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**THREE VERSIONS OF THE
CONCERTO FOR OBOE AND SMALL ORCHESTRA (1945-1946, revised 1948)
BY RICHARD STRAUSS:
AN ANALYTICAL AND HISTORICAL STUDY FOR THE PERFORMER**

by

Linda Elizabeth Binkley

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A Document Submitted to the Faculty of the

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For the Degree of**

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As members of the Final Examination Committee, we certify that we have read the

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entitled THREE VERSIONS OF THE CONCERTO FOR OBOE AND SMALL ORCHESTRA
(1945-46, revised 1948) BY RICHARD STRAUSS: AN ANALYTICAL
AND HISTORICAL STUDY FOR THE PERFORMER

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SIGNED:

A handwritten signature in black ink, reading "Lynda E. Buckley". The signature is written in a cursive style with a horizontal line underneath the name.

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Dedicated with love and gratitude to my parents,

Linda A. and Bruce L. Binkley

and my aunt,

Jean Mayhew Maxwell

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ABSTRACT

Richard Strauss's *Concerto for Oboe and Small Orchestra* (1945-46, revised 1948) is one of the most challenging works in the oboist's repertoire. It requires a high level of musical artistry, great technical command of the instrument, and disciplined use of breath control in order to achieve a successful performance. The intent of this study is to provide all oboists, from the student encountering Strauss's *Oboe Concerto* for the first time to the seasoned professional looking for new inspiration, with concise and relevant information that will enrich his or her experience in rehearsing and performing the work. Historical details are briefly discussed, including the meeting between John de Lancie and Richard Strauss that resulted in the writing of the oboe concerto. A comparison between the first (1946) and second (1948) printings of the work, including a comparative analysis of the different endings, and a thorough discussion of the revisions done by John de Lancie (1987) offers further insight into various stylistic concerns inherent to the performance of the work. Finally, a comprehensive study of the endurance issues, orchestration, related stylistic aspects, and harmonic analysis designed for performers concludes the study.

INTRODUCTION

Performing the *Concerto for Oboe and Small Orchestra* (1945-46, revised 1948) by Richard Strauss is often referred to by oboists as a defining work in their professional careers. It is a challenging work to master, as it requires a high level of musical artistry, great technical command of the instrument, and disciplined use of breath control. The intent of this study is to provide all oboists, from the student encountering the Oboe Concerto for the first time to the seasoned professional looking for new inspiration, with concise and relevant information that will enrich his or her experience in rehearsing and performing the work.

To date, there has been little written specifically about the act of performing Strauss's Oboe Concerto. A reprint of a newspaper article, which originally appeared in the Miami Herald announcing John de Lancie's recording of the Strauss Oboe Concerto, appears in a 1991 issue of *The Double Reed*.¹ Written by music critic James Roos, it includes interview material with de Lancie as well as a brief account of the history surrounding the Concerto. Also published is a reprint of a letter written by John de Lancie to the editors of *The Double Reed* defending his version of Strauss's Oboe Concerto, which he recorded in 1991. The letter also refers to his personal meeting with Richard Strauss.² A third article contains a brief discussion regarding

¹James Roos, "Oboist Finally Records the Concerto He Inspired," *The Double Reed* 14, no.3 (1991): 34-36.

²John de Lancie, "Some Thoughts on the Strauss Concerto," *The Double Reed* 18, no. 2 (1995): 61-62.

the correction of two notes in the third movement of the published full orchestral score.³

Remaining research includes a short article that enumerates specific discrepancies found between the two published editions and the autograph score, including a list of errata for the currently published score and parts.⁴ There is also a detailed discussion regarding the Concerto's origin, different sketches, autograph score, and two published editions in the book *Richard Strauss: New Perspectives on the Composer and His Work*.⁵

An important scholarly article written by Peter Bloom, a former student of John de Lancie, entitled "History, Memory, and the Oboe Concerto of Richard Strauss" will be forthcoming in *The Pendragon Review*, 2 (2001). Described by John de Lancie as, "the definitive account of my meeting with Richard Strauss", the abstract reveals it will be a comprehensive and detailed account of the history of the Oboe Concerto, from post-war Strauss through the revisions of John de Lancie.⁶

"Three Versions of the *Concerto for Oboe and Small Orchestra* by Richard Strauss: A Historical and Analytical Study for the Performer" is an attempt to condense the historical information while emphasizing performance aspects such as

³Howard Niblock, "Two Puzzling Notes in the Strauss Oboe Concerto," *The Double Reed* 18, no. 2 (1995): 63.

⁴Jonathan Del Mar, "Strauss Oboe Concerto: A Re-examination of the Available Sources and Editions," *Tempo*, 150 (Sept. 1984): 18-26.

⁵Günter Brosche, "The Concerto for Oboe and Small Orchestra (1945): Remarks about the Origin of the Work Based on a Newly Discovered Source." In *Richard Strauss: New Perspectives on the Composer and His Work*, ed. Bryan Gilliam (London: Duke University Press, 1992): 177-192.

⁶John de Lancie mentioned Bloom's article at our first interview, 16 January 2001, in Walnut Creek, California. At the time this document was being written, Bloom's article was as yet unpublished and therefore unavailable to the author.

endurance, orchestration, style, and analysis. Chapter One is a brief biographical sketch of Richard Strauss's final years, which places the Oboe Concerto in the context of his compositional output. The second chapter illuminates differences between the first edition (1946) and second edition (1948) that potentially influence interpretation of the work. The following chapter discusses the role of John de Lancie in the history of the concerto and offers complete information regarding his revisions to the work. Details regarding the performance aspects of endurance, orchestration, style, and analysis are thoroughly discussed in Chapter Four.

Chapter One

RICHARD STRAUSS: THE FINAL YEARS (1941-49)

The final years of Richard Strauss (1864-1949) would prove to be a very difficult time for Strauss and his family. Strauss was saddened by the state of German cultural life, which had been almost completely annihilated by the Nazi regime. Joseph Goebbels, the German Minister of Enlightenment and Propaganda, had closed all German opera houses and theaters in September 1944. Artistic landmarks closest to Strauss's heart, such as the opera houses of Munich, Dresden, and Vienna, had been damaged or destroyed by early 1945.

Strauss also continued to feel the negative effects of his brief association with the Third Reich. As President of the Reichsmusikkammer, a position to which he was appointed in 1933, Strauss had naively believed he could protect the musical life of his beloved Germany from the fanaticism of Nazi sympathizers. His refusal to terminate an association with Stefan Zweig, a Jewish Austrian novelist and playwright who collaborated with Strauss in some of his operatic works, and the fact that Strauss fiercely protected his Jewish daughter-in-law, Alice, resulted in his forced resignation from that position in 1935. As a result, he was regarded with suspicion and disdain by the Nazi regime. He was no longer heralded by the Nazi government as a national treasure and was subject to punitive withholding of money and royalties and forced to remain in Germany.

The end of the War initially offered little relief to Strauss's financial worries and distress over a career that was waning. He and his family were living in the village of Garmisch-Partenkirchen located high in the Bavarian Alps. The economic frustration caused by the war made basic living supplies such as fuel, coffee, and soap both expensive and difficult to acquire. Strauss continued to compose in spite of the hardships of the war and his seemingly deteriorating career. He commented to his friend Willi Schuh, "since *Cappriccio* (1941), I have not been writing any 'novelties', only some competent studies for our worthy instrumentalists and devoted acappella choirs- studio works, so that the wrist does not become too stiff and the mind prematurely senile; for posterity, Horatio, for posterity!"¹

The aging and venerable Strauss, well into his eighth decade, continued to compose. Works from Strauss's final compositional period (1941-1949) include:

Cappriccio (1941)- his last opera
Horn Concerto No. 2 in E flat Major (1942)
Sonatina No. 1 in F major, 'From an Invalid's Workshop' (1943) for sixteen wind instruments
Rosenkavalier Suite (1945)
Metamorphosen (1945) for string orchestra
Concerto for Oboe and Small Orchestra (1945-1946)
Sonatina No. 2 in E flat major, 'The Happy Workroom' (1945) for sixteen wind instruments
Duett Concertino for Clarinet and Bassoon (1947) and string orchestra
Four Last Songs (1948) for soprano and orchestra

The *Concerto for Oboe and Small Orchestra* (1945-1946, rev. 1948) was one

¹Günter Brosche, "The Concerto for Oboe and Small Orchestra (1945): Remarks about the Origin of the Work Based on a Newly Discovered Source," in *Richard Strauss: New Perspectives on the Composer and His Work*, ed. Bryan Gilliam (Durham: Duke University Press), 178.

of the last works written at his Garmisch villa and owes its existence to the interference of American servicemen into the daily life of the Strauss family. The village of Garmisch was taken peacefully by the Allies on 30 April 1945. As part of the Allied occupation of Garmisch, American army troops required the use of local residences while continuing their operations. When American jeeps finally entered Strauss's driveway, presumably with the intent to requisition his home, Strauss met them, declaring, "I am Richard Strauss, the composer of *Rosenkavalier* and *Salome*."² Fortunately for Strauss, the officer in charge was a lover of classical music. He ordered his men to treat Strauss and his family with respect. In return, Strauss invited several of the American servicemen in for a modest meal. By the end of the evening, the Strauss villa was protected with a sign declaring it off limits. The gesture of goodwill resulted in many visits by American servicemen, particularly musicians serving in the forces, to meet the famous composer. One of these visitors was John de Lancie (b. 1922), an oboist from the Pittsburgh Symphony serving as a Staff Sergeant in the Office of Strategic Services.

De Lancie became a frequent visitor to the Strauss villa. Strauss and de Lancie discussed music, although de Lancie recalls that he "mostly listened".³ On one of these visits, de Lancie, thinking of the many beautiful oboe solos found in Strauss's works, asked Strauss if he had ever considered writing an oboe concerto. A curt "No" was

²Kurt Wilhelm, *Richard Strauss: An Intimate Portrait*, trans. Mary Whittall (London: Thames and Hudson Ltd., 1989), 270.

³John de Lancie interview by author, 28 September 2001, via phone, Tucson.

the reply. The subject was then dropped. Strauss, however, must have been intrigued with the idea. He later began what he presumably considered the 'wrist exercise' that became the Oboe Concerto.⁴

By October of 1945, it became clear that the living conditions in Germany would negatively impact the health of the aging Strauss and his wife, Pauline. Food was extremely expensive and there was no fuel readily available. It would be impossible to heat the Garmisch villa during the upcoming winter. Friends urged the couple to go abroad. With the support of American and Swiss friends, Richard and Pauline were able to secure permission to leave Germany and travel to Switzerland. It was hoped that Switzerland would prove to be profitable for both their health and finances. Strauss took hand-copied scores of the tone poems, manuscripts of the Second Horn Concerto, and the incomplete Oboe Concerto with him to Switzerland.

Switzerland proved to be a bittersweet experience for Strauss. The stigma of his association with Nazi Germany prevented many of his works from being performed. He achieved limited success with new works such as *Metamorphosen*, first performed in January 1946, and the Oboe Concerto, which premiered the following month. While the general reaction to these new works was favorable, it would take time before Strauss's reputation would improve and his music would once again be regularly programmed. In 1947, a Strauss Festival organized by conductor Sir Thomas

⁴Brosche, "The Concerto for Oboe and Small Orchestra (1945): Remarks about the Origin," 178.

Beecham renewed interest in Strauss's music. Strauss's attendance at the festival contributed to its success and placed him once again in demand as both a composer and conductor. The festival's success also stimulated the performance of his works throughout Europe.

