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Mary Beth Thiry
University of Northern Iowa

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AN EXAMINATION OF EXPRESSION: SONATA NO. 1 IN F MINOR, OP. 120 BY JOHANNES BRAHMS

A Thesis Submitted

in Partial Fulfillment

of the Requirements for the Designation

University Honors with Distinction

Mary Beth Thiry

University of Northern Iowa

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This Study by: Mary Beth Thiry

Entitled: An Examination of Expression: Sonata No. 1 in F minor, Op. 120 by Johannes Brahms

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Dr. Amanda McCandless, Honors Thesis Advisor

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Date

Dr. Jessica Moon, Director, University Honors Program

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1. Introduction

Johannes Brahms' Sonata in F minor, no. 1 opus 120 is a very important piece in clarinet repertoire. The piece was originally composed for Richard Muhlfeld, a clarinet virtuoso in Brahms' time. This sonata has been performed and recorded by many musicians. Each individual that performs the sonata creates his or her own unique interpretation of the work. The artists investigated in this study come from various schools of thought including the French school, the German school, the British school, the American school, viola transcriptions, and period instruments. Every piece of music has a formal structure, which is its foundation. This includes melodic lines, harmonic structures, stylistic markings, and form of the piece. These aspects must be examined within the sonata in order to gain an optimum comprehension of the work. It is my intent to give a unique performance of Brahms' Sonata in F minor, which will be achieved by an analysis and comparison of recordings of various artists.

2. Process

I began this process by first learning how to play the sonata. I worked to achieve correct notes and rhythms. With the aid and suggestions of my professor, I then added in dynamics. After this, I began my analysis of recordings. I listened for dynamics, articulation, overall style, and where applicable, places to breathe. Dynamics are how loud or soft a certain musical phrase is played. They also include crescendos, which mean to increase in volume, and decrescendos and diminuendos, which mean to decrease in volume. Articulations involve note durations, how long or short a note should be played. This includes staccato, short notes; accented and marcato, loud, shorter notes; legato, notes tongued smoothly and held longer; and slurs, notes that are connected without a break in

between to tongue. When the analysis was complete, I took aspects from each of the recordings and added or compared it to my interpretation.

3. Johannes Brahms

Johannes Brahms was born in Hamburg, Germany May 7, 1833. As a child he learned to play the cello and the piano (Tyndall 2). The music of Brahms is Classical in form, but he also brings the harmonic structure and dynamic aspect of the Romantic era into his works. He wrote several works for orchestra including four symphonies, two serenades, two overtures, and four concertos (Musgrave 307). He composed many chamber works of various instrumentation. He also wrote many pieces for the piano, including sonatas and ballades. He wrote many chorale works, which include a compilation of lieder and a Requiem. He also composed several solo sonatas, accompanied by piano, for violin, cello, and clarinet (Musgrave 307).

4. Richard Muhlfeld

It can be said that Richard Muhlfeld influenced modern clarinet repertoire. Muhlfeld was born February 28, 1856 in Salzungen, Germany. According to Teones, Muhlfeld received a position in the Meiningen Court Orchestra first as a violinist in 1873, switching to principle clarinetist in 1876. According to Fox, through his career, Muhlfeld played on the Baermann system clarinet, an ancestor of the modern German clarinet. This clarinet is made of boxwood with nickel silver keys. The mouthpiece is carved from Blackwood and the reed is tied on with string. The sound is delicate, subtle, sweet and clear, but can also be powerful. According to Portnoy, Brahms first heard Muhlfeld play in 1891. Brahms gave Muhlfeld the nicknames "Meine Primadonna" and "Nightingale of the Orchestra", as his sound was so beautiful. He had decided to retire from composing, but after listening to

Muhlfeld perform, he was inspired to write for the clarinet (Tyndall 10). His first composition was the Trio in A minor, opus 114, for clarinet, cello, and piano. Even today, this is still one of the most popular pieces for this chamber orchestration to perform. The next piece, also written in 1891, was Clarinet Quintet in B minor, opus 115 for clarinet and string quartet, which is also considered to be one of his masterpieces. In 1894, Brahms composed the two Clarinet Sonatas, Opus 120, No. 1 and 2, in F minor and Eb major, respectively. According to Fox, though Brahms may have composed after his 'retirement' even without hearing Muhlfeld play, these compositions wouldn't be as influential. Each of the works for clarinet are still standard repertoire today, and without them, 20th century clarinet music would be different. According to Portnoy, Muhlfeld performed these works as well as those of Weber and Mozart, showing that the clarinet can indeed be a virtuosic solo instrument, and this inspired many composers to write for the clarinet after Brahms' death.

5. The Artists

The Sonata in F minor by Johannes Brahms has been performed and recorded many times by various artists. Eleven exceptional recordings of the sonata have been examined in this study. Each artist has a unique performing style and interpretation of the piece. Aspects investigated include dynamics, articulations, and places where the artist took a breath in a passage. Alan Hacker plays on a period instrument, such as one as Muhlfeld would have performed on. This instrument's loud dynamic levels tend to be overpowering, but softer dynamics produce a very beautiful sound. Sometimes the endings of notes and shorter notes tend to be more clipped than usual. Hacker's interpretation follows Brahms' notations very closely. Brahms also arranged the sonata for viola, playing to the

instrument's strengths. According to Lee, the viola allows for stylistic indications to be brought out, such as the use of vibrato and bow strokes to produce beautiful crescendos and decrescendos. Yuri Bashmet and Bruno Pasquier are the violist artists that were analyzed. Both artists are passionate in their performances, stretching the time and adding dynamics when appropriate. The American clarinetists, Richard Stoltzman and Harold Wright, also play with an amount of passion, bringing out the indicated dynamics cleanly. Stoltzman, in particular, likes to stretch the time more so than Wright. Emma Johnson and Colin Bradbury are the British clarinetists studied. Their tone is brighter, and they add many dynamics of their own. Bradbury's sound is very powerful and he plays with much force. Paul Meyer and Gervase de Peyer are French clarinetists. Their performances are also very passionate. Both of these artists add many dynamic contrasts and stretch the time in many places to bring out certain notes within a musical line. The German artists examined are Karl Leister and Jost Michaels. They adhere strictly to Brahms' stylistic notations. Leister adds in a few subtle dynamic changes, but Michaels in particular is very careful in interpreting the piece almost exactly as Brahms indicated.

