ON THE RECORD: INTERPRETING RECORDED ORCHESTRAL EXCERPTS FOR THE OBOE, 1910 – 2016

A Monograph

Submitted to the Temple University Graduate Board

By

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In Partial Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS
August 2017

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ABSTRACT

This monograph analyzes recordings of three orchestral excerpts for the oboe made between 1910 – 2016 and studies trends in interpretation, showing how performance practice is continually evolving as musical tastes change. The chosen excerpts span several style periods from the early nineteenth century to the twentieth century. The first excerpt, the cadenza from the *Allegro con brio* movement of the Fifth Symphony by Beethoven, has been under-studied by oboists and musicologists and yet it plays a pivotal role in the first movement of this iconic piece. The second excerpt, the *Adagio* solo from the second movement of Brahms's Violin Concerto, has much room for individual interpretation and soloistic freedom on the part of the both the oboe and violin soloists. Finally, recordings of the technically-challenging twentieth-century excerpt, the "Prélude" solo from *le tombeau de Couperin* by Ravel, show how standards of musical perfection have been raised overtime as a result of the recording industry. Preference is given to recordings from countries with strong traditions in oboe performance, such as the United States, England, Germany, and France. To give a clear picture of performance trends, I study approximately ten recordings per decade. A large-data recording study such as this has never been attempted of orchestral excerpts for the oboe. Findings common to all three excerpts over time include: a decline in small-group, rhetorical phrasing; a decline in national schools; tempos becoming slower in the mid-twentieth century and faster towards the end of the twentieth century; and strongest similarities in playing styles of oboists with a shared pedagogical lineage.

ACKNOWLEDGEMENTS

I would like to thank my doctoral advising committee for their guidance throughout my doctoral degree at Temple University. I am very grateful to my advisory chair, Dr. Steven Zohn, for loaning me a Baroque oboe during my first semester at Temple, connecting me to my wonderful Baroque oboe teacher and mentor, Geoffrey Burgess, and for supporting my interest in studying recordings. Dr. Charles Abramovic's fascinating *Performance Traditions* class also exposed me to early recordings and inspired me to continue my own research. Thank you also to Dr. Cynthia Folio for helping me to become a better writer and theorist. Finally, thank you Dr. Matthew Brunner for attending every one of my recitals and jury performances and for your belief in me as an oboist and teacher. Peter Smith, my private oboe teacher and one of the best orchestral musicians I know, is an endless source of inspiration and encouragement. I am grateful for the help of the librarians at the Library of Congress's Recorded Sound Library for helping me to find rare recordings and valuable information regarding dates and performers. I must also thank my family: my loving husband, Charlie; my faithful dog, Doug; my supportive parents and sisters, Bill, Liann, Natalie, and Lauren.

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INTRODUCTION

In this monograph, I analyze trends in performance practice of three major orchestral oboe solos recorded between 1910 and 2016. A large-data recording study has never before been attempted of such a specific repertory.[1] This monograph provides a rare opportunity to draw precise conclusions about the history of orchestral performance practice as evidenced by a key woodwind voice: the oboe.

Very few recording studies have been written about the oboe or any other woodwind instrument. This study raises awareness about the rich tradition of oboe performance in the western world and fills in the gaps for modern oboists who may have been unaware that certain recordings even existed from the past century. It is my hope that greater awareness of performance traditions will dispel ill-founded myths and stereotypes about old recordings, different national styles of playing, and orchestral identities and personas. Making accessible a small sampling of public domain recordings through a website, will increase the likelihood that these historical artifacts will be heard by other performers, conductors, and music scholars.[2]

The three excerpts include the cadenza from the first movement of Beethoven's Fifth Symphony (1808), the second movement solo from Brahms's Violin Concerto in D Major (1878), and the solo from the Prelude of Ravel's *Le*

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[1] A large-data recording study samples roughly ten recordings per-decade, totaling approximately 100 recordings for 100 years of recorded history.

[2] See: https://meghanwoodard.wordpress.com/

tombeau de Couperin (1919). The reason for studying these three excerpts is threefold: they have been recorded often throughout the past century, they embody musical elements characteristic of standard oboe solos from the international orchestral canon, and they span several stylistic periods from the early nineteenth century through the early twentieth century.

While only three excerpts are considered, this large-data study tracks trends in specific interpretive criteria, sampling multiple recordings from each decade since the 1910s. The largest sampling is used to study tempo, tempo flexibility (rubato), dynamics, tonal/color variation, phrasing, articulation, vibrato, and tuning standard. The majority of recording samples are representative of countries with long traditions in oboe performance: England, France, Germany, and the United States.

I use several analytical approaches to study the sample recordings. Out of respect to the performers, I first determine the analytical approach he or she likely used to develop the recorded interpretation. For example, the legendary oboist Marcel Tabuteau developed his own analytical method known as the "number system." Pedagogical audio recordings from the end of Tabuteau's career clearly show how he applied numbers to notes within a single phrase or phrase group to enhance the musical expression of several well-known orchestral excerpts.[3] Tabuteau also applied a method called "note grouping" to musical analysis, which has been expanded upon in writing by Curtis Institute music students such as James

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[3] Marcel Tabuteau, *12 Lessons with the World's Greatest Oboist & Teacher*, Audio CD, Boston Records, B0000049KK, 2001.

Morgan Thurmond.[4] Tabuteau's interpretive method may be applied to performances of other orchestral solos throughout his career.

When the interpretive method behind a given recording is unknown, I consider known stylistic trends and performance conventions from the given time period. Bruce Haynes, among others, has shown that performance practice changed dramatically following the Second World War. Musicologist Robert Phillip also addresses this dramatic shift in his research of early recordings.[5] Haynes explains the difference between "Romantic" and "Modern" style:

> Romantic style was in full sway at the beginning of the 20th century but is heard now only on recordings. Romantic style began to mutate after the Great War (World War One) towards the accuracy and precision of Modern style, to a degree that eventually changed its identity. Modern style is thus the direct descendent of the Romantic style; being the product of its time, it shows the typical attributes of Modernism, following written scores quite literally and being tightfisted with personal expression.[6]

According to Haynes, it is common in pre-World War I recordings to hear *portamento*, flexible tempos, gestural phrasing, limited vibrato, and expressive decisions that go beyond what the score may show. These are all conventions that carried over from the nineteenth century. Romantic style can sound quite foreign or even sloppy to modern ears. However, I believe it is important to try to listen with Romantic ears when analyzing recordings from the pre-war era. What might sound like inconsistent tempos or bad rhythm may actually align with Romantic style conventions. Moreover, these orchestral musicians—many of whom were quite famous during their day—deserve our respect.