In an effort to enjoy this renewed interest in his music, Strauss accepted engagements whenever possible and traveled when necessary. By May 1949 homesickness and poor health eventually forced both Strauss and Pauline to return home to Garmisch. Numerous celebrations and events celebrating his life and music were planned in Garmisch and throughout Germany. Unfortunately, his declining health forced him to refuse many invitations. Among the few he accepted was an invitation to conduct an excerpt from *Der Rosenkavalier* in Munich where he met Sir Georg Solti, the Munich Opera's new music director. This appearance was included in a German documentary about Strauss, *A Life for Music*, filmed between May and July 1949. His works were now being performed throughout Europe. Strauss was free to travel at will but decided to stay in Switzerland due to his deteriorating health. Homesickness prevailed and he and Pauline eventually returned home to Garmisch in May 1949.

Strauss's final conducting engagement occurred in Munich July 1949 with the Bavarian Radio Orchestra where he conducted the 'Moonlight' interlude from *Capriccio*. Sadly, his health continued to deteriorate and he was eventually forced to stay in Garmisch. He died peacefully in his sleep on 8 September 1949. Pauline

mourned profusely and quickly followed him in death on 13 May 1950, only days before the premiere of the *Four Last Songs* was to be held in London.

Chapter Two

THE TWO STRAUSS EDITIONS

Strauss's Oboe Concerto premiered 26 February 1946 and was published soon after by Boosey and Hawkes. However, Strauss seemingly had second thoughts about certain aspects of the concerto following its first performance and revised the work approximately two years after its premiere (c. 1948). Surviving copies of the 1946 edition are rare and there remains confusion on behalf of the publishers regarding the publication history of Strauss's Oboe Concerto.¹ Both the 1946 and 1948 piano reductions of the full orchestral score bear the same identification number (16157) and the same copyright date of 1947.² A look at the full score, parts, and piano reduction currently available from Boosey and Hawkes acknowledges no designation of "Second Edition, revised 1948" for the version performed regularly since 1948.

¹When questioned by the author in December 2000, Boosey and Hawkes (New York) was unfamiliar with the publication of a 1946 edition. John de Lancie had a similar experience when he questioned Boosey and Hawkes in the 1960s regarding the "new" ending to the Strauss Concerto (see Chapter Three, p. 36).

²The 1946 piano reduction of the full score was made available to the author from the personal collection of Dr. Neil Tatman, Professor of Oboe at the University of Arizona.

The 1948 edition includes the work's dedication to the conductor and orchestra of the premiere, Dr. Volkmar Andreae, a friend of Strauss, and the Tonhalle Orchestra (see Ex. 2.1 and Ex. 2.2).

Ex. 2.1: Title Page (1946)

OBOE CONCERTO
Concerto pour Hautbois

Ex. 2.2: Title Page (1948)

*Meinem Freunde Dr. Volkmar Andreae
und dem Tonhalleorchester in Zürich gewidmet*

OBOE CONCERTO
Concerto pour Hautbois

Other minor differences between the first and second editions include a correction in the rhythmic notation of the second movement cadenza. The 1946 edition contains sixteenth note runs (mm. 358-360) that result in four beats per measure. They are corrected in the 1948 edition (mm. 358-360) and become thirty-second notes in order to fulfill the movement's three-four meter (see Ex. 2.3 and Ex. 2.4).

Ex. 2.3: Movement II, Cadenza (1946)
(mm. 358-360)

Musical score for Ex. 2.3, Movement II, Cadenza (1946), measures 358-360. The score is written on two staves. The top staff starts at measure 358 and contains three measures of music with dynamic markings *f*, *p*, *mf*, *p*, and *sfz*. The bottom staff starts at measure 361 and contains one measure of music with a dynamic marking *f*.

Ex. 2.4: Movement II, Cadenza (1948)
(mm. 358-360)

Musical score for Ex. 2.4, Movement II, Cadenza (1948), measures 358-360. The score is written on two staves. The top staff starts at measure 358 and contains three measures of music with dynamic markings *f*, *p*, *mf*, *p*, and *sfz*. The bottom staff starts at measure 361 and contains one measure of music with a dynamic marking *f*.

The 1948 version also contains another minor correction. A note is deleted and the rhythm consequently changed before the cadenza (m. 583) in the third movement (see Ex. 2.5 and Ex. 2.6).

Ex. 2.5: Movement III (1946)
(mm. 580-587)

Musical score for Ex. 2.5, Movement III (1946), measures 580-587. The score consists of two staves. The first staff begins with a circled measure number '580'. The music is written in treble clef with a key signature of two flats. It features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present. The second staff provides a harmonic accompaniment with chords and moving lines. A measure number '580' is also written above the first staff towards the end of the excerpt.

Ex. 2.6: Movement III (1948)
(mm. 580-587)

Musical score for Ex. 2.6, Movement III (1948), measures 580-587. The score consists of two staves. The first staff begins with a circled measure number '580'. The music is written in treble clef with a key signature of two flats. It features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present. The second staff provides a harmonic accompaniment with chords and moving lines. A measure number '580' is also written above the first staff towards the end of the excerpt.

The fourth movement contains a revision in orchestration (mm. 674-677). The 1946 edition includes the solo oboe in unison with the upper woodwinds and first violins on a descending melodic passage leading into the B section of the movement's three-part form. The 1948 edition deletes the Solo Oboe until the last three notes that lead into the B section (see Ex. 2.7 and 2.8).

Ex. 2.7: Movement IV (1946)
(mm. 674-677)

Musical score for Ex. 2.7: Movement IV (1946) (mm. 674-677). The score consists of three staves. The first staff starts at measure 668 and ends at 674, marked with a circled 54. The second staff starts at measure 674 and ends at 677, marked with a circled 55. The third staff starts at measure 679. Dynamics include *mf* and *p*.

Ex. 2.8: Movement IV (1948)
(mm 674-677)

Musical score for Ex. 2.8: Movement IV (1948) (mm 674-677). The score consists of two staves. The first staff starts at measure 669 and ends at 677, marked with a circled 54 and a circled 55. The second staff starts at measure 679. Dynamics include *dim*.

The most significant revision to the 1948 edition is the lengthening of the final coda (mm.709-725) in which Strauss expands dominant harmony in advance of the exuberant conclusion (see Ex. 2.9 and Ex. 2.10).

Ex. 2.10: Movement IV, Coda (1948)
(mm. 697-709)

697 **57** *etwas gemächlicher (poco più comodo)*

cresc.

701 **1948 Revisions begin here*

704

707 **Tempo primo**

dim.

Ex. 2.10 (continued): Movement IV, Coda (1948)
(mm. 710-725)

710 39

713

716

719

722

In the 1948 edition (Ex. 2.10), Strauss also added the tempo direction, “*etwas gemächlicher*” at the beginning of the closing section (m. 697) implying the need for a more flexible and playful interpretation. It begins with the same material but is extended eight measures (mm. 701-708) in which the siciliana material is now exchanged between the oboe and upper strings. At this point, Strauss adds another tempo indication, “*Tempo primo*”, indicating a return to the final movement’s *allegro* tempo.

The perpetual motion motives are extended in both the oboe and the strings (709-716) as opposed to the six measures in the first version. Strauss has altered the motivic exchange between the violin and oboe thereby producing a continuous melodic line between the two in the 1948 edition (see previous Ex. 2.9 and Ex. 2.10). As a result, the exchange between parts is easier to hear and produces an even sonority throughout the entire melodic line. The low strings provide rhythmic punctuation with the same descending two-note motive. There are also more detailed dynamic instructions in the 1948 edition.

The 1946 edition, including the original ending, can be heard in one of the first recordings of the work done by Leon Goosens.³ John de Lancie also restored the 1946 ending in his revised edition (c. 1987) that he recorded and released in 1991 (See Chapter Three, p. 36).⁴ The revised 1948 ending became standard performance practice with its integration into the full and piano scores published by Boosey and Hawkes in 1948.

³Dennis Brain, Leon Goosens, and Gwydion Brooke, compilation of works previously recorded in 1947, owned by EMI Records Ltd. (Testament SBT 1009, 1992).

⁴John de Lancie, *Strauss Oboe Concerto, Francaix, Ibert, Satie*, London Symphony Orchestra/ André Previn and Max Wilcox (BMG Classics 7989-2-RG, 1991).

As noted by Günter Brosche in “The Concerto for Oboe and Small Orchestra (1945): Remarks about the Origin of the Work Based on a Newly Discovered Source,” five autograph sources of the Oboe Concerto are known to exist.⁵ Four sources can be attributed to the 1946 edition. Archived in Garmisch are Strauss’s original sketchbook of early ideas, a short score, and a full score. In 1986, a newly discovered source containing compositional sketches of the oboe concerto was donated to the music department of the Austrian National Library. In addition, the estate of Strauss’s London publisher, Ernst Roth of Boosey and Hawkes, includes a single folio, dated “Montreaux, 1 February 1948”, which contains the 1948 revised ending.⁶ The revisions have remained unexplained by Strauss’s descendents, biographers, and publishers.

⁵Brosche, 181

⁶Ibid.

Chapter Three

JOHN DE LANCIE: THE LEGACY OF AN OBOE CONCERTO

The Birth of a Concerto

As mentioned previously, one of the many musicians drafted into the U. S. armed forces during World War II was John de Lancie (b. 1922), an extremely talented oboist. Young de Lancie graduated from the Curtis Institute of Music in 1940 where he was a student of the great Marcel Tabuteau. Immediately following his graduation, he was hired by Fritz Reiner to play Principal Oboe with the Pittsburgh Symphony Orchestra. Two years into his first major orchestral position, de Lancie was drafted into the army. He spent a brief amount of time playing with a military band before being assigned as a Staff Sergeant to the Office of Strategic Services, an intelligence agency responsible for issues related to international security and covert operations. By the end of the war, de Lancie was helping to locate certain German Army Signal Corp Units in Bavaria. It was a coincidence that he happened to be in the town of Garmisch-Partenkirchen, Germany in May 1945 where, unbeknownst to de Lancie, Richard Strauss was living.

Upon his arrival in Garmisch, de Lancie discovered that one of his former Curtis classmates, Alfred Mann, was stationed in Garmisch with the 10th Armored Division of the U. S. Army. Mann had already met and befriended Richard Strauss and developed a close relationship with the distinguished composer. The two Curtis graduates renewed their friendship and de Lancie expressed an interest in traveling to

Munich to meet Richard Strauss. Mann informed him that Strauss was currently living in his Garmisch villa close to where base camp had been established. A meeting was arranged and Mann introduced de Lancie to Strauss, who welcomed the oboist who had played under his old friend, conductor Fritz Reiner.

De Lancie became a regular visitor to the villa during the days he remained in Garmisch. They conversed in French, as De Lancie's command of the German language was limited. A wide range of topics was discussed, including the aforementioned question of an oboe concerto (see Chapter One, p. 16). De Lancie's admiration and respect for Strauss fostered a close relationship with the entire Strauss family that he has maintained throughout his life.

De Lancie eventually completed his military assignment and was reassigned to another German location. Coinciding with de Lancie's own military service was that of his brother, Richard de Lancie, who was in the Navy and stationed in Japan. In August 1945, a tiny news article appeared in an Okinawa-based armed forces newspaper reporting, "The world will get a new oboe concerto from the pen of the famous Richard Strauss, 81-year-old composer, because an American soldier asked the master to write him a few bars of music for the oboe..."¹ Realizing the connection, Richard de Lancie sent the news clipping to his brother, who was both surprised and pleased by the news.

¹James Roos, "Oboist Finally Records the Concerto He Inspired," *The Double Reed* 14, no.3 (1991): 34.

In December of 1945, Strauss sent de Lancie a hand written invitation to the work's world premiere in which he mentioned that the first performance would be 26 March 1946. However, the premiere, featuring Marcel Saillet, oboist, and the Zurich Tonhalle Orchestra conducted by Volkmar Andrae, was consequently changed to one month earlier, 26 February 1946.² Circumstances would not allow de Lancie to attend the Zurich premiere. De Lancie was sent back to the United States and had already been assigned passage by ship. Rescheduling the trip was not feasible.