6. Division of Movements

Brahms Sonata in F minor is divided into four movements. These movements, in turn, are divided into sections with recognizable ideas or themes. The first movement is in sonata allegro form. The sections are divided into the exposition, development, recapitulation, and coda. The exposition and recapitulation have the same material. The development section brings new ideas to the piece. Finally, the coda brings elements from all previous sections into a final statement. The exposition, stretching across measures 1-89, is divided into three distinct themes. The first theme emerges from measures 1-37. This

theme is divided into subsections that come from measures 1-12, 13-24, and 25-37, respectively. This theme is powerful and assertive in nature, capturing listeners' attention from the very beginning. The dynamic level remains at forte for most of the time, yet the notes are smooth and connected. The second theme stretches from measures 38-52. This theme is much more subdued and adds a whole new mood to the piece. The dynamic levels are at piano and pianissimo. The notes are still smooth and connected, but have a more lyrical feel. The third theme is in measures 53-89. This theme is also divided into subsections from measures 53-66, 67-76, and 77-89, respectively. This theme brings power back to the piece and drives it forward with percussive rhythmic figures and quick note passages in both the clarinet and piano parts. The development is in measures 90-130. The first section is in measures 90-99. The second section emerges from measures 100-115. Like the second theme in the exposition, it is more subdued and the music flows gently across slurred markings. The third section of the development comes from measures 116-130. Like the first and third themes of the exposition, this section is powerful and moves the piece forward. The recapitulation is in measures 131-213. The first part of the first theme is evident in measures 138-145. A brief transition occurs from measures 146-152. The second theme then comes back in measures 153-167. The third theme appears again from measures 168-203. The subsections of the third theme are in measures 168-182, 183-191, and 192-203, respectively. The coda occurs in measures 214-236. It starts off being very expressive in measures 214-226 but then is very subdued and soft in the last measures 227-236.

Allegro Appassionato (First Movement)

Exposition	Development	Recapitulation	Coda
m. 1-89	m. 90-130	m. 131-213	m. 214-236

The second movement is in ternary form, or ABA format. This means that the first section of the piece will later come back after new middle material. The first 'A' section is in measures 1-22. This section is very subdued and expressive. The 'B' section is in measures 23-48. The sixteenth notes in the piano part drive the piece forward a bit, but it is still relatively subdued and expressive. The 'A' section returns in measures 49-81.

Andante un poco Adagio (Second Movement)

A	B	A
m. 1-22	m. 23-48	m. 49-81

The third movement is also in ternary. The 'A' section is first in measures 1-46. This section is divided into three sections from 1-16, 17-28, and 29-46. The first part establishes a waltz-like feel and is relatively quiet. The second part is more powerful and drives the piece forward. The third part brings the piece back to be more relaxed. The 'B' section is in measures 47-89. This section is divided into two parts in measures 47-62 and 63-89. The first section is very subdued and the clarinet acts as the accompaniment role. The second section drives forward with quarter notes and is very expressive. The 'A' section comes back in measures 90-136. The first part in measures 90-106, the second part in measures 107-118, and the third part in measures 119-136.

Allegretto grazioso (Third Movement)

A	B	A
m. 1-46	m. 47-89	m. 90-136

The fourth movement is a type of rondo, which means a main theme comes back repeatedly, interspersed with new material. The theme is evident in measures 1-41. The

theme material is quick paced and drives forward with passages of eighth notes. A new section occurs in measures 42-61. The first part of this section flows gently with triplet figures. The second part drives forward with alternating sixteenth notes between the piano and clarinet. The theme comes back in measures 62-106. A new section occurs in measures 107-141. This creates a new mood with the dotted quarter accompanied with an eighth note figure. The second section comes back in measures 142-173. The theme comes back for a final time in measures 174-220. The analysis of these recordings shall be discussed using the aforementioned sections of each movement.

Vivace (Fourth Movement)

A	B	A	C	B	A
m. 1-41	m. 42-61	m. 62-106	m. 107-141	m. 142-173	m. 174-220

7. First Movement

The first movement has a tempo/stylistic marking of allegro appassionato, which means to take the tempo at moderately quick speed and to execute the dynamics passionately, using much contrast with loud and soft. In measures 1-12, the dynamic marking is poco forte, literally meaning 'little loud', or relatively forte. This is so the performer can crescendo in measure 11 going into measure 12. Hacker does just this. His quarter notes in the third beats of measures 5, 6, 8, 9, and 10 are a bit shorter than usual. Bashmet stretches the time using these same notes as well as in the triplet figure in measure 11. Pasquier takes time in the third beat of measures 8 and 10. Stoltzman and Wright seem to lift on the third beats, putting a small crescendo in the half note and a decrescendo on the quarter note. In addition, Wright adds a small crescendo in beat three of measure 7 and the piano stretches the time a bit in the third beat of measure 4 just

before the clarinet enters. Johnson adds crescendos in measures 6, 7, and 8 as well as a decrescendo in measure 9. Bradbury adds a crescendo in measures 6 and 8. He also decrescendos in the third beat of measures 7 and 9. Meyer adds a bit of stress to the first beat in each measure to emphasize the count of time. De Peyer adds a crescendo in measure 6, and is similar to Stoltzman in measures 9 and 10 putting a crescendo on the half note and a decrescendo on the quarter note. Both Leister and Michaels observe Brahms' markings exactly and do not add anything in particular.