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[4] James Morgan Thurmond, *Note Grouping: A Method for Achieving Expression and Style in Musical Performance* (Camp Hill, PA: JMT Publications, 1982).

[5] Robert Phillip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950* (Cambridge; New York: Cambridge University Press, 1992).

[6] Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (New York: Oxford University Press, 2007), 32.

On the opposite end of the twentieth-century performance style spectrum is the Modern style. As Haynes mentions, faithfulness to the score and composer worshiping became much more common after World War II. The idea of fidelity to the score is a trend that has continued into present day and has only been challenged in recent decades. On the topic of scores, I consider what would have been the definitive performance score for each oboe excerpt from one decade to the next. I analyze these scores in detail to gain a sense of how they may have influenced a given interpretation.

Style periods carry with them large sweeping trends that can seem quite generalized at times. I expect to find performance trends on the national level and on the even smaller level of orchestra and pedagogical lineage. Whenever possible, I track as many recordings as possible from the same orchestra. I also track oboists with long orchestral careers to see whether their performance style and interpretations have changed or remained constant over time. Finally, I compare recordings of famous oboe teachers and their pupils, looking for similarities and differences in performance style. I am interested not only in how performance traditions are passed down from teacher to student, but also in how these might reflect larger national or generational trends in performance practice.

Music scholars have largely ignored historical recordings until recent decades. The musical score and the composer have reigned supreme. However, since the 1970s, the authority of the performer has been growing across all music disciplines. Musicologists studying Historically Informed Practice (or HIP) have helped to further knowledge about how music was performed prior to our own time by studying historical treatises, instruments, and, increasingly, recordings.

Music historian Dorottya Fabian Somorjay published an ambitious large-data recording study of Bach Recordings in 2000. Her article, "Musicology and Performance Practice: In Search of a Historical Style with Bach Recordings," compares tempos, use of ornamentation, and other interpretative criteria in 100 recordings of three different works by J. S. Bach. Somorjay summarizes her findings without going into great detail about any one documented interpretation, but her article is remarkable for sampling so many recordings.[7] The benefit of this type of large-data study is that claims regarding performance practice are all the more credible due to the large pool of recordings. This article was just the beginning of Somorjay's extensive writing on performance practice of Bach works, which she later expanded upon in her 2003 book and in a 2009 article on Bach violin recordings.[8]

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[7] Dorottya Fabian Somorjay, "Musicology and Performance Practice: In Search of a Historical Style with Bach Recordings," *Studia Musicologica Academiae Scientiarum Hungaricae* 1, no. 3 (2000): 77–106.

[8] Dorottya Fabian Somorjay, *Bach Performance Practice, 1945-1975: A Comprehensive Review of Sound Recordings and Literature* (Aldershot: Ashgate, 2003). Dorottya Fabian Somorjay, and Eitan Ornoy, "Identity in Violin Playing on Records: Interpretation Profiles in Recordings of Solo Bach by Early Twentieth-Century Violinists," *Performance Practice Review* 14 (2009): http://ccdl.libraries.claremont.edu/cdm4/browse.php?CISOROOT=/ppr

Daniel Leech-Wilkinson is another musicologist whose wide range of research interests includes studying recordings as documents of performance practice. His ebook, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (2009), is summarized well by Patrick Feaster:

> This book asks a straight forward pair of questions: why musical performance styles in Western 'art' music change and how this relates in turn to the way music moves people. It posits that mainstream musicology, with its dogged focus on the 'work' at the expense of performance, is ill-equipped to deal with these questions, and that answering them satisfactorily will require a wide-range multidisciplinary effort integrating humanistic and scientific methods. . . . Sound recordings are central to this enterprise, because it is our present ability to listen to recorded musical performances made over the course of more than a century that enables us to detect the existence of gradual changes in performance style in the first place.[9]

Leech-Wilkinson's book includes many case studies; however, his sample recordings are of mainly of vocal, violin, and piano performances.[10]

Several other musicologists have included recording studies in their portfolio of historical performance practice writings. For example, Mark Katz tackles many important questions about technology and how it has influenced performance practice in his book.[11] In particular, the chapter

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[9] Patrick Feaster, "The Changing Sound of Music: Approaches to Studying RecordedMusical Performance," *ARSC Journal* 41, no. 2 (2010): 303.

[10] Daniel Leech-Wilkinson, C. Bacciagaluppi, R. Brotbeck, A. Gerhard (eds.), "Early recorded violin playing: evidence for what?" *Spielpraxis der Saiteninstrumente in der Romantik: Bericht des Syposiums in Bern* (Schliengen: Argus, 2011), 9 – 22. Leech-Wilkinson, "Expressive gestures in Schubert singing on record," *Nordisk Estetisk Tidskrift* 33 (2007): 48 – 70. Leech-Wilkinson,"Performance Style in Elena Gerhardt's Schubert Song Recordings," *Musicae Scientiae* 14, No. 2 (2010): 57 – 84. Leech-Wilkinson, "Sound and meaning in recordings of Schubert's 'Die Junge Nonne,'" *Musicae Scientiae* 11, No. 2 (2007): 209 – 236.

[11] Mark Katz, *Capturing Sound: How Technology has Changed Music* (Berkeley: University of California Press, 2004, rev. ed. 2010).

"Aesthetics Out of Exigency: Violin Vibrato and the Phonograph" reveals how violinists have had to make changes to common performance practices to suit the limitations of recording technology. Pamela Potter also discusses early recordings in her important study of performances between 1918 and 1933 in Germany during the Weimar Republic.[12]

In the field of music theory, theorists such as Edward T. Cone and Janet Schmalfeldt began taking an interest in performers during the 1970's and 80's.[13] They pioneered the Analysis & Performance movement, which questions how musical analysis can best help the performer to develop a convincing interpretation. In the late 90's, Nicholas Cook and Joel Lester (among others) flipped this idea around, considering the radical notion that performing musicians can inform music theory.[14] With theorists placing a greater emphasis on the performer, interest in studying recordings soon followed.