Following his return to the United States, de Lancie was asked to substitute for Marcel Tabuteau during the Philadelphia Orchestra's 1946 Spring transcontinental tour. Tabuteau, de Lancie's former teacher and the solo oboist of the Philadelphia Orchestra, had unexpectedly fallen ill. At that time, the oboe section of the Philadelphia Orchestra contained only three members (solo oboe, second oboe, and English horn) and did not have a fourth oboist, or associate solo oboe, to substitute for Tabuteau in the event he would be unable to perform. Therefore, it was necessary to hire a temporary replacement for the 1946 spring tour. De Lancie's excellent performance impressed the orchestra's conductor, Eugene Ormandy, who invited him to join the orchestra permanently as an assistant to Tabuteau prior to the tour's end. De Lancie resigned from the Pittsburgh Symphony in June 1946 and joined the Philadelphia Orchestra as associate solo oboist in December 1946.

Strauss's Oboe Concerto began to attract the attention of oboists worldwide although it had not yet been premiered in the United States. Tabuteau briefly

²Brosche, 180.

considered performing the Oboe Concerto and while on a visit to London, prior to the start of the 1947-48 season, visited Boosey and Hawkes and looked at the manuscript. While at Boosey and Hawkes, Tabuteau learned Strauss had instructed the publisher to offer de Lancie the first American performance. Tabuteau was not pleased. At this time, de Lancie was unaware of the inscription seen by Tabuteau on the title page of the manuscript score, "Oboe Concerto 1945/ inspired by an American soldier/ (oboist from Chicago)."³ Strauss had confused de Lancie's home city of Pittsburgh with Chicago.

Tabuteau returned to start the 1947-48 season and neglected to share his thoughts about Strauss's Oboe Concerto with de Lancie. The subject, however, would eventually be discussed as de Lancie received a letter from Boosey and Hawkes (London), during the same season, stating that Strauss had instructed the publisher to offer de Lancie the American premiere of the Oboe Concerto. Protocol in the featuring of soloists for the Philadelphia Orchestra did not allow de Lancie to perform such an important premiere. Philadelphia Orchestra management broached the subject to Tabuteau, who reacted negatively, "If anyone is going to play, it will be the *solo* oboist of the orchestra."⁴ There was no question that it would not be John de Lancie who would be performing the premiere. De Lancie, while disappointed, understood

³Richard Strauss, "Concerto for Oboe and Small Orchestra," copy of manuscript score, 1945, from John de Lancie's personal library, Walnut Creek, California.

⁴John de Lancie, "Some Thoughts on the Strauss Oboe Concerto," 61.

that Tabuteau would have been the appropriate choice as the soloist if the work were to be premiered with the Philadelphia Orchestra.⁵

The publisher was left without an oboist or orchestra for the American premiere. Mitch Miller, principal oboist of the Columbia Broadcasting System (CBS) Orchestra and a close friend of John de Lancie, was a prominent soloist and well-connected musician to the East Coast music scene. He caught wind of Boosey and Hawke's predicament and quickly offered his services.⁶ As a result, Miller performed the American premiere during a 1948 radio broadcast with the CBS Symphony conducted by Bernard Herrmann.

Following Tabuteau's retirement in 1954, de Lancie became the solo oboist of the Philadelphia Orchestra. The opportunity to finally perform the Strauss Concerto occurred while the Philadelphia Orchestra was on an American tour in the early 1960s, where de Lancie performed the concerto at the Interlochen Music Camp in Traverse City, Michigan with Eugene Ormandy conducting. At the same time, de Lancie attempted to record the concerto with the Philadelphia Orchestra. Unfortunately, the Columbia Broadcasting System (CBS), who owned exclusive recording rights to the Philadelphia Orchestra, refused to allow de Lancie to combine such a recording with a project containing music that he was already recording for the Radio Corporation of America (RCA). CBS insisted that Ormandy and the Philadelphia Orchestra would

⁵John de Lancie, interviewed by author, 16 January 2001, Walnut Creek, California.

⁶John de Lancie, interviewed by author 9 April 2002, via phone from Tucson, Arizona.

record it with him at a future date. This promise remained unfulfilled, and the recording never materialized.

De Lancie went on to become one of the most important solo oboists in the United States. His tenure in the Philadelphia Orchestra continued for thirty-one years (1946-77) and his elegant style of playing and highly refined, rich tone influenced many generations of oboists. In addition to the Strauss Oboe Concerto, his contributions to concerto repertoire include the commissioning of two major works for oboe and orchestra. De Lancie's first commission was for *L'Horloge de Flore* (The Flower Clock) (1959), a work for oboe and orchestra composed by Jean Françaix. De Lancie also commissioned an oboe concerto from Benjamin Lees in 1962, which he premiered with the Philadelphia Chamber Orchestra in 1964.

Completion of the Legacy: The de Lancie Revisions

Strauss's Oboe Concerto continued to interest de Lancie throughout his career. Although he retired from the Philadelphia Orchestra in 1977 and became the Director of the Curtis Institute of Music, he felt his legacy with the Strauss Oboe Concerto was not completed. He had yet to record the work. Upon his retirement from Curtis in 1985, de Lancie decided to undertake a personal recording project. In his words, "I decided to make the Strauss my swan song as a soloist."⁷

In the 1960s, while preparing for the Interlochen performance of the Strauss Oboe Concerto with the Philadelphia Orchestra, de Lancie purchased a new copy of the Concerto. He was surprised to see that this copy contained a significantly different ending than the one he had originally learned. De Lancie was curious as to the reasons behind the revised ending and when he subsequently questioned the publisher, recalls that they initially denied ever having printed a different version of the Strauss Oboe Concerto.⁸ This assertion would eventually be withdrawn as in time, copies of the 1946 edition surfaced.

De Lancie was also concerned about the extremely long solo passages that occur in three of the four movements. The demands it places upon the soloist's endurance are often at odds with the work's extended musical phrases. Some oboists solve the problem with circular breathing. The technique of circular breathing involves the process of collecting air in the cheeks, closing off the throat, and pushing

⁷James Roos, "Oboist Finally Records," 35.

⁸John de Lancie interview, 16 January 2001.

the air through the reed with the cheek muscles while simultaneously inhaling or exhaling through the nose. De Lancie is not a fan of circular breathing and wondered if there were ways to ease the issue of breathing without significantly altering the original work. In his words, "It is not reasonable to make artistic and technical demands *secondary* to physical demands."⁸

De Lancie thought very carefully before considering possible revisions to Strauss's Oboe Concerto. He consulted friends and colleagues whose musicianship and integrity he greatly respected, among them were Sol Schoenbach, Principal Bassoon of the Philadelphia Orchestra from 1937-1957 and John Minsker, English horn of the Philadelphia Orchestra from 1936-1959. De Lancie describes the musicianship of both colleagues as "impeccable and unerring".⁹ He also traveled to Paris where he consulted Sergiu Celibidache (1912-1996), the famed conductor who was well acquainted with Strauss and his music. Celibidache felt that all but one of de Lancie's revisions, a cut in the triplet section of the third movement, worked extremely well.

Upon further thought, de Lancie agreed with Celibidache's suggestion and did not place a cut in the third movement¹⁰. De Lancie then prepared to present his version to the Strauss family, which he did in person. During the meeting de Lancie shared a personal recording in which he performed his revisions accompanied by the

⁸ John de Lancie, "Some Thoughts on the Strauss Oboe Concerto,": 62.

⁹Ibid.

¹⁰Ibid.

piano reduction. At that time, the executors of Richard Strauss's estate and the family descendants responsible for safeguarding his artistic and musical ideals included Alice, his daughter-in-law, and Christopher and Richard Strauss, his grandsons.

The following are the changes in orchestration that de Lancie suggested to the Strauss family.

Movement I

1. Solo Oboe part (mm. 21-22) is transferred to Clarinet I.
2. Solo Oboe part (mm. 25-26) is transferred to Clarinet I.
3. Delete four measures before Reh. 3 (mm.35-38).
4. Solo Oboe part (m. 46) is transferred to Clarinet I.
5. Solo Oboe part (m. 48) is transferred to Clarinet I.
6. Solo Oboe part (m. 166) is transferred to Clarinet I.
7. Solo Oboe part (m. 167, beats 3 and 4) is transferred to Clarinet I.
8. Solo Oboe part (m. 200) is transferred to Flute I.

Movement II

A motive from Theme B (mm. 237, 241, 296, 300, 312, 316), originally given to the Solo Oboe, is transferred to Horn I (see Ex. 3.1).

Ex. 3.1: Movement II, Theme B
(m. 237-240)



Movement III

Phrases of the original Solo Oboe part (mm. 424-456) are given to Flute I and Clarinet I, in unison, during the B section of the movement's Rondo form. The following brief excerpt from the B section illustrates this change (see Ex. 3.2).

**Ex. 3.2: Movement III, B section (Solo Oboe, Flute I/Clarinet I)
(mm. 424-434)**

Movement IV

The 1946 ending is restored beginning at Reh. 57 (m.697).

It is important to recognize that the notes of the concerto remain unchanged with the exception of one four-bar cut in the first movement (mm. 35-38). De Lancie felt the four bar cut would serve two purposes: it would delete a passage that was melodically redundant without harming the overall musical flow and more effectively dramatize the high point of the phrase.¹² De Lancie chose to re-orchestrate some of

¹²John de Lancie interview, 16 January 2001.

the solo oboe line into other wind instruments in an effort to alleviate some of the endurance problems. He also felt the change in orchestration provides interest for the listener. In his words, “Sometimes too much oboe is a bad thing. Better to give the listener some variety in order to better appreciate the beauty of the solo oboe writing.”¹³ The orchestration changes effect a relatively small portion of the work, only 28 measures out of 725, and complement a style of orchestration that can be found in other Strauss works such as *Ein Heldenleben* (1899) and *Don Quixote* (1897) (see Chapter Four, p. 44).

The most significant change was the restoration of the original ending. De Lancie has no other explanation for restoring the ending other than a personal judgement call. To him, it seems more reminiscent of the style of *Der Rosenkavalier* with its sparkling and dramatic energy, which he prefers, to Strauss’s revised version.¹⁴ He notes that it is not unprecedented for a composition to have two different endings, as exemplified in other orchestral works such as Bartok’s *Concerto for Orchestra* (1943) and the last movement (*Arethusa*) of Benjamin Britten’s *Six Metamorphoses after Ovid, Op. 49* (1951) for solo oboe.

De Lancie spent one week with the Strauss family in early 1987 presenting the changes and his rationale for proposing them. All three descendants approved the changes and supported de Lancie’s planned recording of the concerto.

¹³John de Lancie, interviewed by author, 2 December 2000, via phone from Tucson, Arizona.

¹⁴John de Lancie interview, 16 January 2001.

The Strauss family informed Boosey and Hawkes of their decision and de Lancie proceeded to go ahead with the recording project. Any questions regarding the appropriateness of making such minor modifications to the concerto were also laid to rest by Alice Strauss, who had been Richard Strauss's secretary for twenty-five years. In support of de Lancie's work, she stated, "there were many, many occasions when singers came to see Papa during the rehearsals of his operas to tell him of certain difficulties in the voice writing, and he *always* made changes to accommodate the singers."¹⁵

John de Lancie successfully recorded his revised version of the Strauss Oboe Concerto in May 1987 with a chamber orchestra conducted by Max Wilcox. It was released in 1991 (RCA Victor Gold Seal, 7989-2-RG) and also included previously released music which de Lancie had recorded in the fall of 1966 with André Previn and the London Symphony Orchestra. Jean Françaix's *L'Horloge de Flore*, Erik Satie's *Gymnopédie No. 1* orchestrated by Claude Debussy, and Jacques Ibert's *Symphonie Concertante* are all digitally remastered on the new release. De Lancie was finally able to complete the recording he originally intended to make in the 1960s.

