

THE VOCAL HERITAGE OF JOHANNES BRAHMS WITHIN THE CONTEXT OF THE RELIGIOUS AND ETHICAL PRINCIPLES OF 19TH-CENTURY GERMAN CULTURE

^aOLHA MURAVSKA, ^bLARISA GORELIK, ^cLARYSA LOBODA, ^dHALYNA SHPAK, ^eYAOLISHA FANG

^{a-c}A.V. Nezhdanova Odesa National Academy of Music, 63, Novoselskogo Str., 65000, Odesa, Ukraine
email: ^aolga@noc.od.ua, ^bgesang2016@gmail.com,
^cloboda_1@i.ua, ^dgalina.shpak425597@gmail.com,
^em1786288518@163.com

Abstract: The article is devoted to the exploration of spiritual and religious principles in the works of Johannes Brahms and their manifestation in the composer's vocal and choral opuses. The aim of the study is to reveal the spiritual, ethical, and religious foundations of Brahms' creative personality and their reflection in the composer's vocal heritage (using *A German Requiem* and the vocal cycle *Four Serious Songs* as examples). The methodology combines intonational, genre-stylistic, etymological, and hermeneutical approaches. The scientific novelty of the study is marked by the introduction into musicology of not only materials concerning the religious worldview of Brahms but also their influence on the formation of the conceptual content inherent in his works, shaped at the intersection of Protestant-Lutheran principles of the German cultural-historical tradition and their metamorphoses during the spiritual quests of the Romantic era. The findings show that the generalization of bibliographic and analytical sources on Brahms' works, including his vocal heritage, reveals the depth of the spiritual, ethical, and religious principles of his creative personality, which trace back to the German Protestant tradition and the culture formed on its basis. At the same time, these principles were enriched by the spiritual searches of German Romanticism and the Biedermeier period. The appeal to the age-old principles of past national culture and its illustrious representatives, combined with the revival of the "spirit" of the nation and the characteristic Protestant convergence and mutual spiritualization of sacred and secular genres, contributed to the consolidation of German society and its movement towards the unification of Germany. These aspects are also reflected in the poetics of Brahms' *A German Requiem* and the vocal cycle *Four Serious Songs*, which exhibit the tradition's characteristic focus on eternal themes of life and death in their Protestant interpretation, the use of relevant biblical texts and their authorial re-interpretation, as well as the appeal to the "intonational dictionary" of the Protestant chorale, ranging from direct citation to free compositional realization of broadly interpreted chorality.

Keywords: Brahms' chamber-vocal works, Brahms' choral heritage, Romanticism, German Romanticism, vocal cycle, *A German Requiem*, genre, style, German Protestant culture, Protestant chorale.

1 Introduction

"A beautiful, genuine person remains calm in joy and calm in suffering and grief" [25]. These words by Johannes Brahms can be considered a kind of spiritual credo of his life, a moral duty that guides and imbues his existence with profound meaning, understood as his undeniable law. At the same time, this spiritual and ethical "vector" of the artist's worldview defines the semantic content of many of his works, particularly his chamber-vocal and choral compositions, which continue to be in high demand in performance practice today, including among representatives of the Odesa Choral School, where Brahms' *German Requiem* holds a prominent place in the repertoire. A striking example of the interpretation of this work can also be considered its premiere in Ukrainian translation, which took place on April 21, 2011, in Kyiv. The work was performed by the Kyiv Symphony Orchestra and Choir under the direction of Roger McMurrin [5]. A similar level of popularity also characterizes the presence of Brahms' *Four Serious Songs* in Ukrainian chamber-vocal performance, represented in recent decades by original interpretations from Ukrainian vocalists such as Andriy Koshman (baritone) and Volodymyr Chibisov (bass-baritone).

Such performance experience not only demonstrates interest in the composer's work but also reflects an attempt to grasp, through the poetic and intonational language and translation of biblical texts, the depth of his spiritual world, which was genetically linked both to the pursuits of Romanticism and to the centuries-old precepts of German cultural-historical and musical traditions. According to K. Tsariova, "the idea of preserving the legacies of his great predecessors permeates all of Brahms' work. His art, which inherits the romantic psychology of Schumann, absorbs the natural song-like breath of Schubert's music, the wisdom of late Beethoven's revelations, and the Bachian discipline of thought and feeling. In doing so, there is a gradual departure from the acute psychological individualism

that generally characterizes Romanticism. Brahms' synthesis seems suited 'for all time'" [6], which explains the relevance of returning to his heritage in both contemporary performance and musicological studies.