Pianist and theorist John Rink is a leader in the field of recording analysis, having published many books and articles on the topic. In *Musical Performance: A Guide to Understanding*, he provides sample analytical graphs for data on tempo and dynamics, suggesting a six-step method to assimilate terminology and concepts that might heighten one's ability to articulate what is happening in the music.[15] All of his recorded musical examples are of piano music.

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[12] Pamela Potter, "German Musicology and Early Music Performance, 1918 – 1933," In *Music and Performance during the Weimar Republic*, Edited by Bryan Gilliam (Cambridge: Cambridge University Press, 1994), 94 – 106.

[13] Edward T Cone, *Musical Form and Musical Performance* (New York, NY: Norton, 1968). Janet Schmalfeldt, "On the Relation of Analysis to Performance: Beethoven's Bagatelles Op. 126, Nos. 2 and 5," *Journal of Music Theory* 29 (1985): 1 – 31.

[14] Nicholas Cook, and Mark Everist, "Analyzing Performance and Performing Analysis," In *Rethinking Music* (Oxford: Oxford University Press, 1999), 239 – 61. Joel Lester and John Rink, ed., "Performance and Analysis: Interaction and Interpretation," In *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995), 198 – 214.

Earlier Rink collaborated with other prominent theorists in writing *The Practice of Performance: Studies in Musical Interpretation*. In this important text, Joel Lester addresses the problem of using analysis to pit performers and theorists against one another. He advocates, instead, for a more inclusive approach:

> Need we be forced to choose between Schenker and Horowitz, between Schachter and Rubinstein/Busoni, between Rothstein and Ormandy? Must we believe that one performance is 'right' and another 'wrong'? Should we accept that analysis has little or nothing to do with sounding music and that these contradictions are therefore inconsequential."[16]

Here, Lester questions an approach that is taken by some Analysis & Performance theorists. It is easy for analysis to become a weapon that is used to separate "good" performances from "bad." I prefer the approach of attempting to understand the methodology behind a given performance—considering factors such as performance traditions and cultural influences that may have led the performer to a particular interpretation.

While studying recordings may be relatively new to the field of music theory, performing musicians have been studying recordings on an informal, mainly pedagogical, level for many years. However, few performers, including oboists, however, have written about recordings. Oboist Margaret Beth Mitchell Antonopulos is a rare exception. In 2002, she published a dissertation on Henri de Busscher (1880-1975), including a recording of orchestral excerpts played by de Busscher as a pedagogical tool for aspiring oboists.[17] Antonopulos claims that de Busscher's career was somewhat overshadowed by Marcel Tabuteau, his more famous contemporary, who made a similar pedagogical recording in the late 1950's. Antonopolos's dissertation provides an overview of the recording technology available to de Busscher during his career and also highlights problems with recording the oboe when the technology was still young. Additionally, she discusses de Busscher's playing in a critique in which she praises his tone and vibrato, which she claims would meet modern standards. She does mention, however, that de Busscher's use of flexible tempo and frequent *rubato* would not meet modern standards for orchestral performance practice. Antonopulos is careful to find as many recordings as possible of the same piece, so that her critique of de Busscher's playing is not negatively impacted by limitations of the recording technology on a particular recording. These recordings include a performance of the Brahms Violin Concerto excerpt, which I also study.

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[15] John Rink, ed., "Analysis and (or?) performance," In *Musical Performance: A Guide to Understanding* (Cambridge: Cambridge University Press, 2002), 34 – 58.

[16] Joel Lester and John Rink,ed., "Performance and Analysis: Interaction and Interpretation," In *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995), 210.

Oboist and musicologist Geoffrey Burgess has made many important contributions to the oboe community, including the revival of historical recordings featuring prominent oboists of the past century. In 2005, Burgess compiled the recording *The Oboe 1903-53*, for the Oboe Classics label and included a twenty-four-page CD booklet with descriptions of each performer and track, along with historical photographs. His introduction provides valuable information about the oboe and the early days of the recording industry. Burgess states:

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[17] Margaret Beth Mitchell Antonopulos, "Oboist Henri de Busscher: From Brussels to Los Angeles," (D.M.A. dissertation, University of Washington, 2002), 62 – 63.

> According to the renowned audiofile Melvin Harris, it was Louis Gaudard who made the earliest oboe recording in 1899, but this claim is still to be substantiated. The oldest surviving recordings date from the first decade of the 20th century, with showy solos of ephemeral appeal usually accompanied by the band, orchestra, or, more rarely, piano.[18]

Burgess warns listeners that this anthology provides too small a number of historical recordings to draw conclusions about the performer, the era, or any other aspect of performance practice. He feels it would be wiser to treat the recordings as "'snapshots' of unique performances." I have added these recordings, particularly the Brahms Violin Concerto excerpt, to my large collection of historical recording data.

Aside from Antonopulos and Burgess, there is one other performer who has analyzed recordings of oboists: James Morgan Thurmond, a French horn player with roots in Philadelphia as a student at Curtis and teacher at Temple University. Like most students at Curtis during the mid-20th century, Thurmond was greatly influenced by the legendary pedagogue and principal oboist of the Philadelphia Orchestra, Marcel Tabuteau. In his book, *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*, Thurmond attempts to explain

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[18] Geoffrey Burgess, "Oboe Classics - The Oboe 1903-53; CD of Historic Oboe Recordings," http://www.oboeclassics.com/Oboe1903.htm, (Accessed August 9, 2016.)

