a measure number 87. The second staff (Vln. 1) has a measure number 88. The third staff (Vln. 2) has a measure number 89. The fourth staff (Vla.) has a measure number 90. The fifth staff (Cello) has a measure number 91. The score is divided into three measures by vertical bar lines.

Figure 9: Motivic Fragmentation in Development Section, mm. 87-89

Development of the head motive continues until m. 97, where the passage concludes on a unison G-sharp. The next section of the development, mm. 98-126, is an exploration of the material from the transition between the first and second subjects. This section begins in the key of D-flat major; the change

of key is prepared by the G-sharp in m. 97, which functions enharmonically as the dominant in D-flat major. The material from the transition is transformed into a legato, lyrical theme for clarinet and violin. The second violin, viola, and cello accompany the theme with the rhythmic pattern first heard in m. 25.

The musical score for measures 100-104 shows the development of transition material. It features five staves: Clarinet in A (Cl. in A), Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), and Cello (Cello). The music is in 4/4 time. The clarinet and violin I parts play a melodic theme, while the other instruments provide a rhythmic accompaniment. The score includes dynamic markings such as *p* and *cresc.* (crescendo).

Figure 10: Development of Transition Material, mm. 100-104

Several brief tonicizations occur as the transition material is developed. The key centers of these tonicizations are related by the interval of a third allowing Brahms to move smoothly to the dominant of B minor. The sequence of keys is as follows: A major, C major/minor, D major/minor, B-flat major/minor, and F-sharp major. Measures 121-126 lead into a dominant prolongation that features a duet between the clarinet and cello. This dominant prolongation, mm. 127-135, is the only part of the development section to use material from the first subject.

The dominant prolongation dissolves into the recapitulation without a prominent cadence to mark off the formal division. The head motive

appears in mm. 136-137, followed by the first subject in mm. 138-148. This statement of the first subject is identical to the statement in the exposition except for the first four measures, which are played by the clarinet instead of the viola and cello. A transition, mm. 149-158, follows the first subject. The recapitulation transition differs slightly from the corresponding transition in the exposition; it is shorter—ten bars instead of thirteen—and it leads to the key of G major. The second subject, mm. 159-168, and the bridge passage, mm. 169-179, are almost the same as the corresponding passages in the exposition, except they are in the key of G major and there are small variations in instrumentation. The closing subject, mm. 180-194, is similar to the close of the exposition until m. 188, where the passage begins to build in intensity and starts to shift from G major to B minor. The intensity of the closing section reaches a climax as the ensemble reaches F-sharp in m. 194; this F-sharp resolves to strong B major chord in m. 195. This resolution marks the beginning of the coda, mm. 195-218. The coda begins with a statement of the head motive in mm. 195-196, and the musical energy continues until m. 201, where the motivic cell from the first subject appears and the intensity begins to diminish gradually. The movement ends with a quiet restatement of the head motive by the violins and a rhythmically altered statement of material from the first subject by the clarinet.

CHAPTER IV

RHYTHMIC ANALYSIS

This rhythmic analysis examines how rhythmic groupings and accent-producing factors cause metric displacement in passages from the first movement of the quintet. Two primary sources are used to define concepts involved in rhythmic analysis: The Rhythmic Structure of Music by Grosvenor Cooper and Leonard B. Meyer⁷⁵ and The Rhythms of Tonal Music by Joel Lester⁷⁶. Cooper and Meyer provide important guidance for the analysis of rhythmic groupings, and Lester defines and discusses factors which create accents.

Definitions of Concepts and Techniques Employed in Rhythmic Analysis

Rhythmic Units

Cooper and Meyer define rhythm as "the way in which one or more unaccented beats are grouped in relation to an accented one."⁷⁷ Cooper and

⁷⁵Grosvenor Cooper and Leonard Meyer. The Rhythmic Structure of Music (Chicago: The University of Chicago Press, 1960).

⁷⁶Joel Lester, The Rhythms of Tonal Music (Carbondale and Edwardsville, IL: Southern Illinois University Press, 1986).

⁷⁷Cooper and Meyer, Rhythmic Structure, 6.

Meyer state that groupings of unaccented or weak and accented or strong beats can be placed into five categories. The names given to the five categories of rhythmic groupings are actually terms associated with poetic feet. These categories are listed below, along with the symbols to be used in the analysis. Accented pulses are identified with the symbol "—", and weaker pulses are identified with the symbol "∪".

1. iamb

Weak-Strong: ∪ —

2. anapest

Weak-Weak-Strong: ∪ ∪ —

3. trochee

Strong-Weak: — ∪

4. dactyl

Strong-Weak-Weak: — ∪ ∪

5. amphibrach

Weak-Strong-Weak: ∪ — ∪

Cooper and Meyer acknowledge that "rhythmic accents generally coincide with metric ones."⁷⁸ Metric accents allow a listener to group or organize a level of beat or pulse into larger units—measures, for example. Because "rhythmic accents generally coincide with metric ones," the repetition of certain rhythmic units can suggest and reinforce a meter. While rhythmic groupings often overlap the bar lines,⁷⁹ the accented portions of the grouping still coincide with metric accents.

⁷⁸Ibid.

In the quintet, Brahms often shifts or alters rhythmic units or motives, causing the patterns of accentuation to change. When this change or shift in accentual patterns no longer supports the notated meter, a new metric structure is often suggested. Cooper and Meyer's method of analyzing rhythmic groups aids in tracking the shifts or changes in rhythmic units by providing a framework of accentual patterns. In turn, this framework of accentual patterns is used to derive perceived metric structures.

Cooper and Meyer apply their analytical method to larger rhythmic structures, including phrases, periods, and even larger formal divisions. Applying this analytical method to larger structures has received criticism;⁸⁰ the application of the method to lower levels—the beat level or subdivisions of the beat—can, however, clarify the structure of rhythmic patterns. Therefore, the analysis will restrict the application of the Cooper and Meyer method to lower rhythmic levels. As in that method, accented pulses are identified with the symbol "—", and weaker pulses are identified with the symbol "∪". Rhythmic groupings are shown with brackets.

⁷⁹Many iambic groupings, for example, are composed of a weak anacrusis or pick up note followed by a strong downbeat. Such groupings overlap the bar line yet reinforce a metric structure.

⁸⁰Lester asserts that the application of the concept of accent to large spans of time, such as phrases and periods, is problematic and "contradicts our everyday understanding of musical structure." Lester feels that accents should be considered as definite "points in time." Lester, *Rhythms*, 15.

Accent and the Factors that Create Accent

If rhythm is to be understood as "the way in which one or more unaccented beats are grouped in relation to an accented one," then a definition of accent is necessary. Joel Lester defines accent in the following manner:

An accent is a point of emphasis. In order for a point in musical time to be accented, something must occur to mark that point. It is the beginning of a musical event that marks off accented points in time. Accents are, therefore, points of initiation.⁸¹

Lester states further that the beginning of a musical event such as the beginning of a note, a new dynamic level, a pattern, or a harmony is accented in relationship to a preceding note, dynamic level, pattern, or harmony. According to Lester, metric accents are an exception to this rule,

because meter is, in part, a psychological phenomenon. When a meter is first established, or is being reinforced, events must mark off or imply the metrically strong points. Once established, however, a meter has a life of its own.⁸²

Lester defends this assertion with the statement that a metric accent "can

⁸¹Lester, Rhythms, 16.

⁸²Ibid.

occur on a rest; no event need mark it off."⁸³ This is true after a listener has been able to establish an organization, or hierarchy, of metric groupings from repetitive patterns of accents. If the patterns of accentuation shift or change greatly, as they do in the quintet, the previously perceived metric organization can be disrupted or replaced.

Because accentual patterns are needed in order to perceive metric structure and to recognize rhythmic groupings, a definition of specific factors which create accents is necessary. Lester identifies seven basic factors that give rise to accent. These are listed and described as follows:

1. Long Durations

When longer durations follow shorter durations, the longer durations are accented. Such accents are called durational accents (some writers use the term agogic accent).

2. New Events

Points at which any new events begin are accented. Such an accent may be manifested by a change in pitch, harmony, or texture.