The latter are represented in Ukrainian musicological thought by a significant number of studies addressing various genre spheres of Brahms' work. A substantial portion of these works focuses on the poetics of the composer's instrumental compositions, as evidenced by the dissertations and accompanying publications of D. Kashuba [8], V. Lebedeva [9], and D. Startsev [20]. In several studies of recent decades, there has been an attempt to summarize the world of the artist's "musical thinking" [25] and to identify the key elements of his authorial style [3; 16; 24]. A vivid subject of research in this regard is the metamorphosis of Brahms' chamber-vocal works, which evolved from the lyrical-romantic "waltz" cycle-garlands [14; 19] to their spiritual and religious reinterpretation in one of the composer's last works - *Four Serious Songs*, Op. 121 [6]. Its central theme, aimed at contemplating the essence of life and death, not only reveals the evolutionary paths of the chamber-vocal cycle in the culture of Romanticism but also the direct connection of this composition with the grand concept of *A German Requiem* [12; 17]. These works, along with related choral compositions (see the works of A. Tatarnikova [22], E. Tkachenko [23], K. Berdyennikova [2]), serve as a kind of "code" in the study of not only the main religious and ethical guidelines of Brahms' work but also the entirety of 19th-century German culture in its aspiration for the spiritual unity of the nation. More detailed information on this issue can be found in the fundamental works of some authors, especially M. Kalbeck [7], J. Swafford [21], and H. Gal [4].

The purpose of the study is to identify the spiritual-ethical and religious principles of Johannes Brahms' creative personality and their reflection in his vocal heritage (as exemplified by *A German Requiem* and the vocal cycle *Four Serious Songs*). The methodology of the study involves a combination of intonational, genre-stylistic, etymological, and hermeneutic approaches. The scientific novelty of the work is defined by introducing into musicological discourse not only materials related to the characteristics of Brahms' religious worldview but also their influence on the formation of the thematic concepts in his works, shaped at the intersection of Protestant-Lutheran principles of the German cultural-historical tradition and their metamorphosis within spiritual quests of the Romantic era.

2 Method

The methodology of the research is a set of approaches developed in musicology. It includes methods of cultural-historical, structural-functional, intonational-thematic, comparative, stylistic analysis aimed at understanding the synthetic nature of the connection between music and words in Brahms' vocal-symphonic works. The axiological method made it possible to identify the universality and semantic value meanings of Brahms' musical heritage.

3 Results and Discussion

The works of Johannes Brahms are remarkably diverse in terms of genre, encompassing various fields with the exception of music theater. The colorful intonational palette of his numerous compositions ranges from the authorial reinterpretation of the German *Lied*, popular Viennese waltzes, *Hungarian Dances*, symphonies, quartets, and piano works to the spiritual heights of his *A German Requiem* and the aforementioned cycle *Four Serious Songs*, set to biblical texts.

The German national musical heritage of the past, to which Brahms always paid close attention, held value for him not only from the perspective of compositional professionalism but also in terms of its spiritual and meaningful orientation. "It is precisely for this reason that the German spiritual-musical

tradition became a bearer of meaning and a moral foundation in the significant 19th-century processes of searching for ideals of wisdom, beauty, and Truth, whose origins dated back to early Christian traditions. For mid-century Germany, such spiritual orientations also became a stimulus for the activation of efforts towards national unification. As it is well known, this was also one of the ideals of life of Brahms', in whose mind the formation of a unified Germany and the completion of the full edition of Johann Sebastian Bach's works were kindred events" [17].

From this perspective, the artistic and aesthetic activity of representatives of this era of German culture and music was closely linked to the religious and confessional principles of their existence. This view resonates with the Romantic worldview and its spiritual "dominants," oriented towards the revival of Christian ethical values, their cultural expressions, and their alignment with the creative personality and musical heritage of Brahms.

The spiritual and religious beliefs of Johannes Brahms and their various manifestations have always been a focal point for his biographers and scholars studying his work. Most of the sources dedicated to the composer's life path affirm the Protestant-Lutheran spiritual orientation of his family. However, Brahms himself never sought to declare his religious or confessional beliefs, leaning more towards a pluralistic understanding of Christian dogma. According to biographers, "nothing outraged him more - as the author of many works associated with religious texts - than being perceived as a composer of the orthodox church. When asked by one of his friends about his religious beliefs, Brahms sharply replied: "I have my own faith!" [15]. Nevertheless, an analysis of the composer's approach to biblical texts (including in *A German Requiem* and the *Four Serious Songs* cycle), his selection of texts in constructing the conceptual framework of his works, combined with biographical facts and his interpretation of sacred themes, reveals the significant role of Protestantism as a foundation for his worldview.