Tabuteau's note-grouping method. Thurmond uses case studies by Tabuteau and his contemporaries to explain how the method works. For each recording, Thurmond provides notated musical examples, showing the groupings as he hears them on the recordings. The Tabuteau recording he chooses to analyze is a performance of Handel's Oboe Concerto No. 3. Thurmond's recording study is more analytical than those previously mentioned. I believe his effort to re-notate the music as he hears it is an excellent way to illustrate his analyses.[19]

It would be unwise to attempt a study of historical recordings without becoming familiar with the history of the classical recording industry. Several music historians have written extensively on this topic, and the definitive text on the recording industry is Timothy Day's *A Century of Recorded Music: Listening to Musical History*.[20] Day explains the technology, its limitations and how musicians attempted to get around them, and discusses influential historical recordings. Like Burgess, he advocates for listening through the technology when studying historical recordings. A. J. Millard has also published a book on the topic of the recording industry specific to the United States titled *America on Record: A History of Recorded Sound*. This text is primarily about the popular music scene; however, it does include a small section on classical music recording.[21] For more information about recording companies before 1977, Jerrold Northrop Moore's book, *A Matter of Records*, is a helpful text.[22]

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[19] James Morgan Thurmond, *Note Grouping: A Method for Achieving Expression and Style in Musical Performance* (Camp Hill, PA: JMT Publications, 1982).

[20] Timothy Day, *A Century of Recorded Music: Listening to Musical History* (New Haven: Yale University Press, 2000).

[21] A. J. Millard, *America on Record: A History of Recorded Sound* (Cambridge: Cambridge University Press, 1995).

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[22] Jerrold Northrop Moore, *A Matter of Records* (New York: Taplinger Publishing Company, 1977).

CHAPTER 1:

THE EARLY NINETEENTH CENTURY & THE OBOE CADENZA FROM BEETHOVEN'S FIFTH SYMPHONY (1808)

The majority of oboists today would probably not include the oboe cadenza from the *Allegro con brio* movement of Beethoven's Fifth Symphony on a top-ten list of most important excerpts. The Third, Sixth, Seventh, and Ninth symphonies all yield solos that are more likely to appear on audition lists. However, without the oboe cadenza this iconic symphony would not be the same. Beethoven scholar Lewis Lockwood goes so far as to call the oboe solo "a lyrical pause for reflection" and "the most poignant moment in this astonishing movement."[23] For oboists, the cadenza presents many interpretive challenges. For example, how freely should one approach the notated rhythms and dynamics? What is the appropriate emotional affect? Is a simple, understated or overtly dramatic approach best? These questions and many more have been answered differently by the hundreds of oboists that have recorded this iconic piece from 1910 to 2016. Their recorded interpretations are evidence of changing tastes in oboe and orchestral performance.

Musical Meaning in the Fifth Symphony

Since the first performance of this remarkable symphony, audiences have been guessing at its meaning. "Thus Fate knocks at the door," a comment by Beethoven's early biographer Anton Schindler, has made a lasting impression on the culture.[24] It is unclear whether or not these were Beethoven's exact words, since Schindler notoriously falsified Beethoven's documents. However, Lockwood believes it is plausible that Beethoven uttered these words after the work had been composed, perhaps in 1822 or 1823. Beethoven uses the word "Fate" in a letter to Frank Wegleler in November 1801: "I will seize Fate by the throat; it shall certainly not bend and crush me completely."[25] Beethoven writes that he is resolved to compose despite his worsening depression over his continued loss of hearing. However, not all conductors agree that the work is autobiographical. Conductor John Eliot Gardiner, for example, does not believe that the Fifth Symphony is Beethoven railing against his deafness. He believes it has more to do with the composer's political beliefs and the French Revolution than anything else.[26] Whether or not Beethoven's Fifth Symphony is a personal reaction against his own immortality is ultimately irrelevant. "Fate" will forever play a part in the complex symbolic meaning of the symphony in Western culture.

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[23] Lewis Lockwood, *Beethoven's Symphonies: An Artistic Vision* (New York: W. W. Norton & Company, 2015), 108.

The fate motive, or the first four notes of the piece, are repeated and varied in seemingly endless combinations in the first movement. Lockwood discusses Beethoven's compositional process and the deeper meaning behind the motive:

> With this opening passage, and in all that follows in the first movement, both the thematic content and the range of harmonies within the larger tonal space are stripped down to their essentials. By this means, Beethoven builds a work that seems to symbolically

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[24] Anton Felix Schindler, *Beethoven as I knew Him: A Biography*, Ed. by Donald W. MacArdle, trans. by Constance S. Jolly (Chapel Hill, 1966), 147.

[25] Lockwood, *Beethoven's Symphonies: An Artistic Vision*, 95.

[26] John Eliot Gardiner, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven Symphony No 5 C Minor John Eliot Gardiner BBC 2016 Orchestre Revolutionnaire et Romantique*, Youtube video, BBC, 2016, https://www.youtube.com/watch?v=zk01dTrEtRc.

> confront fundamental issues of life and death. . . . It conveys meanings that lie beyond words yet are emotionally clear, meanings to which listeners have unfailingly responded from his time to ours. The mode of understanding that I am referring to is essentially visceral, spiritual, and deeply emotional, and it beggars all attempts to attach the work to a particular descriptive model or narrative.[27]

It is no wonder that a symphony that embodies the very nature of life and death would become the theme for British allied troops during World War II. John de Lancie, former principal oboist of the Philadelphia Orchestra, recalls this period in his article on "The Cadenza for Oboe in Beethoven's Fifth Symphony":

> During WW2 all 'silent time' (no talk, music, etc.) on the BBC was filled with the endless repetition, on what sounded like timpani, of the simple rhythmic pattern of the first four notes of the opening of Beethoven's Fifth Symphony, immediately identifying the source as London. This phrase was to become the counterpart to Churchill's famous "V" sign. To anyone tuning in to the BBC, the relentless presence of this four-note pattern has a 'double-barreled' effect; a sort of 'Chinese Water Torture' to the German radio operators who had to monitor the broadcasts twenty-four hours a day, and an ever present signal of hope to the millions on the continent waiting for liberation. [28]

Echoing Lockwood, de Lancie speaks to the two-fold meaning of the Fifth Symphony. The piece was at the same time a source of hope and strength for the British people and a means of instilling fear in the enemy.