3. Textural Accents

Textural accents may be caused by simultaneous attacks in many or all voices of a texture. Textural accents can also occur at the point at which a voice enters. The appearance of a new register, either in a single voice or in the whole texture, can produce a textural accent.

4. Contour Changes

Notes located at the top or bottom of a melody or melodic fragment are accented. This type of accent is called a contour accent. A contour accent marks the beginning of a new melodic direction.

⁸³Ibid.

5. Dynamics

A loud dynamic creates accentuation. This can occur when a loud dynamic follows a quieter section, when the peak of a crescendo is reached, or when certain notes are played with louder attacks.

6. Articulation

The beginnings of slurred note groups are accented.

7. Pattern (Motive) Beginnings

The beginning of a motivic pattern receives an accent. The strength of this type of accent is dependent on the presence of other accentual factors within a given context. Pattern beginnings may reinforce other accentual factors, but pattern beginnings alone rarely define an alternate metric structure⁸⁴

Careful consideration is given to these accent-producing factors in the following analysis. These factors work in combination, influencing the perception of rhythmic groups and creating metric displacement.

Metric Displacement

The combination of factors present in a given event determines the strength of an accent. When particularly strong accents no longer support the notated meter, a new metric structure can be inferred. In many of the passages to be discussed, accentual factors cause the perceived meter to be shifted out of phase with the notated meter by an eighth note or more. This

⁸⁴The Cooper and Meyer method limits analysis of rhythmic and metric stress to two levels: accented and unaccented. Lester's seven accent-producing factors make it possible to compare more precisely the relative strengths of accented events. The descriptions of the accent-producing factors are summarized from Lester, *Rhythms*, 18-38.

discrepancy between the notated and perceived meters is called metric displacement.

Of the seven accent-producing factors, three are especially important in determining metric structure: harmonic changes, durational accents, and textural accents.⁸⁵ Meter is perceived when pulses can be grouped according to accentual factors. A pattern of harmonic change can allow the listener to group a pulse into metric units. If the rate of harmonic change, however, is too rapid or too slow to group a pulse, durational and textural accents are the next important factors which aid in grouping. The four remaining accent-producing factors—pattern recurrence, articulation, loud dynamics, and melodic contour—can imply metric structure only when the other three factors are absent.

After consideration is given to the effect of rhythmic grouping and accent-producing factors on the metric structure of each passage, rebarred versions of each passage are presented. These rebarred versions reflect the metric structures implied by rhythmic groupings and patterns of accentuation. A discussion of performance considerations follows each rebarred version. The chapter concludes with a discussion of the function of metrically displaced passages within the formal structure of the work.

⁸⁵Lester ranks the factors in this manner. Harmonic change is the most powerful factor in terms of grouping pulses into a metric structure. Lester, *Rhythms*, 58-64.

Rhythmic Analysis

Seven passages from the first movement of the quintet are examined in the analysis. The analyzed passages are as follows: the transition and closing subject from the exposition, three areas from the development section, and the transition and closing subject from the recapitulation. The tempo indication for the first movement is *allegro*, and the notated meter is 6/8. Performance tempi usually center around $\downarrow = 50$.

1. Exposition Transition

The transition between the primary and secondary themes of the exposition, mm. 25-38, displays metric shift in several places. The passage is shown in Figure 11. The factors of harmonic change, duration, contour changes, textural accents, and dynamic stress combine to suggest alternate metric groupings in this passage.

The image displays a musical score for a string quartet, consisting of five staves: Clarinet in A (Cl. in A), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), and Cello. The score is divided into three systems, with measure numbers 25, 29, and 33 marking the beginning of each system. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The first system (measures 25-28) features a dynamic marking of *f* (forte) and includes a fermata over the final measure. The second system (measures 29-32) contains several triplet markings (indicated by a '3' above the notes) and continues with the *f* dynamic. The third system (measures 33-38) also maintains the *f* dynamic and concludes with a fermata over the final measure. The notation includes various rhythmic values, slurs, and articulation marks.

Figure 11: Transition, mm. 25-38

The transition begins with a cadential resolution at m. 25. The tonic harmony governs the first two measures of the passage; this harmonic stability is disrupted suddenly at m. 27, where a descending fifth sequence moving from *i* to *V* is stated. The rate of harmonic change in this sequence is rapid; harmonies change at the eighth note level. This rapid rate of harmonic change interrupts the metric regularity established by the first subject, in which the harmonies usually change at the dotted quarter note level. Other factors contribute to the perception of rhythmic and metric grouping, however. The descending fifths pattern of the sequence suggests a trochaic rhythmic structure, and the up-down contours of the cello line and first violin melody help reinforce the perception of a trochaic rhythmic grouping. This grouping is shown in Figure 12.

The figure shows a musical score for five instruments: Clarinet in A (Cl. in A), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello. The score covers measures 25, 26, and 27. The key signature is one flat (B-flat major/D minor). The tempo/mood is marked *f* (forte). The score includes a harmonic analysis line at the bottom, which reads: *b: i* *i* *iv* *VII* *III* *VI* *ii*¹⁵ *v*¹³. The analysis indicates a sequence of chords: *i* (measures 25-26), *iv* (measure 27), *VII* (measure 28), *III* (measure 29), *VI* (measure 30), *ii*¹⁵ (measure 31), and *v*¹³ (measure 32). The trochaic grouping is indicated by a dotted line under the first two measures of each staff, and by a solid line under the next two measures of each staff, showing a consistent 2-beat rhythmic pattern.

Figure 12: Harmonic Analysis and Trochaic Grouping, mm. 25-27

This trochaic rhythmic pattern is quickly disrupted, however, by the relatively long duration of the *V* chord, which is sustained over the bar line

between mm. 27 and 28. The long duration of this V chord causes it to be perceived as accented. Consequently, the rhythmic structure of the measure can be heard as a trochee followed by a dactyl and another strong beat. The result is an asymmetrical metric structure with an eighth note grouping of 2+3+2, as shown in Figure 13:

Figure 13: Rhythmic and Metric Organization of m. 27

By tying the V chord over the bar line, Brahms is able to shift the metric structure of m. 28 out of alignment with the notated meter. This metric displacement is reflected in Figure 14. The second eighth note of m. 28 is heard as a downbeat for several reasons. First of all, there is a sudden harmonic change to $\text{vii}^{\circ 7}/\text{V}$; this harmony lasts for the remainder of the measure. In addition to the striking harmonic change is the factor of duration: the chord is sustained longer than the preceding harmonies in m. 27 and this relatively long duration creates a feeling of emphasis. The second eighth note of m. 28 also is marked by a textural accent: the four strings strike

it simultaneously, with the first violin and viola each adding double-stops. Finally, the chord on the second eighth note is marked by a sudden dynamic stress. The fifth eighth note of measure 28 also is stressed by a string chord, but its metric strength is weaker than that of the second eighth note. This is because this second string chord is an eighth note shorter in duration than the first, and the strength of the attack of the second string chord is mitigated by the clarinet entrance on the fourth eighth note. Thus, the metric structure of m. 28 can be perceived as having an eighth note grouping of 3+2. The $\text{vii}^{\circ 7}/\text{V}$ of m. 28 resolves to V on the downbeat of m. 29, and the rate of

The image shows a musical score for measures 28-30. Above the staff, a metric structure is indicated: 5/8, 3, +, 2, 6/8. The harmonic progression is labeled below the staff: b: V, vii°7/V, V, i⁶, VI, iv. The music features complex rhythmic patterns, including triplets and eighth notes, with dynamic stress marks.

Figure 14: Metric Displacement, mm. 28-30

harmonic change is resumed at the dotted quarter note level, once again reinforcing the notated 6/8 metric structure. Melodic patterns are exchanged between instruments at each dotted quarter, reinforcing the perception of the 6/8 metric framework. These melodic patterns are constructed so that long durations occur on metrically strong eighth notes.