In measures 13-24, the dynamic marking is still at forte, telling the performer to remain loud, with a diminuendo starting at measure 21. Diminuendo means to die away in volume, basically a decrescendo. Hacker adds small crescendos in measures 13, 14, 17, 18, 19, and 20. He also emphasizes the eighth notes present in measure 22. Bashmet stretches the time faster in the third beat of measure 15 and slower in the third beat of measures 17 and 18. He also adds a bit of stress on the first eighth note in measure 17. Pasquier stresses the first note in measures 13, 14, 15, 17, and 18. He stretches the time in the second beat of measures 13 and 14 and in the third beat of measure 18. Stoltzman stresses the second beat in measures 13 and 14. He and Wright put a bit more stress on the quarter note in measure 16 and the first eighth note in measure 17. Johnson and Bradbury add crescendos in measures 17 and 18. Bradbury, Meyer, and de Peyer add small crescendos and decrescendos in measures 13 and 14. Meyer also adds crescendos in measures 15, 19, and 20. He stresses the first eighth note in measures 17 and 18. De Peyer also add the crescendo in measure 15. He and Leister slow the time slightly in the third beat of measures 17 and 18. Leister takes a small bit of time in the third beat of measure 14. He

also adds a crescendo to measure 18. Michaels puts small crescendo and decrescendo in measures 13 and 14, respectively. He also adds a minute crescendo in measures 19 and 20.

The dynamic comes back to a sudden forte in measure 25 and stays there through measure 37. Hacker's quarter notes in measures 34 and 35 are a bit clipped. Pasquier adds stress to beats 1 and 2 in measure 26, to the first note in measures 28, 29, and 30, and also the first and last note in measure 35. Stoltzman stretches time in the slightest bit in measure 33. Wright adds crescendos in measures 29 and 30. He also lifts on the quarter notes in measures 34 and 35. Johnson also crescendos in these measures, but starts measure 35 at a slightly lesser dynamic level to add more contrast. Bradbury adds a crescendo in measures 28, 29, 30, 33, 34, and 35. Meyer only crescendos in measures 29, 30, 34, and 35. De Peyer also crescendos in measures 33, 34, and 35. Leister adds very small crescendos in measures 34 and 35.

The dynamic for measures 38-52 starts at piano, and in measure 46 it is at pianissimo with the additional marking of dolce, meaning 'sweetly'. This section is to be taken at a very quiet volume level. There is a crescendo spanning measures 42 and 43 and a decrescendo over measures 44 and 45. In addition, there is also a decrescendo in measure 49 and a diminuendo in measure 50. Hacker shortens the quarter note in measure 46. Bashmet speeds up the time in the two quarter notes in measure 42 and slows down the time in the first note of measure 44 and the last beat of measure 50. Pasquier also stretches the time in the first beat of measure 44 as well as the first half of measure 48. Stoltzman adds a crescendo to the quarter notes in measure 40 and a decrescendo in measure 41. He also adds a slight crescendo spanning measures 46 and 47. Wright also decrescendos in measure 41. It is also noted that he takes a breath between the first and second beat of

measure 49. Johnson and Michaels add a small crescendo and decrescendo in measure 41. They also crescendo in measures 46 and 48. Bradbury crescendos in measure 40 going into 41, where he decrescendos in the second half of the measure. He also adds a small crescendo in measure 48. Meyer stretches the time in the third beat of measure 40 as well as at the end of measure 43 and into 44. He adds a slight decrescendo in measure 52. De Peyer and Leister put a decrescendo in measure 41. Leister also adds a small crescendo in measure 40. Leister's decrescendo in measures 44 and 45 is not very clear, but he adds one over measures 46 and 47.

Measure 53 starts off piano with the marking 'ma ben marcarto' which means to play marked or accented, pushing out the notes with more force. There is a crescendo spanning measures 58 and 59 leading up to the forte marked at measure 60. Hacker emphasizes the quarter notes in measures 53, 55, 57, 58, and 59. Bashmet and Stoltzman put stress on the first eighth note in measure 60. Bashmet, Pasquier, Wright, Meyer, de Peyer, Leister, and Michaels add crescendos over the half notes in measures 61, 63, and 65. Both Stoltzman and Wright have very light sixteenth notes in measure 53, 55, 57, 58, 59, and 61. Stoltzman adds a crescendo in measure 65. Johnson's articulation in more separated in measures 53, 55, 57, 58, 59 and 61. She adds a crescendo in measure 65 and 66 driving to the note in measure 67. Bradbury adds crescendos to the eighth notes in measure 53, 55, 57, 58, 59, and 60. Crescendos are also added to the third beat in measures 63 and 64 as well as for the entirety of measures 65 and 66. Meyer and de Peyer each have very short, crisp sixteenth notes in measures 53, 55, 57, 58, 59, and 61. Meyer also puts stress on the first eighth note in each of these measures as well as adding a short crescendo

to the remaining eighth notes. Leister has longer sixteenth notes in measures 53, 55, 57, 58, 59, and 61.

The dynamic continues at forte in measure 67. It is marked that the first eighth note in each pairing in measures 72 and 73 should have emphasis. There is also a diminuendo over measures 75 and 76. Each performer puts a certain amount of stress on the first eighth note in each pairings in measures 72-76, Bashmet and Pasquier most notably so. These artists also put emphasis on the first beat of measure 69. Measure 77 starts again at forte after the diminuendo. There is a slight decrescendo in measure 80 and a major decrescendo in measure 87 to bring the dynamic level down to piano in measure 88. Several artists, including Hacker, Bashmet, Pasquier, and Stoltzman, stretch the time in measure 87. Hacker and Meyer draw out the quarter note in measure 84. Bashmet, Pasquier, Stoltzman, Wright, and Johnson emphasize the first note in the sixteenth groupings in measures 79, 82, 83, and 86. Stoltzman draws out the second quarter note in measure 80. Wright adds a crescendo in measure 79. Johnson adds crescendos to measures 83 and 86. Bradbury adds a slight crescendo and decrescendo to measure 79 and a crescendo to measure 83. In addition, the decrescendo indicated in measure 87 is not very noticeable in his interpretation. Meyer stresses the second and fifth eighth notes in measure 87, as indicated by the articulation markings. De Peyer adds crescendos in measures 82 and 83 and he only stretches the time in the third beat of measure 87, rather than over the entire measure. Leister adds small stress the third beat of measure 80 and the first eighth note in measure 87.