Following the release of the recording in 1991, Richard Strauss, Strauss's grandson, wrote to de Lancie,

"I wish to extend hearty wishes for an outstanding performance and I am lucky that after such a long time you achieved your goal due to your initiative of 1945. The small places which the clarinet takes over are not noticeable and I must at the second and third hearing use a

¹⁵John de Lancie, "Some Thoughts on the Strauss Oboe Concerto," 62.

score to establish overall which places they are. I congratulate you heartily again and can assure you that my grandfather would be fortunate if he could have heard you play.”¹⁶

Reaction amongst oboists and scholars to de Lancie’s revisions include comments of appreciation such as those made by Rebecca Henderson, currently Associate Professor of Oboe at the University of Texas at Austin, who remarked,

“The Strauss Concerto is a major work among the oboe repertoire, and should be performed regularly. However, there are conditions under which the original simply cannot be performed. High altitude is one condition that makes the work extremely difficult. Also many students (not to mention professionals) have not perfected the technique of circular breathing, yet they still need the opportunity to play the work. Mr. de Lancie has given us this opportunity and has created an edition of a major work that is no less masterful in its re-working.”¹⁷

Other performers have also expressed their endorsement of de Lancie’s revisions. Eric Barr, Solo Oboe of the Dallas Symphony, wrote to de Lancie, “I find your “rearrangement” of the material a blessing to oboists heretofore intimidated by the Concerto. It is such a natural solution in its guise as to almost lend a chamber music effect reminiscent of *Le Bourgeois Gentilhomme*.”¹⁸ Jonathan Del Mar, musicologist and son of noted Strauss scholar Norman del Mar, aptly summarized that de Lancie’s recording along with its revisions, “...taken together with the authority and integrity of your own performance, represents a most important disc. And quite clearly your

¹⁶Richard Strauss to John de Lancie, 26 March 1991, translation of the original from the personal collection of John de Lancie, Walnut Creek, California.

¹⁷John de Lancie to the author, 6 March 2001. The Henderson, Barr, and del Mar quotes were enclosed in a personal letter to the author. Unfortunately, when further documentation was requested, Mr. de Lancie was unable to locate or recollect when these remarks were made.

¹⁸Ibid.

“heretical” changes work extremely well, and do not detract one jet from the beauty of the piece.”¹⁹

¹⁹**Ibid.**

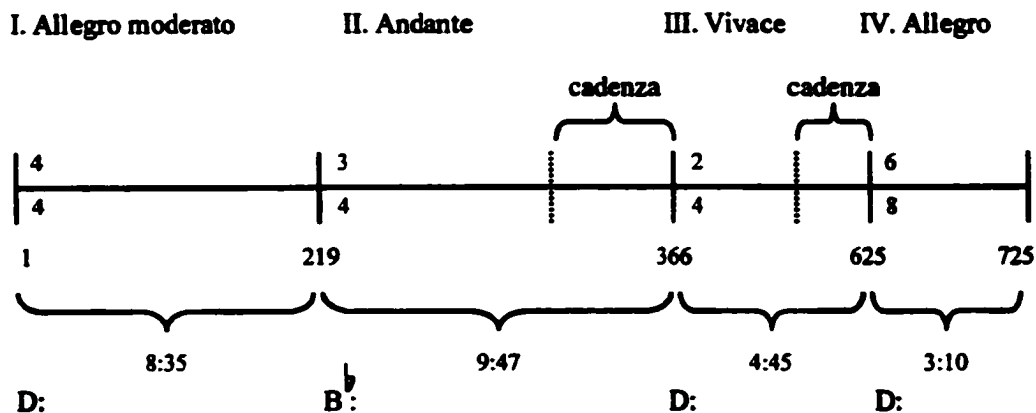
Chapter Four
PERFORMANCE CONSIDERATIONS

Endurance and Respiration

The issues of endurance and respiration are encountered in many of the oboe solos found in Strauss's orchestral works. For example, this long solo from *Don Quixote* is one of the many that illustrate Strauss's predilection for writing extremely long, lyrical phrases for the oboe (see Ex. 4.1).

Ex. 4.1: *Don Quixote*, Reh. 2 (Oboe I)

In the Oboe Concerto, however, the endurance demands placed upon the soloist are expanded to a grand scale. The four continuous movements can run as long as twenty-six minutes from start to finish with the bulk of the playing occurring in the second movement (see Fig. 4.1).

Fig. 4.1: Overview of Oboe Concerto

For nearly twenty-six minutes, the oboist's breath control is challenged far beyond the demands of any previous oboe concerto. The first movement calls for over two minutes of continuous playing before the oboist is given an opportunity to completely release his/her embouchure or relax the breathing system. The oboist is further taxed at the end of the first movement, where s/he plays continuously for over one minute, has approximately 15 seconds to recover, and then begins playing the long, beautiful phrases of the slow movement. The soloist plays continuously for another two and a half minutes before being allowed to rest during the next orchestral tutti passage (see Ex. 4.2).

Ex. 4.2: *Oboe Concerto, Movement II (Solo Oboe)*
(mm. 221-253)

219 Andante ($\text{♩} = \text{♩}$ or $\frac{3}{4}$)

223

227

232

238

243

248

24 Etwas bewegter
(un poco più mosso)

pp *p cantabile* *espr.* *cresc.* *dim.* *p*

This style of continuous melodic writing more closely resembles that which is more natural to a violin concerto than one written for oboe. The long phrase markings provide no indication of breathing for the soloist and suggest three interrelated aspects that make the Strauss Oboe Concerto one of the most difficult pieces in the repertoire:

phrasing, physical endurance, and respiration. Options dealing with these problems are limited. Some oboists, while attempting to be true to the phrasing indications in the score, employ the use of circular breathing.

Circular breathing, however, is viewed by some to be detrimental to the organic nature of musical phrases. Marcel Tabuteau, Principal of the Philadelphia orchestra from 1915-1954 and Professor of Oboe at the Curtis Institute of Music, was among the oboists who felt strongly that breathing was necessary to achieve natural musical phrasing. He commented to Alfred Genovese, his student at the time, "I can see you don't have to breathe, but breathe anyway. That's what creates the phrase."¹

Performers such as Leon Goosens, the famous English virtuoso who was the first to record the work in 1947, began the tradition of breaking the tied notes where necessary to more effectively express the inherent shape of musical phrases. Referring specifically to the Strauss Oboe Concerto he states, "My own view is that oboe playing sounds unnatural and artificial if phrasing-through breathing is absent from a performance."² John de Lancie also remarks that in the 1950s, circular breathing was an uncommon technique. In fact, he recalls witnessing early live performances of the Strauss Concerto in which the soloist would create the time to breathe by essentially adding a rest at the end of long phrases. Conductor's were seemingly sympathetic and would accommodate this "pause".³ In contrast, most performers of the twenty-first

¹John de Lancie to the author, March 6, 2001.

²Leon Goosens and Edwin Roxburgh, *Yehudi Menuhin Music Guides: Oboe* (London: Macdonald and Jane's, 1977), 158.

³John de Lancie interview, 9 April 2002.

century regard circular breathing as an essential technique, especially when performing the Strauss Oboe Concerto.

It is common to find soloists using both normal respiration and circular breathing with considerable variety regarding where phrase lines should be broken. Peter Cooper, Solo Oboe of the Colorado Symphony, remarks that he uses circular breathing, “not necessarily as a means to remain true to phrase markings. Circular breathing during the Strauss Oboe Concerto allows me to feel more physically comfortable during the performance of the piece and therefore more effectively communicate the artistry of the work.”⁴

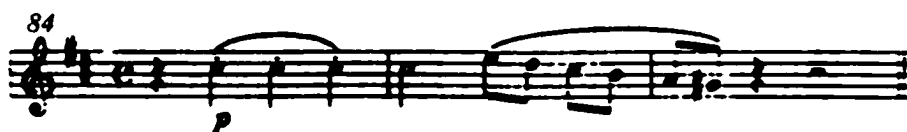
The second movement cadenza is one passage in which the performer has some flexibility regarding the interpretation of written phrase markings (see Ex. 4.3).

**Ex. 4.3: Movement II, Cadenza (Solo Oboe)
(mm. 351-358)**

⁴Peter Cooper, interviewed by author 28 September 2001, via phone from Tucson, Arizona.

The bracketed phrase above can be interpreted as the transitional theme first heard at Reh.8 (m. 84) in the first movement (see Ex. 4.4) or as the opening theme from the beginning of the second movement (mm. 221-223) (see Ex. 4.5).

**Ex. 4.4: Movement I, Theme C (Violins and Clarinets)
(mm. 84-86)**



**Ex. 4.5: Movement II, Theme A (Solo Oboe)
(mm. 221-223)**



If this thematic material is to be performed as similar material from the second movement, there should be no breath after the downbeat as the melodic idea should be preserved as it occurs in the opening of the second movement. If the performer remains consistent with this idea throughout the cadenza, s/he is likely to employ circular breathing.

On the other hand, if the downbeat is treated as the end of the previous phrase and the subsequent eighth notes as the theme from the first movement, the soloist may

break the written phrase marking and therefore create a welcome opportunity to breathe (see Ex. 4.6). Following this pattern consistently provides the means to pace the cadenza's climax.

Ex. 4.6: Movement II, Cadenza with phrase break



The respiration issue has been a contentious point since the work's inception. Great oboists of the day, like Marcel Tabuteau, refused to perform it. It was a rarity to hear the work performed live in the United States, especially by an American oboist. John Mack sums up many oboists' feelings in an interview before his first performance of the Strauss Oboe Concerto with the Cleveland Orchestra in 1974, "Playing that piece," he said, "is like swimming between two islands in shark infested waters."⁵

John de Lancie was also concerned about the lengthy solo passages that occur in three of the four movements. The large demand they place upon the soloist's endurance often seem to interfere with the continuity of the work's rhapsodic and flowing musical phrases. He is well aware of proper pacing in breath control and, as noted earlier in this study, does not advocate circular breathing. De Lancie's approach

⁵Dar Stolper, "The Strauss Oboe Concerto and an Extraordinary Performance," *To the World's Oboists* 2, no.1 (1974): 3.

to the problem was to revise the orchestration of the concerto and give some of the repeated phrases in the solo oboe part to one of the other Principal wind players, noted previously in Chapter Three, pp. 38-39. His revisions not only give the soloist a chance to rest, but also introduce a new tone color in the midst of seemingly endless solo oboe writing.

Orchestration

The orchestral writing found in the Oboe Concerto calls for a high degree of sensitivity on behalf of every musician involved. A successful performance is dependent upon the soloist's ability to communicate the pace and shape of every phrase, essentially encouraging the entire orchestra and the conductor to "breathe" with the soloist. In some ways, this piece demands as much from the orchestra as it does from the soloist. The size of the orchestra, particularly the strings, can easily overpower the soloist during moments of tutti playing.

Strauss composed the work for a chamber orchestra and designated a string section of eight first violins, six second violins, four violas, three cellos, and two basses. However, there are moments when the cello part is divided into four separate parts in the third and fourth movements. It is therefore necessary to use four cellos instead of three as is also noted by musicologist Jonathan Del Mar.⁶ The string writing, particularly the first violin part, is technically very difficult.