Life and death, hope and fear are some of the polarized words scholars, musicians, and conductors have used when discussing the meaning of the Fifth Symphony throughout history. The question remains for the oboist: how does one place the oboe cadenza within this large-scale scene? Leading up to the cadenza, the full force of the orchestra is relentlessly shouting the fate-motive, only to stop suddenly and envelope the oboist with that tremendous energy. Lockwood suggests that “the solo oboe stops the incessant forward momentum.”[29] Furthermore, he links the descending step-wise notes used in the cadenza (G , F, Eb, D—as shown in Figure 1.1) to a reordering of the original pitches that made up the initial eight-note pair of motifs. Later, we will consider a different interpretation of the four pitches used in the cadenza by oboist, John de Lancie. Having studied all of Beethoven’s symphonies, Lockwood notices that Beethoven is fond of using the oboe for “passages of special emotional expression.”[30]

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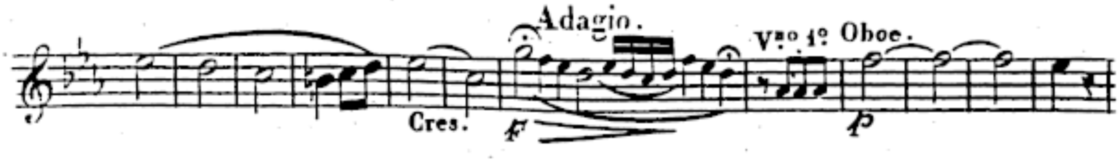
[27] Lockwood, *Beethoven's Symphonies*, 96.

[28] John de Lancie, "The Cadenza for Oboe in Beethoven's Fifth Symphony," *The Beethoven Journal* 15, no. 2 (Winter 2000): 65.

Figure 1.1- ***Allegro con brio, Symphony No. 5, Beethoven, mm.*** **254 – 273**



Meaning & Interpretive Ideas from Oboists: John de Lancie & John Mack

Two oboists from the United States have documented their interpretive ideas about the oboe cadenza. John de Lancie, principal oboist of the Philadelphia Orchestra from 1954-1977, was particularly forthcoming.[31]

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[29] Lockwood, *Beethoven’s Symphonies*, 108.

[30] Ibid, 109.

[31] De Lancie, “The Cadenza for Oboe in Beethoven’s Fifth Symphony,” 64 – 65.

Looking back on his tenure with the Philadelphia Orchestra, de Lancie confesses that interpreting the cadenza was (at one time) a mystery to him:

> The short cadenza for solo oboe in the first movement of Beethoven's Fifth Symphony has always presented itself as an enigma to oboists, conductors, and musicologists alike because no single explanation as to its meaning, provenance, or raison d'etre acceptable to all parties has ever appeared. During rehearsals of the symphony, the oboist is generally left to his or her own devices or is given a cryptic, of necessity abstract speech as to the 'meaning' of this unexpected phrase.[32]

Ultimately, de Lancie begins to make sense of the cadenza's meaning by connecting it to the lamentation tradition that originated with John Dowland's "Lachrymae." He does so by simply noticing the descending aspect of the solo and the similarity of pitches that descend by the interval of a fifth from G to D. De Lancie cites Dowland scholar Diana Poulton, who observes that "the 'Lachrymae' was so immensely popular that it found its way into almost all the important English MS collections of the period and it appears in numerous Continental lute-books, both MS and printed."[33] De Lancie notes that the "Lachrymae," in its three versions with different scoring by Dowland as well as variants/arrangements by others, was in circulation both in England and on the continent during Beethoven's life.[34] Furthermore, de Lancie argues that Beethoven would have been aware of this connection between his oboe cadenza and the "Lachrymae," likely using it purposefully to deliver a specifically mournful message or mood. He feels quite strongly that the "Lachrymae" quote in the cadenza is purposeful by Beethoven and is an indication that the oboist should perform the cadenza in the style of a lament. Later, I discuss de Lancie's cadenza performance from 1956 with the Philadelphia Orchestra, which reveals that his interpretive ideas and actual performance style (nearly 50 years prior) are in agreement. While de Lancie calls to light an interesting theory, there are some problems with his argument. It is possible that Beethoven would have been aware of the lament tradition involving descending bass lines. However, there is no real evidence that confirms Beethoven's specific knowledge of Dowland's "Lacrymae." Furthermore, laments typically entail repetition of the pattern, which does not occur in the cadenza.

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[32] Ibid, 64.

[33] Ibid, 64. Diana Poulton, *John Dowland* (Berkley: University of California Press, 1982), 124.

[34] Ibid, 65.

Few orchestral oboists have taken the time to research and analyze excerpts as carefully as John de Lancie has done in his article. However, de Lancie's contemporary and principal oboist of the Cleveland Orchestra from 1965-2001, John Mack, discussed performance tips for this solo in his pedagogical orchestral excerpt CD from 1994, *Oboe: Orchestral Excerpts for the Oboe*.[35] Mack and de Lancie share a similar background—both were students of the famous French oboe teacher at Curtis and principal oboist of the Philadelphia Orchestra, Marcel Tabuteau. While Mack's discussion about the cadenza is more technical and practical, both oboists perform the solo in a lamenting style. This interpretive style is most effective in Mack's recording with Christoph von Dohnányi and the Cleveland Orchestra from 1987.[36] On his pedagogical CD, Mack gives several tips that reveal the performance traditions surrounding his long orchestral career. Perhaps the most interesting part of Mack's discussion is his warning about the turn. He explains that many orchestral parts have a misprint, indicating a thirty-second-note turn instead of sixteenths (Figure 1.1 features the sixteenth-note turn). To Mack, this rhythmic discrepancy was extremely important and he believed the correction should reveal to the oboist that the turn is slow. Of course, the historical performance practice movement challenged this notion, and many of the performances on period instruments treat the turn as a fast ornamental flourish. Mack was not part of the Historically Informed Practice (HIP) tradition and his interpretation reflects a mid-century, modern approach that is more score-centered. Both Beethoven's autograph score and the 1888 Breitkopf and Härtel score indicate a sixteenth-note turn.[37]

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[35] John Mack, "Beethoven Symphony No. 5," On *Orchestral Excerpts for Oboe, John Mack*, Compact Disc, Summit Records, 1994, Amazon.

[36] Christoph von Dohnanyi, and Cleveland Orchestra, "Symphony No. 5 in C Minor ("Fate") Op. 67: I. Allegro Con Brio," On *Orchestral Music (Leopold Stokowski and the Philadelphia Orchestra - Cd Premieres of Their Rarest 78 Rpm Recordings)*

The Oboe within Beethoven's Orchestra

Beethoven composed countless iconic solos for the oboe in his symphonies. Colin Lawson recounts how oboists influenced Beethoven in his early years: "Among Beethoven's early teachers, Schindler noted the oboist and conductor Pfeiffer—and the oboe was the only wind instrument to inspire Beethoven to embark upon a

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(1927 – 1939), Compact Disc, Telarc, 1987, itunes.