The second theme comes back in measures 90-99. The dynamic starts at piano, moving to pianissimo in measure 94. At measure 96 there is the indication of 'espressivo'

calling for the performer to be expressive with dynamics, adding in crescendos and decrescendos. It is common among the various artists to add a crescendo in measure 96. Artists that do so include Hacker, Bashmet, Pasquier, Stoltzman, Bradbury, Meyer, de Peyer, and Leister. Bashmet also drives the tempo forward in the last part of measure 99. Pasquier adds a small crescendo and decrescendo in measures 93 and 95. Contrasting to Bashmet, Stoltzmen stretches the last part of measure 99. Wright and Michaels stretch the tempo in the last part of measure 95. They also puts a crescendo in measure 98 and a decrescendo in measure 99, as does Johnson. Bradbury and Leister add crescendos to measures 92 and 94 and decrescendos to measures 93, 95, and 99. Meyer and de Peyer also adds a decrescendo in measure 99.

The B part brings a key change and the marking of dolce (sweetly). There is a crescendo marked in measure 100 and a decrescendo in measure 101. The dynamic drops back to pianissimo in measure 104 and remains through measure 115. The first leap between the quarter note and half note in measure 100 is done in one of two ways. Hacker, Johnson, Bradbury, Meyer, de Peyer, and Leister chose to add a space between the notes. On the other hand, Bashmet, Pasquier, Stoltzman, Wright, and Michaels chose to drive the line forward without any space. Bashmet, Pasquier, Wright, and Michaels add a small crescendo in measure 108 and a small decrescendo in measure 109. Bashmet stretches the time in the first beat of measures 113 and 115. Pasquier adds a small crescendo in measure 105. He also puts stress the first eighth note in measures 112 and 114. Stoltzman stretches the time in the last half of measures 103 and 105. Johnson and Bradbury put in slight crescendos on any longer notes in this section and small decrescendos over the eighth notes. Johnson and Meyer stretch the time in measure 115. Meyer puts stress on the fifth

eighth note in measures 112 and 114. De Peyer adds small crescendos and decrescendos in measures 112 and 114.

Measures 116-137 greatly contrast with the first part of the 'B' section. The markings call for a forte dynamic and marcato articulation. So the performer should play loud and with force. The last four measures starting at 134 are a small transition bringing the piece back to the 'A' section. The dynamic here is piano with a crescendo and decrescendo. Measure 136 also officially transitions back to the original key. Each artist draws out and connects the notes in measures 116 and 118. A contrast between the interpretations occurs in measures 129 and 130. Hacker, Bashmet, Pasquier, Stoltzman, Wright, Leister, and Michaels chose to smoothly connect the notes. Johnson, Bradbury, Meyer, and de Peyer chose to separate the notes.

The A section returns at measure 138 marks with the marking 'espressivo'. There are crescendos in measures 139 and 144. Hacker, Wright, Johnson, Bradbury, Meyer, de Peyer, Leister, and Michaels chose to add a crescendo for each half note in this phrase in measures 138, 142, and 143. Hacker's quarter notes in measures 142 and 143 are a bit shorter. Bashmet drives the line forward in measures 139 and 141. Pasquier adds a crescendo at the end of measure 140 and a decrescendo at the end of measure 141. On the other hand, Stoltzman and Bradbury put a crescendo through measure 141. Johnson and Leister add a crescendo through measure 140. Meyer stretches the time in the third beat of measure 140.

The dynamic marking at 146 is forte. It is also marked for the performer to stress the first eighth note in each of the pairings in measures 146, 147, and 148, though most artists chose to extend this to measures 149 and 150. Measure 150 has a decrescendo and

is also marked with diminuendo, to ensure the performer will go gradually down to the piano marking in measure 151. Hacker does not put emphasis on the first eighth note in the pairings. In the viola part, these eighth notes are a harmonic, meaning that multiple strings are played at once, to emphasize the first note of the pairings. Wright chose to separate each note in measure 146. In the same measure, Leister chose to separate the second and third notes.

Measure 155 is marked dolce with a piano dynamic. A crescendo is marked over measures 158 and 159 and a decrescendo over measures 160 and 161. There is a second reminder of dolce in measure 161. There is a small decrescendo marked in measure 164 and a diminuendo in measure 165 to be pianissimo in measure 166 and 167. There is an octave jump from the quarter note to the half note in measure 161. Hacker, Johnson, Bradbury, and Meyer place this leap, separating the notes a bit. Bashmet, Pasquier, Stoltzman, Wright, de Peyer, Leister, and Michaels connect these notes smoothly. Similarly, Hacker, Bashmet, Meyer, and Leister separate the notes in measure 167, while Pasquier, Stoltzman, Wright, Johnson, Bradbury, de Peyer, and Michaels connect them. Bashmet, Pasquier, Wright, and Bradbury add a small crescendo and decrescendo in measure 156. Bashmet and Pasquier also put a bit of stress on the first note in measure 159. Pasquier also adds emphasis to the first quarter note in measure 157. Johnson crescendos in measure 155, 162, and 163 and decrescendos in measure 156. Bradbury and Leister add a crescendo in measure 163. Bradbury separates the first and second notes in measure 164. Meyer stretches the time in measure 159. De Peyer stretches the time in the third beat of measures 163 and 165. Leister adds a decrescendo in measure 162. Michaels stretches the time in the third beat of measure 165.