The wind scoring of the orchestra includes pairs of flutes, clarinets, bassoons and horns, and one English horn. The absence of a pair of oboes, or possibly one oboe and one English horn, left Strauss without the oboe sound usually incorporated into rich orchestral tutti sections. As a result, Strauss included the solo oboe in many of the large orchestral moments, which further taxes the soloist. Strauss in essence requires

⁶Jonathan Del Mar, "Strauss Oboe Concerto: A Re-examination of the Available Sources and Editions," *Tempo* 150 (Sept. 1984): 19.

**Ex. 4.7: Movement I (Solo Oboe and Orchestra)
(mm. 187-195, continued)**

190 23

Fl. I & II
Cl. in C
Fl. I
Cl. in Bb
Bsn.
Cb. in Bb
Vln. I
Vln. II
Vcllo
Cb.
Cym.

**Ex. 4.7: Movement I (Solo Oboe and Orchestra)
(mm. 187-195, continued)**

This example from the first movement shows the doubling of the melodic line in a number of instrumental voices. As a result, the oboe sound becomes less soloistic and assumes a woodwind section role (mm. 187-194). If the oboe line were marked at a higher dynamic level, it would suggest the solo oboe sound as the leading voice and relegate the remaining instrumentalists doubling the melodic line to an accompaniment role. However, the dynamic level of all parts is an equal mezzo forte, which implies a balanced orchestral color. The solo oboe eventually emerges from the texture (m. 195) and must continue without pause through the lengthy and lightly scored coda to complete the movement. As a result, the soloist experiences

approximately one minute of continuous playing with the only rest allowed during a brief transition to the second movement.

In his version, de Lancie has elected to leave out the doubled solo line (mm. 187-194) in portions of the orchestral tutti, such as in the previous example from the first movement (see Ex. 4.7). Omitting a portion of the solo oboe line does not detract from the overall effect of the passage and offers the soloist a brief rest before finishing the first movement and then beginning the long phrases of the second movement. The solo oboe may return to the passage one eighth-note before m. 195.

The second movement of the oboe concerto utilizes one of Strauss's favored compositional techniques in which he weaves the first violin line in and out of the melody shared with the solo oboe. In this example, the oboe is playing a variant of Theme B (see Ex.4.19, p. 68) while the first violins support the tone color with a version of Theme B previously heard in the solo oboe (see Ex. 4.8). This interweaving process is found in many of Strauss's symphonic orchestrations, such as the following passage from the tone poem *Ein Heldenleben* (1899) (See Ex. 4.9).

Ex. 4.9: Ein Heldenleben, Reh. 35-37 (Oboe I and Solo Violin)

35

Ob. I

Solo Vln.

This musical system covers measures 35 to 37. The Oboe I part (top staff) begins with a melodic line in measure 35, marked with a fermata. The Solo Violin part (bottom staff) provides a rhythmic accompaniment. The system concludes with a fermata in measure 37.

37

Ob. I

Solo Vln.

etc.

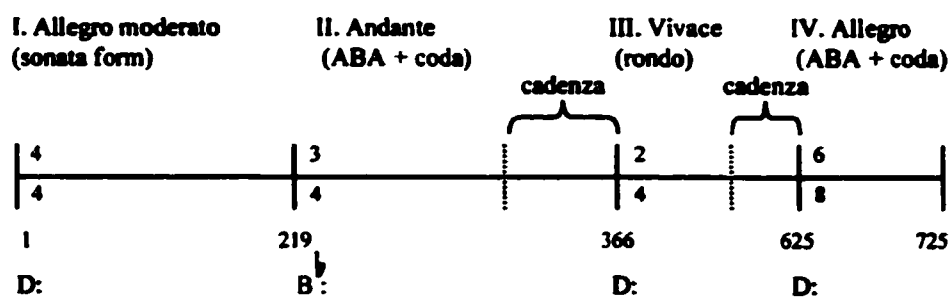
etc.

This musical system covers measures 37 to 39. The Oboe I part (top staff) continues the melodic line from measure 37, marked with a fermata. The Solo Violin part (bottom staff) continues its accompaniment. The system concludes with a fermata in measure 39, followed by the word "etc." on both staves.

Style and Analysis

The Oboe Concerto represents Strauss's best writing for the oboe. Previous instrumental and operatic works reflect his affinity for the oboe, especially as a solo instrument within large orchestral textures. Works such as *Don Quixote* (1897), *Ein Heldenleben* (1899), *Le Bourgeois Gentilhomme* (1917), and *Der Rosenkavalier* (1909-10) all provide solo oboe passages which contain stylistic ideas Strauss expanded to achieve the monumental scope of this oboe concerto.

Fig. 4.2: Overview of *Oboe Concerto*



The four continuous movements of the Oboe Concerto are based upon standard forms common to the concerto genre (see Fig. 4.2). Its overall harmonic structure is simple and very tonal. D major tonality is prevalent throughout most of the work with the exception of the second movement, which is in B-flat major. In contrast to works like *Salome* (1905) and *Electra* (1909), where Strauss was expanding the limits of his tonal style, the Oboe Concerto marks a return to a simpler harmonic style closer to that of his earlier works such as *Don Juan* (1889) and *Till Eulenspiegels lustige Streiche* (1895). Continuity between the four movements is achieved by the use of motivic

motivic material presented in the first movement that is quoted directly or transformed to provide material for the following movements. The same motivic material is used abundantly in the various layers of counterpoint found throughout the work.

The predominant motive linking the four movements is Motive X, a motive comprised of a repeating ascending major second, heard in the opening two measures, that functions as a unifying device for the entire work (see Ex. 4.10). Its role in establishing rhythmic pulse and continuity is especially significant for the ensemble and the soloist.

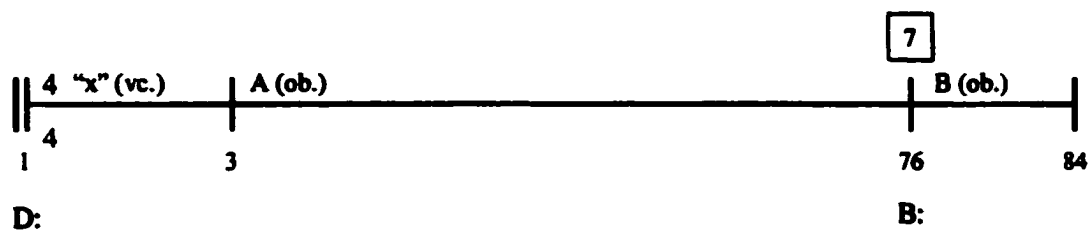
**Ex. 4.10: Motive X, Cellos
(mm. 1-2)**



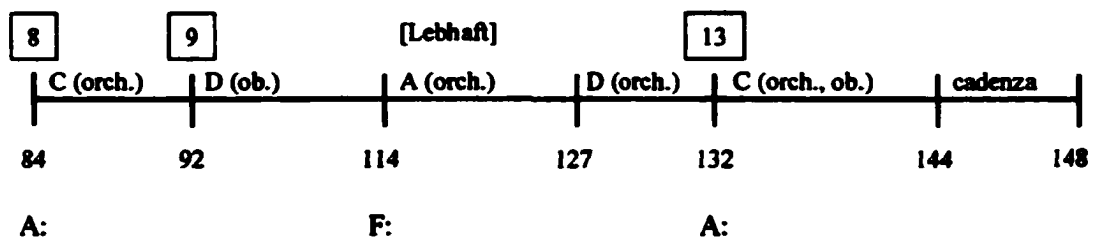
The first movement is cast in sonata form (see Fig. 4.3).

**Fig. 4.3: Movement I (*Allegro moderato*)
Sonata Form**

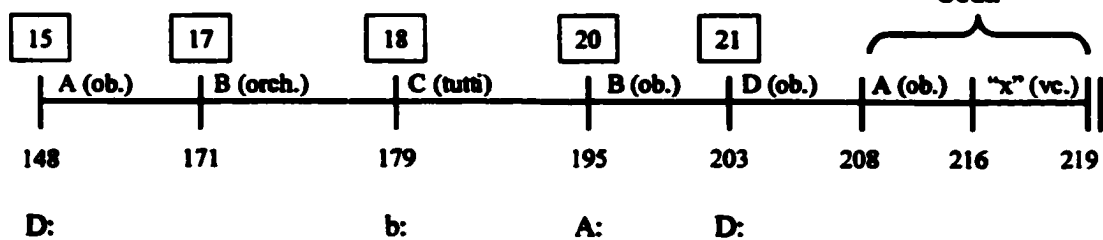
Exposition



Development



Recapitulation



The first theme, Theme A, illustrates many of the rhythmic motives and melodic shapes from which the rest of the work is developed (see Ex. 4.11).

Ex. 4.11: Movement I, Theme A (Solo Oboe)
(mm. 3-11)

1 *Allegro moderato*
2
p

6

10

Theme A also contains Motive Y (see Ex. 4.12), a five-note turn which is utilized in different ways in the second and third movements.

Ex. 4.12: A. Movement I, Motive Y (Solo Oboe)
(mm. 3-4)

3
p
Motive Y

The second theme of the first movement, Theme B (mm. 76-84) is firmly in B major, but moves to the secondary key area of A major in m. 84 (see Ex. 4.13).

**Ex. 4.13: Movement I, Theme B (Solo Oboe)
(mm. 76-84)**

Musical score for Ex. 4.13, Movement I, Theme B (Solo Oboe) (mm. 76-84). The score is written in B major and consists of four staves of music. The first staff (m. 74) features a melodic line with a circled '7' above it and a 'p' dynamic marking below. The second staff (m. 77) continues the melodic line. The third staff (m. 80) includes 'cresc.' and 'mf' markings. The fourth staff (m. 83) ends with a 'dim.' marking and a circled '8' above it.

A third motive, Motive Z, has a lilting quality and is extracted from Theme B (Ex. 4.14).

**Ex. 4.14: Movement I, Motive Z (Solo Oboe)
(mm. 76-84)**

Musical score for Ex. 4.14, Movement I, Motive Z (Solo Oboe) (mm. 76-84). The score shows a single staff of music starting at m. 76. The first few notes are labeled 'Motive Z' above them.

The first movement also provides a brief third theme, Theme C, (mm. 84-86) that occurs consistently at every formal transitional point in all four movements and is found here at the beginning of the development section (see Ex. 4.15).

Ex. 4.15: Movement I, Theme C (Orchestra)
(mm. 84-86)



The development section also contains a fourth theme, Theme D (mm. 92-94) (see Ex. 4.16). The spirited nature of Theme D interrupts the seamless flow of the first movement with passages of contrasting technical virtuosity reminiscent of a similar interruption found in the playful thematic material of *Don Quixote* (see Ex. 4.17).