The Protestant-Lutheran principles of existence, characteristic of German spiritual consciousness and the culture shaped by it, dating back to the Reformation, are marked by the "fusion" of the spiritual and secular elements and their mutual spiritualization. According to the generalizations of S. Averintsev, the boundaries of Protestantism "appear simultaneously both narrowed and expanded. On the one hand, religion itself is reduced to faith, while on the other, instead of a closed sphere of churchliness, it encompasses all of life; everyday practical activity acquires religious significance <...> While for medieval Christianity, religion was either cult or asceticism requiring special dedication <...> from the perspective of Protestantism, dedication is already achieved through baptism, which, in Luther's words, 'consecrates us all to priesthood'. <...> According to Luther, who revived the views of early Christianity, 'serving God is serving one's neighbor, whether it be a child, a wife, a servant <...> anyone in physical or spiritual need; and this is divine service'" [1].

Brahms' "service" is concentrated precisely in his creative work, where eternal themes and spiritual topics hold a significant place, revealing not only personal aspects of the composer's religious worldview but also the preaching "pathos" of his entire oeuvre. This quality is also known to be a fundamental trait of German Protestantism and its musical component, centered in the notable phenomenon of German sacred music – *Hauptmusik* – "the main music of the day", aligned with the sermon and rooted in the intonations of the Protestant chorale. This approach is evident in many of Brahms' works, where the *melos* of Protestant church tradition forms the intonational core for both spiritually oriented compositions (*A German Requiem*) and secular genres (the vocal cycle *Four Serious Songs*).

Brahms' connection to the age-old traditions of Lutheranism is evident in his treatment of the themes of "life" and "death". By presenting "justification by faith" as the most important principle of his doctrine, Protestantism views the service to God not as the privilege of a chosen clergy but as a function of the lives of all

believers. Professional secular activity is regarded within this confessional branch of Christianity as the embodiment of "God's calling (*Beruf*), a high task set by God for each person, who throughout their life must resolve it, that is, realize all his potential capabilities instilled in him by the Creator" [11]. This position of "faith in action" defines the high spiritual significance of human existence within Protestantism. Death, within this concept, is primarily interpreted as the inevitable outcome of a person's active life and is perceived, according to F. Ariès, "not as the physical or moral horror of agony, but as an anti-life, the exhaustion and emptiness of life, prompting the mind not to cling to earthly existence. In this death, there is neither anxiety nor drama". It becomes a desired reward... The conclusion of earthly life is viewed [in German Protestantism] as a new birth, as an ascent to eternal life, and, therefore, the Christians should await their death with joy" [11].

In this interpretation of the "eternal" theme, the connection between Protestantism and the positions of early Christianity, including its Byzantine interpretation, is evident. In the latter, the emphasis was not so much on mourning the deceased but rather on consolation. This is why "the entire complex of the Christian burial rite was aimed at comforting, inspiring, and educating those around" [18].

The aforementioned characteristics of the interpretation of the essence of life and death in the German Protestant tradition, which genetically traces back to the origins of Christianity, including its Eastern Christian (Byzantine) foundation, manifested not only in the theological works of the Lutheran orientation but also in German liturgical music associated with this tradition and represented by figures such as Heinrich Schütz (*Musikalische Exequien*), J.S. Bach (spiritual cantatas No. 106, 32, 60, 73, 161, 198, among others), and their contemporaries. As a representative of German Romanticism and pre-Neoclassicism, Brahms also addressed these themes in the second half of the 19th century. The composer's words mentioned at the beginning of this article regarding his spiritual ideal of a person who is "calm in both joy and sorrow" directly resonate with the key thesis of Bach's Cantata No. 198 – "in life, the pious are calm in death". Analogies with the aforementioned authors are also evident in the tonal language of many of Brahms' works, which appeal to the poetics of Protestant chorales, thereby revealing a notable continuous connection for Brahms, not only with the "spirit" of his time but also with its sacred sources. This thematic issue is most fully reflected in the concept of *A German Requiem* and the vocal cycle *Four Serious Songs*, which marked both the flourishing and triumphant "ascent" of the composer as well as the spiritual-philosophical conclusion of his creative and life journey.

