

Johannes Brahms' double concerto op. 102 through the lense of his piano trios

Why we could understand the double concerto as a PIANO TRIO:

No important work for multiple soloists in the last 30 years

Detailled and nuanced piano score

Written directly after piano trio no. 3 op. 101

How I looked into it:

I. History of origin

Intended as **CELLO CONCERTO**, violin part added in progress

II. Analysis

Formal, motivic and stylistic references to symphonies and concerti, not to piano trios

III. Relation between parts

Orchestra as accompainment vs. piano as most important part

Neither INTENDED nor STRUCTURED like a piano trio

Rather: Concerto in which the solo part is split into two instruments for a wider range

What we have achieved:

- **New INSIGHTS** into a piece
- **CONTEXTUALISATION** beyond borders of one piece or even genre
- Realising how „NO“ can be an interesting answer

Main References:

Jost, Peter, „Gewissermaßen ein Versöhnungswerk“. Doppelkonzert a-Moll, op. 102“ in: *Johannes Brahms. Das symphonische Werk*, hrsg. von Renate Ulm, Kassel u.a. 22007, S. 170-178.

Sandberger, Wolfgang (Hrsg.), *Brahms Handbuch*, Stuttgart/Weimar 2009.

Roeder, Michael Thomas, *Das Konzert*, Laaber 2000 (Handbuch der musikalischen Gattungen, 4).