2012

An Examination of Stylistic Elements in Richard Strauss's Wind Chamber Music Works and Selected Tone Poems

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AN EXAMINATION OF STYLISTIC ELEMENTS IN RICHARD STRAUSS’S WIND CHAMBER MUSIC WORKS AND SELECTED TONE POEMS

By

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A treatise submitted to the College of Music in partial fulfillment of the requirements for the degree of Doctor of Music

Degree Awarded:
Spring Semester, 2012
Galit Kaunitz defended this treatise on March 12, 2012.

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This treatise is dedicated to my parents, who have given me unlimited love and support.
ACKNOWLEDGEMENTS

I would like to thank my committee members for their patience and guidance throughout this process, and Eric Ohlsson for being my mentor and teacher for the past three years.
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ABSTRACT

Richard Strauss (1864-1949) wrote four chamber music works for mixed wind ensemble: Serenade in E flat for thirteen winds, Op. 7; Suite in B flat for thirteen winds, Op. 4; Sonatina No. 1 in F for sixteen winds, and Sonatina No. 2 in E flat for sixteen winds. These works mark the beginning and end of Strauss’s compositional career: the first two pieces were written in 1881 and 1884 respectively, and the last two were written in 1943-1944. By identifying similarities and differences in Strauss’s compositional techniques in his four chamber works for winds, and in the tone poems Don Juan and Ein Heldenleben, this treatise gives readers an historical and stylistic perspective to help make informed performance choices. Comparisons of the wind chamber works to the selected tone poems gives the reader perspective on Strauss’s wind writing in an orchestral setting that chronologically bridges the gap between both groups of chamber works.

The characteristics of Strauss’s compositional style will be discussed. Specifically, the elements of orchestration, dynamics, character, range, instrumentation, and use of color will be the basis of an examination of the evolution of his writing. These elements become more complex, bold, and expansive as the composer matures. His earlier works are more traditional than later ones, with scalar melodies, and conventional instrumentation, range, dynamics, and use of color. As Strauss matures, his wind writing features wider intervals, a higher level of technical difficulty, and greater diversity of tone colors. These stylistic changes will be identified, and evidence of their evolution will be highlighted by comparisons to similar passages in other works.
CHAPTER ONE

BIOGRAPHY

Richard Strauss was born in Munich on 11 June 1864 to Franz Strauss, the principal hornist of the Munich court orchestra, and Josephine Strauss, a singer and daughter of the wealthy brewer Georg Pschorr. He began piano studies in 1868, at age four, with August Tombo, a harpist and colleague of his father, and violin studies with Benno Walter in 1872. Strauss began composing in 1870 at the age of six. His first known works include a Christmas carol, for which his mother wrote down the words because he didn’t yet know how, and an Introduction and Trio for piano titled *Schneider-Polka*, or *Tailor Polka*.\(^1\) The young boy played this composition on the piano while his father wrote down the notes.

He attended school at the Ludwigsgymnasium in 1874, where he studied music theory with Friedrich Wilhelm Meyer, a conductor of the Munich Court Orchestra.\(^2\) Richard Strauss described his teacher as “a simple man with a noble mind”, and when Meyer died in 1893, he told his parents “he did more for my development than he himself probably knew.”\(^3\) Under Meyer’s guidance, Strauss was immersed in the music of Mozart, Beethoven, Schubert, Mendelssohn, Weber, and Spohr.\(^4\)

This was perfectly in line with Franz Strauss’s taste in music and ambitions for his son. The elder Strauss was an admirer of these great masters, and considered Mozart, Beethoven, and Haydn his “musical trinity.”\(^5\) Franz Strauss’s position as principal hornist of the Royal Court Orchestra under Hans von Bülow put him in the position to play numerous premières of the works of Richard Wagner, a man he loathed. He argued with Bülow and Wagner on a regular basis, but Franz Strauss was such a virtuosic horn player that he was regarded by Bülow as the “Joachim of the horn,” and even consulted on *Siegfried’s* horn call.\(^6\) Franz Strauss’s hatred of Wagner and his music never abated, and he hoped his son would agree. He was able to keep the


\(^4\) Ibid., 16.


young composer under his influence for much of his youth. In 1878, Richard Strauss wrote a letter to his childhood friend Ludwig Thuille, in reaction to his first exposure to Wagner’s *Siegfried*: “I was bored stiff, I was quite frightfully bored, so horribly that I cannot even tell you… The last act is so boring you will die.” This attitude changed dramatically in 1881, when he studied the score to *Tristan and Isolde* and subsequently became a great admirer of Wagner’s music.

By the time Richard Strauss left school at the age of eighteen, he had written nearly 150 works. He attended the University of Munich in the winter of 1882-1883, but dropped out to study Goethe and the Greek classics on his own. He also joined the first violin section of the Wilde Gung’l, an amateur orchestra conducted by his father. It was during this time that Franz Wüllner premièred Strauss’s Serenade in E flat, Op. 7 in Dresden on 27 November 1882. It was the first of many Dresden premières and was performed by the *Tonkünstler-Verein* (Musician’s Association) of Dresden. The Serenade was so well received that Eugen Spitzweg, the first to publish Strauss’s music, sent a copy of the score to renowned conductor Hans von Bülow. This move by Spitzweg resulted in Bülow’s own performance of the Serenade with the Meiningen Orchestra in 1883. The Serenade was dedicated to Strauss’s teacher, Friedrich Meyer.

Bülow approved of the Serenade, and performed it several times. He asked Strauss to write another work for winds. This request inspired the Suite in B flat for Thirteen Winds, Op. 4, a lively composition in three movements. After its debut in Munich, Bülow hired Strauss as an assistant conductor with the Meiningen Orchestra, and he eventually succeeded the great master in November of 1885.

Richard Strauss went on to have a very successful conducting career. He served as the *Hofmusikdirector* in Meiningen from October 1885 until April 1886, where he had been an assistant to Bülow and befriended Alexander Ritter, a composer and violinist in the orchestra. Ritter was a dedicated admirer of music by Franz Liszt and Wagner, and one of the most important things he did was to introduce the 21-year-old composer to Liszt’s symphonic poems. The term symphonic poem is defined by the New Grove Dictionary of Music and Musicians as a

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programmatic piece in one movement, written almost exclusively for orchestra.\textsuperscript{9} It was a musical form that Strauss wholeheartedly embraced, calling it “the music of the future.”\textsuperscript{10}

From Meiningen he went to the Munich Court Orchestra to work as third conductor under Hermann Levi. During his time there he wrote his first tone poem, \textit{Macbeth}, followed by \textit{Don Juan}, which premiered in Weimar in 1888. Strauss moved to Weimar to become the Kapellmeister to the Grand Duke of Saxe-Weimar-Eisenach. The success of the \textit{Don Juan} premiere assured his fame as a composer, and very soon afterward he achieved renown as a conductor. Strauss wrote \textit{Ein Heldeleben} in 1897-8 during his appointment as Kappellmeister in Munich, along with \textit{Till Eulenspiegel, Also sprach Zarathustra}, and \textit{Don Quixote}.\textsuperscript{11}

Strauss’s actions during the rule of the Nationalist Socialist party under Adolf Hitler have been the subject of many questions by scholars of his life and music. He was appointed President of the Reichmusikkammer from 1933-1935, and in this post worked to improve copyright law for German composers. Two particular occasions that made it appear as though Strauss supported the Nazis were when he replaced Bruno Walter, who was threatened by the Nazi government, and Toscanini, who was protesting its treatment of the Jewish people. However, Strauss’s positive relationship with the Nazi regime did not last through the end of the war. Strauss’s beloved librettist, Stephan Zweig, was banned from working on any more operas in Germany in 1933, and a distressed Strauss was forced to find a new librettist. Their last collaboration, \textit{Die Schweigesame Frau}, was banned after four performances.\textsuperscript{12} Strauss wrote a heated letter to Zweig trying to convince him to collaborate in secret, but the Gestapo intercepted it, and delivered the letter to Hitler. As a result, he was forced to resign from his government-sponsored post in 1935. The following is an excerpt from the letter: “Who told you that I have exposed myself politically?...Because I ape the president of the Reich Music Chamber? That I do only for good purposes and to prevent greater disasters! I would have accepted this troublesome

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\textsuperscript{10} Ibid.

\textsuperscript{11} Ibid.

\textsuperscript{12} Ibid.
honorary office under any government, but neither Kaiser Wilhelm nor Herr Rathenau offered it to me.”  

His status as a cultural icon saved Strauss and his family, though their safety became more precarious as the war progressed. In order to ensure their safety, he initiated friendly relationships with powerful people in Vienna, specifically Baldur von Schirach. Schirach was a music lover who held significant influence in Vienna, and agreed to take the family under his protection in 1941. Strauss’s daughter-in-law, Alice, was Jewish, and her two children were considered “grade-one half breeds” by the government. In January 1943, Franz and Alice were arrested in Vienna while playing cards at a friend’s home. The Gestapo held them for two days without cause, until Karl Böhm interfered on their behalf by contacting Schirach.  

By the end of the war, Richard and Pauline Strauss had retreated to their villa in Garmisch, an alpine resort in Bavaria. Though Strauss’s detractors criticize him for staying, it is worth remembering that in 1945 he was eighty-one years old, and both he and his wife were suffering from bouts of poor health. By the end of the war, he had become a persona non grata to Hitler and Goebbels. The question of whether or not Strauss was a Nazi supporter remains unclear. At worst he was an unfeeling, selfish opportunist, and at best a believer in German music and culture who was focused solely on improving musical conditions when he had the power to do so. It seems most likely that Strauss was an old man and a celebrity in his native country, and was reluctant to leave. He was also a man who cared less about politics than his art, and was attempting to use his status to work within the system presented to him. He is accused of anti-Semitism, but he deeply loved his Jewish daughter-in-law Alice, and did what he could to keep her and her children safe. Many people who lived in times of great upheaval and tragedy find their behavior to be less admirable than the heroism we strive for. As stated by Pamela M. Potter in Richard Strauss: New Perspectives on the Composer and his Works,

14 Ibid.  
The Reich Chamber of Culture, of which the Music Chamber was a subdivision, gave cultural professionals opportunities to achieve long-standing professional goals, to expand and regulate the cultural marketplace, and to set up a social insurance system; it was not primarily concerned with censorship and the expulsion of the Jews, as most historians have assumed. Strauss, as an advocate for the security of German composers and of German music as a whole, was surely among the many who greeted the new policies with optimism and enthusiasm.  

