

3악장: 스케르초에 해당하지만 소나타 형식을 취한 악장으로 가장 늦게 완성되었다. 힘찬 리듬과 화려한 색채로 넘쳐나는 축전적인 곡으로서 음악은 시종 활기차고 강렬하게 타오른다, 마치 젊은 날의 불꽃처럼.

4악장: 바흐의 칸타타 "주여, 당신을 갈망하나이다(Nach dir, Herr, verlangt mir, BWV150)"의 종곡('내 모든 고통의 나날들은 신에 의해 기쁨 속에서 마감될지니')에서 가져온 8마디의 베이스 주제에 기초한 파사칼리아 또는 샤콘느(바로크 변주곡의 일종)이다. 치밀하게 설계되고 긴밀하게 연결된 30개 변주에 의한 흐름은 크게 세 부분으로 나눌 수 있는데, 그 중간부(에스프레시보, 3/2박자)는 차분한 4개(12~15)의 변주로 이루어져 있다. 이 장엄하고 심오한 악장은 온갖 상념과 사유, 감정의 편란들이 새겨진 변주들의 연결이 드라마틱한 기복을 형성하며 전개되다가 마침내 통렬한 결론을 도출해낸다.

Brahms' Symphony No. 4 is the last symphony that he composed for the orchestra and it is known that he was particularly secretive about the composition process of this work, perhaps due to some exploratory features of the piece such as musical elements from medieval church music as well as variations of the Baroque music.

The first performance of this work took place privately in Vienna where Brahms performed an arrangement for two pianos with his friend Ignaz Brüll. After hearing the performance, music critic Eduard Hanslick claimed that, "I had the feeling that I was being given a beating by two incredibly intelligent people," and biographer Max Kalbeck had advised Brahms that the scherzo should be thrown away but the finale should be published in a work of its own. Howev-

er, in October 1885, when the official premiere of the work was performed at Meiningen in Germany, it turned out to be a big success. The duke was particularly satisfied with the first and third movements and it is known that he had asked for those two movements to be played again.

The first movement **Allegro non troppo** begins with a simple motif and as the music progresses, the violins play the primary theme in the key of e minor that is mostly composed of descending 3rds. The second theme is played by the horns and cellos which forms a contrast with the soft melody in the oboes. In the second movement **Andante moderato**, Brahms uses a theme in the 'phrygian mode' which is a musical mode in medieval church music. It is known that Richard Strauss likened this movement to "a funeral procession moving in silence across moonlit heights" which highlights the dark, melancholy and religious mood. Although the third movements in Brahms' previous symphonies are usually relaxed and dance-like pieces, the third movement of his fourth symphony, **Allegro giocoso**, is a scherzo in the sonata form which contains powerful rhythms and colourful melody. In the last movement, **Allegro energico e passionato**, Brahms uses a symphonic passacaglia (similar to chaconne) in which the progression of chords are developed into thirty different variations. The theme is known to be derived from Bach's cantata, *Nach dir, Herr, verlangt mir*, BWV 150.

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