[37] Ludwing van Beethoven, and Rainer Cadenbach, *Fünfte Symphonie, c-Moll, Opus 67: Faksimile Nach Dem Autograph in Der Staatsbibliothek Zu Berlin Preuβischer Kulturbesitz*, Meisterwerke Der Musik Im Faksimile, Bd. 4, Laaber: Laaber-Verlag, 2002. Ludwig van Beethoven, "Allegro Con Brio," In *Fünfte Symphonie*, Breitkopf and Härtel, Array, 1888, http://search.alexanderstreet.com.libproxy.temple.edu/view/work/bibliographic_entity%7Cscore%7C408550#page/1/mode/1/chapter/bibliographic_entity|score|408550, (Accessed March 11, 2017).

concerto."[38] Lawson believes that Beethoven's writing for double reeds reflects the Viennese serenade tradition. He cites the Octet in E-flat major, Op. 103, which features the oboe in a solo role and differentiated from the clarinet until the Finale. In Vienna, Beethoven also encountered Franz Joseph Czerwenka, the oboist who worked under Haydn at Esterhazy and relocated to Vienna in 1794. Czerwenka performed at the Kärntnertor Theatre (1791-1829) and with the Hofkapelle from around 1801. According to Geoffrey Burgess and Bruce Haynes, Czerwenka was known for his "soft and cultured hautboy playing, and Salieri called him 'the solo hauboist in Vienna who can truly be called *buonissimo*.'"[39] Czerwenka played first oboe in 1797 for the premier of Beethoven's trio for two oboes and English horn, Op. 87, and the variations on *La ci darem la mano,* WoO 28*,* which was written for him. It is likely that he would have also performed the premieres of Beethoven's last three symphonies at the Kärntnertor Theatre.

In his orchestral writing, Beethoven challenges wind instruments more than earlier composers. Winds were doubled in performances of his later symphonies on programs from 1813 and 1814 to help meet the "demands for more dynamic intensity and sheer stamina."[40] Reviews of Beethoven symphony premiers are critical of the woodwinds, complaints ranging from the winds being used too much (resulting in more harmony than melody) to lax technique due to fatigue. The

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[38] Colin Lawson, "Beethoven and the Development of Wind Instruments," In *Performing Beethoven,* ed. Robin Stowell (Cambridge: Cambridge University Press, 1994), 74.

[39] Geoffrey Burgess and Bruce Haynes, *The Oboe*, The Yale Musical Instrument Series (New Haven: Yale University Press, 2004), 91.

[40] Lawson, "Beethoven and the Development of Wind Instruments," 78 – 79.

Leipzig premier of the Fifth Symphony in 1809 by the Gewandhaus was deemed by Johann Friedrich Rochlitz to be unsuccessful "on account of the great difficulties."[41] Rochlitz also commented that the *Scherzo* movement could hardly be properly played by such a large orchestra (of thirty-eight players). Of course considering today's culture of larger orchestras, this comment seems quite odd; however, during Beethoven's day there were no large symphony orchestras with the exception of unusual performances such as this.

The Gewandhaus of Leipzig dates back to 1743. Johann Gottfried Schlict was professional music director of the Gewandhaus concert society from 1785 to 1810. During this time, the *Concertmeister* had complete control of orchestral playing. Bartolomeo Campagnoli obtained this position in 1791. Adam Carse paints a less than ideal picture of the orchestral musicians who premiered Beethoven's monumental Fifth Symphony: "On the whole, it appears to have been an orchestra of not very distinguished players, who were, nevertheless, worthy musicians and faithful in service, but neither very brilliant nor very ambitious."[42] The level of the orchestra can perhaps be explained by the modest pay the musicians received and the fact that many of them doubled on other instruments—a tradition that dates back to the days of the old German *Stadtmusiker* .[43] For example, Johann Gottlob Schäfer played clarinet, oboe, trumpet and viola, while Gottlieb Heinrich Köhler played flute, oboe and drums.

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[41] Adam Carse, *The Orchestra from Beethoven to Berlioz: A History of the Orchestra in the First Half of the 19th Century, and of the Development of Orchestral Baton-Conduction* (New York: Broude, 1949), 133.

[42] Ibid, 133.

[43] Ibid, 132.

The instruments used during the premiers of Beethoven's symphonies were the same Classical woodwinds known to Haydn and Mozart. Colin Lawson argues that while, from a technical standpoint, the symphonies were playable on these older woodwind instruments,

> The delicacy of such instruments rendered them increasingly inappropriate, and craftsmen such as Grundmann and the Grensers designed instruments that were essentially more powerful, whatever the complexity of their keywork.[44]

In the oboe world, there was much controversy over extra mechanisms. The first oboe professors of the Paris Conservatoire, François-Alexandre-Antoine Sallatin and Gustave Voyt, were firmly allied with the four-keyed instrument and strongly disliking the new German nine-keyed instruments "on the grounds that they were liable to leakage, and also that the keys tended to endanger the stopping of adjacent finger-holes."[45] However, Vogt's pupil, Henri Brod, was in agreement with the Germans and worked to improve the instrument by adding delicate, practical keywork to facilitate increasing demands on technique.

Historical Evidence: The 18th- and 19th-Century Cadenza

Treatises and other historical documents can provide clues to how the cadenza in Beethoven's Fifth Symphony may have been interpreted in his day. However, since no recordings exist from the early 19th century, we can only approximate the musical culture and taste of that time. The approach of consulting treatises and historical evidence is now commonplace, first gaining momentum with the beginning of the historical performance movement in the 1970s.

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[44] Lawson, "Beethoven and the Development of Wind Instruments," 79.
[45] Ibid, 79.