Measure 168 is marked piano and marcato. The performer should play quietly, but with force. A crescendo is marked starting in measure 173 to be at forte in 175. This section is executed similarly to the first time it occurs in measures 53-66, with all artists adding crescendos to notes with longer durations. It is marked forte again at measure 184. The first eighth note in each pair is emphasized in measures 187, 188, and 189, and the artists once again carry this pattern over to the pairs of eighth notes in measures 189 and 190. These last two measures are also marked with a decrescendo. The artists execute this section just as they did in measures 67-76. Measure 192 is marked forte and espressivo. Once again, this section through measure 203 is executed in the same fashion as it first appeared in measures 77-89.

In the last section from measures 202-236, it is of particular interest where the artists took a breath, when distinguished on the recording. Measure 204 is marked piano with an indication to crescendo to be forte by measure 210. Hacker does small crescendos and decrescendos in measures 210 and 212. Bashmet, Pasquier, Stoltzman, Wright, Johnson, Bradbury, and Michaels add a crescendo to these measures. Bashmet stretches the time in measure 211, while Pasquier stretches time in measures 209 and 213. Stoltzman and Leister stretch the time in measures 211 and 213. He and Wright also add small crescendos in measures 206, 207, and 208. Wright takes a breath over the tied note in measure 213. Johnson and Bradbury add crescendos to measures 208 and 209. Johnson stretches the time in measure 213, where she also takes a breath at the end. Leister, and Michaels add a crescendo to measure 209. Meyer crescendos in measure 210 and crescendos and decrescendos in measure 212. De Peyer breathes at the end of measure 213. Michaels stretches the time over the third beat in measure 213.

At measure 214, the marking is sostenuto ed espressivo which means 'sustained and expressive'. This section is taken at a slower tempo. The dynamic marking in 214 is forte piano, when playing a piece by Brahms, means to start forte and quickly die away to piano. A crescendo is indicated in measure 216 and a decrescendo in 217. Another crescendo starts in 217 going into 218 with a small decrescendo at the end of the measure to get to piano in 219. It is indicated to crescendo in measure 220 and one is also written starting in 222 going into 223 to reach the marking of forte. Everyone but Wright emphasizes the first eighth notes of the pairs in measure 224. Stoltzman and Johnson take a small breath between beats two and three in measure 217 and after beat three in 218. Johnson also takes a breath between beats two and three in 221. Wright, Bradbury, and de Peyer breathe between the first and second beats in measure 217 and before the third beat in 220. De Peyer also breathes after the third beat in 218. Bradbury stretches the time in the third beat of 218. Meyer stretches the time in the third beat of 223. Leister breathes after the first beat in 217 and after the second beat in 221. He and Michaels also add a small crescendo in 215.

The piano gradually dies away through measures 225-230. At 231 the marking is at pianissimo and also sotto voce which means 'half voice', so this last part is to be played very quietly with only subtle dynamic changes. A small crescendo and decrescendo occurs in measures 233, 234, and 235 with Pasquier, Stoltzman, and Bradbury. Pasquier, Wright, and Leister stretch the time slightly over the eighth notes in measure 232.

8. Second Movement

The second movement is marked with the tempo/stylistic marking of andante un poco adagio. Both of these are slower tempos, with the eighth note getting the pulse. The

first measure is marked with poco forte. Since this movement is more subdued, it should be a relative forte, more like an actual mezzo forte, so medium loud. There is an indication of espressivo in 7 and piano in 11. Each artist stretches the time over the last eighth note in measure 11. Wright, Johnson, and Bradbury take a breath over the tied note in measure 4 and 6. Hacker adds a decrescendo in the last part of measures 8 and 9 and a crescendo in the first half of 9. Bashmet, Pasquier, Meyer, de Peyer, and Leister add small crescendos and decrescendos over the dotted quarter notes in measures 1 and 3. They also crescendo in 9 going into 10. Bashmet stretches the time over the thirty-second notes in measure 4 and speeds them up in measure 5. Pasquier puts a small crescendo in 11 and a small decrescendo in 12. Stoltzman stretches the time over the notes in measures 2 and 4. He and Wright stress the eighth notes that are on the beat in measure 7 and 8. Johnson and Bradbury crescendo over measures 7 through 9. Meyer, de Peyer, Leister, and Michaels crescendo in measures 7 and 8 and decrescendos in 9. De Peyer stretches the notes in measure 6 and takes a breath between measures 8 and 9.

At measure 13, it is marked dolce, and the artists keep the dynamic level at piano. A crescendo is marked through measures 17 and 18 to be forte at 20. Measure 21 indicates piano with a decrescendo in 22. Bashmet speeds up the last three notes in measure 16. He also emphasizes the first note in 19. Pasquier stresses the first note in measure 22. Stoltzman, Wright, Johnson, and Bradbury take a breath over the tied note in measure 16. Stoltzman stretches the time with the notes in measure 14. De Peyer puts a decrescendo in the first half of measure 14 and 16 and a crescendo in the second half. Leister puts small crescendos and decrescendos in measures 13, 14, 15, and 16.

Measure 23 is at piano, moving to pianissimo in 25. Measure 27 is marked back at piano with a crescendo over two measures. However, it is back suddenly to piano in measure 29, with a decrescendo in 30. The next measure is marked dolce once more and measure 33 is at pianissimo. Everyone but Bashmet puts a little crescendo and decrescendo in measures 24 and 26. Hacker takes out the decrescendo, instead putting in a crescendo in 30. Bashmet stresses the first eighth note in 28. Johnson, Bradbury, Meyer, de Peyer, and Michaels add a crescendo and decrescendo in measures 31 and 32.