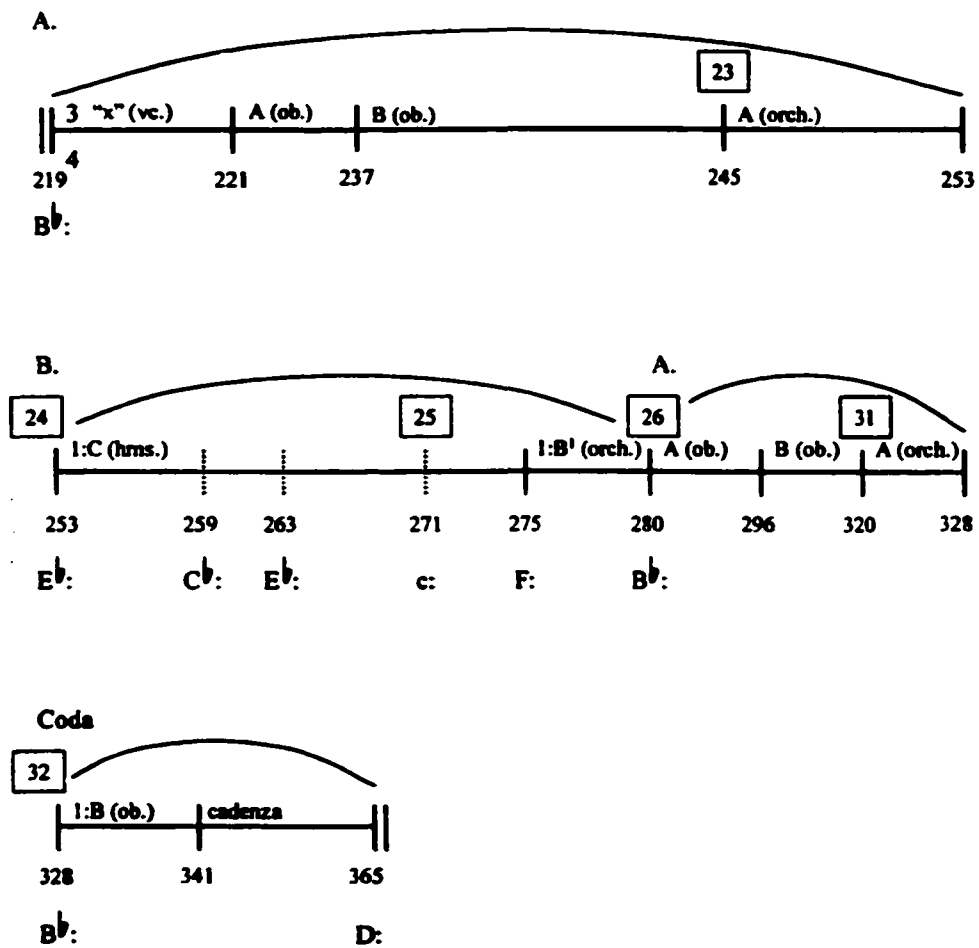
Ex. 4.16: A. Movement I, Theme D (Solo Oboe)
(mm. 92-98)

Ex. 4.17: *Don Quixote*
(Var. VI, reh. 52)

Continuity between movements is achieved through the use of the already familiar Motive X. Motive X provides the transition material during the modulation to Bb major and the change of meter (3/4) which begins the second movement (mm. 215-220).

The second movement is a three-part song form with coda (see Fig. 4.4).

**Fig. 4.4: Movement II (*Andante*)
ABA with Coda**



The second movement's aria-like opening theme, Theme A, begins with a lyrical, bel-canto melody for the solo oboe. It is distinguished by a repeated three-note motive that unfolds into an expressive and dramatic melody (see Ex. 4.18).

Ex. 4.18: Movement II, Theme A (Solo Oboe)
(mm. 221-236)

219 Andante ($\text{♩} = \text{♩}$ or ♩)
pp *p cantabile*

223

227

232

The second theme, Theme B (mm. 237-244), recalls the elegance and rhythm of the Baroque sarabande and is distinguished by a three-note motive (mm. 237-238) which appears in various transformations throughout the movement (see Ex. 4.19).

**Ex. 4.19: Movement II, Theme B (Solo Oboe)
(mm. 237-244)**

A variant of the previously mentioned motive Z (see ex. 4.20) is also developed as part of Theme B (see Ex. 4.21), which resembles the first movement's Theme B.

**Ex. 4.20: Movement II, Theme B and Motive Z (Solo Oboe)
(mm. 229-236)**

The B section of the three-part form contains variants of two themes, Theme A and Theme C, from the first movement. A brief quotation of Theme C stated here by the horns establishes the beginning of the B section followed by a variant of the first movement's Theme A (see Ex. 4.21).

Ex. 4.21: Movement II, beginning of B section (Orchestra)
(mm. 253-262)

253 *un poco più mosso* 27

259

B. & H. 10000

The re-transition (mm. 270-279) begins with a statement of the sarabande motive (Solo Oboe and English horn, m. 270) from theme B and is quickly followed by a partial quotation of the first movement's Theme C (Clarinet I and Violins, mm. 271). Variants of Motive Y are exchanged between low and high instruments (mm. 271-274) and evolve into a version of the first movement's Theme B (mm. 275-276) accompanied by an altered version of Motive X (mm. 276-277) (see Ex. 4.22).

**Ex. 4.22: Movement II, Re-transition to A section (Orchestra)
(mm. 270-280)**

The musical score for Ex. 4.22, Movement II, Re-transition to A section (Orchestra), measures 269-280, is presented below. The score is for a full orchestra and includes staves for Flute I & II, Clarinet I, Clarinet II (B-flat), Bassoon I & II, Cor Anglais (B-flat), Oboe, Violin I & II, Viola, Violoncello, and Double Bass. The score shows the re-transition from the sarabande motive to Theme C and then to Theme B with Motive X.

269

Fl. I & II

Cl. I.

Cl. II (Bb)

Bsn. I & II

Cor. Ang. (Bb)

Oboe

Vi. I

Vi. II

Vla.

Vcl.

Db.

G. & S. 11222

Ex. 4.22: Movement II, Re-transition to A section (Orchestra)
(mm. 270-280, continued)

274

Fl. I
Fl. II
Cl. I
Cl. II
Pic.
Ob. I
Ob. II
VI. I
VI. II
Vla.
Vc.
Cb.

279 *poco allato* **Tempo primo**

Fl. I
Cl. I
Pic.
Ob. I
Ob. II
VI. I
VI. II
Vla.
Vc.
Cb.

poco allato **Tempo primo**

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Expressive statements of Motive Y are used throughout the return of the A section. Theme B (oboe, m. 312) is accompanied by Motive Y (cellos, m. 312) as the harmony progresses from B-flat major to D minor. The motive is lengthened and inverted and closely resembles a fragment of the first movement's Theme A (Ex. 4.23).

Ex. 4.23: Movement I, Motive Y and Movement II, Motive Y

**A. Movement I, Motive Y (Solo Oboe)
(mm. 3-4)**



**B. Movement II, Motive Y (Cellos)
(mm. 312-319)**

**B. Movement II, Motive Y (Cellos)
(mm. 312-319, continued)**

For eight bars, these transformations occur in the midst of harmonically transitional passages. Tonal areas of D minor (m. 312), G minor (m. 314), Gb major (m. 316), and Eb minor (m. 318) are touched upon before returning to the tonic key of Bb major (m. 320). Instability is further intensified by the oboe line (m. 318) until beat two of the succeeding measure (m. 319). An ornamental resolution of the oboe's chromatic passing tone coupled with the first violin's appoggiatura resolution on beat two (m. 319) effectively resolves harmonic tension.

Beginning in measure 320, another wave of expressive tension builds with a dramatic change of texture in which many of the themes and motivic ideas (Theme A, Motive X, and the triplet part of Theme B) occur simultaneously while supported by

dominant harmonies. Resolution finally occurs at the perfect authentic cadence (m. 328), which signals the beginning of the coda (see Ex. 4.24).

Ex. 4.24: Movement II, Change of Texture (Orchestra)
(mm. 320-328)

Musical score for orchestra, measures 317-328. The score is arranged in a system of ten staves, labeled on the left as Fl. I, Cl. in Bb, Pkg. I & II, Cor. I in Fb, Ob. Solo, Vl. I, Vl. II, Vln., Vla., and Cb. The number 317 is written above the first staff. A box containing the number 328 is placed above the Fl. I staff at the end of the passage. The word 'cresc.' is written below the first staff. The score shows a change in texture, with various instruments playing melodic and harmonic lines. At the bottom center, the publisher's information 'G. Schirmer, Inc.' is visible.

Ex. 4.24: Movement II, Change of Texture (Orchestra)
(mm. 320-328, continued)

322

VL I
CL
FL. & OB
II
Pkg. I & II
Cor. I
in F#
Cor. II
in F#
VL II
VL III
Vln.
Vc.
Cb.

This musical score block covers measures 322 through 325. It features ten staves for various instruments: Violin I, Clarinet, Flute and Oboe, Violin II, Piccolo I and II, Cor Anglais I (in F#), Cor Anglais II (in F#), Violin III, Violoncello, and Contrabass. The notation includes complex rhythmic patterns with many beamed notes and rests, indicating a dense and active texture. The key signature has one sharp (F#).

326

VL I
CL
FL. & OB
II
Pkg. I & II
Cor. I
in F#
Cor. II
in F#
VL II
VL III
Vln.
Vc.
Cb.

3.4.8. 00000

This musical score block covers measures 326 through 328. It features the same ten staves as the previous block. The notation continues with complex rhythmic patterns. A small square box is present above the Clarinet staff in measure 327. At the bottom of the page, the number '3.4.8. 00000' is printed.

The movement's coda (m. 328-337) utilizes a rhythmically simplified variant of the first movement's Theme B to create a lullaby-like closure to the movement (see Ex. 4.25).

Ex. 4.25: Movement II, Coda (Solo Oboe)
(mm. 329-337)

Musical notation for Ex. 4.25, Movement II, Coda (Solo Oboe). The first staff shows measures 327-332, starting with a piano (p) dynamic. The second staff shows measures 333-337, continuing the melodic line.

The second movement concludes with a cadenza. The cadenza begins with a variant of the sarabande motive (Ex. 4.26), heard first in the orchestra, before elaborating primarily upon Theme A. In keeping with the operatic style of the movement, it includes exclamatory string pizzicato chords in a manner similar to the accompaniment of a recitative.

Ex. 4.26: Movement II, Cadenza (Solo Oboe)
(mm. 342-344)

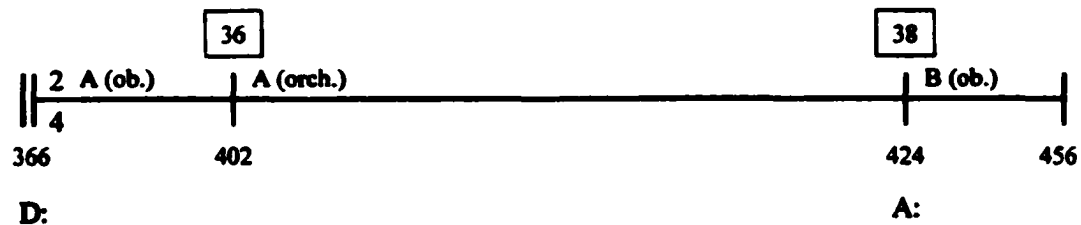
Musical notation for Ex. 4.26, Movement II, Cadenza (Solo Oboe). The first staff shows measures 342-345, labeled "Sarabande Motive" and "Cadenza". The second staff shows measures 346-349, ending with a piano (p) dynamic.

With a final declamatory pizzicato, a sweeping ascending D major scale (Solo Oboe, m. 364) propels the work directly into the third movement.

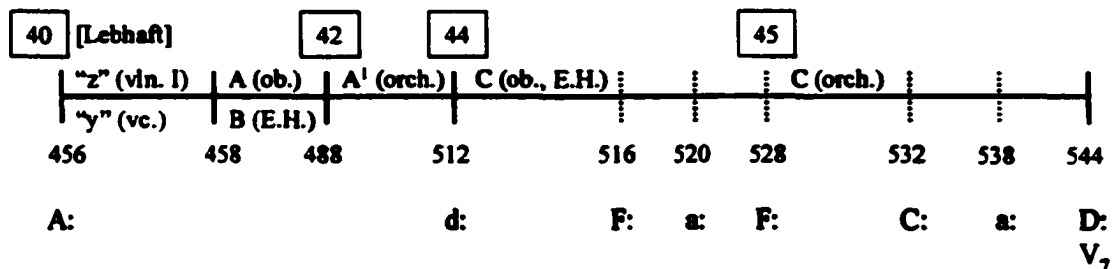
The angular shape and perpetual motion of the third movement's opening melody (Solo Oboe, mm. 366-373) provides a distinct contrast to the lyrical serenity of the second movement. Strauss utilized another standard concerto form, the Sonata-Rondo, in the third movement. The third movement is infused with elements of rondo form through the return of the opening Theme A (see Fig. 4.5).