The 6/8 metric structure continues until m. 33, where the rate of harmonic change is heard at the eighth note level. The metric structure is not disturbed immediately because the delayed entrance of the clarinet and violins reinforces the downbeat of m. 33 through a textural accent. A metric disturbance occurs when the last chord of the measure, V/V in D major, is tied over the bar line into m. 34. The V/V chord receives a slight durational accent. This durational accent helps create an implied rhythmic structure containing a dactyl, a trochee, and another beat. This is a slightly different

Cl. in A
Vln. I
Vln. II
Vla.
Cello

b: III VI ii⁶ V i
D: V/vi vi V/V

Figure 15: Rhythmic and Metric Organization of mm. 32-33

rhythmic structure from m. 27, which contains the same rhythmic groupings, but in a different order. The implied metric structure is a measure of 7/8, grouped 3+2+2, as shown in Figure 15.

Because the V/V chord at the end of m. 33 is tied over the bar line, the music that follows is shifted out of phase with the notated meter; the downbeat is moved to the right by one eighth note. Figure 16 indicates the rhythmic and metric structure of mm. 33-35. The factors of harmonic change, durational accent, and dynamic stress combine to make the second eighth note of m. 34 feel like a downbeat. Brahms makes a bold harmonic change on this second eighth note; he has resolved the V/V chord—an E major triad—in a deceptive motion to VI/V—an F major triad. The relatively long duration of this F major triad and the striking effect of the harmonic change create an emphasis on the second eighth note. In addition, all five instruments stress the second eighth note dynamically. The next strong beat of the measure occurs on the fifth eighth note. Like the F major chord on the second eighth note, the chord beginning on the fifth eighth note receives a dynamic stress. This second F major chord is metrically weaker than the first F major chord, however: the second chord is shorter in duration; the clarinet entrance on the fourth eighth note overlaps the attack of the chord; and the chord is shifted from root position to first inversion. The notated downbeat of m. 35 lacks metric strength and acts as an anacrusis to the second eighth note of the measure. The weakness of the notated downbeat results from the relative brevity of the harmony stated and from the strong dynamic and durational stress of the chords that precede and follow. The harmony appearing on the notated downbeat, V of F major, further weakens the notated downbeat by creating an expectation of tonic resolution on a strong beat. Thus, the notated downbeat of m. 35 functions as an anacrusis and is

heard as part of the metric framework of m. 34, resulting in a perceived 6/8 metric structure which is shifted out of alignment with the notated meter

7/8 3 + 2 + 2 6/8

3 + 2 6/8

Cl. in A

Vln. I

Vln. II

Vla.

Cello

D: V/V iVI/V iVI⁶/V III/V V⁶ V i vii³/V V

Figure 16: Rhythmic and Metric Structure of mm. 33-35

by one eighth note to the right. The perceived downbeat of m. 35 is actually the second eighth note of m. 35. The dynamic stresses in the first violin and cello, the register shift in the second violin, and the C—C-sharp half-step motion in the cello line all emphasize the second eighth note of m. 35. The second eighth note of m. 35 also is marked by the harmonic motion to V⁶ in D major. This V harmony is sustained by the upper voices as the cello descends to a dissonant F-natural on the fourth eighth note. The F-natural in the cello anticipates and partially outlines the D minor chord appearing on the fifth eighth note and contributes to the ambiguity of the metric grouping in m. 35. The rhythmic grouping of the cello line in m. 35, as shown in Figure 16, consists of an amphibrach followed by a pair of iambs. This results

in a metric structure of 5/8, with eighth notes in a 3+2 grouping.⁸⁶ The iambic rhythmic grouping is supported by the harmonic resolution of the $\text{vii}^{\circ 4}3/\text{V}$ to V on the downbeat of m. 36 and the melodic pattern which follows in mm. 36-37.

Measures 36 and 37 do not feature harmonic change; they sustain the dominant harmony. These two bars do imply a metric change, however. Durational accents on the first, third, and fifth eighth notes of these measures create a sense of duple meter. The rhythmic grouping is iambic; this rhythmic structure implies a metric structure which comprises three bars of 2/4, or a single 3/2 bar. The entrance of the secondary theme in the clarinet emerges from the iambic fragments of the texture, as seen in Figure 17.

The musical score for measures 36-38 is presented in five staves: Clarinet in A (Cl. in A), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), and Cello. The key signature is D major, and the time signature is 5/8. In measure 36, a bracket groups the first three eighth notes, with a '3' above it, and the next two eighth notes, with a '2' above it. In measure 37, a bracket groups all six eighth notes, with a '6' above it and an '8' below it. The harmonic resolution is indicated by 'D: V' at the bottom of the score. The score is marked with '(I)' at the end.

Figure 17: Iambic Grouping and Duple Metric Structure, mm. 36-38

⁸⁶An alternate metric grouping of 2+3 also may be possible because of emphasis on the fourth eighth note caused by the dissonant F-natural in the cello and the beginning of the sixteenth note triplets in the clarinet.

The entire transition passage has been rebarred in Figure 18 to reflect the perceived metric structures. This rebarred version of the transition presents

The musical score for Figure 18 consists of three systems of five staves each. The instruments are Clarinet in A (Cl. in A), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Cello). The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. The first system starts at measure 25, the second at measure 30, and the third at measure 35. The score includes dynamic markings such as 'f' and 'ff', and various articulation marks like slurs and accents.

Figure 18: Rebarred Exposition Transition, mm. 25-38

one possible interpretation of the metric structure. Awareness of metric groupings greatly facilitates rehearsal and performance of this transitional passage. Extra emphasis on notes which are already accented by harmonic change or duration can aid an ensemble in feeling the larger metric groupings. For example, the clarinetist can help the ensemble by stressing the beginning note of the second sixteenth note triplets in mm. 28, 34, and 35; this can prevent the triplets from being rushed and it would reinforce the perceived metric structure. Awareness of larger metric groups is critical in order for the passage to flow forward. When ensembles focus on the eighth note pulse in order to play together, the passage loses its driving and aggressive character.

2. Exposition: Closing Subject

The close of the exposition features several metric ambiguities. The closing subject passage is shown in Figure 19. The three-note melodic pattern which begins with the anacrusis to m. 59 is perceived initially as having an amphibrach rhythmic structure. This amphibrach structure, however, is weakened quickly by the dynamic stress on the anacrusis notes. The syncopated accompaniment figure in the second violin and viola also weakens the metric strength of the downbeats because it contains ties across the bar lines. Dynamic and textural stress on the third and sixth eighth notes suggests a rhythmic grouping that features dactyls and implies a 6/8 metric structure in which the perceived meter is displaced one eighth note to the left, as shown in Figure 20.

The image displays a musical score for measures 57-69, arranged in three systems. The instruments are Cl. in A, Violin 1, Violin 2, Viola, and Cello. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The first system (measures 57-61) features a dynamic of *f* (forte). The second system (measures 62-65) features a dynamic of *p* (piano). The third system (measures 66-69) features a dynamic of *pp* (pianissimo). The score includes various musical notations such as slurs, accents, and triplets.

Figure 19: Exposition Closing Subject, mm. 57-69

Figure 20: Metric Displacement and Dactyl Rhythmic Groups, mm. 58-60

This perceived metric structure is perhaps stronger in mm. 63-65; the downbeats are weakened considerably by the cello and viola accompaniment, which features long notes tied over the bar lines, as seen in Figure 21.

Contour accents in the second violin sometimes occur on the first and fourth eighth notes, and at times these contour accents reinforce the notated meter, creating conflict with the viola and cello pattern. The passage is harmonically static; therefore harmonic change is not a factor in the perception of metric groups. The metric structure remains ambiguous through m. 68, but the return of the head motive in m. 69 helps to reestablish the notated meter.