For wind players, a key historical text is Quantz's performance treatise, *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752).[46] Quantz has a lot to say about cadenzas, dedicating an entire chapter to this topic. His advice comes from observing poor cadenza performances. Instead of scolding, he is sympathetic to the uneducated performer: "Since their nature and the proper way to perform them are not well known, the fashion generally becomes a burden."[47] Quantz provides the following description of the goal of an effective cadenza: "The object of the cadenza is simply to surprise the listener unexpectedly once more at the end of the piece, and to leave behind a special impression in his heart."[48] Here Quantz is referring to the type of cadenza that appears at the end of a slow or "pathetic" piece. However, he adds that cadenzas can also appear in "serious, quick ones."[49] This second type of piece is a fitting description of the Allegro movement from Beethoven's Fifth Symphony; however, the nature of the cadenza is different from those usually found in fast movements (as discussed below). On the topic of a "one-part," or short cadenza, Quantz notes that "they must be short and fresh, and surprise the listeners, like a *bon mot*. Thus they must sound as if they have been improvised spontaneously at the moment of playing. Hence you must not be too extravagant, but must proceed economically."[50] A melancholy cadenza can be recognized because it "consists almost entirely of small intervals mingled with dissonances."[51] This description also fits the Fifth Symphony cadenza. Quantz cautions that vocalists and wind players must perform the cadenza in one breath.

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[46] Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen,* Berlin: Johann Friedrich Voß, 1752; repr. (of 3rd edition, 1789), Kassel: Bärenreiter, 1968, translated by Edward R. Reilly as *On Playing the Flute*, New York: Schirmer, 1966; repr. 1975, 2nd edition [1985], repr. Boston: Northeastern University Press, 2001, chapter XV.
[47] Ibid, 181.
[48] Ibid, 180.
[49] Ibid, 180.

Most of the examples Quantz provides are of cadenzas significantly longer than that in the Fifth Symphony. However, his discussion about the *fermata* or *pause ad libitum* quite clearly describes cadenzas in the style of Beethoven's. This "sometimes occurs in vocal pieces in the solo part at the beginning of an aria, or very rarely in a concertante instrumental part, perhaps in the *Adagio* of a concerto. It usually consists of two notes forming a descending leap of a fifth, over the first of which stand a semi-circle with a dot; and it is set so that the singer, pronouncing a word of two syllables. . . will have the opportunity to introduce an embellishment. . . . The first note, beneath the semicircle with the dot, can be held as a *messa di voce*."[52] Thus Beethoven's cadenza is a rare, written-out example of a *fermata* or *pause ad libitum* in a mournful style that traverses the interval of a descending fifth.

Joseph Swain also consults Quantz as well as a later treatise by Daniel Gottlob Türk in his study of the Classical cadenza:

> There is a bewildering variety of the Beethoven cadenzas. While those of Mozart seem both to confirm and refine the vision of his contemporary theorists and present a consistent, functional, and musically logical solution to the cadenza problem, Beethoven's cadenzas seem to be a series of experiments, at times wildly

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[50] Ibid, 182.
[51] Ibid, 184.
[52] Ibid, 194.

> contradicting most of the aforementioned theoretical guidelines, and at other times adhering to them with puritan restraint.[53]

While the Fifth Symphony is not mentioned in this article, one cannot help but put the oboe cadenza in the category of "puritan restraint."

Swain's research also reveals another name for the *fermata* or *pause ad libitum* used by Mozart: "Eingang." Swain defines the term:

> In contrast to cadenzas, which appear at the end of a movement and are associated with a final cadence, these *Eingänge* may appear in any part of the movement, most often just before the beginning of a new section, as in the return of a rondo theme, and have the function of 'leaning in' to the next section. They contain no references to thematic material, and are usually constructed of passagework based on dominant harmony which the onset of the next section resolves. [54]

Performers nowadays do not make a distinction between short, dominant-harmony, mid-movement *Eingänge* and longer, end-of-movement cadenzas. It is also likely that they do not recognize places where an *Eingänge* might be played. It is worth mentioning, though, that there were several different types of cadenzas in practice during the late eighteenth century, each serving a different purpose. The *Eingänge*, for example, was a simple cadenza and would not have been performed in an over-indulgent manner. For oboists concerned with historical performance practice, this information would surely result in a faster overall tempo for the cadenza in the Fifth symphony Allegro movement that is simple, mournful, and improvisatory in style without actually adding any extra notes.

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[53] Joseph P. Swain, "Form and Function of the Classical Cadenza," *The Journal of Musicology* 6, no. 1 (January 1988): 44.

[54] Ibid, 30.

The practice of writing out cadenzas was current during Beethoven's day and appears to have been an acceptable approach to cadenzas for the composer. Stein cites a first-hand account from one of Beethoven's students, Ferdinand Ries, who prepared a written-out cadenza for a performance of Beethoven's Piano Concerto No. 3, Op. 37 in 1804. The fact that the cadenza was written in advance confirms that cadenzas, as Stein notes, "were not always improvised, even when the soloist was an excellent pianist. . . . This would accord with the advice of Türk and the opinion of some scholars that only gifted and experienced composers would have improvised cadenzas at the moment of performance."[55]

Case-Studies of Recordings

Recordings from 1910 – 1937

Recordings of the Fifth Symphony before 1937 yield a wide variety of cadenza interpretations. Two recordings in particular resemble one another in brevity, though their overall approaches are quite different. The 1910 recording of the Odeon Symphony Orchestra is by far the shortest performance considered here, clocking at 8.6 seconds, and the recording by the Royal Albert Hall Orchestra with conductor Sir Landon Ronald from 1922 is the second shortest, at 11.8 seconds.[56] In later recordings, the short cadenza approach is abandoned entirely until the late twentieth- and early twenty-first century HIP movement revived this tradition on period instruments. In the 1910 Odeon Symphony recording, the oboist holds the fermata G very briefly before descending to the first two quarter notes (played in the manner of unstressed eighth notes leading to the next main beat, the half note D). This extremely brief cadenza is simple, light, and rhetorical. Even though the 1922 recording is three seconds longer, it sounds somewhat rushed and unemotional due to the lack of subtlety in dynamic color and the equal stressing of notes throughout the cadenza.

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[55] Ibid, 46.