She goes on to point out that the majority of Germans were hopeful that the Nazis would bring economic stability and wealth to a struggling country, and that it is very easy for us to judge the past with the privilege of time and perspective.

The 1940s brought about a change in Strauss’s compositional style. He began to write for woodwinds again in a way that referenced the earlier compositions of his late teens and early twenties. His last opera, Capriccio, was completed in 1941, and the composer stated to his friend and biographer-elect Willi Schuh that after its completion, “his life’s work was at an end.” This statement proved true only in regards to his operatic works. The Second Horn Concerto (1942), the Oboe Concerto (1945, revised in 1948), Festmusik der Stadt Wien for nineteen brass instruments (1942-3), Sonatina No. 1 in F for sixteen winds (1943), and Sonatina No. 2 in E-flat for sixteen winds (1944-5), are all among the works that followed Capriccio. These later pieces are examples of a more transparent style, reminiscent of his compositional beginnings as a student of the works of Mozart.

The Second Horn Concerto is in the same key as the first, E-flat, and the elderly Strauss “recaptures the youth through the crucible of age and experience.” He wrote Sonatina No. 1 in 1943, and subtitled it “From the Workshop of an Invalid” in reference to its function as wrist exercise while he was suffering from an illness. The American soldier and oboist John de Lancie planted the idea for the Oboe Concerto when he visited Strauss in Garmisch in 1945. The composer originally dismissed the idea, but began writing it after finishing Sonatina No. 2. His work on Sonatina No. 2, subtitled “From a Merry Workshop,” began in January of 1944 with

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sketches of an Introduction and Allegro, and added an Allegro con brio two months later. He composed the two middle movements in June of 1945.\textsuperscript{20}

Richard Strauss died on 8 September 1949 at his home in Garmisch. He was buried in the East Cemetery in Munich, and for the ceremony Georg Solti conducted the State Orchestra in the Funeral March from Beethoven’s ‘\textit{Eroica}.’ In compliance with the composer’s request, his burial ceremony ended with the final trio from \textit{Der Rosenkavalier}, “symbolically combining welcome, gratitude, and solemn vows.”\textsuperscript{21} Strauss left behind a large and diverse body of work that remains relevant and revered by audience and musicians alike.

\textsuperscript{20} Kennedy, “Strauss’s Autumn Glory,” 18.
CHAPTER TWO

SERENADE IN E-FLAT FOR THIRTEEN WINDS, OP. 7

In the book *Recollections and Reflections*, Strauss describes the Serenade, Op. 7 as “nothing more than the respectable work of a music student.”\(^\text{22}\) The Serenade is written for two flutes, two oboes, two clarinets, four horns, two bassoons, and contrabassoon. One of the challenges of performing this piece is the imbalance between the horns and woodwinds. Frederick Fennell writes that upon hearing this work again in 1900, Strauss stated, “double woodwinds are impossible against four horns.”\(^\text{23}\) This piece features the high woodwinds and first horn, which alternate turns with the melodies and important motives. The bassoons, low horns, and contrabassoon often ground the harmonies and offer rhythmic, motivic, and harmonic support.

Orchestration

One of the most moving qualities of the Serenade is fluctuation from calm moments to moments of great intensity, and Strauss’s orchestration choices for both ends of spectrum make these changes special. The music begins in a moment of low intensity with the first theme in the oboe, supported harmonically by two bassoons and two clarinets. They move together homorhythmically in a chorale-like style. This simple, sweet beginning presents the primary theme and sets a low level of intensity.

Figure 2.1 Strauss, Serenade in E-flat, Op. 7: mm. 1-6


Over the next sixty bars the music ebbs and flows, but gradually its peaks become louder and more insistent. The first major increase in intensity occurs around measure twenty, during the repetition of the primary theme that begins in bar seventeen. The flutes, oboes, clarinets and bassoons begin the melody innocently at first, but it ascends in measure nineteen, instead of descending as it does in the first statement. At the high point of this phrase, the crescendo reaches its peak and marks the entrances of the contrabassoon and second horn. All voices initiate a diminuendo that lasts for three bars, at which point Strauss allows the music to rest.

The transition, a militaristic call-and-response between the horns and upper woodwinds, behaves as a suspension of the sentiment of the primary theme. Strauss showcases the strengths of these instruments by directing the horns to play *forte* with a measure-long diminuendo, while the oboes, clarinets, and flutes play in short, fading bursts. There is a tension felt here that is greater than that of the opening, but it is forgotten at the introduction of the secondary theme.

The secondary theme is begun in the clarinets and first horn, with the bassoons providing harmonic support and running triplets that add motion to the halting nature of this melody. The idea of forward motion is further supported by the marking *più animato.*

![Figure 2.2 Strauss Serenade in E-flat, Op. 7: mm. 30-33](image)

The instruments chosen here create a mellow, dark sound that releases the energy of the transition. The melody repeats at letter B (measure thirty-nine), but this time the oboe, horn, and second flute take over the theme while the first flute and clarinet soar over them with the counter-melody. At this point, every voice is engaged until the peak of the crescendo on the
downbeat of measure forty-seven. The cascading triplet figures that follow in the upper woodwinds ride the momentum of the long crescendo that preceded them until letter C (measure fifty-one), where the intensity drops off again. Strauss moves everything to a lower range and dynamic, and effectively puts a damper on the level of intensity he built in the previous phrase.

The next high point is located at letter D (measure seventy-one) where the first and second horns break away from the thick texture of the previous measures and play triumphantly over the remaining lower winds. The joyous exclamation is exhausted very quickly, and the innocent quality of the opening returns with short fragments of transitional material exchanged between the first oboe and first clarinet. Following this relaxation of the music, the first oboe is given a cadenza-like passage that is based on the secondary theme that begins calmly, but leads to another più animando section that eventually builds to the most dramatic climax of the Serenade.

![Figure 2.3 Strauss, Serenade in E-flat, Op. 7: mm. 113-119](image)

The climax of this work occurs in measure 114. All voices are playing strongly, with the flutes on a high C and the contrabassoon on a low B flat. The musical line relaxes over the next seven bars, at which point Strauss adds a *fermata* to let the audience breathe before the horns enter with the principal theme in measure 122. Though originally in the oboe, the melody is now played by the horns and accompanied by the bassoons and contrabassoon in the same chorale-like style. From this point onward, each theme is restated. The clarinets capture a calm and
peaceful mood in measure 158, where the closing theme begins. It is taken over in measure 162 by the flutes and oboes, and, then again by the clarinets and bassoons in measure 166. The flutes end the Serenade by gently entering with the closing theme in their lowest register, and the slowly ascending melody is accompanied by low, soft half notes in the clarinets, horns, bassoons, and contrabassoon.

Dynamics

The dynamics of the Serenade range from pianissimo to fortissimo. The majority of the piece is played softly, with brief bursts of loud dynamics. The beginning is marked piano, and the end is marked pianissimo, even though there are more voices scored at the end than there are at the beginning. The first fortissimo section occurs in measure forty-seven and lasts four bars before quickly dropping down to piano. There is no diminuendo here, and any inclination to allow the descending triplet pattern in the upper woodwinds to diminuendo is negated by the ascending sequence in measures forty-nine and fifty. The next fortissimo occurs in measure sixty-seven and is maintained for six bars until the horns give way to fragmented solo statements in the oboe and clarinet. The third time Strauss writes fortissimo is in measure 114 after a very long and halting crescendo covering twenty-four bars, but this time it only lasts for two measures before it begins to diminuendo to pianissimo in bar 122. The last fortissimo is in measure 152, in the recapitulation section, and lasts for six bars.

The dynamics of this piece organically move from soft to loud and vice versa. Musicians are most often directed to play softly, but this makes the loud sections even more striking. Strauss engineered the contour of the piece to gradually build, fall, and build even more, continuing this pattern until the apex in measure 114. He writes one last swell in measure 152, and then allows the music to diminuendo to a whisper at the conclusion. Though this is a one-movement work written by a young composer, the Serenade’s dynamic contour shows careful planning and consideration.

Character

The Serenade maintains its innocent character throughout the entire duration. There are moments where it gives way to joy, mystery, and contentedness, but these emotions do not take away from the pervasive feeling of youth and naïveté introduced in the first bars of the Serenade. The primary theme, played both in the oboe and horn, is simple, clear, and uncomplicated.
The second time, the horn is instructed to play even softer, but instead of moving down to the B flat in the third bar, it moves to the upper B flat. This small difference suggests a longing that is absent in the opening bars of the oboe’s melody. The transition motive is mischievous, stark and crisp, and greatly contrasts the mood of the primary theme.

The fragmented and halting secondary theme returns more often than the primary theme, and first occurs in measure thirty-one in the first clarinet and first horn. Its general character is outgoing and optimistic. Strauss incorporates syncopations and triplets in the secondary theme that he leaves out of the primary theme. It is repeated in measure thirty-nine, but this time the composer adds a soaring counter-melody in the first flute and first clarinet, and the reiteration of the theme is more expansive than the first statement.

The closing of the Serenade employs a calm and gentle descending motive that consists of eighth notes and triplet sixteenth notes. It is passed from clarinet and bassoon to the flute, while the accompaniment drones dark, soft long tones. The character of the closing is peaceful and quiet, similar to the mood of the opening of the piece.

Range

The range of this piece, dynamically, emotionally, and in terms of orchestration, is conservative and traditional. Seventeen-year-old Richard Strauss was a student of his father’s musical idols: Haydn, Mozart and Beethoven, and the extremes of register found in his later works are not present in the Serenade. The dynamics range from *pianissimo* to *fortissimo*, and the audience is not challenged to feel anything potentially dark or troubling. This piece exudes happiness and warmth, and charming simplicity.

The highest note is a C (five ledger lines above the staff), located in the first flute part in measure 114. The lowest note is an F below the staff in the contrabassoon in measure thirty-four (sounding two octaves plus a fifth below middle C). Neither end of the range is unconventional or progressive, but the low range of the contrabassoon is grounding, and the flute adds a shimmering quality to the sound color. The range of the other instruments is similarly traditional, because Strauss used other techniques for artistic effect.