Figure 22 reflects a possible rebarring of the closing section. The change to a quieter dynamic level on the last eighth note of m. 66 usually receives emphasis in performance situations; some time can be taken to prepare the quiet dynamic level and to allow the clarinetist some flexibility with his or

her entrance. Careful placement of the last eighth note of m. 66 can help the ensemble reestablish the notated 6/8 meter in m. 67 and prepare the return of

The image displays a musical score for measures 63-69. The top system shows the first five staves: Cl. in A, Vln. 1, Vln. 2, Vla., and Cello. Above the Cl. in A staff, a bracket spans measures 63-66 with the text "Metric structure ambiguous". The bottom system shows measures 67-69 for the same five instruments. The dynamics are marked *pp* (pianissimo) for each part. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Figure 21: Metric Displacement in mm. 63-69

the head motive in mm. 68-69. Taking a small amount of time on the last eighth note of m. 66 also ensures ensemble precision and can make listeners more aware of the metric displacement in the preceding measures.

The musical score is presented in three systems, each containing five staves for the instruments: Cl. in A, Vln. 1, Vln. 2, Vla., and Cello. The first system (measures 57-61) is marked with a forte (*f*) dynamic. The second system (measures 62-65) is marked with a piano (*p*) dynamic. The third system (measures 66-69) is marked with a pianissimo (*pp*) dynamic. The score includes various musical notations such as slurs, accents, and triplets.

Figure 22: Exposition Closing Subject, Rebarred, mm. 57-69

Development Section Passages

The development section features three passages which contain metric shift. The first passage, mm. 87-98, is the portion of the development section devoted to the head motive. The second passage, mm. 121-127, appears at the end of the section that features material from the exposition transition. The closing of the development, mm. 131-136, comprises the third passage.

3. Head Motive Passage

The first passage containing metric displacement, mm. 87-98, is an exploration of the sixteenth note head motive that begins the piece. In this part of the development section, displayed in Figure 23, the interaction between instrumental voices is complex and constantly varied; pairs of instruments state fragments of the opening motive in rapid succession. The harmonic motion, shown in Figure 24, is very regular; mm. 87-89 contain a harmonic motion from V to i in C-sharp minor which reinforces the notated meter. A varied repetition of this harmonic pattern occurs in mm. 89-91 with a tonicization of iv in C-sharp minor. Then the rate of harmonic change accelerates in mm. 91-92, where it occurs at the dotted quarter level (iv, i, VI, III). Measure 93 brings an abrupt change in rate of harmonic change, texture, and melodic patterns. The clarinet, viola, and cello begin a statement of repeated patterns on the second eighth note of m. 93, and the violins join the clarinet on the fourth eighth note of the measure. Each melodic pattern is two eighth notes in duration, and the patterns outline a falling thirds

Cl. in A

Vln. 1

Vln. 2

Vla.

Cello

87

91

95

f

f

f

f

f

p

p

p

p

Figure 23: Head Motive Passage of Development, mm. 87-98

Cl. in A

Vln. I

Vln. 2

Vla.

Cello

c-sharp : V I¹³ V/iv

..... iv i VI III

Figure 24: Harmonic Motion in mm. 87-92

sequence (i^6 - i - VI^6 - VI - iv^6 - iv). The initiation of each pattern, the contours of the viola and cello lines, and the harmonic sequence combine to create emphasis on the second, fourth, and sixth eighth notes of m. 93 and the second eighth note of m. 94. The stress on these eighth notes implies a temporary duple metric structure, shown in Figure 25.

The image shows a musical score for five instruments: Clarinet in A (Cl. in A), Violin 1 (Via. 1), Violin 2 (Via. 2), Viola (Via.), and Cello. The score is in 6/8 time, with a 4/4 time signature indicated above the first measure. The key signature is C-sharp. The harmonic progression is: i, i⁶, i, VI⁶, VI, iv⁶, iv.

Figure 25: Duple Metric Structure, mm. 93-94

The notated 6/8 metric structure is reinforced again starting with the second half of m. 94, where the dotted quarter pulse is reestablished by the durational accent in the clarinet, second violin, and viola lines and the return of the sixteenth note head motive in the first violin and cello. Further metric reinforcement is provided by the harmonic change to a cadential V^{64} chord on the downbeat of m. 95 and chordal attacks on the first and fourth eighth notes. Figure 26 shows these harmonic changes.

The image shows a musical score for five instruments: Clarinet in A (Cl. in A), Violin I (Vln. I), Violin II (Vln. 2), Viola (Vla.), and Cello (Cello). The score covers measures 94 and 95. The key signature is one sharp (F#). The Cello part includes a harmonic change diagram below the staff: 'c-sharp: (VI) iv v⁶'. The notation shows various rhythmic patterns and articulations across the staves.

Figure 26: Harmonic Change Reinforces Notated Meter, mm. 94-95

Some metric ambiguity is present in mm. 96-97, seen in Figure 27. The string arpeggio in m. 96 culminates in a G-sharp that is tied over the bar line and is three eighth notes in duration. This G-sharp receives emphasis from durational and contour accents, and is repeated an octave lower in m. 97, starting on the second eighth note. The duration of this second G-sharp is also three eighth notes. The strong accentual qualities of the G-sharp in m. 96 make it possible to perceive that note as a downbeat, and the equal duration of the G-sharp in m. 97 reinforces the perception of a metric structure which has been shifted two eighth notes to the left. Adding to the sensation of metric displacement is the lack of any attack on the notated downbeat in m. 97. The final G-sharp quarter note in m. 97 helps to reestablish the notated meter. The implied metric structure is a measure of 8/8, with eighth notes in a 3+3+2 grouping.

Figure 27: Metric Ambiguity, mm. 96-98

Figure 28 shows a rebarred version of the head motive passage. Ironically, the metrically displaced portions do not present as many difficulties for performers as mm. 87-92. Perhaps this is due to textural factors. Measures 87-92 are extremely dense; pairs of instruments enter on practically every eighth note with the same three-note figure. In contrast, the metrically displaced passages are in comparative rhythmic unison. Performers are encouraged to avoid the tendency to stretch the last quarter note in m. 97; sustaining this note impedes the flow into the next section of the development and makes the three G-sharps sound like a measure of 9/8.

The image displays a musical score for a passage from measures 87 to 98, titled "Head Motive Passage, Rebarred". The score is organized into three systems, each containing five staves. The instruments are Cl. in A, Vln. 1, Vln. 2, Vla., and Cello. The music is characterized by a complex rhythmic pattern, primarily consisting of sixteenth and thirty-second notes. The first system (measures 87-90) begins with a forte (*f*) dynamic. The second system (measures 91-94) continues the intricate rhythmic texture. The third system (measures 95-98) concludes the passage with a piano (*p*) dynamic. The score includes various musical notations such as beams, slurs, and dynamic markings.

Figure 28: Head Motive Passage, Rebarred, mm. 87-98

4. Transitional Material Section

Metric displacement also occurs in the section of the development that features material from the transition. Measures 121-126, shown in Figure 29, are metrically displaced. In mm. 121-126, the metric structure is shifted two eighth notes to the right. The third and sixth eighth notes of each measure are stressed by the beginnings of melodic patterns, contour accents, textural accents, and durational accents. The strength of the notated metric structure is weakened greatly by notes sustained across the bar lines and the lack of note attacks or pattern beginnings on the first and fourth eighth notes. The cello alternates statements of four-note melodic patterns with the clarinet and upper strings; these patterns begin on the third or sixth eighth note pulses of each measure. A contour accent emphasizes the third and sixth eighth notes

The musical score for measures 121-127 is presented in five staves: Clarinet in A (Cl. in A), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello. The music is in 3/4 time and features a metric displacement of two eighth notes to the right. The score includes dynamic markings (pp), articulation marks (accents), and chord symbols (V3, iv, VI, ii7, V) at the bottom.

Figure 29: Metric Displacement, mm. 121-127

of each bar because the melodic patterns begin and end on the same pitches. Textural accents on the sixth eighth notes of mm. 121-126 are created by the simultaneous attacks made by the clarinet and upper strings, and the third eighth note of m. 122 is emphasized texturally by an attack in the second violin. The last note of each melodic pattern occurs on the third or sixth eighth note of each measure; the relatively long duration of these notes causes them to be accented. The accentual factors affecting the third and sixth eighth notes of each measure can cause the rhythmic groupings to be heard as a series of dactyls, although a latent anapest organization is present. The perceived 6/8 metric structure is consequently displaced by two eighth notes to the right. Adding strength to this perceived meter is the harmonic change to $ii^{\circ 7}$ on the third eighth note of m. 126. The perceived and notated meters are brought back into phase by the eighth note anacrusis that leads into m. 127 and by the return of the first subject theme in the clarinet.