Brahms' *German Requiem* was composed in the late 1850s to early 1860s as a tribute to the memory and respect of two people closest to him - Robert Schumann and his mother. The genre designation defines the substantive content of this work, oriented toward the sacred themes that were actualized during the Romantic era – "life and death, the meaning of human existence, conscience as its moral-ethical law, labor and creativity as the guarantee of the immortality of the human spirit, consolation, peace, and joy as rewards for tears and suffering for those who 'have worked a little' and spiritually realized themselves, and, finally, the unity of all that exists" [17]. Their profound spiritual content is primarily conditioned by the nature of the textual source, represented by fragments from the Bible in Martin Luther's German translation, which were selected and compiled by Brahms himself. This is not so much an exemplary authorial approach typical of Romanticism but rather an adherence to the ideas and principles of the Lutheran spiritual-musical tradition, as the composer mentioned in one of his letters to Clara Schumann, describing his work as "a choral piece of the German requiem kind" [11].

This work by Brahms is distinguished among similar compositions of the Romantic era (by composers such as H. Berlioz, G. Verdi, A. Dvořák, etc.) by its avoidance of musical-theatrical techniques and its marked non-operatic nature, as

evidenced by the emotional tone of *A German Requiem*, which is directed toward the ideas of “peace” and “consolation”. The composition is characterized by a predominance of slow tempos, a practical absence of dynamic contrasts, and frequent use of sustained organ points, all of which reveal an inclination toward prayerful contemplation and meditateness. A key original element in the tonal language of Brahms’ work is the unique authorial reinterpretation of the Protestant chorale “Wer nur den lieben Gott lässt walten”, which permeates almost all its sections, its polyphonic constructions, and its modal-intonational language, thereby embodying not merely the principle of quotation but rather a “broadly interpreted chirality” [12].

The depth of the spiritual themes and their tonal implementation in Brahms’ *German Requiem* was of such significance to the composer that it received a kind of “continuation” in the chamber vocal cycle *Four Serious Songs*, which attained the status of a spiritual-ethical summation of the composer’s creative path.

The historical pathways of the development of the vocal cycle genre in the European musical-historical tradition indicate a certain mobility of its typological characteristics, which are not predetermined by a specific number of sections, as the defining feature of this genre is the presence of an “overarching idea” or concept that can be realized with varying numbers of components in the cycle (“interconnected thoughts”). “Each song in the cycle, reflecting a certain ‘momentary’ feeling or image (as does a poem), becomes an important component of a larger whole within the cycle, capturing through the author’s (or authors-poet’ and composer’) worldview an understanding of the human life path in both existential and everyday manifestations. This aligns with the semantics of the word ‘cycle’, which etymologically relates to embodiment of God, ‘Cosmos’, and represents the ‘Life of the Heart, Spirit, and Soul’, most fully and meaningfully realized in the Romantic era through the means of chamber vocal music” [6].

Thus, the Romantic vocal cycle focuses on the idea of the human life path and its illumination by the profound feeling of love, which serves as a source of inspiration and happiness or personal tragedy. This genre is exemplified in the classical works of Austro-German Romanticism - specifically in the compositions of F. Schubert, R. Schumann, and their contemporaries. In his extensive chamber vocal legacy, which encompasses approximately four hundred works, including arrangements of folk songs and numerous vocal duets and quartets that embody the stylistic features of German Romanticism and Biedermeier, J. Brahms pays homage to this tradition (e.g., “15 Romances from ‘Magelone’, Op. 33; cycles Op. 43, 47, 48, 57”; 18 Waltzes for Piano Four Hands; and the vocal quartet ‘Lovesongs’, Op. 52, among others). At the same time, while preserving the memory of the ancient traditions of the German sacred Lied, which were once instrumental in the formation of the Protestant chorale, Brahms, in the later period of his life and creative output, effectively arrived at the creation of a “spiritual vocal cycle”, focused primarily on the contemplation of “eternal” sacred images and themes. Here, the comprehensive exploration of the theme of love yields to a consideration of the essence of life and death, the meaning of human existence, and more. This thematic focus characterizes the songs of Op. 105 and, most notably, the substantive “content” of the cycle “Four Serious Songs”, Op. 121.

It is important to note that this spiritual direction in the development of the vocal cycle is characteristic not only of J. Brahms. A range of his forerunners can, to some extent, include Beethoven’s “6 Songs on Texts by H. Gellert”, which reveal aspects of the spiritual and religious worldview of the great German composer. In this regard, the experience of R. Schumann is also noteworthy, as represented in his vocal cycle based on children’s poems by Elisabeth Kulmann. This cycle embodies the angelic world of a terminally ill girl who contemplates the approach of her own death while simultaneously rejoicing in each day of her short life [13].