Instrumentation

The thirteen instruments of the Serenade include: two flutes, two oboes, two clarinets in B flat, four horns (horns one and two in E flat, horns three and four in B flat), two bassoons, and
contrabassoon. The contrabassoon adds warmth and depth to the texture, as well as balancing the high timbres of the flutes and oboes. The relatively large number of horns may be attributed to the size of the orchestral section of the day or to his early love of the instrument. As a child, the composer was immersed in the sounds of great horn playing, an instrument he loved from a very young age. In their article “Richard Strauss and Munich,” Franz Trenner and Gertrude Simon write that Pauline Strauss “remembered that he early reacted with a smile to the sound of his father’s horn, but with agitated crying to the sound of a fiddle.”

Upon hearing this piece performed many years later, Strauss expressed regret on his scoring choices, citing the dynamic imbalance of double woodwinds against four horns.

**Use of Color**

The principal theme is introduced in the oboe and accompanied by clarinets and bassoons. The second entrance of the principal theme is given to the horns and bassoons in the recapitulation in measure 122. This combination produces a darker and more poignant quality than the first, which is light-hearted and carefree in comparison.

The secondary theme first appears in the clarinet and principal horn, and accompanied by the bassoon and second clarinet. The first bassoon plays running sixteenth-note triplets that give us a sense of forward motion and contrast. When the secondary theme returns in the recapitulation, the clarinet is paired with the first bassoon and the horns are silent. The second clarinet accompanies in the same manner as the first time, and the second bassoon takes over the running sixteenth-note triplets. This subtle color change makes the music sound more transparent and weightless than the first statement of the secondary theme.

In the closing section, only the clarinets and bassoons are playing in measure 158 – 161, until the flutes and oboes take over the same closing motive. This moves the music from dark to bright, and then is passed back to the clarinets and bassoons in measure 166. The bassoons, horns, and clarinets play the soft, closing chords while the first flute floats on top of the melody. The oboes and contrabassoon join in the last two bars, balancing each other’s bright and dark timbres.

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**Comparison**

Though the Serenade is not radically progressive, it is a beautiful and charming work that presents both challenges and rewards for the musicians who play it. The melodies do not resemble those that Strauss wrote later in his life; they are linear and conservative in comparison to the melodies in *Ein Heldenleben*, the two Sonatinas, and even *Don Juan*. It is possible to hear the classical influence of Mozart in the form, melodic content, and even the title of the Serenade. Strauss venerated Mozart, and proved to be a lifelong admirer of his music. Shad Bailey writes about Mozart’s influence on Strauss’s four pieces for mixed winds:

> The four works may be considered an extension of the *Harmoniemusik* genre of the late eighteenth century and the product of Strauss’s intrinsic musical gift of writing for an orchestral wind section. These views are complimentary in that Strauss, through the influence of his father, Franz, was probably aware of Mozart’s solo, orchestral and operatic writing for wind instruments and was also probably familiar with Mozart’s contributions to *Harmoniemusik* - especially the Serenades K. 361, K. 375, K. 388 – through the Breitkopf & Härtel Gesamtausgabe of 1877 – 1883.26

Written in a one-movement sonata form, the Serenade is the most traditional of the four chamber music works. It is presented in a straightforward manner, which could be why Strauss refers to it as the work of a music student. Though masterfully constructed, it does not yet have the wide expressive span of his later works. The listener can hear this in the linear quality of the melodies of the Serenade as opposed to the large leaps that are characteristic of Strauss’s later works. It is a piece that shows aptitude and potential in a young and promising composer, and is often performed today.

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CHAPTER THREE

SUITE IN B-FLAT FOR THIRTEEN WINDS, OP. 4

The Suite in B-flat, Op. 4, was written in response to Hans von Bülow’s request for another piece of the same instrumentation as the Serenade. He saw great potential in the young composer, and not only performed his music but also started him on his conducting career. Bülow’s extraordinary support of the young man developed in spite of his long-standing feud with the elder Franz Strauss. Byrne writes that when Franz attempted to thank Bülow for promoting his son’s music, he responded with: “You have nothing to thank me for. I have not forgotten what you did to me in this damned city of Munich. What I did today I did because your son has talent, and not for you!” Strauss conducted the Suite without any rehearsal, or conducting experience, at Bülow’s insistence. He wrote, “My first experience of standing before an orchestra was in connection with the performance of a Suite, in four movements, for wind instruments I had composed at [Bülow’s] request, and which is still in manuscript. Bülow made me conduct it without any rehearsal.”

The Suite is a four-movement work that draws inspiration from the Serenade, and demonstrates a deeper understanding of texture and colors possible for this combination of wind instruments. The first movement is titled Praeludium, and is written in sonata-allegro form with a very short development. The second movement is a beautiful Romanze, the third a mischievous and playful Gavotte, and the fourth a clever Introduction and Fugue.

Orchestration

The Suite begins with a triplet motive in the bassoons and contrabassoon, which is quickly followed by the upper woodwinds and horns. The primary theme is brazen, bold, and full of bravado, with low rumbles in the bottom of the ensemble.

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From the very first note, Strauss places a much greater importance on the bassoons and contrabassoon here than in the Serenade. In the Praeludium, the bassoons are almost always the initiators of the primary theme motive. In this way, he is widening the range of timbre and melody, already showing a more mature concept of sound. This occurs in the first measure, and in the restatement of the primary theme in measure seventeen. The horn is always easily heard, but there are moments when it separates itself from the rest of the woodwinds. One of these instances begins in measure sixty-two, when the triplet motive is repeated in all voices at progressively greater intensity. This section leads to a climax in measure sixty-eight where Strauss has indicated that the horns play fortissimo and marcato. They dominate the musical landscape until a diminuendo to piano clears space for the development section.
Strauss uses the clarinet in the Praeludium mostly as a member of the woodwind choir, although it is given solo lines periodically. One of these solos happens in the slow crescendo anticipating the recapitulation. The clarinets interject brightly and jarringly with the sixteenth note triplet motive that is fragmented and repeated, and initiates motion to the recapitulation.

The oboe’s melodic debut comes in measure forty-five of the Praeludium with the entrance of the secondary theme. This expressive and restless melody is answered by the horn in measure fifty-four. The rest of this movement places the oboes in a more collaborative role. Strauss used the flute different than he did the other instruments. Its primary function is to add brilliance to tutti passages, but it is rarely given treatment as a solo instrument. This is especially true in the Praeludium and Romanze.

The Romanze is a gorgeous gift to the clarinet. It opens with a winding triplet ascending figure that blossoms into a brooding and plaintive solo that is taken over in measure nine by the rest of the ensemble. This happens again in measure fifty-three. Both clarinets are featured in the second theme, in which the second plays steady, running triplets under a lyrical and hopeful solo line in the first.

![Figure 3.3 Strauss Suite in B-flat, Op. 4, second movement: mm. 53-59](image)

Strauss uses the bassoon in the second movement, Romanze, for depth and harmonic support, but he also gives it moments to shine. This was not the case in the Serenade, where the bassoon played a much more accompanimental role. The oboe’s role in the Romanze begins when it plays a short melodic fragment in response to the clarinet’s solo. Its next important solo occurs in measure eighty-eight, at which point Strauss scores the secondary theme for the oboe, with accompaniment by the second clarinet. This gives the line a different emotional context and new color.

The playful character of the Gavotte is established in the piano whole notes followed by forte quarter note statement scored for the bassoons. They are responsible for beginning every statement of this theme. Strauss gives the first clarinet a solo in the Gavotte almost right away: it
plays with the flute in bar fifteen. Measure fifteen of this movement holds the first exposed melody for the flute, which sounds in octaves with the first clarinet. Soon after, the flute plays its first solo in measure thirty-nine. The melody begins by slowly ascending and then rapidly falling back down in a manner that foreshadows themes in Strauss’s later works.

In the Gavotte, the oboe stands out the most in the contrasting middle section characterized by a minor, syncopated melody and pianissimo drones in the bassoons. The oboe’s low register emphasizes the melody’s mysterious character. The atmosphere becomes even more melancholy with the addition of the second oboe. The oboe and clarinet play the opening eighth note motive in octaves in bar 245, and this calm and clear statement is repeated once again, bringing the movement to a close.

The Introduction begins with a motive from the second movement that was originally found in the oboe part. This time, Strauss scores it in the clarinets, bassoons, and horns, creating a much darker color. The second clarinet resumes its role in measure sixteen as the player of running triplets, and the oboe takes over the melody in the Introduction that had belonged to the first clarinet in the Romanze. The most important role of the horns in the last movement is to begin the Fugue both times it occurs, first in measure fifty-nine and then again in measure 150. Like the third movement, the horns are responsible for the drama in crescendos and accelerandos. The flute also plays some exposed passages in the Fugue. For example, it joins the clarinets and first bassoon in measure 117, acting as the principal voice. When the fugue begins again, the flute statement is the highest in range, though the same in dynamic as the entrances surrounding it. In measure 227, the flute and clarinet play an ascending melody in octaves, creating excitement and anticipation for the end of the movement.

**Character**

The Suite in B-flat, Op. 4 is very different in character from the Serenade that inspired its conception. While the Serenade demonstrates limited emotional range, the Suite is full of energy, humor, and contrast. The primary theme of the Praeludium is a sixteenth note triplet figure that is passed from the lowest end of the ensemble to the highest in a grand, sweeping gesture that stabilizes in the repetition of four eighth notes one bar later. The secondary theme, by contrast, is a subdued, repeated phrase in the oboe that builds and then crescendos to forte, and then quickly falls away. Then, the music begins repeating the triplet motive from the primary theme over and
over until finally all four horns erupt in a dramatic octave leap marked fortissimo and marcato. This exciting gesture helps intensify the mood of the Suite.

The Romanze, is moody and lyrical. It uses the clarinet, horn, oboe, and bassoon to drive home its sentimental and nostalgic mood, though when the horns take over they add a sense of tragedy that is beyond simple nostalgia.