A rebarring of mm. 121-127 appears in Figure 30. The final eighth note of m. 126 realigns the perceived and notated meters. A slight delay can give this eighth the proper character of an anacrusis.

The image shows a musical score for measures 121-127. It consists of five staves: Clarinet in A (Cl. in A), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), and Cello (Cello). The music is marked *pp* (pianissimo). A rebar is present above measures 121-127, indicating a change in the key signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The key signature changes from one flat to two flats during the rebar.

Figure 30: Rebaring of mm. 121-127

5. Closing of the Development

The closing of the development, shown in Figure 31, features a duet between the clarinet and cello in mm. 131-135. This passage, part of an extended dominant prolongation, begins with an iambic rhythmic pattern that contains strong durational accents. These durational accents occur on the cello's dotted eighth notes in m. 131, reinforcing the notated meter. In m. 132, Brahms alters the rhythmic pattern, changing the dotted quarter note duration to a sixteenth note. This alteration causes the rhythmic pattern to begin on the first, third, and fifth eighth note of each measure. Consequently, the first, third, and fifth eighth notes of mm. 132-134 are emphasized when each pattern is initiated. This accentual pattern implies a shift to a duple metric structure in which the quarter note becomes the primary pulse.

Figure 31: Closing of the Development, Metric Structure, mm. 131-136

The rhythmic units at the eighth note level in m. 132-134 can be interpreted as iambs, as displayed in Figure 31, or trochees. The register leap from A-sharp to F-sharp (concert pitch) in the clarinet, m. 132, causes the fifth eighth note to receive a strong emphasis. This strong accent on the fifth eighth note of m. 132 and the slurring of note groups imply a metric structure that groups

the primary pulse into pairs or quadruples. The metric grouping becomes ambiguous in m. 135, where the melodic pattern is changed. The up and down shape of this altered melodic contour places emphasis on the eighth note pulse and creates an iambic rhythmic structure. Although there is more emphasis on the eighth note pulse in m. 135, the influence of the previous metric organization still can still be perceived. The rhythmic structure of the entire passage, shown in the reduction in Figure 32, outlines a shift of emphasis from dotted quarter notes (m. 131) to quarter notes (mm. 132-134) to eighth notes (m. 135). The notated meter is reestablished at m. 136 when the violins state the opening motive.

Figure 32: Reduction of mm. 131-136 Showing Shift in Pulse Emphasis

Figure 32 demonstrates that mm. 131-136 can be organized into a 2/4 or 4/4 metric structure. A rebarred version of this passage appears in Figure 33. If performers are able to emphasize the changes in pulse emphasis, the passage can move effectively into the recapitulation.

The image displays a musical score for measures 131 through 136. The score is arranged in two systems of staves. The first system (measures 131-136) includes parts for Cl. in A, Vln. 1, Vln. 2, Vla., and Cello. The second system (measures 137-140) includes parts for Vln. 1, Vln. 2, Vla., and Cello. The score features various dynamics such as *fp*, *pp*, and *dim.*, and includes rebaring for the strings in measure 136.

131

Cl. in A *fp* *dim.*

Vln. 1 *fp* *pp dim.*

Vln. 2 *pp dim.*

Vla. *fp* *pp dim.*

Cello *fp* *dim.*

136

Vln. 1 *p*

Vln. 2 *p*

Vla.

Cello

Figure 33: Rebaring of mm. 131-136

6. Recapitulation Transition

The transition between the first and second subjects in the recapitulation, mm. 149-159, contains metrically displaced sections similar to those found in the transition in the exposition. The transition passage is shown in Figure 34. Some interesting differences between the exposition and

The image displays a musical score for the Recapitulation Transition, measures 149-159. The score is arranged in two systems. The first system (measures 149-153) includes parts for Cl. in A, Vln. 1, Vln. 2, Vla., and Cello. Each part is marked with a tempo of 'ben marc.' (benign marcato). The Cl. in A part features a melodic line with some grace notes. The Vln. 1 part has a rhythmic accompaniment. The Vln. 2 part features a complex rhythmic pattern with many triplets. The Vla. part has a similar complex rhythmic pattern with triplets. The Cello part has a simpler rhythmic accompaniment. The second system (measures 154-159) continues the Vln. 1, Vln. 2, Vla., and Cello parts. The Vln. 1 part has a melodic line with some grace notes. The Vln. 2 part has a complex rhythmic pattern with many triplets. The Vla. part has a similar complex rhythmic pattern with triplets. The Cello part has a simpler rhythmic accompaniment. The score is written in a key signature of one flat and a time signature of 3/4.

Figure 34: Recapitulation Transition, mm. 149-159

recapitulation transitions can be observed in mm. 149-153, shown in Figure 35. The dotted quarter note pulse continues to be emphasized, but the large-scale grouping of this pulse contradicts the notated meter. The B major chord in m. 151 and the E major chord in m. 153 receive durational accents and comprise a larger level harmonic motion. These two chords delineate accented beats in a rhythmic framework comprised of anapests. The perceived meter could be interpreted as 9/8.

The image shows a musical score for five instruments: Clarinet in A (Cl. in A), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), and Cello. The score covers measures 149 to 153. Above the staves, a metric structure analysis is provided, showing a 9/8 time signature and a sequence of rhythmic pulses represented by vertical lines and brackets. The pulses are grouped into anapests. The analysis indicates that the perceived meter is 9/8. The score includes the instruction 'ben. marc.' (benign marcato) for all instruments. The harmonic structure is indicated by 'B Maj.' in measure 151 and 'E Maj.' in measure 153. The Cello part features repeated three-note melodic cells in measures 151 and 153.

Figure 35: Metric Structure, mm. 149-153

In the second half of m. 153 the metric structure becomes more ambiguous (see Figure 36). The rhythmic grouping of dotted quarter notes is altered because of the repeated three note melodic cells in the violin and cello lines. The pitch levels of these three note melodic cells suggest that the second dotted quarter note pulse of m. 153 and the first dotted quarter note pulse of m. 154 can be grouped together into an iambic unit. On the second dotted quarter note pulse of m. 154, the violins and cello restate the three note

cell at the same pitch levels found in the second half of m. 153. This return to the prior pitch level creates an expectation that the rhythmic grouping of the previous two beats will be repeated. Such a repetition does not occur, however. Instead, the three note melodic cell on the second half of m. 154 joins with the first eighth note of m. 155 to become a four note anacrusis to the heavily accented second eighth note of m. 155.

The figure shows a musical score for measures 153-155. The staves are labeled Cl. in A, Vln. 1, Vln. 2, Vla., and Cello. Above the staves, rhythmic groupings are indicated with brackets and numbers: 7/8, 3, 4, and 6/8. Below the staves, harmonic analysis is provided: G: V/ii, ii, I⁶ IV ii, I⁶ IV ii⁶ I⁶ IV ii, V, bIII, and bIII⁶.

Figure 36: Metric Structure, mm. 153-155

The second eighth note of m. 155 is marked by a dramatic harmonic change (bIII in G major), a dynamic stress in four of the voices, and a strong durational accent. These accentual factors cause the second eighth note of m. 155 to be perceived as a downbeat. The perceived metric structure is displaced by one eighth note to the right. Measures 155 and 156 are parallel in metric and rhythmic structure to mm. 34 and 35, and the change to duple meter in

mm. 157-158 is similar to the metric change in mm. 36-37. The rhythmic and metric groupings in mm. 155-158 are shown in Figure 37.

Cl. in A
 Violin I
 Violin II
 Viola
 Cello

G: v bIII bIII⁶ bVII v⁶ v b³vii³/V v

Figure 37: Rhythmic and Metric Groupings, mm. 155-159

A rebarred version of the recapitulation transition is shown in Figure 38. As in the exposition transition, an awareness of larger metric groupings will facilitate motion throughout the passage. The rebaring is especially helpful in showing connections between longer range harmonic progressions. For example, mm. 2-4 of the rebaring clarify the long range harmonic motion from the B major triad at the downbeat of m. 3 to the E major triad at the downbeat of m. 4. In the original notation, this long range harmonic motion and the parallel construction of the passage are not as obvious. When metric changes or displacements are made explicit through rebarings such as this, performers can free themselves from focusing on

individual eighth notes and can concentrate on the larger metric and rhythmic groupings.