Measure 35 is piano with a crescendo through 36. Another crescendo is indicated in measure 37. There is a decrescendo in measure 40 down to piano in 41. A diminuendo is indicated in measure 43. Each artist puts a crescendo in the end of 38 going into 39. Bashmet crescendos in the first part of measure 38 as well. Stoltzman and Wright really draw out the eighth notes in measures 41, 42, and 43. Johnson, Bradbury, and Leister separate these same eighth notes. Michaels puts a small crescendo in beat two of measure 37 and a small decrescendo in the first beat of 38.

Measure 49 is marked with piano and espressivo. There is a crescendo in measure 54 leading up to another reminder to be espressivo. Measure 59 calls for piano and dolce. Hacker, Bashmet, Stoltzman, and Wright put stress on the eighth notes that are on the beat in measures 55 and 56. Pasquier, Stoltzman, Wright, Johnson, Bradbury, Meyer, de Peyer, Leister, and Michaels stretch the time in the last eighth note in measure 60. Bashmet, Pasquier, Stoltzman, Wright, Johnson, Bradbury, de Peyer add a crescendo to measure 57. Contrastingly, Michaels decrescendos in this measure. Pasquier, Meyer, and Leister add a small crescendo and decrescendo to 49, 50, 51, and 52. Stoltzman, de Peyer, and Leister stretch the time over the notes in 50 and 52. Johnson and Bradbury are noted to take a

breath over the tied notes in measures 52 and 54. De Peyer crescendos in measure 49 and 51 and decrescendos in 50 and 52.

Measure 61 calls for dolce and pianissimo in the piano part that is reflected in the clarinet. There is a crescendo starting in the second half of measure 65 going into 66 to reach forte in 67. Measure 69 is marked with piano and an indication to diminuendo is in measure 70, reaching to pianissimo in measure 72. The final statement of the movement starts in measure 75 at pianissimo. In measure 78 a diminuendo is indicated to continue to the end of the piece. Bashmet speeds up the time for the notes in 62, 64, and 65. Bashmet, Stoltzman, Wright, Meyer stretch the time for the entirety of measure 70. Pasquier, de Peyer, Leister, and Michaels only stretch the time over the last note in 70. Pasquier and Leister add small crescendos and decrescendos in measures 61, 62, 63, and 64. Pasquier stretches the first eighth note in 69. Stoltzman and de Peyer stretch the time over the notes in 62 and 64. Stoltzman, Wright, Johnson, Meyer, de Peyer, and Leister take a slight pause before the last measure. Johnson stretches time over the notes in 62 and 76. She also adds a crescendo to measures 69 and 72. Bradbury adds a small crescendo to 61 and a small decrescendo to 62. In measure 71, instead of playing the decrescendo, Bradbury crescendos for the first part of the measure and then decrescendos. De Peyer adds crescendos to measures 61 and 63 and decrescendos to measures 62 and 64.

9. Third Movement

The third movement is indicated with the tempo/stylistic marking of allegretto grazioso, meaning to take the waltz tempo of three at a moderate speed and to be graceful. It begins with the marking of piano. There are decrescendos indicated in measures 3, 4, 7, and 8. There are accents over the first quarter notes in measures 15 and 16, indicating that

the performer should put more stress on them. Each artist puts a certain amount of stress on the first note in each measure if a note happens on the first beat, so this excludes measures 11 and 12. De Peyer puts noticeable stress on the note in the anacrusis to the first measure.

The anacrusis to measure 17 is marked forte. There is a sforzando partnered with a decrescendo in measures 25 and 26, meaning to put stress on the first note and back off on the second. Each artist continues to stress the first beat a little bit in every measure. The last note in measure 16 has a staccato marking over it. However, Hacker chose to play it at a longer duration. Bashmet and Stoltzman clip the quarter note in measure 23 short. Pasquier drives the eighth notes in 23 and 24 forward at a faster pace. Johnson, Bradbury, Meyer, de Peyer, Leister, and Michaels put a crescendo with those eighth notes.

Measure 29 starts off piano. There are small crescendos and decrescendos in measures 31 and 32. Measure 33 is marked with grazioso e dolcissimo sempre which means to always play gracefully and sweetly. There are small decrescendos indicated in measures 35 and 36. Measure 44 has a crescendo followed by a decrescendo in measure 45. There is a repeat in measure 46 going back to measure 17. Once again, if there is a note on the first beat of the measure, the artists put slight emphasis on it, except in measures 39 and 40 where they should just be played straight through. Hacker and Johnson add a decrescendo to measure 43. Bashmet, Pasquier, Stoltzman, Bradbury, Meyer, de Peyer, Leister, and Michaels put a small crescendo and decrescendo in 43. Meyer, de Peyer, Leister, and Michaels add a small crescendo through measures 39 and 40. Michaels does not take the repeat at measure 46.

Measures 47 and 59 are marked with piano. There are indications to diminuendo in measures 53 and 61. Bashmet, Pasquier, Bradbury, Meyer, de Peyer, and Leister add small decrescendos to measures 47 and 48. Each artist, with the exception of Hacker, puts a little bit of stress on the quarter notes in measures 49 and 50. Hacker, Bashmet, Pasquier, Wright, Johnson, Meyer, de Peyer, Leister, and Michaels put a little bit of a crescendo in measures 53 and 61 before putting in the diminuendo in measures 54 and 62.

Measure 63 starts piano with a crescendo into 64. A decrescendo happens over 65 and 66. There are decrescendos over 67, 68, 71, and 72 indicating the player should emphasize the first beat. Measures 69 and 73 are marked with dolce, as they are the echoes of the previous measures. The artists chose to play these measures noticeably softer. Measures 75 and 76 are marked with decrescendos and the first note should once again be emphasized. There is a crescendo over 77 and 78 leading up to 79 where it is marked with espressivo. From measure 79 through 88, each artist adds stress to the first note in each tied grouping. There is a diminuendo indicated in measure 83 and a decrescendo over measures 87 and 88. This section repeats back to measure 63. The piano plays a quiet quarter note in measure 89 and a held half note in measure 90 before the 'A' section comes back again in measure 91. Meyer crescendos over measures 65 and 66 instead of playing the indicated decrescendo. Bashmet and Pasquier stretch the time in measures 67, 69, 71, and 73. Wright, Johnson, and Leister breathe at the end of measure 74. Michaels crescendos over measures 79-82 and decrescendos over measures 83-86.