The Gavotte is the only movement that betrays a sense of humor. Stark dynamic contrast and unexpected orchestration (such as giving the opening motive to the bassoons) contribute to a playful and jovial character. This motive consists of two staccato quarter notes and one half note, first played in the low range of the bassoons and then in the high ranges of the flutes, clarinets, oboes and horns. In fact, Strauss scored the motive in such a way that it sounds like he is actually laughing.

The contrasting theme begins with a drone with the bassoons, and continues with the solo oboe. It is full of pent up energy, and conveys a slightly sinister character. Even so, the general mood of this movement is optimistic and lighthearted.

The Introduction and Fugue begins with the motive from measure nine from the Romanze, and continues on to play the second theme, this time by the oboe. The horns lead an accelerando that transitions to the upcoming fugue. The subject of the Fugue is a quirky melody.

Figure 3.4 Strauss Suite in B-flat, Op. 4, third movement: mm. 1-10
in 3/2 meter that begins in the first horn. It sounds very much like music Strauss wrote later in his career, especially the interval of a minor seventh between the third beat of the first measure and the downbeat of the second. This portion of the movement is dense and cerebral, yet overall maintains the optimism from the third movement.

**Dynamics**

The dynamic range of Strauss’s Suite in B-flat is more extreme than that of the Serenade. Most noticeably, the horns play a greater role in increases of intensity and melodic content, and are allowed to play in a more characteristically brassy style than they often can in works for the same instrumentation. Although the dynamic range is the same for both pieces, the changeable character of the Suite inspires louder *fortissimos* and softer *pianissimos*. Not only do the dynamics seem more extreme, but also they are more surprising and unpredictable than those of the Serenade. A listener who hasn’t heard it before would be surprised and delighted at the outburst in the horns in the Praeludium in measure sixty-eight. This, in contrast with the quiet of the preceding secondary theme keeps the audience engaged.

Obviously, dynamics do not have to be loud to command attention. In the Praeludium and Gavotte, the secondary themes contrast their lively primary theme counterparts in modality, dynamic, and mood. Both of these melodies are mysterious and understated, but that only adds to their allure. The clarinet melodies in the Romanze have moments of brilliance and also moments of quiet, and both are equally musically effective. The contrast provided by these softer moments highlight the best qualities of both ends of the dynamic range in this piece.

**Range**

The range all instruments are required to play in the Suite is not groundbreaking, though the emotional range is far wider than in the Serenade. Strauss’s writing is idiomatic: he chooses friendly keys, and is aware of the ease or difficulty of different passages for each instrument. For example, Strauss does not write low notes on the oboe where he doesn’t want its timbre to project, nor does he write high notes on the horn that need to be excessively soft. It seems that Strauss’s familiarity with wind instruments taught him about the possibilities of each instrument and their likelihood of achieving them.
Use of Color

Strauss uses different combinations to convey the emotion he wishes to express. In the Praeludium, one of the many interesting combinations occurs in measure twenty-nine between the clarinet and bassoon. Together, they create a clear, singing tone that easily projects over the held notes in the oboes and horns. The secondary theme consists of solo oboe playing piano con espressione over transparent accompaniment in the clarinets and bassoons.

In the opening of the second movement, the first and second horns play soft drones underneath the clarinet’s introductory melody. Oboes and horns respond somberly in measure nine. The oboe’s reediness against the horn’s rich, round sound acts as contrast to the combination of clarinet and horn. Then, the flute, clarinets, and bassoons mimic the same figure. The flute adds brilliance to the darker clarinets and bassoons, and these two measures are good examples of the same motive made different from instrument combinations alone. When the oboe has the secondary theme, the horn displays pain and longing in its unison declaration of the counter melody.

The Gavotte is a sprightly display of short melodic fragments jumping from instrument to instrument. One of the best moments involves the flute’s melody in measure thirty-nine. It hands off the repetition of this theme to the clarinet, where it is extended, fragmented, and repeated, with the last of these repetitions returning to the flute. Then, the bassoons start where they left off and raucously play a descending scale that ends in a repetition of the main theme. In this way all instruments are involved in playing the melody because no one has the full statement. The second statement of the contrasting theme becomes a canon between first oboe and first clarinet, which is periodically interrupted by increasingly urgent horn outbursts.

The clarinet and oboe switch roles in the Introduction from what they had been in the Romanze. The movement begins with a motive that had been played in the oboe previously, but is now played by the clarinet. Then, the oboe plays the second theme from that movement rather than its single-reed counterpart.

Comparison

The differences between the Serenade and Suite lie in its length, diversity in color and expression, and complexity. The Suite consists of four movements, as opposed to the one movement Serenade, and boasts a greater emotional range. There are moments, such as the flute
solo in the Gavotte, that foreshadow the emergence of the wide intervals and sweeping gestures that become typical of Strauss’s style. Its tumbling gesture is a perfect example of this type of motive, and it serves to expresses the humor and merriment of the movement. This descending scalar passage involves chromatic as well as diatonic intervals, and brings to mind the grandeur of tone poems still to come. Strauss’s emotions are more overtly articulated in this piece, and instead of limiting himself to one movement and a relatively narrow emotional range he is expanding both the length and breadth of expression. The entrance of the bassoons in the Gavotte is another example of Strauss using sound to convey specific ideas and emotions. The Gavotte is the most lighthearted of the four movements, and it begins with laughter in the lowest instruments.

Strauss sent a copy of the score of the Suite to Johannes Brahms for comments after its successful debut. Brahms approved of Strauss’s technical abilities, but thought he lacked good melodies, a criticism that was repeated a year later when they met in person. Brahms advised that Strauss look to Schubert for guidance in composing melodies, and not rely so much on “thematic trifling.” The themes in this piece are certainly fragmented, and many voices join together to form a complete melody. Though it is not perfectly to Brahms’ taste, the Suite is an entertaining piece that still holds a place in the repertoire of today.

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CHAPTER FOUR
SONATINA NO. 1 IN F FOR SIXTEEN WINDS

The Sonatina in F Major for Sixteen Winds was written in the early part of 1943. The sub-title, “From the Workshop of an Invalid,” came from Strauss’s poor health during the composition of this piece. Strauss wrote the middle movement first, in February of 1943, and added the outer movements within three months. The middle movement, titled Romanze and Minuet, is scored for two flutes, two oboes, two clarinets in B-flat, basset horn, bass clarinet, two bassoons, contrabassoon, and two horns. The outer movements add a fifth clarinet in C and two horns.31

The style of the first Sonatina looks back to his early compositions, when he was writing under the influence of Haydn, Mozart, and Beethoven. Strauss wrote many pieces for winds in that time, including his First Horn Concerto in E-flat Major (1882-3), the Serenade in E-flat Major for Thirteen Winds, Op. 7 (1881), and the Suite in B-flat Major for Thirteen Winds (1884). Toward the end of his life, he returned to writing for winds with the Second Horn Concerto in E-flat Major (1942), Festmusik der Stadt Wien for Nineteen Brass Instruments (1942-3), both Sonatina No. 1 in F Major (1943) and Sonatina No. 2 in E-flat Major (1944-5), the Oboe Concerto (rev. 1948), and the Duett-Concertino for Clarinet and Bassoon (1947). These pieces were “perhaps inspired by his reading matter at the time - the writings of his admired forebear Hans von Bülow, which doubtless summoned up memories of sixty years’ standing from the premiere [of] his Wind Serenade, the piece that had brought about his acquaintance with Bülow in the first place.”32

Orchestration

The first movement, Allegro Moderato, begins in the first and second oboes, third horn, bassoons, and contrabassoon. The primary theme, carried by the oboes and horn, is reminiscent in rhythmic content to the primary theme of the Serenade, Op. 7. They both begin quietly with a half note and dotted quarter note rhythm, but the Sonatina’s melody is ascending while the

Serenade’s melody is descending. The instrumentation of the Sonatina is much larger than that of the Serenade, and the accompaniment is more complex and heavily layered. These layers include half notes with double dotted quarter notes, triplets, and sixteenth notes, all of which happen simultaneously in the large *tutti* sections. The sustained half note motive is played by the oboes, horns and bassoons; the triplets by the basset horn, bass clarinet, and second clarinet; and the sixteenth notes by the C clarinet, flutes, and first clarinet. This combination of textures makes the music boil and bubble under the surface, adding intensity to an otherwise calm melody.

The oboe plays the secondary theme beginning in measure sixty. Strauss wrote this melody in 6/4 time, but everyone else remains in common time. As a result, the accompaniment continues as if nothing has changed, but the melody is played with a relaxed swing to the meter.

![Figure 4.1 Strauss Sonatina No. 1 in F, first movement: mm. 58-60](image)


A notable moment comes in measure 119 in the clarinet section. Here, the C clarinet and first B-flat clarinet play the melody previously carried by the horn in a duet in thirds. They are accompanied by the second clarinet, basset horn, bass clarinet, and first bassoon. This is a moment of simplicity, calm and clarity. A third theme, played by the horn, is sweet and nostalgic, and is accompanied by *staccato* descending bursts in the other woodwinds.
Figure 4.2 Strauss Sonatina No. 1 in F, first movement: mm. 127-130

The climax of the Allegro Moderato occurs in measure 219, but it is short-lived. This movement, though complex, is less overtly emotional than the Suite and Serenade of the early years of Strauss’s career. It is more cerebral, stoic, and dense, and exhibits a more consistent level of intensity, in part due to the sheer number of instruments.

The second movement, Romanze and Minuet, is written in a large ABA form. The bassoon, basset horn, and second clarinet all play the rising sixth interval that is characteristic of the fragment of the first theme, played in the second full bar by the first horn. The rising sixth interval gives the melody a hopeful, gentle quality that is answered in length by the oboe in measure fourteen. The clarinet accompanies the oboe by playing the major sixth motive in triplets under the oboe’s sixteenth notes. After the apex of this section, the clarinet and horn lead the relaxation into the Minuet.

The Minuet, or B section, has two themes: the clarinet family and first bassoon play the first, and the oboes play the second, marked grazioso. Both sections use the first bassoon (and second bassoon in the grazioso) as accompaniment voices. The bassoon timbre is more

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prominent in the *grazioso* section. The clarinet takes the melody in the return of the Minuet, and the flutes, horn and oboe take the movement to the end.