The image displays a musical score for a recapitulation transition, rebarred, spanning measures 149 to 159. The score is arranged in two systems. The first system includes parts for Clarinet in A (Cl. in A), Violin I (Via. 1), Violin II (Via. 2), Viola (Via.), and Cello. The tempo is marked 'ben marc.' (benign marcato). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The second system continues the music, with dynamic markings such as 'f' (forte) and 'mf' (mezzo-forte) appearing. The score is written in a key signature of two flats and a 3/4 time signature.

Figure 38: Recapitulation Transition, Rebarred, mm. 149-159

7. Recapitulation Closing Subject

As in the conclusion of the exposition, the closing section of the recapitulation, mm. 179-190, features several metric ambiguities, as shown in Figure 39. The three-note melodic pattern which begins with the anacrusis to

179

Cl. in A

Vln. I

Vln. II

Vla.

Cello

184

187

mf cresc.

f

mf cresc.

f

f

cresc.

3 3 3 3 3 3

cresc.

3 3 3 3 3 3

cresc.

3 3 3 3 3 3

f

f

Figure 39: Closing Subject, Recapitulation, mm. 179-190

m. 180 is perceived initially as having an amphibrach rhythmic structure, but this amphibrach structure is weakened by the dynamic stress on the anacrusis notes. The metric strength of the downbeats is weakened considerably by the syncopated accompaniment figure in the second violin and viola because the figure is tied across the bar lines. Textural and dynamic stress on the third and sixth eighth notes of mm. 180-181 cause the rhythmic grouping to be heard as a series of dactyls. The perceived metric structure is 6/8, but the perceived meter is displaced from the notated meter by one eighth note to the left, as shown in Figure 40.

The image shows a musical score for five instruments: Clarinet in A (Cl. in A), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), and Cello (Cello). The score covers measures 179, 180, and 181. Above the staff, there are three vertical dashed lines labeled '6/8' at the beginning of measures 180, 181, and 182. Horizontal brackets with a 'U' underneath group notes in measures 180 and 181, indicating dactyl units. The notation includes various rhythmic values, dynamic markings like *sf*, and articulation marks.

Figure 40: Dactyl Units and Metric Displacement, mm. 179-181

This perceived metric structure continues in mm. 184-187, shown in Figure 41. The downbeats are weakened greatly by the cello and viola accompaniment which contains notes sustained over the bar lines.

Figure 41 shows a musical score for five instruments: Cl. in A, Vln. I, Vln. II, Vla., and Cello. The score covers measures 184 to 187. Vertical dashed lines are placed at the beginning of measures 184, 185, 186, and 187, indicating metric displacement. The Cl. in A part has a melodic line with some rests. The Vln. I and Vln. II parts have more active, rhythmic lines. The Vla. and Cello parts provide harmonic support with sustained notes and some rhythmic patterns.

Figure 41: Metric Displacement, mm. 184-187

Metric displacement continues in mm. 188-189, where shifts in register and harmonic motion in the cello and second violin accompaniment emphasize the third and sixth eighth notes of these measures. This is shown in Figure 42.

Figure 42 shows a musical score for five instruments: Cl. in A, Vln. I, Vln. II, Vla., and Cello. The score covers measures 188 to 190. Vertical dashed lines are placed at the beginning of measures 188, 189, and 190, indicating metric displacement. The Cl. in A part has a melodic line with some rests. The Vln. I and Vln. II parts have more active, rhythmic lines. The Vla. and Cello parts provide harmonic support with sustained notes and some rhythmic patterns. The score includes 'cresc.' markings and '3' (triplets) in the lower parts. Roman numerals are provided below the score: $b: VI^{17} (Gr5) \dots i (V^6) \dots ii^{\circ 6}_5 \dots ii$.

Figure 42: Metric Displacement, mm. 188-190

The sixth eighth note in m. 189 functions as an accented anacrusis to m. 190 and the notated meter returns as the first and fourth eighth notes are stressed through dynamic, contour, and textural accents. A rebarring of the entire closing subject appears in Figure 43.

The rebarring clarifies the dactylic rhythmic structure of the closing subject. The accented anacrusis in m. 189 of the original is grouped with the preceding measure, making a bar of 7/8. In either case, this anacrusis note is the point at which the perceived meter is shifted back into phase with the notated meter. Consequently, this note should be placed carefully with extra dynamic emphasis, as Brahms has indicated. By emphasizing this anacrusis, performers can signal more effectively the shift back to the notated meter.

The metric and rhythmic complexities of the seven analyzed passages make special contributions to the formal design of the first movement. The metric displacement in these passages serves three functions. Metric displacement (1) makes formal divisions less obvious through elision; (2) often occurs in conjunction with the temporary avoidance of ultimate harmonic goals; and (3) creates tension which when resolved creates motion between sections.

Function of Metrically Displaced Passages within the Form of Movement I

The alteration of rhythmic and metric structures obscures formal divisions that are more obvious in less complex rhythmic and metric contexts; sections elide. Such a blurring between formal divisions appears at the endings of the transitions in the exposition and recapitulation. The transitional passages also display Brahms's use of metric displacement in conjunction with the temporary avoidance of ultimate harmonic goals. By combining motion to an unexpected harmony with metric displacement, Brahms creates musical interest: the listener's expectation of specific harmonic motion and metric regularity is contradicted. Finally, metric displacement generates tension; the resolution of this tension strengthens the sensation of motion between sections.

Elision

The relative instability of the metric structure in the exposition and recapitulation transitions prevents the listener from feeling a regular pattern of pulses throughout the section. This metric instability seems to be resolved when the final two measures of each transition are finally reached; the recurrent iambs create temporary metric stability, causing the final two bars to be perceived in duple meter—either one bar of 3/2 or three bars of 2/4. The iambic groupings within this perceived duple meter flow seamlessly into the anacrusis which begins the second subject, as shown in Figure 44. Although the second subject agrees with the notated 6/8 meter, the perceived duple meter of the previous two bars is maintained for at least a few notes into the second subject because of the persistent iambic pattern. Consequently, the

D: V..... (1)

Figure 44: Exposition Transition into Second Subject, mm. 36-40

division between transition and second subject is blurred; one blends into the other. The delayed resolution to the D major chord in m. 40 adds to this effect.

Temporary Avoidance of Ultimate Harmonic Goals

The transition passages feature metric displacement when harmonic goals are temporarily delayed or avoided. In the exposition transition, for example, the harmonic goal of mm. 25-29 is a V chord. The V chord is first reached at the end of m. 27, but it falls on a weak metric position and Brahms quickly moves away from it. The chord receiving the most emphasis is the $\text{vii}^{\circ 7}/V$ in m. 28, which finally resolves to the goal chord in m. 29. The metric structure is disturbed when the $\text{vii}^{\circ 7}/V$ interrupts the expected harmonic flow to V, as shown in Figure 45.

Figure 45: Metric Displacement and Harmonic Disruption, mm. 25-29

In mm. 33-36, the harmonic goal is V in D major. Metric displacement occurs in connection with the unexpected harmonic motion in mm. 34-35. Harmonic instability and avoidance or delay of harmonic goals thus is linked to metric and rhythmic change. Figure 46 displays the harmonic and metric change present in mm. 33-36 (downbeat).

Cl. in A
Vln. I
Vln. II
Vla.
Cello

D: V/V ♯VI/V ♯VI⁶/V III/V V⁶ V i vii₃/VV

Figure 46: Harmonic and Metric Change in mm. 33-36 (downbeat)

Motion through Metric Tension and Resolution

The points at which metric displacement begins and ends generate and release tension. The unevenness that results from Brahms's manipulation of meter and rhythm serves to propel passages forward. An excellent example of such an effect occurs in mm. 96-98, when the head motive section ends and the transition material section begins. The passage is shown in Figure 47.