**Fig. 4.5: Movement III (Vivace)
Sonata-Rondo Form**

Exposition



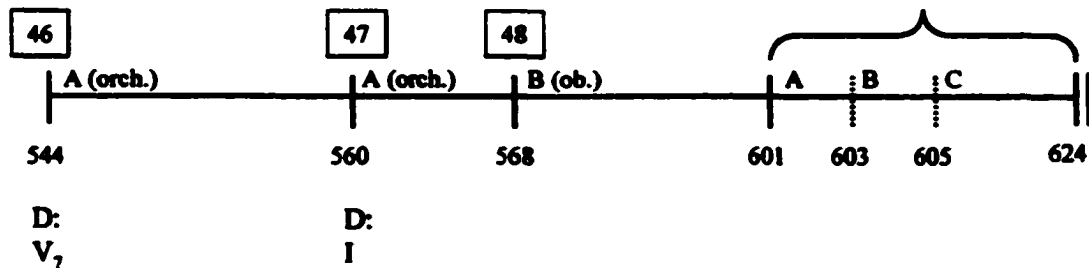
Development



Re-transition

Recapitulation

Cadenza



Material from the previous movements is effectively developed as contrasting thematic material continues to be introduced. The exposition begins with Theme A, which is a rhythmically energized melody derived from the first movement's Theme A and an inverted variant of the first movement's Theme D (see Ex. 4.27).

**Ex. 4.27: Movement III, Theme A (Solo Oboe)
(mm. 366-373)**

Motivic continuity between movements is maintained in the third movement by an emphasis on Motive Y. Variants of Motive Y are found in many transitional passages of the third movement including this brief example from the transition to Theme B (see Ex. 4.28).

**Ex. 4.28: Movement III, Motive Y (Orchestra)
(mm. 410-415)**

The image shows a page of a musical score for an orchestra. It contains ten staves, each labeled with an instrument: Fl. I & II, Cl. I, Cl. II, Bsn. I & II, Cor. I & II, Vl. I, Vl. II, Vla., Cello, and Cb. The music is written in a complex, disjunct style with many interval leaps. Above the first staff, there is a tempo marking '409' and a rehearsal mark '37'. At the bottom center of the score, there is a small number '8. 8. 8. 1990'.

A contrasting new theme, Theme B, is introduced after a modulation to A major (see Ex. 4.29). Its pastoral character comprised of slurred arpeggiated triplet figures is accompanied by lighter, more restrained scoring in the orchestra. This melody is suggestive of an Alpine yodeling song and is one of the most technically difficult passages to perform due to its many disjunct interval leaps. It is also oddly reminiscent of English horn passages in *Don Quixote* and *Ein Heldenleben* (see Ex. 4.30).

**Ex. 4.29: Movement III, Theme B (Solo Oboe)
(mm. 424-456)**

**Ex. 4.30: Ein Heldenleben
(Reh. 99)**

Various themes and motives are fragmented, varied, or transformed during the development section (m. 456). A variant of Motive Z (Violin I) accompanied by a variant of Motive Y (cellos) is interspersed with fragments of Theme A (Oboe) accompanied by fragments of Theme B (Eng. horn.) (mm. 456-488). Theme A completely takes over in an imitative episode (see Ex. 4.31) before introducing Theme C.

Ex. 4.31: Movement III, Transition to Theme C
(mm. 488-500)

Musical score for measures 484-500. The score is arranged in two systems. The first system includes staves for Flute I (Fl. I), Clarinet in B-flat (Cl. II in Bb), Flute II (Fl. II), and Horn in B-flat (Hr. Bb). The second system includes staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The music features complex rhythmic patterns and melodic lines across all instruments. A rehearsal mark '484' is placed above the first staff of the first system, and another rehearsal mark '492' is placed above the first staff of the second system. The publisher's name 'G. & C. Schirmer' is printed at the bottom center of the page.

Musical score for measures 491-500. The score is arranged in two systems. The first system includes staves for Flute I (Fl. I), Clarinet (Cl.), Clarinet in B-flat (Cl. II in Bb), Flute II (Fl. II), and Horn in B-flat (Hr. Bb). The second system includes staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The music continues with complex rhythmic patterns and melodic lines. A rehearsal mark '491' is placed above the first staff of the first system, and another rehearsal mark '500' is placed above the first staff of the second system.

**Ex. 4.31: Movement III, Transition to Theme C
(mm. 488-500, continued)**

498

33

Fl. I, II

Cl.

Cl. I, II
in Eb

Eng. I, II

Cor. I, II
in Fb

Vl. I

Vl. II

Vcl.

Vc.

Cb.

1.0.0.0000

Theme C, as in the previous movements, is based upon material from the first movement's Theme C (see Ex. 4.32). Stated first by the oboe and supported by the English horn, this theme begins an extended episode of harmonic instability.

**Ex. 4.32: Movement III, C section (Solo Oboe and English horn)
(mm. 512-544)**

The musical score for Ex. 4.32 consists of two systems of staves. The first system is labeled '512' and contains five measures for Oboe and English Horn. The second system is labeled '517' and contains five measures. The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'. Phrasing slurs are used to group notes across measures.

The simple homophonic setting of this duet creates a tonal excursion from D minor through a half cadence in F major (mm. 512-528). A change of texture occurs and the same melodic material is lushly orchestrated and supported by a similar contrapuntal process moving from F major to a perfect authentic cadence in A major (m. 544).

The re-transition to D major presents fragments of Theme A shared in alternation between the orchestra and solo oboe (mm. 544-559). The recapitulation begins with the full return of Theme A in D major (m. 560) followed by an inverted version of Motive Y which sets up the return of Theme B, also in the tonic key (m. 568). Two different variants of Motive Z and a fragmented variant of Theme A occur simultaneously with Theme B. An augmented version of Motive Z (cellos, horns) accompanies the melodic interplay between Theme B and a melodic version of Motive Z (violin I) supported by the fragment of Theme A (see Ex. 4.33).

Ex. 4.33: Movement III (Tutti)
(mm. 568-580, continued)

572

C.L.
C.L. II
Fag. I. II
Cor. I. II
Ob. Solo
Vl. I
Vl. II
Vcl.
Vc.
Cb.

579

C.L.
C.L. II
Fag. I. II
Cor. I. II
Ob. Solo
Vl. I
Vl. II
Vcl.
Vc.
Cb.

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The final brief cadenza combines Themes A, B, and C into one expressive phrase. A three-note motive reminiscent of the first movement's Theme C forms the transition into the fourth movement (see Ex. 4.34).

Ex. 4.34: Movement III, Cadenza
(mm. 601-623)

The final movement, a modified three-part song form with coda, is the most compact of the four movements. Its harmonic structure is simple and straightforward. Interest is achieved primarily through intricate thematic and motivic construction (see Fig. 4.6).

Ex. 4.35: A. Oboe Concerto, Movement IV (Theme A)
(mm. 625-645)

Musical score for Ex. 4.35 A, Oboe Concerto, Movement IV (Theme A), measures 625-645. The score is written on four staves in treble clef with a key signature of one flat (B-flat major). The tempo is marked *Allegro*. The first staff begins at measure 625 with a *p* dynamic. The second staff begins at measure 630. The third staff begins at measure 636 and contains a circled measure number 51. The fourth staff begins at measure 641 and contains a circled measure number 52. The score includes various musical notations such as slurs, ties, and dynamic markings like *cresc.* and *f*.

B. Le Bourgeois Gentilhomme, Overture
(Reh. 12)

Musical score for Ex. 4.35 B, Le Bourgeois Gentilhomme, Overture, measures 12-15. The score is written on five staves in treble clef with a key signature of one flat (B-flat major). The tempo is marked *Allegretto*. The first staff begins at measure 12 with a *p* dynamic. The second staff begins at measure 13. The third staff begins at measure 14. The fourth staff begins at measure 15 and includes a *cresc.* marking. The fifth staff includes a *dim.* marking and ends with a *pp* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

The fourth movement further develops all the basic thematic and motivic material from previous movements. Motive X undergoes a rhythmic transformation caused by the meter change to 6/8 and becomes one of perpetual motion while providing accompaniment to Theme A (see Ex. 4.36).

**Ex. 4.36: Movement IV, Theme A and Motive X
(mm. 625-628)**

The musical score for Example 4.36 consists of five staves. The top staff is for the Oboe (ob.), followed by Violin I (vi. I), Violin II (vi. II), Viola (vln.), and Cello/Double Bass (vc.). The music is in 6/8 time and begins at measure 625, marked 'Allegro'. The Oboe part features a melodic line with eighth notes and quarter notes. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola and Cello/Double Bass parts provide a steady bass line with eighth notes.

Theme B is a variant of Theme C from the first movement, altered by the meter change to 6/8 and, similar to the third movement, features the oboe and English horn in a simple, contrapuntal duet (see Ex. 4.37). It is also accompanied by another variant of Motive X.

**Ex. 4.37: Movement IV, Theme B
(mm. 661-670)**

The return to the A section is prepared by transitional material in which Motive X is treated as melodic material and shared in alternation between the solo oboe and first violins, all of which is accompanied by a variant of Theme A (Vln. I, Vla.) (mm. 678-685). A brief restatement of the third movement's Theme B (violin I and II, m.686) follows the episode featuring Motive X while the clarinets state an altered version of the fourth movement's opening Theme A. Yet another variation of Motive X provides the accompaniment (see Ex. 4.38).

**Ex. 4.38: Movement IV, Transition to Return of A
(mm. 678-696)**

675

VI. I.
VI. II.
Vla.
Vcllo.
Cb.
Cl. in Bb.
Fag.
Ob. in F
Fl.
Cb.

679

Cl. in Bb.
Fag.
Vcllo.
VI. I.
VI. II.
Vla.
Cb.

S. & S. 1933

**Ex. 4.38: Movement IV, Transition to Return of A
(mm. 678-696, continued)**

SB 684

C.I.

I

CLARINETS I & II

II

PEG. I & II

CORNETS I & II

VIOLINS I & II

VIOLA

CELLO

CONTRABASS

689

FLUTE I

C.I.

I

CLARINETS I & II

II

PEG. I & II

CORNETS I & II

VIOLINS I & II

VIOLA

CELLO

CONTRABASS

A. S. P. 1900

A variant of Theme A, accompanied by Motive Z, provides the closing material to the work and includes the indication, “etwas gemächlicher”¹ (mm. 697-701). Playful uses of Motive X comprise the thematic material in the coda of the work (see Ex. 4.39).

¹ The indication “etwas gemächlicher” appears in the solo oboe part and not in the full score.

Ex. 4.39: Movement IV, Return of A section
(mm. 697-708)

694 *[etwas gemächlicher]**
57 Più comodo

699

S. S. S. 10000

**Ex. 4.39: Movement IV, Return of A section
(mm. 697-708, continued)**

The image shows a page of a musical score for a full orchestra. The score is for measures 705 through 708, continuing from the previous page. The tempo is marked 'Tempo primo'. The staves are labeled as follows: Fl. I & II, Cl. I, Cl. II, Bass. I & II, Oboe, Viol. I, Viol. II, Viola, and Cello. The score is dense with musical notation, including many notes, rests, and dynamic markings. The woodwind and string sections are particularly active, with many notes and rests. The oboe part is highlighted in the text as playing 'Motive X' in continuous flourishes.

Motive X makes its final appearance in continuous flourishes alternating between the oboe and the orchestra (mm. 709-717). A reference to Theme A from the third movement punctuates the flourishes before the oboe's brief statements of Motive X signal the work's exuberant conclusion.