Similar sacred motifs also permeate M. Reger’s “Orchestergesang”, Op. 124 and Op. 136.

J. Brahms’s “Four Serious Songs”, composed in 1896, not only summarize the active creative life of the composer but also reflect the tumultuous Romantic century in which he lived. The textual foundation of the work consists of biblical fragments, chosen by the composer himself, similar to his approach in the “German Requiem”. The first and second movements are drawn from the Book of Ecclesiastes, which has long been characterized by its preachy orientation. Verses 3 and 4 of this biblical source are complemented by fragments from the Book of Wisdom of Jesus, Son of Sirach (chapter 41, verses 1-4) (III movement) and from the First Epistle of the Apostle Paul to the Corinthians (chapter 13, verses 1-3, 12, 13) (IV movement), both addressing the spiritual meaning of human life and death as its inevitable conclusion. Ultimately, all four components of Brahms’s vocal cycle symbolically depict the human life path and the realization of spiritual values, thus revealing an evident parallel to the spiritual concept of the “German Requiem”, albeit implemented according to the Biedermeier principle of embodying “the great in the small”. This explains the metaphorical definitions of the essence of this work, represented in the analytical summaries of researchers examining the composer’s creativity. For instance, K. Tsaryova describes this vocal cycle as a “chamber new “German Requiem” for bass and piano”, while K. Geiringer sees in it the characteristics of a “grand solo cantata” or “solo oratorio” [6].

The poetics of the vocal cycle Op. 121 clearly intersect with the typological features marked by the “German Requiem” and the national spiritual worldview. This is evident in the author’s selection of biblical text, whose themes parallel those of its choral “predecessor”, as well as in the narrative and conceptual structure of the work, which symbolically encompasses themes related to the relationship between life, death as a conclusion, and the understanding of their spiritual significance. The optimistic “tone” of the cycle is also reflected in the tonal plan of the work, showcasing a sequential movement from the tragic D minor to the heroic E-flat major. A central theme in both works is the Old Testament notion of the insignificance and transience of humanity: “For all flesh is as grass, and all the glory of man is as the flower of grass”. Both the “German Requiem” and the analyzed cycle Op. 121 focus on themes of consolation, comfort, and the spiritual understanding of love, which, according to the Apostle Paul, is “the greatest of Christian virtues”.

The intonational language of the vocal part in the cycle ‘Four Serious Songs’ embodies, in analogy with the “German Requiem” Op. 45, the principle of “broadly interpreted chirality”. Moreover, in the third song of the cycle, Brahms refers to the initial intonations of the ancient Lutheran chorale “Mein Jesu, der du mich” (“My Jesus Calls to Me”), which were previously articulated in the main theme of the first movement of his Fourth Symphony and also formed the thematic basis of the first of the eleven chorale organ preludes of the composer, Op. 122 [10].

4 Conclusion

In summary, it can be noted that the synthesis of bibliographic and analytical sources dedicated to the works of Johannes Brahms, including his vocal heritage, reveals the depth of the spiritual, ethical, and religious principles that shaped his creative identity, rooted in the German Protestant tradition and the culture formed against this backdrop. Simultaneously, these principles were enriched by the spiritual explorations of German Romanticism and Biedermeier. The appeal to the enduring principles of national culture and its illustrious representatives, combined with the revival of the “spirit” of the nation and the characteristic for Protestant culture convergence and mutual spiritual enrichment of the sacred and secular genres of creativity, contributed to the processes of consolidation within German society and its movement toward the unification of Germany.

This influence is evident in the poetics of Brahms's "German Requiem" and the vocal cycle "Four Seasons Songs", which manifest a notable inclination towards eternal themes of the relationship between life and death in their Protestant interpretation. This is demonstrated through the reference to corresponding biblical texts and their authorial arrangement and interpretation, as well as the appeal to the "intonational vocabulary" of Protestant chorales, which spans from direct quotation to free compositional representation at the level of "broadly interpreted chirality".