The third movement, Finale, reintroduces the C clarinet and third and fourth horns into the texture, balancing the added brightness with the horns’ low timbre. Its form, according to Shad Bailey’s dissertation on the harmony and tonality of Strauss’s chamber music for mixed winds, is a “highly complex sonata form. It is multi-thematic, multi-sectional, and combinatorial in its presentation of theme groups.”³⁴ Due to the complexity and length of this movement, the author will focus on the highlights of orchestration found here. The primary theme begins in the C clarinet, first oboe, and horns. This theme is declarative and angular, and quickly gains momentum as it adds instruments.

The chaos of the third movement is temporarily relieved by the music in measure 220. It is marked *poco tranquillo* and is hesitatingly and gently played by the flutes and clarinets, adding the horns after the first two bars.

![Figure 4.3 Strauss Sonatine No. 1 in F, third movement: mm. 220-227](image)


³⁴ Bailey, ”Harmony and Tonality,” 276.
Drones in the bassoons, contrabassoon, and fourth horn accompany them softly. The flutes, oboe, and C clarinet play an expansive, winding melody in octaves over basset horn and bass clarinet triplets.

**Character**

Strauss’s mature writing style is evident in this piece. It is more cerebral and complex than the Suite and Serenade, as well as much longer, and more thematically developmental.

The character of the first movement is evident in the density of the accompaniment. Though the themes are quite beautiful, the simplicity that was characteristic of his earliest wind work is only found in the quiet moments. Instead, he uses multiple layers of accompaniment to embellish grand, sweeping melodies, and no single voice is allowed to keep the listener’s attention for very long.

The Romanze is a beautiful and romantic exchange between the horn, oboe, and later the clarinet. It is extremely difficult to tune, since Strauss asks the first flute, oboe, and clarinet to play in unison at times. The Minuet has a mischievous quality, and is full of whimsy and grace. It is a wonderful contrast to the sincerity and weight of the Romanze.

Parts of the Finale are frenzied, energetic, and complicated, and other parts are tranquil and calm. Characters change on a whim in this movement, and voices frequently come in and out of the texture. Themes are often repeated in another voice over a motive from another section, and new and exciting entrances happen very rapidly and frequently. Of this movement, Strauss said to Stefan Zweig, “he could not get beyond short themes but that no one could match him in utilizing such a theme, in paraphrasing it and extracting everything that is in it.”

This is especially true of the Finale, which exhausts itself in the repetition of short themes.

**Dynamics**

The dynamics in Strauss’s Sonatina No. 1 are constant and predictable. He does not write for anything above *fortissimo* or below *pianissimo*. His method of scoring voices, however, makes these common dynamic changes difficult to execute. The horns are more balanced by a larger clarinet section, but must still be conscious of balance to keep from overpowering them.

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The C clarinet part, most often played on an E flat clarinet, is risks exposure in the texture since it is so often playing in unison or octaves with the flute, B flat clarinet, or oboe.

**Range**

Strauss uses the bass clarinet and C clarinet to extend the range in both directions. He is unafraid to ask the E flat clarinetist to play in the high register in a musical and virtuosic manner. This part is very exposed, and requires a great amount of control over the clarinet’s pitch and timbre. The bass clarinet, on the other hand, is not exposed and functions along with the basset horn to fill out harmonies. The contrabassoon, horns, bass clarinet, and bassoons constitute the lower end of the range and serve to balance the high clarinets, flutes, and oboes. The Sonatina can sometimes sound very bright, due to the intensity of the unison and octave passages involving the upper woodwinds.

**Instrumentation**

The first and third movements of the Sonatina in F Major include two flutes, tow oboes, clarinet in C, two clarinets in B-flat, one basset horn, one bass clarinet, two bassoons, one contrabassoon, and four horns. The second movement omits the clarinet in C and the third and fourth horns. Strauss’s experimentation with instrumentation is a result of listening to a performance of his Serenade later in life and regretting the imbalance of four horns against double woodwinds.36 The absence of the three instruments creates a warm and intimate setting for the middle movement.

**Use of Color**

Strauss explores brighter timbres in the Sonatina in F Major not only by including the C clarinet in the instrumentation, but also by joining the higher voices in unisons and octaves. This occurs in measure seventeen of the first movement between the C clarinet and the first flute, and in measure forty-three first between the C clarinet, first flute, and then between the oboes and flutes. It can be found in the second movement in measure thirty-two between the first flute, first oboe, and first clarinet, and in measure fifty-two between the flutes and oboes. In the third movement, the opening statement is played by the C clarinet and first oboe, and in measure fifty-

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two the C clarinet and flutes are paired in unison. These examples represent only a small sample of this aspect of Strauss’s scoring technique.

The composer wrote moments of great tenderness in the Sonatina. The contrasting theme in measure 220 of the third movement is a remarkably gentle line, marked *poco tranquilo*, between the flutes and clarinets, with soft accompaniment in the bassoons and fourth horn. The theme of the Romanze is also quiet and tender, and the horn, oboe, and clarinet are each given a chance to present it in their own way. In the first movement, the horn plays a beautiful melody over cascades of staccato bursts in the upper winds, and it is later taken over by the oboe and clarinet.

**Comparison**

The Sonatina in F Major is clearly the work of an experienced mind. It is long, complex, levelheaded, and shows the composer’s willingness to take risks. Strauss wrote this piece as an intellectual exercise and did not necessarily expect it to be performed, so there exists an element of idealism regarding the level of difficulty of the Sonatina. It is full of wide melodic leaps that sound so typically Straussian, as well as the motivic development that Brahms criticized him for so many years before. As previously mentioned, Strauss is excellent at developing short themes, and he carries this technique out masterfully in this piece.

Of the second movement, Norman Del Mar writes, “The Romanze is certainly the nearest in style to the early Serenade which Strauss will have had at his elbow, but it must be admitted that in his obsession with a rich palette of clarinet colour he sacrificed much of the variety of texture which had been so attractive a feature of the early pieces.”

Whether or not the enlarged clarinet section detracts from the piece is debatable, but the connection between the Romanze and the Serenade is a strong one. It is very similar in mood and style, and is the movement that most tangibly references his previous work.

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CHAPTER FIVE

SONATINA NO. 2 IN E-FLAT FOR SIXTEEN WINDS

Toward the end of World War II, Richard Strauss lived in his family home in Garmisch, and wrote music meant for postmortem publication only. The Sonatinas were originally intended as a “wrist exercise, all for the ‘posthumous estate’ and hence of no relevance to music history.”\(^{38}\) This wish was apparently not granted, since both Karl Böhm and Clemens Krauss competed for their premieres. Strauss had to diplomatically negotiate claims for these premieres, and in a letter to Krauss stated, “Please choose, make up your mind, and help prevent me from losing a valuable friend with every new premiere. Just between you and me, I think the second E-flat major Sonatina is the better of the two.”\(^{39}\) Krauss’s reply asked why Strauss titled the two lengthy works ‘Sonatinas’ instead of ‘symphonies’, and why he scored them for only winds instead of an orchestra. He replied, “No more symphonies! It would scuttle my entire artistic Weltanschauung [ideology] to produce… a symphonic school-boy exercise at this late stage. It’s very flattering that you hold such a high opinion of my little workshop diversions, but believe me, it would greatly offend the Spirit of Music History to regard them as anything more than senile toys for my posthumous estate!”\(^{40}\) The publisher’s original title, Symphony for Winds, went against the composer’s wishes.

The Sonatina in E-flat is structured in four movements, and is scored for the same instrumentation as the first Sonatina. As Shad Bailey describes in his dissertation on the harmonic structure on these pieces, the last movement, Einleitung und Allegro, was completed first (January of 1944), and was originally intended to stand alone.\(^{41}\) The first movement was composed in March of 1944, and the middle two movements were written in the summer of 1945, after the end of World War II. The post-war movements sound much more optimistic than the outer movements. The first movement, Allegro con brio, is written in sonata form, and is

\(^{39}\) Ibid.  
\(^{40}\) Ibid.  
comparable in length to the third movement of the first Sonatina. The second movement, a lighthearted Andantino, follows the road map ABAA1B1 coda. The third movement, Minuet, was the last of the four to be completed.

**Orchestration**

The opening of the first movement is scored for two oboes, C clarinet, four horns, and both bassoons. Similar in character to the third movement of the Sonatina in F major, this movement is energetic and lively. It is characterized by wide leaps and bright timbres, which remain light and agile regardless of instrumentation. Strauss writes alternating eighth note motives between instrument groups: oboes, C clarinet, and horns versus bassoons, flute, and basset horn. Strauss plays with textures and instrument groupings in this movement. Consistent with his style, the melodies are spread over a large number of voices and thoroughly developed to reach the limit of their potential.

Marked *andantino*, the second movement features a carefree melody in the flute, oboe, C clarinet, and B-flat clarinet, under which lies a stodgy accompaniment in the bassoons, contrabassoon, and third and fourth horns. Like the first movement, it requires that the treble instruments exert great control over their high registers due to the frequent occurrences of unison textures in that range. Four measures before rehearsal three, the flute plays a new triplet motive over the existing dotted triplet melody in the first horn.

The oboe and basset horn play a duet in canon at rehearsal three that reverts back to duple rhythms from the triplets previously heard in the flute. The clarinet later takes over from the oboe in the pickup to six bars before rehearsal five, but the basset horn continues to play a counter melody underneath it. Accompaniment is provided by the horns here, rather than the bassoons and clarinets that accompanied the oboe.

The *tempo primo* five measures before rehearsal seventeen marks the reintroduction of the opening theme, this time with triplet embellishment in the flute and dotted thirty-second notes in the horns. The first bassoon plays both of these motives, and in this way straddles the bridge between the melody and accompaniment. The second theme returns in the pickup to the bar before rehearsal nine in the B-flat clarinet and basset horn, later adding the oboe. The

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42 Bailey, “Harmony and Tonality,” 308.
43 Ibid., 363.
movement ends emphasizing the low timbres of the ensemble: bass clarinet, bassoons, and contrabassoon. This is in direct contrast to the bright, high beginning of the Andantino.