The 'A' section comes back in measure 91 with a piano marking as well as the indication of teneramente, which means to play tenderly. Once again, each artist puts a certain amount of stress on the first beat in each measure. Measure 107 is marked with

forte. Identical to measures 25 and 26, there are sforzandos with decrescendos in measures 115 and 116. Like the first time this section appears, each artist puts a certain amount of stress on the first beat of each measure. Hacker plays the anacrusis to measure 107 as a longer duration than notatated. Bashmet and Stoltzman clip the last note in 113 a bit short. Pasquier drives the eighth notes forward in measures 113 and 114.

Measure 119 starts at piano. There are small crescendos and decrescendos in 121 and 123. Measure 123, like measure 33, is marked with grazioso e dolicissimo sempre. There are small decrescendos in measures 125 and 126. Measure 131 is marked with calando, which means to pull back in dynamics and tempo. There is a brief crescendo over the last note in 134 followed by a decrescendo in measure 135. Once again, the waltz-like feel continues with the artists putting a bit of stress at the beginning of each measure, except in measures 129 and 130, where there the eighth note line should be kept even. Hacker adds small decrescendos in measures 131 and 132. Bashmet and Meyer stretch the time to slow down in the last two measures. Pasquier, Johnson, Bradbury, Meyer, and de Peyer add a crescendo and decrescendo in measure 133. Stoltzman, Wright, and Leister just decrescendo in this measure. Stoltzman begins a ritard in measure 132 that goes until the end. Bradbury and de Peyer put a crescendo in measure 129. Leister stretches the time a bit in the first two eighth notes of this measure. Michaels slows the tempo down in the last two eighth notes in measure 130 and take the last measures at that slower tempo.

10. Fourth Movement

The fourth movement has the tempo marking of vivace, which means to take it at a lively and brisk tempo. The first statement of the clarinet in measure 4 is marked forte, followed by an echo statement an octave lower in measure 6 at piano. The theme starting in

measure 8 is marked with grazioso, meaning to play gracefully. Two measures later the indication is leggiero, meaning to play the staccato eighth notes lightly and gracefully. Hacker, Pasquier, Stoltzman, Johnson, Bradbury, Meyer, and Michaels add decrescendo in measures 5 and 7. Hacker and Stoltzman add a crescendo to measures 9 and 13. Pasquier stretches the time in the anacrusis to measures 9 and 13. He also drives the eighth notes forward in measure 11. Stoltzman adds a crescendo to measure 15 and a decrescendo to 16. Wright stretches the time in the anacrusis to measures 7 and 16. Johnson, Bradbury, and Meyer add crescendos and decrescendos to measures 9-14. They also decrescendo in measure 16. De Peyer and Leister put crescendos in measures 9, 11, and 13 and decrescendos in 10 and 12. Michaels puts a decrescendo in measure 16.

Measure 20 is marked with piano. There is a decrescendo over measures 23 and 24 and piano is indicated again in 25. There is a crescendo in 28 leading up to the forte in 29. Forte is indicated in measure 32. Hacker and Stoltzman add a crescendo to measure 25. Bashmet drives the tempo forward in 24 while Pasquier pulls it back a bit. Pasquier then drives the tempo forward in measure 27. Stoltzman puts crescendos over measures 32 and 34. Johnson puts a crescendo in 27 and 30. Bradbury does not observe the decrescendo in 23 and 24. Meyer crescendos in measure 23 and decrescendos in measure 24. The half notes in 32-35 are marked with accents, however, Meyer connects them more smoothly. De Peyer puts crescendos in 25 and 27 and a decrescendo in 26. Both Leister and Michaels stretch the last note in measure 24.

Measure 41 is marked piano with a decrescendo. Measure 42 is marked with dolce, meaning to play sweetly. A reminder of that is indicated also in measure 46. A decrescendo spans over measures 48-50. Measure 54 is marked with piano and leggiero, to play light

and gracefully. The note in measure 58 is indicated with sforzando, to play extra loud, and the next measure is forte. There is a forte-piano with a decrescendo in measure 60. Measures 62 and 64 are marked as forte. The notes in 62, 63, 66, and 67 are marked with accents. Hacker, Stoltzman, Johnson, Meyer, Leister, and Michaels play the eighth notes in measures 64 and 65 as staccato. Bashmet drives the eighth notes in 54, 55, and 56 forward. Stoltzman, Wright, Johnson, Bradbury, Meyer, de Peyer, Leister, and Michaels add crescendos to 50 and 52 and decrescendos to 51 and 53. Stoltzman crescendos through the eighth notes in measures 56 and 57. Bradbury puts a crescendo on the eighth notes in 64 and 65.

Measure 72 is marked forte, followed by the echo an octave lower in 74 at piano. Measure 79 is once again indicated with leggiero. Hacker, Johnson, and Bradbury a crescendo and decrescendo to measure 75 while Pasquier, Stoltzman, Wright, Meyer, Leister, and Michaels just put a decrescendo. Hacker puts a crescendo in measures 77 and 81. Hacker, Pasquier, Stoltzman, Johnson, Bradbury, Meyer, de Peyer, and Michaels decrescendo in measure 84. Pasquier draws out the anacrusis to measures 77 and 81 and he drives forward in measures 78 and 79. Wright draws out the eighth notes in measures 74 and 83. Michaels crescendos going into measures 77 and 81.