Figure 47: Development, mm. 96-98

The asymmetry of mm. 96-97 guarantees that the passage will move forward; the final quarter note of m. 97, because of its shorter duration, propels the passage into the following section. The perceived and notated meters are brought back into phase again. Though many performers may stretch the final quarter note in m. 97, this should not be done because it destroys the effect of forward motion as the passage moves into

Figure 48: mm. 96-98, Restructured

synchronization with the notated meter. A restructuring of the passage, shown in Figure 48, demonstrates how static the passage can be without the asymmetry of the original.

Another example of metric displacement contributing to forward motion occurs in the cello and clarinet duet at the close of the development, mm. 131-136. By shifting the metric emphasis to pulses of shorter and shorter duration, Brahms creates a feeling of increased momentum into the recapitulation. If the tempo is relaxed as the recapitulation is approached, forward motion is preserved by the shift from dotted quarter note pulse to quarters and eighths, as shown in the reduction in Figure 32 (p.77). The metric displacement in this closing passage is accompanied by an unexpected modal shift to B major instead of B minor. The metric displacement in this closing passage combines with the B major modal shift to disorient the listener and blur the formal boundary between the development and recapitulation. The disorientation caused by the metric displacement and unexpected harmonic shift causes the listener to suspend his or her expectations; under these circumstances, the appearance of the head motive in m. 136 can be a surprise.

Metric displacement, besides creating rhythmic tension and interest, thus contributes to the formal structure of the movement. The blurring of formal divisions through elision, the disorientation created by metric shift in conjunction with unexpected harmonic change, and the motion created by release of metric tension as the perceived and notated meters are brought back into phase are sophisticated compositional features of this work which can be considered by performers making interpretive decisions.

CHAPTER V

SUMMARY AND CONCLUSIONS

The Quintet for Clarinet and String Quartet in B Minor, op. 115, contains many challenges for performers. The complex interaction between meter and rhythm is considered especially challenging. Transitional and developmental passages in the first movement of the quintet contain unique patterns of accentuation and rhythmic grouping. These accentual patterns and rhythmic groups suggest metric structures that are in conflict with the notated meter. Consequently, a conflict exists between what performers hear and what they see in the notation.

Brahms composed the quintet after hearing the clarinetist Richard Mühlfeld perform a concerto in Meiningen. Although Brahms declared that he would retire after he finished the String Quintet in G Major, op. 111, Mühlfeld's artistry inspired Brahms to resume composing. Mühlfeld was admired by critics for his beautiful tone and expressive musicianship. Descriptions of Mühlfeld's performances by contemporary critics suggest that the quintet showcased the clarinetist's superb lower register and his ability to blend with the strings. The beauty of Mühlfeld's lower register and his skill in achieving a unified sound with stringed instruments possibly may have influenced Brahms as he composed the quintet.

A rhythmic analysis using techniques employed by Leonard Meyer, Grosvenor Cooper, and Joel Lester was applied to the first movement of the

quintet. An examination of rhythmic groupings and the factors that create certain accentual patterns has suggested alternate metric structures in seven passages from the first movement. The transitions and closing subjects in the exposition and recapitulation, and three passages in the development section feature dramatic changes in accentual patterns and rhythmic groupings. In many of the passages, accentual factors cause the perceived meter to be shifted out of phase with the notated meter by an eighth note or more. Such a discrepancy between perceived and notated meters is called metric displacement. Other passages contain accentual patterns that imply alternate metric structures. Many of these alternate metric structures are either duple or asymmetrical in construction. The seven passages were rebarred to reflect the perceived metric structures. By clarifying metric and rhythmic groupings not reflected in the original notation, the rebarrings contained in the analysis may be helpful to performers. In these seven complex passages, performers often tend to place too much emphasis on the eighth note pulse. This eighth note emphasis can hinder the feeling of motion within and between sections. Therefore, an awareness of larger perceived metric groupings can ensure that sections in the first movement flow properly into one another.

Metric displacement contributes to the formal structure of the first movement in three primary ways: (1) by blurring formal divisions through elision; (2) by creating tension and disorientation in conjunction with unexpected harmonic motion and avoidance of ultimate harmonic goals; and (3) by creating motion between sections through release of tension as perceived and notated meters are shifted back into phase.

Further study of metric displacement of Brahms's music is needed. The remaining movements of the quintet are also rich in rhythmic complexity, as are the Trio in A Minor, op. 114, and the Sonatas for Clarinet and Piano, op. 120. Awareness of metric complexities in these works will clarify confusion caused by the conflict between the notation and perceived metric groupings. Metric displacement may also be connected to structural function within other compositions by Brahms. If this is true, then a more detailed knowledge of metrically displaced passages in other compositions will benefit performers greatly as they make musical decisions.

The seven passages examined in the analysis reflect the innovative nature of Brahms's compositional style. Additional study of Brahms's manipulation of metric and rhythmic structures may reveal further the astounding depth of the composer's skill in maintaining musical motion and vitality through the creation and resolution of rhythmic and metric tension. An awareness of the complex rhythmic and metric structures in Brahms's works ultimately may yield a greater understanding of the composer's impressive creative processes and his music.

BIBLIOGRAPHY

Analytical Guides

- Cooper, Grosvenor and Leonard Meyer. The Rhythmic Structure of Music. Chicago: The University of Chicago Press, 1960.
- Epstein, David. "Brahms and the Mechanisms of Motion: The Composition of Performance." In Brahms Studies: Analytical and Historical Perspectives, ed. George S. Bozarth. Oxford: Clarendon Press, 1990.
- Frisch, Walter. "The Shifting Bar Line: Metrical Displacement in Brahms." In Brahms Studies: Analytical and Historical Perspectives, ed. George S. Bozarth. Oxford: Clarendon Press, 1990.
- Lester, Joel. The Rhythms of Tonal Music. Carbondale and Edwardsville, IL: Southern Illinois University Press, 1986.

Brahms Analyses Incorporating Rhythmic Analytical Techniques

- Breslauer, Peter. "Diminutional Rhythm and Melodic Structure." Journal of Music Theory 32/1 (1988): 1-21.
- Cone, Edward T. "Harmonic Congruence in Brahms." In Brahms Studies: Analytical and Historical Perspectives, ed. George S. Bozarth. Oxford: Clarendon Press, 1990.
- Domek, Richard Charles, Jr. "A Syntactic Approach to the Study of Rhythm Applied to the Late Piano Works of Johannes Brahms." Ph. D. diss., Indiana University, 1976.
- Dunsby, Jonathan. Structural Ambiguity in Brahms. Ann Arbor: UMI Research Press, 1981.
- Epstein, David. "Brahms and the Mechanisms of Motion: The Composition of Performance." In Brahms Studies: Analytical and Historical Perspectives, ed. George S. Bozarth. Oxford: Clarendon Press, 1990.

- Forte, Allen. "Motive and Rhythmic Contour in the Alto Rhapsody." Journal of Music Theory 27 (1983): 255-271.
- Forte, Allen. "The Structural Organization of Exact Tempi in the Brahms-Haydn Variations." Music Review 18 (1957): 138-149.
- Frisch, Walter. "The Shifting Bar Line: Metrical Displacement in Brahms." In Brahms Studies: Analytical and Historical Perspectives, ed. George S. Bozarth. Oxford: Clarendon Press, 1990.
- Hendrickson, H. "Rhythmic Activity in the Symphonies of Brahms." In Theory Only 2 (September 1976): 5-12.
- Miller, Lynus P. "Theory of Metric Stratification: A Study of Metric Relations in Opus 118 of Johannes Brahms." Ph. D. diss., University of Michigan, 1979.
- Rahn, John. "D-Light Reflecting: The Nature of Comparison." In Brahms Studies: Analytical and Historical Perspectives, ed. George S. Bozarth. Oxford: Clarendon Press, 1990.
- Rittenhouse, Robert John. "Rhythmic Elements in the Symphonies of Johannes Brahms." Ph. D. diss., University of Iowa, 1967.
- Wick, Norman L. "Shifted Downbeats in Classic and Romantic Music." Indiana Theory Review 15/2 (1994): 73-88.