The Minuet is a light, quirky, and relatively short movement that conveys a casual and easygoing atmosphere while asking for strict rhythmic accuracy. It opens with the second oboe, bass clarinet and first horn playing a lighthearted dotted eighth note motive that is then taken over by the first flute, C clarinet, second B-flat clarinet, and basset horn. The bassoons play a disjointed, accompanimental sixteenth note figure that comes back later in the piece. Strauss thickens the texture in the third measure after rehearsal one, and combines and layers previously heard motives from the Minuet. The horns and bassoons play accompaniment consisting alternating measures of dotted eighth notes and triplets. In the cantabile four bars after rehearsal three, the first horn plays a beautiful melody with support from the low voices of the group: bass clarinet, horns, and bassoons.

This solo includes difficult trills in a lyrical, solo line. The clarinets take over three bars after rehearsal four. Five measures after rehearsal eight features a long and winding solo for the first B-flat clarinet and soft accompaniment by the second B-flat clarinet, bass clarinet, and first and second horns. The C clarinet takes over three bars after rehearsal ten, where the flutes join in the texture. The original Minuet theme returns at the tempo primo two bars before rehearsal twelve.
The last movement, which was originally intended to stand alone, houses one of the only serious moments in the whole piece. As the melody rises and opens, it moves from the clarinet to the flute, and often uses the marking *sforzando*.

![Figure 5.2 Strauss Sonatina No. 2 in E-flat, fourth movement: mm. 1-6](image)

Strauss gives the first bassoon a solo at rehearsal two, and instead of perpetuating the somber mood of the music that came before it inspires a little more hope and forward motion. Four measures before rehearsal three, the composer scored the first flute and C clarinet in unison as they play a fragmented melody consisting of sixteenth notes and triplets. It is passed back and forth to different instruments, but the oboe is the last to play it before the Allegro. This statement is interesting because though Strauss wrote a natural *ritard* into the music by inserting quarter rests in the concluding measures, he marked *poco accelerando* indicating that the tempo should increase slightly.

The Allegro section is light and airy, much like the majority of this piece. The high woodwinds alternate statements of the theme in groups (flute and basset horn pass it to the oboe), with minimal accompaniment from the bassoons. The nature of this melody is slightly fragmented and bounces quickly from instrument to instrument.

Rehearsal thirty-two reintroduces the disjointed sixteenth note motive from the Minuet as a full theme. From here to the end of the movement, the music builds intensely and deflates by
sliding chromatically downward. The horn is given devilishly difficult sixteenth note patterns at rehearsal forty-seven.

![Figure 5.3 Strauss Sonatina No. 2 in E-flat, fourth movement: mm. 600 - 605](image)

**Symphony for Wind Instruments in E flat by Richard Strauss © Copyright 1952 by Hawkes & Son (London) Ltd. For the world excluding Germany, Danzig, Italy, Portugal and the former territories of the U.S.S.R. excluding Estonia, Latvia, and Lithuania. Reprinted by Permission.**

**Character**

Of all the wind works discussed thus far, this is the longest and most challenging to perform. It is transparent and delicately balanced, and much of its integrity lies in keeping the underlying motives alive and not allowing it to sound too thick. The character of the first and last movements is fairly turbulent, and both have moments of darkness sprinkled throughout. The inner movements, written after the end of the war, are pure light and contentment. Strauss dedicated this piece to ‘the spirit of the immortal Mozart at the end of a life full of thankfulness.’ One can hear the nod to Mozart in the transparency and light feeling of the second Sonatina.

**Dynamics**

Strauss does not mark anything above *fortissimo* or below *pianissimo* in the second Sonatina. Instead, the interest lies in swift color changes and motivic development. Dynamic changes are often helped by the instrumentation. For example, when the composer wants a section to sound softer, he will likely reduce the number of horns. Another technique used in this piece is to dovetail segments of the melody between various instruments and not have them all play at the same time. When he wants a louder dynamic, he increases the number of instruments participating at one time, and layers multiple motives on top of each other, as well as marking *forte* or *fortissimo.*
Range

The Sonatina in E-flat utilizes high timbres made brighter by scoring the high woodwinds in octaves and unison in many of the thematic climaxes. The effect is a happy one, and matches the atmosphere implied from the subtitle “From the Merry Workshop.” The high woodwinds and first horn play a majority of the solo lines, and the texture is never too thick for supporting the higher and more delicate sounds. The Einleitung portion of the last movement is the only somber segment of the piece, and the cloud later lifts at the Allegro. The nostalgia of the Einleitung comes from the clarinets basset horn, bass clarinet, horns, bassoons, and contrabassoon playing low and soft. Even when the high winds enter in the fifth bar, they maintain the sober atmosphere produced by the low winds.

Instrumentation

Strauss wrote the same instrumentation for both Sonatinas, but with very different results. The Sonatina in F major is a much darker and more brooding piece than the Sonatina in E-flat major. In contrast, the second Sonatina is less densely orchestrated, yet boasts a lighter texture and breezier mood throughout. The bassoon receives more special attention than it had before, and in the Einleitung it is the first to play a solo that later becomes the main theme of the Allegro. The horns are challenged to play lines identical to those the composer wrote for the high woodwinds, and make them sound easy and seamless. The bass clarinet and basset horn play a larger and more exposed role in this work than they have before. The third movement begins with the bass clarinet, basset horn, and oboe playing a solo line and creating a new sound color. The basset horn is given a more independent role in this piece, as its use is expanded from purely harmonic support to more of a solo instrument. In rehearsal fourteen of the last movement, the basset horn is the only voice that plays its melodic material as a neutral party, unaffiliated with either of the two alternating instrument groups (clarinet choir versus oboes and flutes).

Use of Color

Strauss introduces new and inventive instrument combinations in this piece, one of them being the aforementioned beginning of the Minuet. Together, the bass clarinet, basset horn, and oboe create a sound that is too mellow to be an oboe, yet too vibrant to be a low single reed. The exoticism of the new sound catches the listener’s ear and pulls him in with very little effort. Strauss uses instrumentation to change colors, and in this way he endears himself to the
audience. Another example of an interesting sound color is in the second movement, Andantino, at rehearsal three. Here, the oboe and basset horn play a long, winding melody in canon. This blend is not commonly heard, since modern composers tend not to write music for the basset horn, but its baleful sound mellows the oboe and makes an attractive combination.

A common thread through the Sonatina in E-flat major is the frequent exchange of motives to other voices, essentially creating one long line made up of several short statements. One example of this technique occurs in rehearsal forty-nine of the last movement.

Between here and rehearsal fifty, no one voice has the lead voice for more than two bars at a time, until four measures before fifty, where the first B-flat clarinet has four bars to itself. This method potentially sacrifices smoothness for color diversity, though advanced players would not have trouble achieving both. In the example mentioned, the sixteenth note motive begins in the B-flat clarinets, moves to the bass clarinet, to the bassoons, then back up through the clarinet section until the oboe joins in at rehearsal fifty. This technique is a common occurrence in the Sonatina, and contributes to the spacious, airy feel of the work.

**Comparison**

The combination of bright sound colors and uncluttered texture in most of the Sonatina creates an optimistic and cheerful atmosphere. It is the longest chamber work discussed here,
consisting of four movements (like the Suite, Op. 4). It does not closely resemble the Serenade Op. 7 or the Suite, but does compare to the first Sonatina in F Major in its length and content. Both pieces reflect a brilliant mind composing based on memories and past experiences. They include essential elements of Strauss’s style that were hinted at in his earlier works: wide melodic leaps, sweeping gestures, composite melodies, and motivic development. The Sonatinas are more complex and mature works than the Serenade and Suite. They also present greater technical challenges and musical rewards in performance, forcing the performer to adapt to the unique demands of these works.

Upon listening to the four pieces, they seem to be part of a continuous line of development. The Serenade, Op. 7 was the simplest and most traditional in all aspects: length, orchestration, range, melodic content, and expression. The Suite, Op. 4 was longer, more advanced in construction, had more energy, and began to demonstrate the compositional techniques that make it recognizably Straussian. Sonatina No. 1 was a product of the composers renewed interest in wind music, the middle movement of which is very similar in character to the Serenade. In it, Strauss experiments with sound color, rhythmic diversity, and utilizes his talent for motivic development. Sonatina No. 2 picks up where the first left off, both in mood and orchestration. These two works, because of the addition of the C clarinet, are brighter than the earlier two, and also boast greater technical challenges for the performers. Sonatina No. 2 is the product of a long tradition of Harmoniemusik, and consequently is the longest and most ambitious of the four works.
CHAPTER SIX

TONE POEMS: DON JUAN, OP. 20 AND EIN HELDENLEBEN, OP. 40

Don Juan, Op. 20

Strauss learned of exciting new developments in programmatic music from his good friend Alexander Ritter, a violinist in the Meiningen Orchestra, who introduced him to the music of Wagner and Liszt. The composer and pianist Franz Liszt took the idea of program music and remade it, creating a new genre called the symphonic poem. Michael Kennedy, author of Strauss Tone Poems, describes the symphonic poem as

Chiming in perfectly with the Romanic’s wish for interrelationship of all the arts and especially the interaction of music and literature… In addition, the invention, development and improvement of instruments, and the consequent enlargement of the symphony orchestra, with the widening and intensifying of its expressive capabilities, encouraged composers to attain a more sophisticated and complex style.⁴⁴

Alexander Ritter befriended the young composer and encouraged him to learn the expressive techniques of Wagner, Liszt, and Berlioz, and forever changed the trajectory of his compositional life.

Strauss believed in these new orchestral forms. In the compilation of Strauss’s musings Recollections and Reflections, edited by biographer Willi Schuh, he wrote, “New ideas must seek out new forms for themselves: the basic principle adopted by Liszt in his symphonic works, in which the poetic idea really did act simultaneously as the structural element, became from then onwards the guideline for my own symphonic works.”⁴⁵ During a trip to Italy in the spring of 1886, Strauss composed Aus Italien, his first experiment with the new form. It premiered in Munich in 1887, and though many listeners, including Hans von Bülow, heralded it as brilliant,

⁴⁵ Richard Strauss and Willi Schuh, Recollections and Reflections (New York: Boosey and Hawkes, 1953) 139.
others believed it to be too radical and progressive.\textsuperscript{46} Strauss’s next attempt, \textit{Macbeth Op. 23}, is considered his first true tone poem, though it premiered after \textit{Don Juan} and \textit{Death and Transfiguration}.