CONCLUSION

In the course of research for this document, many interesting facts and details about Richard Strauss's *Concerto for Oboe and Small Orchestra (1945-46, revised 1948)* were discovered. The Strauss Oboe Concerto has a remarkable history. Written at the end of World War II, an aging Strauss produced what would become one of the most significant works in the oboist's repertoire. Circumstances were such that Strauss was living in Garmisch-Partenkirchen, Germany when a chance encounter with a visiting American soldier, John de Lancie, in the spring of 1945 sparked the "wrist exercise" that ultimately became the Oboe Concerto. Written quickly, the Oboe Concerto was premiered in February of 1946 and went immediately to publication. In 1948, Strauss revised the ending of the concerto, which has become the edition that is available from the publisher.

Equally fascinating is the role John de Lancie played in the work's origin. A fortuitous meeting with Strauss and a rather innocuous question resulted in the writing of a work that has become a jewel in the oboe's repertoire. Extraordinarily, the young serviceman would go on to become a renowned soloist and pedagogue who would continue to influence generations of performers. Not only was Mr. de Lancie responsible for sparking the creation of an oboe concerto, but would also, in the final stages of his career, render a carefully revised edition of the work.

Contributing to the work's colorful history is the mystery behind the 1948 ending and the as yet unanswered questions surrounding the history of its publication. Representatives of Boosey and Hawkes (New York) offered their

support and cooperation during my many attempts to gather information. However, confusion surrounding the various editions still exists. It is my intention to continue research with the London office of Boosey and Hawkes in an effort to resolve the remaining questions. I also look forward to an eventual collaboration with Boosey and Hawkes that will hopefully result in a comprehensive edition of the *de Lancie version* (see Appendix C, p. 103).

Varying opinions concerning the musical worthiness of the Strauss Concerto have been stated since its premiere. A 1949 American music review by Warren Stannard, an oboist, described Strauss's Oboe concerto as,

“....hardly a significant contribution to music, for it consists of little more than 23 minutes worth of second-rate Strauss tunes strung together.....The harmonic style is simple and conventional, and has the same effect on one as would the sight of a withered, once beautiful courtesan reduced to keeping house for her cats. It is depressing. The constant use of brief modulation to remote keys is old stuff, and the melodic material is uninspired.”¹

However, this opinion has not survived the test of time. The Strauss Concerto is currently being performed and recorded more frequently than ever before. Since 2000, there have been four new recordings of Strauss's Oboe Concerto, including a release entitled *Richard Strauss: Wind Concertos* with Alex Klein, oboe and the Chicago Symphony Orchestra, which won the 2001 Grammy Award for Best Instrumental Soloist(s) Performance with an Orchestra (see Appendix D, p. 104).

¹Warren Stannard, Music review of “Richard Strauss: Concerto for Oboe and Small Orchestra,” *Notes* 7 (1949): 137.

The technical facility and skill of twenty-first century oboists, combined with the advancement of recording technology, has seemingly encouraged performances and recordings of the work. Peter Cooper, Solo Oboist of the Colorado Symphony, recently remarked,

"I first performed the Strauss Concerto 20 years ago. I have played it many times since then and recently recorded it. The piece never gets easy and I have great respect for its many challenges - technical, physical and musical. I have, however, grown to love the piece so much, that the hours spent preparing it is a small price for the pleasure of playing it. It is one of the very few masterpieces for the solo oboe."²

The illumination of the work's analytical features, stylistic elements, and performance aspects present in this document will assist oboists in rehearsing, performing, and recording the work.

While researching this document, circular breathing became a topic of great interest, as did the performance implications of John de Lancie's revisions. Circular breathing is now considered a commonly used technique amongst oboists. However, over-utilizing the technique in the Strauss Concerto can be at the expense of musical effect. When there is an absence of natural breathing, the feat of circular breathing becomes the listener's focus instead of the work's expression. Listeners should not be distracted from the beauty of the work by wondering when the soloist will take a breath. Likewise, they should not be distracted by the performer's obvious

²Peter Cooper, interviewed by author, via e-mail, 1 November 2001. His recording of the Strauss Oboe Concerto with Neville Marriner and the Academy of St. Martin in the Fields is due to be released by Summit Records Spring 2002 (see Appendix D, p. 104).

physical discomfort caused by oxygen deprivation. John de Lancie is the only oboist, with his 1991 recording, to publicly address the work's difficult endurance issues through slight revisions in orchestration. His revisions provide options for those oboists who are not inclined to employ circular breathing when performing the work.

Unfortunately, Mr. de Lancie has been criticized for effecting changes to the 1948 edition. Oboists have not overwhelmingly embraced them, even though the revisions were conceived in the spirit of elegance inherent to the concerto and were made with the enthusiastic endorsement of Richard Strauss's descendants. Furthermore, Strauss was known to revise music at the request of soloists. Had Mr. de Lancie been able to suggest his revisions to Strauss when he was alive, it is feasible that the composer would have embraced the suggestions and incorporated them into the 1948 edition.

In my opinion, there is no question that Strauss's Oboe Concerto will continue to be a staple of the oboist's concerto repertoire for many years to come. With the advent of the de Lancie edition, oboists encountering the concerto need not feel intimidated by the work's endurance challenges. Oboists are indebted to John de Lancie not only for the existence of the Strauss Concerto, but also for the thoughtful revisions that came about as a result of Mr. de Lancie's many years of studying, practicing, and performing the work. Regardless of the edition chosen, each oboist who decides to accept the musical challenges of performing the Strauss Oboe Concerto will be rewarded with a unique experience that celebrates the legacy of both John de Lancie and Richard Strauss.

**APPENDIX A:
Permission for Inclusion of Musical Examples**

All musical examples from the *Concerto for Oboe and Small Orchestra (1945-46, revised 1948)* by Richard Strauss are used with the permission of Boosey and Hawkes:

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Musical examples from *Don Quixote* (1897), *Ein Heldenleben* (1898), and *Le Bourgeois Gentilhomme* (1919) are public domain in the USA.

APPENDIX B:
Rehearsal Numbers and Corresponding Measure Numbers
(Both 1946 and 1948 editions)

Mvmt. I	Mvmt. II	Mvmt. III	Mvmt. IV
<i>Allegro moderato</i>	<i>Andante</i>	<i>Vivace</i>	<i>Allegro</i>
[1]: 11	[22]: 229	[34]: 377	[51]: 637
[2]: 23	[23]: 245	[35]: 390	[52]: 645
[3]: 39	[24]: 253	[36]: 402	[53]: 661
[4]: 51	[25]: 271	[37]: 412	[54]: 670
[5]: 59	[26]: 280	[38]: 424	[55]: 678
[6]: 70	[27]: 288	[39]: 440	[56]: 686
[7]: 76	[28]: 297	[40]: 456	[57]: 697
[8]: 84	[29]: 304	[41]: 472	
[9]: 92	[30]: 312	[42]: 488	
[10]: 100	[31]: 320	[43]: 500	
[11]: 110	[32]: 328	[44]: 512	
[12]: 124	[33]: 351	[45]: 528	
[13]: 132		[46]: 544	
[14]: 142		[47]: 560	
[15]: 148		[48]: 568	
[16]: 164		[49]: 576	
[17]: 171		[50]: 588	
[18]: 179			
[19]: 187			
[20]: 195			
[21]: 203			

APPENDIX C:
Notes for Rental of the *de Lancie Version*

De Lancie's revisions are currently available for rental from Boosey and Hawkes and can be rented by requesting the "de Lancie Version" of Strauss's Oboe Concerto. Nonetheless, there are problematic aspects with the edition. When I rented the "de Lancie Version" in December 2000 from Boosey and Hawkes (New York), the full score consisted of a copy of the 1948 Strauss score with penciled comments over the oboe line indicating which instrument is to take over the oboe solo. The score did not contain the 1946 ending.

The orchestral parts, however, all have the 1946 ending restored and bear the caption "Version with the Original Ending." In addition, the separate inserts containing the orchestration revisions for the principal flute, clarinet, and horn were not included in rental of the de Lancie version. De Lancie gave the London office handwritten copies of the inserts in 1987 to include in the rental parts of the de Lancie version. A follow-up request for these inserts was made to Boosey and Hawkes by the author. However, they were unable to provide the missing inserts. Until this irregularity is resolved, it may be necessary for performers to personally transcribe the orchestration changes.

**APPENDIX D:
Selective Discography
Recordings released between 1990- May 2002**

Peter Cooper, Oboe
Strauss, Mullikin: Oboe Concertos
Academy of St. Martin in the Fields/ Sir Neville Marriner
Summit Records: SMT 320
May 2002

Alex Klein, Oboe
Richard Strauss: Wind Concertos
Chicago Symphony Orchestra/ Daniel Barenboim
Teldec: 23913
2001

Albrecht Mayer, Oboe
Romantische Oboenkonzerte (Strauss, Wolf-Ferrari, Vaughn Williams)
Capella Bydgosciensis/ Daniel Stabrawa
Cavalli: 408
2000

Fumiaki Miyamoto, Oboe
Mozart: Flute Concerto No. 1 in G major, K 313; Bassoon Concerto in B flat major, K. 191. Strauss: Oboe Concerto in D major, AV 144
Mito Chamber Orchestra/ Seiji Ozawa
Sony Classical: SK 61884
2000

Gordon Hunt, Oboe
Barry Tuckwell, Horn, Friedrich Gulda, Piano
Boris Belkin, Violin, Dimitri Ashkenazy, Clarinet
Kim Walker, Bassoon
Strauss: The Concertos
Horn Concerto No. 1 and No. 2, Burleske for Piano and Orchestra, Violin Concerto, Oboe Concerto, Duet Concertino for Clarinet, Bassoon, Strings and Harp
London Symphony Orchestra, Berlin Radio Symphony Orchestra/ Istvan Kertesz, Anthony Collins, Vladimir Ashkenazy
London/Decca Double Decker: 2DF2 460296
1999

Pamela Pecha, Oboe

Strauss, Vaughan-Williams, Schickele: Oboe Concertos

Moscow Philharmonic Orchestra/ Paul Freeman

IMP Carlton Classics: 6600652

1997

Thomas Indermuhle, Oboe

Thomas Indermuhle Plays Four Oboe Concertos (Strauss, Zimmerman, Vaughn Williams, Martinu)

Brittany Symphony Orchestra/ Claude Schnitzler

Camerata Records: 30CM 346

1994

Leon Goosens, Oboe (recorded September 1947 Kingsway Hall, London)

Dennis Brain, Horn (recorded May 1947, Kingsway Hall, London)

Gwydion Brooke, Bassoon (recorded December 1947 Philharmonic Hall, Liverpool)

Philharmonia Orchestra, Liverpool Philharmonic Orchestra/Alceo Galliera, Sir

Malcom Sargent

Richard Strauss and Carl Maria von Weber Wind Concertos

Richard Strauss: Horn Concerto No. 1 in Eb Major, Op. 11, Oboe Concerto in D major

Carl Maria von Weber: Bassoon Concerto in F major, Op. 75

Testament: SBT 1009

1992

John de Lancie, Oboe.

Strauss Oboe Concerto (rev. by de Lancie), Francaix, Ibert, Satie

London Symphony Orchestra/ André Previn and Max Wilcox

BMG Classics: 7989-2-RG

1991

Humbert Lucarelli, Oboe

Music for Oboe and Strings (Strauss, Barber, Wolf-Ferrari, Vaughn Williams)

Lehigh Valley Chamber Orchestra/ Donald Spieth

Koch International Classics: KIC 7023

1990

Hansjörg Schellenberger, Oboe

Oboe Concertos: Mozart, Bellini, Strauss

Berlin Philharmoniker/ James Levine

Deutsche Grammophon: 429750-2

1990

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