Measure 93 is marked piano and measure 96 is at forte. Forte is indicated again at measure 105. Hacker, Pasquier, and Michaels put stress on the first eighth note of measure 93. Bashmet stretches the time with the eighth notes in 96. Stoltzman crescendos in measures 99 and 106. Johnson, Bradbury, and de Peyer put crescendos in 99 and 100. Meyer puts a crescendo in 99 but a decrescendo 100. Leister decrescendos in measures 99 and 100. Meyer and de Peyer also add a crescendo over measures 105 and 106.

Forte is again indicated at measure 109. There is a small decrescendo in measure 116. Measure 118 is piano. Measure 123 is also indicated with piano. There is a crescendo in measure 125 followed by a decrescendo in measure 126 to be pianissimo in measure 127. Measure 135 if forte, followed by the echo an octave lower in measure 137 at pianissimo. There is a crescendo in measure 138 followed by a decrescendo in measure 139. Hacker stresses the first eighth note in measure 109. Pasquier, de Peyer, and Leister stress the first note in each beat, the low E, in 109 and 110. Though the quarter note in 112 is indicated to be staccato, Hacker, Bashmet, Meyer, Leister, and Michaels draw it out for a longer duration. They also draw out the quarter note in measure 114. Wright, Johnson, de Peyer, Leister, and Michaels play the eighth note in measures 116 and 118 long. Bashmet stretches the time back in measures 126 and 139. Stoltzman, Wright, Meyer and Michaels also stretch the time in 126 and Michaels also stretches the time in 139. Bradbury and de Peyer put small crescendos and decrescendos in measures 123, 124, 127, 128, 129, 130, 136, and 137.

Measure 142 is indicated at piano. Measure 157 is at forte. Measure 163 has a forte-piano, meaning to start loud and decrescendo quickly to piano. Measure 169 is pianissimo. Hacker, Bashmet, Stoltzman, Johnson, Bradbury, Meyer, and de Peyer smoothly connect the notes in measures 142-149. On the other hand, Pasquier, Wright, Leister, and Michaels separate the notes a bit in those measures. Stoltzman, Johnson, Bradbury, and Meyer put a crescendo in measures 142, 144, 146, and 148 and a decrescendo in 143, 145, 147, and 149. Stoltzman and Bradbury put crescendos in 150 and 152 and decrescendos in 151 and 153. Bashmet, Pasquier, and Wright separate the notes a bit in measures 163-170. Hacker,

Stoltzman, Johnson, Bradbury, Meyer, and Leister put decrescendos in measures 164, 167, and 170.

Measure 174 is marked at forte with accents over the notes. There is a crescendo in measure 178 to a sforzando in measure 179. It is piano at measure 183. The quarter notes in measures 184-187 are staccato. Measure 189 is piano. Measure 192 is forte, which is indicated again in measure 195. There is a decrescendo in measure 197. It is piano in measure 198 with a decrescendo going through measure 199. Stoltzman, Johnson, and Bradbury crescendo through the eighth notes in measures 176 and 177. Bradbury, Meyer and de Peyer put a crescendo in 179. Meyer, de Peyer, Leister, and Michaels add a crescendo in 184 and 185 and a decrescendo in 186 and 187. They also stress the quarter notes in measures 195 and 196. Instead of playing the indicated decrescendo in 198 and 199, Meyer puts a crescendo in 198 and a decrescendo in 199.

Measure 200 is indicated with piano. There is a crescendo in measure 203 leading up to forte, which remains through the end of the piece. The first notes in measures 211 and 212 are notated with sforzando. Forte is indicated again at measure 214. There is a fermata over the last note of the piece. Pasquier drives forward in measures 202 and 204. He pulls back a bit on the eighth notes in measure 206. Stoltzman crescendos through measures 209 and 210. Hacker, Meyer, Leister, and Michaels put a longer duration on the quarter notes in measures 215 and 216. Bashmet, Meyer, de Peyer, Leister, and Michaels put longer duration on the quarter notes in measure 219. Pasquier, Wright, Johnson, Meyer, de Peyer, and Michaels put a bit of ritard in the last few measures of the piece.

11. Conclusion

This analysis of interpretations has aided in my own interpretation of the piece. It has allowed for me to make unbiased and well-informed decisions on dynamics, articulations, and where to breathe. When making decisions and forming opinions, one must consult multiple interpretations. With these various views in mind, one can make unique and informed opinions and interpretations. This is the same for interpreting a piece of music.

To begin with, one must first consult and understand what the composer has notated and play them in the correct manner. What are the dynamics and articulations? Are there any breath marks indicated? What is the style of the piece? Once the piece is learned with correct notes and rhythms, as well as the notated articulations and dynamics, it is time for the performer to listen to various recordings of the piece. One should not limit oneself to a couple select recordings. Listening to artists of various nationalities helps one understand their type of interpretation. After this is accomplished, the performer is able to make decisions on how they wish to interpret the piece, picking what they liked with each artist and adding things of their own.

When I was first beginning to learn Brahms' Sonata in F minor, I had only listened to the Stoltzman recording in the past. As I listened to more recordings, I was able to add more diverse interpretations to my own. For expressive sections, I was able to draw on the viola recordings of Bashmet and Pasquier as well as the French school recordings of Meyer and de Peyer. They were very clear with dynamics contrasts and the stretching of time. If I wanted to be a little more subdued in expressive sections, I listened for the American school interpretations of Wright and Stoltzman. The German school recordings of Leister and Michaels followed the notations of Brahms closely, and in some sections I felt that was

the most appropriate way to play. The British school has quite a different way of playing, Bradbury being especially powerful. However, I was able to take some of his interpretation of dynamics as well as taking a breath where Johnson indicated. Hacker's period instrument was also a bit of a challenge to incorporate in my interpretation. This particular instrument is able to play quiet dynamics absolutely beautifully, which is what I strived for in my interpretation. With the comprehension of the various recordings, I was able to create my own unique interpretation of the piece.

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