Literature:

1. Averintsev, S. (2006). *Collected works* (N. P. Averintseva & K. B. Sigov, Eds.). Sofia-Logos. Dictionary. Kyiv: Dukh i Litera.
2. Berdennikova, E. M. (2013). The poetry of J. W. Goethe in the music of J. Brahms ("Rhapsody," "Song of the Parson"). *Scientific Bulletin of the National Music Academy of Ukraine named after P. I. Tchaikovsky*, 101, 17-28.
3. Chervinskaya, N. (2014). The role of Johannes Brahms in the history of polyphony. *Problems of the Interaction of Art, Pedagogy, and Theory and Practice of Education*, 39, 112-126.
4. Gal, H. (2015). *Johannes Brahms: Leben und Werke*. FISCHER Taschenbuch.
5. German Requiem (Brahms). Retrieved September 18, 2024, from [https://uk.wikipedia.org/wiki/Німецький_реквієм_\(Брамс\)](https://uk.wikipedia.org/wiki/Німецький_реквієм_(Брамс))
6. Horelik, L. M. (2020). The vocal cycle of J. Brahms "Four serious songs": Spiritual and genre-style aspects. *Musical Art and Culture*, 30(2), 6-20.
7. Kalbeck, M. (2012). *Johannes Brahms*. Jazzybee Verlag.
8. Kashuba, D. V. (2023). Dialogue in the piano concertos of J. Brahms: Composer and performer aspects. [Senior PhD dissertation]. Kharkiv National University of Arts named after I. P. Kotlyarevsky.
9. Lebedeva, Z. D. (2014). Unity of the cycle of romantic miniatures: Artistic introversion of four ballads for piano, Op. 10 by Johannes Brahms. *Bulletin of NAKKKiM*, 3, 254-257.
10. "Mein Jesu, der du mich." <https://hymnary.org/hymn/DDPK1764/a321>
11. Muravska, O. V. (2010). *Essays on the history of foreign musical culture*. Odesa: Astropint.
12. Muravska, O. V. (2004). German funeral music of the Lutheran tradition as a phenomenon of European culture from the 17th to the 20th centuries. [PhD dissertation brief]. Musical Art. Odesa National A. V. Nezhdanova Academy of Music.
13. Oleinikova, Yu. V. (2010). Biedermeier and his manifestations in vocal music of the 19th–20th centuries. [PhD dissertation brief]. Musical Art. Odesa National A. V. Nezhdanova Academy of Music.
14. Petrova, O. V. (2020). Songs by J. Brahms, Op. 37 (On the issue of compositional and dramaturgical wholeness of the cycle). *Bulletin of NAKKKiM*, 2, 208-213.
15. Robertson, A. (1967). *Requiem: Music of mourning and consolation*. New York, Washington, Praeger.
16. Sadovnikova, O. S. (2007). The authorial style of J. Brahms (Theoretical-methodological and analytical aspects). [PhD dissertation brief]. Kharkiv State University of Arts named after I. P. Kotlyarevsky.
17. Shpak, H. S. (2024). Hermeneutic aspects of the "German Requiem" by J. Brahms and their interpretation by descendants of the choral school of K. Pihrov. In *Vocal and choral art and education: Historical research, performance concepts, modern trends: Scientific monograph* (pp. 257-273). Riga, Latvia: Baltija Publishing.
18. Sorochan, S. B. (2013). Death in Byzantium. In *Byzantine mosaic: Collection of public lectures of the Hellenic-Byzantine lectures at St. Panteleimon Church* (pp. 96-128). Kharkiv: Maidan.
19. Stanishevskaya, O. (2019). The interaction of poetic text and music in Opus 49 by J. Brahms. *Aspects of Historical Musicology*, 16, 158-169.
20. Starcev, D. A. (2019). Graphic signs in the musical texts of Johannes Brahms. *Kyiv Musicology*, 59, 3-14.
21. Swafford, J. (1999). *Johannes Brahms: A Biography*. Vintage, 752 pages.
22. Tatarnikova, A. (2019). The triumphal song by J. Brahms in the context of the German spiritual, historical, and musical tradition of the 19th century. *Bulletin of the National Academy of Culture and Arts Management: Scientific Journal*, 3, 342-347.
23. Tkachenko, E. (2012). Protestant motet in the works of J. Brahms. *Kyiv Musicology: Collection of Articles*, 44, 88-96.
24. Yuriichuk, N. (2022). Features of the late style of J. Brahms (Based on the example of the cycle of organ chorale preludes). *Musicological Thought of Dnipropetrovshchyna*, 22, 361-371.
25. Zaitseva, M. L. (2016). Features of Johannes Brahms's musical thinking. *Trajectory of Science*, 2(9), 1-9.

Primary Paper Section: A

Secondary Paper Section: AL