Analyses of the Quintet, op. 115

- Graham, Jack E. "An Analysis of Brahms' Quintet in B Minor, op. 115, for Clarinet and Strings." M.M. thesis, North Texas State University, 1968.
- Häfner, Roland. Johannes Brahms: Klarinettenquintet. Heft 14, Meisterwerke der Musik. Munich: Wilhelm Fink Verlag, 1978.
- Holzworth, Janet L. "Quintet for Clarinet and String Quartet in B Minor, op. 115." Masters thesis, Kent State University, 1972.
- Kaplan, David Leon. "The Clarinet Works of Johannes Brahms." Mus. M. thesis, Oberlin College, 1950.

Osseck, William Frederick. "Brahms' Clarinet Quintet." M.M. thesis, University of Rochester, 1942.

Woodward, James Eugene. "An Analysis of Brahms' Quintet for Clarinet and Strings, Opus 115." M.A. thesis, University of Rochester, 1966.

General Historical and Analytical Sources

Baines, Anthony. Woodwind Instruments and Their History. New York: Norton, 1963.

Biba, Otto. Johannes Brahms in Wien. Vienna: Gesellschaft der Musikfreunde in Wien, 1983.

Brahms, Johannes. Briefe. Edited by Hans Gál. Frankfurt: Fischer Taschenbuch Verlag, 1979.

_____. Briefe an Fritz Simrock. Edited by Max Kalbeck. Vol. 12, No. 4, Briefwechsel. Tutzing, Austria: Hans Schneider, 1974.

_____. Complete Chamber Music for Strings and Clarinet Quintet. Edited by Hans Gál. New York: Dover Publications, Inc., 1968.

_____. The Herzogenberg Correspondence. Edited by Max Kalbeck, translated by Hannah Bryant. New York: E. P. Dutton and Company, 1909; reprint, New York: Da Capo Press, 1987.

_____. Johannes Brahms in Briefwechsel mit Joseph Joachim. Edited by Andreas Moser. Vol. 6, No. 2, Briefwechsel. Tutzing, Austria: Hans Schneider, 1974.

Brymer, Jack. Clarinet. Yehudi Menuhin Music Guides. 1st American ed. New York: Schirmer Books, 1977.

Drinker, Henry S. Jr. The Chamber Music of Johannes Brahms. Philadelphia: Elkan-Vogel Co., 1932.

Evans, Edwin. "Op. 115. Clarinet Quintet in B Minor." Chapter in Handbook to the Chamber & Orchestral Music of Johannes Brahms. Vol. 2, 282-303. New York: Charles Scribner's Sons, n.d.

- Fay, James S. "Brahms' Clarinet Works: Manuscripts, Editions and First Performances." The Clarinet 19/4 (July/August 1992): 20-23.
- Fay, James S. "The Clarinet and Its Use as a Solo Instrument in the Chamber Music of Brahms." D.M.A. diss., Peabody Conservatory, 1991.
- Fellinger, Imogen. "Johannes Brahms und Richard Mühlfeld." Brahms-Studien 4 (1981): 77-93.
- Gál, Hans. [Johannes Brahms: Werk und Persönlichkeit] Johannes Brahms: His Work and Personality. Translated by Joseph Stein. New York: Alfred A. Knopf, 1963.
- Geiringer, Karl. [Johannes Brahms: Leben und Schaffen] Brahms: His Life and Work. 2nd ed., rev. and enl. Translated by H.B. Wiener and Bernard Miall. New York: Oxford University Press, 1947.
- Hess, Klaus. "Die Klarinette bei Brahms." Ph. D. diss., Frankfurt a. M., n.d.
- Hofmann, Renate and Kurt Hofmann. Johannes Brahms: Zeittafel zu Leben und Werk. Tutzing, Austria: Hans Schneider, 1983.
- Hutton, Winfield. "Byways of Europe-2: Bad Ischl." Opera News 32/16 (Feb. 17, 1968): 27-29.
- Jacobsen, Bernard. The Music of Johannes Brahms. London: Tantivy Press; Rutherford, NJ: Fairleigh Dickinson University Press, 1977.
- Jacobsen, Christiane, ed. Johannes Brahms: Leben und Werk. Wiesbaden: Breitkopf und Härtel, 1983.
- Keys, Ivor. Brahms Chamber Music. BBC Music Guides. Seattle: University of Washington, 1974.
- Keys, Ivor. Johannes Brahms. Portland, OR: Amadeus Press, 1989.
- Kroll, Oskar. [Klarinette; ihre Geschichte, ihre Literatur, ihre grossen Meister] The Clarinet. Revised, and with a Repertory by Diethard Riehm. Translated by Hilda Morris, edited by Anthony Baines. New York: Taplinger Pub. Co., 1968.

- Latham, Peter. Brahms. London: J. M. Dent & Sons, Ltd., 1977.
- Litzmann, Berthold. Clara Schumann: An Artist's Life. 4th ed. Translated by Grace E. Hadow. London and Toronto: Macmillan and Co.; Leipzig: Breitkopf & Härtel, 1913.
- Litzmann, Berthold, ed. Letters of Clara Schumann and Johannes Brahms, 1853-1896. 2 vols. London: Edward Arnold and Co., 1927.
- MacDonald, Malcom. Brahms. New York: Schirmer Books, 1990.
- [Maitland, J. A. Fuller.] "Popular Concerts." The Times (London) 29 March 1892, p. 11.
- Mason, Daniel Gregory. The Chamber Music of Brahms. New York: Macmillan, 1933.
- Mass, G. L. "Problems of Form in the Clarinet Quintet of Johannes Brahms." Ph. D. diss., University of Wisconsin, 1967.
- May, Florence. [Life of Johannes Brahms] Johannes Brahms: Die Geschichte seines Lebens. Translated by Ludmille Kirschbaum. Munich: Matthes & Seitz Verlag, 1983.
- Niemann, Walter. Brahms. Translated by Catherine Alison Phillips. New York: Tudor Publishing Co., 1937
- Portnoy, Bernard. "Brahms's Prima Donna." Woodwind Magazine 1/5 (1949): 3, 8.
- Potts, Joseph E. "The Meiningen Court Orchestra." The Strad 79/939 (July 1968): 97, 99, 101, 103.
- Rendall, F. Geoffrey. The Clarinet: Some Notes upon its History and Construction. 3rd ed. Revised by Philip Bate. London: Ernest Benn; New York: W.W. Norton, 1971.
- Sacchini, Louis. "Fräulein von Mühlfeld." The Clarinet 11/2 (Winter 1984): 12-15.
- Schmelzer, Hans-Jürgen. Johannes Brahms. Zwischen Ruhm und Einsamkeit: Eine Biographie. Tübingen, Germany: Heliopolis, 1983.

- Seldomridge, Linda K. "The Brahms-Mühlfeld Coincidence." M.M. thesis, Ball State University, 1977.
- Shackleton, Nicholas and Keith Puddy. "Mühlfeld's Clarinets." The Clarinet 16/3 (May/June 1989): 33-36.
- Specht, Richard. Johannes Brahms. Translated by Eric Blom. London: J. M. Dent and Sons Ltd., 1930.
- Toenes, George. "Richard Muehlfeld." The Clarinet. No. 23 (1956): 22-23.
- Weston, Pamela. Clarinet Virtuosi of the Past. London: Robert Hale, 1971.
- Whitwell, David. "Brahms--His Music for Winds." The Instrumentalist 20/7 (1966): 59-60.
- Winston, Edmund W. "Virtuosity and the Contributions of Müller and Klosé-Buffet to the Development of the Clarinet, Part III: Mühlfeld and Brahms." National Association of Collegiate Wind and Percussion Instructors Journal 24/4 (Summer 1976): 34-35.
- Wooters, Berthel Howard. "A Study of Brahms' Treatment of the Clarinet in his Chamber Music and in his Orchestral Works." M.M. Ed. thesis, Southern Illinois University, 1964.