\textit{Don Juan, Op. 20}, was written after \textit{Macbeth}. Strauss chose the subject matter after attending a performance of Paul Heyse’s play, \textit{Don Juans Ende}, and reading Nikolaus Lenau’s \textit{Don Juan}.\textsuperscript{47} In Lenau’s version, the hero is as a man so consumed with pursuing life’s fleeting pleasures that he ignores his brother’s request to return to their father’s home and abandon his wicked life. He is killed a duel, knowing that his life’s obsession has brought lasting harm to those he loves, and is no longer worth living.

\textbf{Orchestration}

The opening theme, a raucous, heroic ascending gesture, is scored for the entire orchestra. The winds play devilishly fast triplets underneath the strings, giving the primary theme a jolt of energy and forward motion.

![Figure 6.1 Strauss Don Juan, Op. 20: mm. 7-13](image)

The triplet accompaniment continues in various voices while this bright and comically heroic melody plays itself out. The exposition includes brief interruptions by the winds that lead to the secondary theme in the clarinet and first horn in measure ninety, and are quickly taken over by the violins. The woodwinds accompany with alternating triplet and duple quarter notes as the music swells in the strings and harp. The horns play a role in increasing the intensity before the

\textsuperscript{46}Kennedy, \textit{Strauss Tone Poems}, 10.
\textsuperscript{47}Ibid.
apex of a phrase, a technique that may also be found in Strauss’s chamber music for mixed winds.

In measure 203, the flute interrupts an amorous cry from the low strings with a delicate syncopated passage that represents the woman’s weakening resolve to Don Juan’s advances. The melody in the cellos returns, this time fortified with the horns, which enter in measure 220. The flute persistently repeats its syncopated melody, making room for the upcoming romantic episode. At this moment, the oboe begins playing a wistful and sweet melody that symbolizes a woman who the main character truly cares for.

Muted horns and thinly textured strings accompany the oboe as it plays the love theme. The horn takes over while the oboe rests in measure 248, and during this short interjection the flutes and clarinets enter with soft triplets mirroring the accompaniment in the strings. The oboe continues its phrase in measure 251 until it hands the theme to the flutes and clarinets. Strauss entrusted this incredibly tender moment to solo woodwinds in an otherwise frenzied, fast paced masterwork. The importance of maintaining a flawless, unbroken line cannot be overstated. The oboe, flute, clarinet and bassoon share importance and responsibility in making this moment as tender as possible, but the melody consistently returns to the oboe for the duration of the romantic episode.

If the oboe is the leading voice in the slow section of Don Juan, the horns are given the spotlight in the newest motif associated with the main character. This moment, found in measure 314, thwarts a predictable recapitulation, and instead results in a second development section. The strings enter, sleepily at first but quickly gaining intensity, and set the scene for a dramatic horn entrance. When the horns enter, Don Juan’s swagger returns.

Following this bombastic gesture, Strauss begins the second development section, which dissolves into a disjointed, cartoonish episode that paints a scene of an amorous chase. The

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48 Kennedy, Strauss Tone Poems, 20.
woodwinds play triplet motives and grace notes with equal importance as the strings here, and contribute their color and bright style of articulation to the tapestry. As the piece charges to a close, Strauss juxtaposes Don Juan’s themes on top of each other, building anticipation and tension, until the moment our hero meets his death. At this moment, instead of the triumphant finish the audience expects, Strauss gives Don Juan a somber, haunted and quiet end. The bassoons plaintively play a farewell in measure 600 as the hero of this tone poem expires.

**Character**

In the beginning, the character of Don Juan is sure-footed and arrogant, and is represented by sweeping upward gestures, and extravagant orchestration. His love affairs are the embodiment of tenderness and romance, and Strauss uses instrumentation, range, dynamics, and color to help depict Don Juan’s humanity. His character flaws are written into the music, which the author believes to be one of the reasons the piece is so well loved. The audience can relate to this proud, idealistic individual, and his eventual death is a disappointment to the listeners who were hoping for his redemption.

**Dynamics**

Strauss goes beyond his usual fortissimo to **fff** in measure thirty-one, but only for the woodwinds, horns, and strings. This passage is part of the opening gesture after a prolonged series of fast, articulated triplets in the winds. The trumpets, trombones, and tuba are marked **fortissimo**, and cymbals are only **forte**. He writes **fff** again in measure 149 in all voices, as the apex of a very long climb. **Fff** occurs again in measure 421, just before a mysterious and unsettled episode that insinuates an atmosphere of fear and doubt. In the softer sections, **pp** and **ppp** are often utilized. In fact, Strauss writes **ppp** five times, and **fff** three times. This may be contrary to the listener’s impression of Strauss’s music, which seems to be more known for its loud passages than its soft ones.

The dynamics for the beautiful ‘slow movement’ in the middle of the piece range from **ppp-piano**. The oboe solo is marked **piano con espressivo** in the first entrance, **molto espressivo** in the second, and **espressivo** in the third. When the clarinet plays this theme, it is marked **pianissimo dolce**. The horn is marked **piano**, and the flute **piano espressivo** when it is their respective turn to play.
Range

Strauss asks the upper woodwinds, especially the flutes, to play confidently in the upper portion of their range. This is most often in unison with the upper strings, and functions to add brightness and bravado to the sound color of themes pertaining to the main character. He also gives the low strings an active role in melodic moments, for example in measure sixty-two, when the violas, cellos and basses play the opening gesture by themselves. The bassoon supports melodies without a lot of solo exposure, though the last few bars of the piece feature the bassoon’s plaintive cry at the death of Don Juan.

The largest stretch in range that Strauss employs in this piece involves its emotional variety. In order to perform Don Juan effectively, the musicians and conductor must be able to switch characters on a moment’s notice. For example, in measure forty-three the first, daring theme has been presented, and now the music schizophrenically switches from a sweet, pianissimo gesture to a fortissimo motive from the opening. This has the effect of expressing Don Juan’s distraction, perhaps at the sight of a beautiful woman he would like to seduce. The orchestra must be able and willing to adapt quickly to each new emotion, whether it is swagger, innocence, love, regret, or any combination requested by the composer.

Instrumentation

Strauss was famous for utilizing many different tone colors and expanding the instrumentation of the orchestra to accommodate the sounds he had in mind. In the wind section, he asked for a third flute who also doubles on piccolo, and an independent English horn who is not also required to play second oboe. The English horn is featured briefly in measures 227-228, and again in measure 437 with the bassoon. Strauss only scored two clarinets, which is in keeping with his youthful writing for winds. Contrabassoon is also included in the instrumentation. The four horns play a major role in melody and emotional content. They are in charge of transmitting the heroism of the main character to the audience, along with the trumpet. They are expected to play in a wide variety of dynamics, range, and character, and are a main attraction of this piece.

Use of Color

In order to express the diverse range of emotions in Don Juan, Strauss relies on the colors and timbres of each instrument to transmit the right feeling to the audience. When he needs Don
Juan’s love interest to show that her resolve is weakening, he asks the flute to play a brief, hesitating, and repetitive motive in syncopated rhythm that chromatically explores the top of the staff.

![Figure 6.3 Strauss Don Juan, Op. 20: mm. 204-207](image)

When Don Juan falls for his great love, he solicits the oboe. This melody, as mentioned earlier, also involves the horn, bassoon, clarinet, and flute, but always returns to the oboe for its plaintive and soulful timbre. The horns and trumpets best portray the hero, while the bassoons describe his death. Long, soft chords in the woodwinds are indications of mystery and a decrease in activity.

During the middle love section, the bassoons, flutes, and clarinets fill in when the oboe rests, and play parts of the motive in their own color and timbre. This makes the section more accessible for the audience, who may not all respond to one color all the time. The greater variety exists, the greater chance Strauss has of reaching his audience. One defining feature of this section is the grace note within the melody, played by the oboe and clarinet. This small grace note makes the already poignant melody even more heartbreaking and tender.

![Figure 6.4 Strauss Don Juan, Op. 20: mm. 251-254](image)

Strauss’s *Don Juan* easily demonstrates the wide variety of colors supplied by wind instruments. By thinking creatively about what wind instruments can do, he not only shows off not only the range of the orchestra but his own skills in orchestrating and style.
Comparison

Written in 1888-9, *Don Juan* instantly shot Strauss into the spotlight as an orchestral composer. Through this piece, he found his voice as a tone poet, which according to Bryan Gilliam in *The Life of Richard Strauss*, meant that he “created a novel musical structure at one with its programmatic material, where narrative and formal strategies did not seem forced upon each other.”49 *Don Juan* is full of energy, sweeping gestures, and succeeds in communicating symbols and images through sound. When compared his writing for winds to the chamber pieces, Strauss asks the winds to play louder and more aggressively, with faster articulation, and with the agility to change character very quickly. His melodic writing in this piece begins to express the large, expressive intervals that make his music unique. For example, the piece begins with a dramatic and very difficult upward scale in the strings, and the oboe solo in the romantic episode moves from low to high D in the first two notes. At this stage in his development, Strauss has found the expressive potential in wide intervals, which is an idea that is very operatic in nature. He goes on to use this technique in the Sonatinas, though they are not as commonly found in the earlier works.

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Ein Heldenleben, Op. 40

The score of *Ein Heldenleben* was completed in 1898. Strauss wrote the following about this piece: “Beethoven’s ‘Eroica’ is so little beloved of our conductors that to fulfill this need I am composing a largish tone poem entitled *Ein Heldenleben*, admittedly without a funeral march, yet in E flat, with lots of horns, which are the yardstick of heroism.”\(^{50}\) The grand scale, vivid character depictions, and quotations from previous works make this piece a remarkable addition to orchestral repertoire.

**Orchestration**

*Ein Heldenleben* begins with a strong, confident melody in the horns and strings that spans almost three octaves. This theme represents the hero. The section of the piece dedicated to describing the hero is loud, complex, and motivic. The opening theme is passed around the orchestra and developed, appearing in the winds in measure forty-seven. The theme is declared six times, and each time a pause suggests that the hero is waiting for a reaction.\(^{51}\) This comes in the form of his critics, known as the Hero’s Adversaries, beginning in measure 118.

[Image of musical score]

**Figure 6.5 Strauss *Ein Heldenleben*, Op. 40: mm. 118-122**

The first flute plays *fortissimo* chromatic sixteenth notes marked *sehr scharf und spitzig* (meaning very sharp and pointed), and the oboe enters in the third bar with sixteenth note triplets. The conflict caused by the contrasting rhythms expresses the spiteful and argumentative character of the critics. Clashing rhythms in the piccolo, English horn, muted trombones, and tuba enhances the confrontational atmosphere of the Hero’s Adversaries. Together, the woodwind and brass sections make a chorus of sniping, mean-spirited critics that attempt to tear the hero down.

He retaliates, singing in a minor mode through the bassoons, bass clarinet, contrabassoon, horns, and low strings. He is interrupted in measure 169 by the nagging critics, but recovers and triumphantly claims victory in bar 188. At this moment the solo violin takes over in The Hero’s Companion. Here, the hero, represented by the horns and low woodwinds and strings, and the solo violin interact. At first they resist each other, but eventually the solo violin plays with the Hero within his melodic and harmonic structure, symbolizing their partnership. The oboe plays a beautiful call-and-response duet in measure 308 with the solo violin, and in measure 316 the clarinet takes over from the oboe. Strauss gives the clarinet a tranquil closing solo to end The Hero’s Companion. The woodwind theme from The Hero’s Adversaries returns as a transitional passage, but this time it is only played by the flutes and piccolo.

The defining moment for the English horn occurs in the Coda, from bars 818 to 845. This difficult solo must sound tranquil and smooth, though the repetitive downward octave slurs make achieving that character more difficult. The horn takes over in measure 845 with similarly difficult gestures.

![Figure 6.6 Strauss Ein Heldenleben, Op. 40: mm. 831-837](image)

This melody is inspired from the hero’s opening theme, and is played over a regular rhythm in the percussion. The horn and solo violin dominate the texture in the end, conveying a sense of contentment and peace to the conclusion of the Hero’s Life. Pauline, Strauss’s wife is portrayed by the solo violin, and the solo horn as the hero, who some identify as Strauss himself. The woodwinds characterize his harshest critics.
Character

The hero of Ein Heldenleben is weightier and more serious than that of Don Juan. He is more mature and less idealistic, and is based not on a fictional story but on reality. This hero falls in love, fights his adversaries, and retreats into peaceful retirement. The scale, in terms of length, instrumentation, dynamics, and color, is enormous, and it exploits the wide range of possibilities in all categories. The critics, played by the woodwinds, are amusingly villainous, but the lush and romantic themes are also played by the winds. Strauss uses creativity and imagination in scoring the character of this work, and does not hesitate to manipulate the colors available to him to do so.

Dynamics

Ein Heldenleben demands a large range of dynamics. Strauss wrote fff eight times, and ppp four times. Compared to Don Juan, this tone poem spends more time in the louder sections than in the softer ones, even when bearing in mind the considerable difference in length. The winds are challenged to play throughout the dynamic range. The expanded orchestra creates more volume than a traditional one. This, plus the number of times Strauss asked for fff, suggests that he wanted the orchestra to indulge in excess and fanfare without fear of overwhelming the audience.

Range

Strauss challenges the orchestra to play in the highest register with ease, and uses this technique to achieve new colors and projection. In the article “Richard Strauss and His Music,” Gustav Kobbé stated,

Richard Strauss scores, in the most casual manner, an octave higher than Beethoven dared to go with the violins. …What Richard Strauss accomplishes with the strings is not merely queer or bizarre. What he seeks and obtains is genuine, original musical effects. … For the same reason, he has regularly added four or five hitherto rarely used instruments to the woodwind and scores, regularly, for eight horns, besides employing four to five trumpets.52

**Instrumentation**

Strauss scored *Ein Heldenleben* for an expanded orchestra. Auxiliary winds include bass clarinet, English horn, third flute/piccolo, and contrabassoon. The remainder of the orchestra is enlarged to include eight horns, five trumpets, three trombones, tenor and bass tuba, elaborate percussion section (including harp), and sixty-four strings. The increase in the number of musicians involved is proportional to the expanded form and length of this piece. It is written in an enormous sonata form, with The Hero’s Battle serving as the development section, and includes elements of a *scherzo* and *adagio*. Because of the added winds and brass, Strauss was able to diversify the color palette and have greater control over the expression of each theme. It is not difficult to imagine the reason for eight horns in this heroic masterpiece, and he finds many inventive uses for the winds in varied settings.

**Use of Color**

One of the most effectively painted sections in *Ein Heldenleben* is in The Hero’s Adversaries, where the winds are the critics and the lamenting strings are the Hero. As previously mentioned, the character of the critics is argumentative and aggressive. The flutes, oboes, English horn, clarinets, and bassoons play short, angry motives that portray this character. During the descending sixteenth notes in the flute, the oboe plays triplet figures, and the English horn contributes with ascending chromatic sextuplets. The clarinet mimics the flute, and when the bassoon enters in measure 129 it joins the English horn in its new motive of rapidly moving thirty-second notes.

The oboe, clarinet, and horn each play a gorgeous melody in The Hero’s Companion along with the strings, and each adds its own color to the musical tapestry. The oboe sounds soulful, the horn noble, and the clarinet tranquil and still. The Adversary’s theme returns in measure 353, but instead of the oboe entering after the first flute, the second flute takes over the oboe’s motive. The piccolo and flutes are the only winds that play the return of the critics’ theme.

In The Hero’s Works of Peace, the oboe plays the love theme from *Don Juan* in measure 728.

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This quotation is one of many previously composed themes written into The Hero’s Works of Peace. Ominous triplets in the tenor and bass tubas (a recurring portent of trouble found also in The Hero’s Adversaries in measure 119) announce The Hero’s Retirement from the World. The English horn and French horn play long, bucolic solos in this section. These solos are difficult because of the constant recurrence of downward octave slurs.

**Comparison**

Strauss’s use of the winds in *Ein Heldenleben* is inventive and refreshing. He explores many different moods, from aggressive to passionate to serene, and finds new ways to express himself through their voices. The range and depth shown in his orchestration, instrumentation, and use of color is noteworthy, and contributes to the sophistication of this piece. The maturity of this composition is greatly increased from the Serenade, Op. 7, and Suite, Op. 4, and he achieves a wider variety of different colors and moods than he did in *Don Juan*, which was written ten years earlier than *Ein Heldenleben*. The scope, instrumentation, and length of *Ein Heldenleben* can be compared to those of the later Sonatinas. Both push the limits of their genres, and are masterful representations of Strauss’s creativity and skill.
CHAPTER SEVEN

CONCLUSION

From the beginning of his musical career to its end, Richard Strauss recognized the expressive potential of wind instruments. His Serenade, Op. 7 and Suite, Op. 4, both for thirteen winds, are beautiful, emotional, and heartfelt pieces that take advantage of the many possibilities of color and expression available to the winds. In the Serenade, the expression comes from a place of simplicity and emotional vulnerability. The character is one of hopeful innocence, the dynamics are traditional, and the instrumentation, range, and use of color are fairly conservative. His melodic and motivic language is mostly scalar, and does not yet have the adventurous and dramatic intervallic leaps found in the later works. The Suite is a more advanced composition, and explores a greater range of dynamics, character, color, and emotion. It also begins to show the direction Strauss will take with his melodies, using short themes that are easily manipulated and passed around to different voices in order to achieve new colors and characters.

The Sonatina No. 1 in F Major, written during World War II, is an intellectual and complex work that involves a larger ensemble than the early works, greater dynamic range, character changes, and instrument combinations. It fluctuates between cerebral moodiness and romantic wistfulness, and offers a large range of expression in an intimate chamber music setting. The Sonatina No. 2 in E-flat Major contrasts its predecessor in mood and character. The instrumentation and dynamic range is the same, but this piece is much more optimistic, lighthearted, and cheerful. Both of these works are very long, and are masterfully constructed. Strauss achieves new and innovative sound colors and textures, and creatively passes the melodies from one voice to the next.

Don Juan, premiered when Strauss was twenty-four years old, is full of vigorously ascending gestures of flight, heroic melodies of the greatest bravado, and unbelievably sweet love themes. The contrast of sweeping heroism and nostalgia are defining characteristics of this early tone poem. The dynamics, instrumentation, character, range, and use of color are exaggerated and bold. Tone poems proved to be a medium through which Strauss could freely express himself, and he was able to achieve extremes on both ends of the dramatic spectrum. Ein Heldenleben, written ten years later, is brought to a higher level of creativity and personal expression. Strauss takes more risks, and writes a wider range of characters and sound colors.
these pieces, the winds are more often treated as solo instruments in the orchestra and add to the character and overall drama of the work. They are made to play louder, faster, and on a grander scale, a set of qualities that transfer to Strauss’s approach of the two Sonatinas. Winds are asked to play a wider range of characters than Strauss expected them to in the earlier works for winds, and larger, more expressive intervals in the melodies as well. The overall drama of the Sonatinas is greater than that of the Serenade and Suite.

Strauss’s writing for winds shows his progression as a composer throughout his life. His talent and skill combined with youth produced a much different result than it did when combined with the maturity that life’s experiences brings. Through examining Strauss’s four chamber pieces for winds, along with Don Juan and Ein Heldenleben, the reader and listener can witness the development of orchestral and wind writing over the span of his lifetime. Growth in creativity, imagination, and skill led to more complex and interesting pieces, wider melodies, new colors, and innovations in instrumentation. The contributions Strauss made to both the orchestral and chamber music repertoire contributed to the development of those genres, and continue to inspire today’s musicians.
APPENDIX A

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April 17, 2012

Galit Kaunitz

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BIOGRAPHICAL SKETCH

Galit Kaunitz, originally from Connecticut, studies with Eric Ohlsson at The Florida State University. She received her B.M. from The Hartt School of Music, where she studied under Humbert J. Lucarelli, and went on to earn her M.M. from The University of Texas at Austin under the guidance of Rebecca Henderson. While a student at UT Austin, she also studied with Robert Atherholt, Alex Klein, Richard Killmer, and Mark Ackerman. She has participated in various summer music programs including Marrowstone Music Festival, Banff Centre Oboe Master Class, Brevard Music Center, Cultures in Harmony, and Eastern Music Festival. She is currently an active teacher and performer in the southeastern United States.