[56] Friedrich Kark, and the Odeon Symphony Orchestra, *The First Recording of Beethoven's 5th Symphony*, Odeon, 1910, https://www.youtube.com/watch?v=nVbgz9kZeD0. Sir Landon Ronald, and Royal Albert Hall Orchestra, *Beethoven 5th Symphony (Landon Ronald, 1922)*, Gramophone, 1922, https://www.youtube.com/watch?v=WHnNKpeV_9g.

One might expect the turn in these brief cadenza performances to be ornamental and fast. However, just the opposite is true. The slow, lyrical turn may be heard on nearly every early recording until roughly 1931, when the faster turn approach began to creep into performance practice in the United States, as heard on the 1933 recording of Toscanini and the New York Philharmonic with oboist Bruno Labate.[57] Interestingly, two years prior Labate had performed this solo with Toscanini in the older style: with a slow turn. Also, in the earliest recordings the turn was often performed with each note given even length. In a few rare cases the third or fourth note was lengthened slightly.[58] However, it became standard in the

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[57] Arturo Toscanini, and New York Philharmonic, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphony No. 5 (Arturo Toscanini at Carnegie Hall, New York City, March 1931 and April 1933*, Compact Disc, Sony Classical, 1931, Cat. No. 886445533347, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=886445533347.

[58] Toscanini, and New York Philharmonic, 1931 and 1933.
Willem Mengelberg, and Concertgebouw, *Beethoven: Symphony No 5 Willem Mengelberg/Concertgebouw Stereo RS3D*, Youtube video, 1937, https://www.youtube.com/watch?v=Sdrgerq7fv4.

United States to slightly lengthen the first note of the faster turn around 1939 with Toscanini's recording with the NBC Symphony (oboist Robert Bloom).[59]

On recordings before 1937 it is less common to hear vibrato. In every German recording from this period, oboists use no vibrato at all.[60] In British and American recordings a fast, shimmery, subtle vibrato is commonly heard on long notes only.[61] We will return to the use of vibrato below.

During the period before 1937 there were a wide variety of tempos in use by orchestras performing the first movement (*Allegro con brio)* of Beethoven's Fifth Symphony. Overall, there seems to be a flexible sense of tempo, changing frequently from section to section without indication in the music. The 1910 Odeon Symphony recording comes closest to the tempo marking indicated by Beethoven (half-note =108).[62] Throughout the 20th century musicologists have debated the validity of Beethoven's metronome markings.[63] The Odeon Symphony recording was made approximately 100 years after the premier of the Fifth Symphony, but it is the chronologically closest to Beethoven's own day. Therefore, this recording can shed light on late 19th-century trends but will reveal less about late 18th- or early 19th-century trends. The Berlin Staatskapelle (later the Berlin Philharmonic) also recorded the *Allegro con brio* movement close to Beethoven's indicated tempo in 1927.[64] These two early recordings are effective and evidence that Beethoven's metronome marking was intentional and not an error or malfunction of his metronome, as some scholars have suggested.[65] Clive Brown notes that the "faulty metronome" rumor began with his early biographer, Anton Schindler, who used forgery to promote his own tempos for Beethoven's works.[66]

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[59] Arturo Toscanini, and NBC Symphony Orchestra. "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *The Immortal Toscanini- Beethoven, L. van: Symphonies Nos. 1-9/Missa Solemnis*, Compact Disc. RCA Records, 1939, Cat. No. 743216665624, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=743216665624.

[60] Kark, Odeon Symphony 1910; Nikisch, Berlin Philharmonic, 1913; Strauss, Berlin Staatskapelle, 1927 – 28.

[61] Ronald, Royal Albert Hall, 1922; Toscanini, New York Philharmonic, 1931; Stokowski, Philadelphia Orchestra, 1931; Toscanini, New York Philharmonic, 1933.

[62] Kark, and the Odeon Symphony Orchestra, 1910, https://www.youtube.com/watch?v=nVbgz9kZeD0.

[63] Clive Brown, "Historical Performance, Metronome Marks and Tempo in Beethoven's Symphonies," *Early Music* 19, no. 2 (1991): 247 – 58.

Between 1910 and 1937 it is common to hear orchestras accelerate through the final measures leading up to the cadenza. This is not indicated in the score and fell out of fashion later in the century when another common tradition of adding a ritardando two measures before the cadenza won more lasting favor with conductors. [67]

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[64] Richard Strauss, and Berlin Staatskapelle, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Orchestral Music-Strauss, R./Mozart, W.A./Beethoven, L. van (Berlin Staatskapelle, Bavarian State Orchestra, Berlin Philharmonic, R. Strauss)*, Compact Disc, Deutsche Grammophon, 1927, Cat. No. 00028947930983, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028947930983.

[65] Brown, "Historical Performance, Metronome Marks and Tempo in Beethoven's Symphonies," 249.

[66] Clive Brown, "Tempo" In *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 285.

[67] Sir Landon Ronald, and Royal Albert Hall Orchestra, *Beethoven 5th Symphony (Landon Ronald, 1922)*, Youtube video, Gramophone, 1922, https://www.youtube.com/watch?v=WHnNKpeV_9g.
Otto Klemperer, and Los Angeles Philharmonic, "Symphony No. 5 in C Minor, Op. 67:I. Allegro Con Brio," On *Klemperer in Los Angeles*, Compact Disc, Archiphon, 1937, Itunes.

Recordings from 1937 – 1945

Between 1937 and 1945 performances of the oboe cadenza from the *Allegro con brio* movement began to conform to a specific style of interpretation that involves treating the solo's first half differently than the second both in dynamic and color. Overall there is more uniformity in recordings from this period with regard to vibrato use, style and pacing of the turn, phrasing, dynamics, tone color, and emotional affect, especially in the United States of America. One particular recording from this period stands out as an exaggerated version of this popularized performance approach—a recording made in 1940 with Leopold Stokowski and the All-American Youth Orchestra.[68] Here, a talented young oboist earnestly performs the cadenza how he was presumably instructed by his teacher. One can hear him straining in this performance to achieve the vision he has for this solo. The result is quite beautiful and instructional. The oboist has a somewhat under-developed vibrato that sounds more like a fast shake mimicking the shimmery vibrato heard on long notes by his professional contemporaries. Most striking in this interpretation is the color change to a sudden *sotto voce* on the high note just after the turn. The oboist then *decrescendos* to *niente*. Neither are indicated in the score. The *sotto voce/descrescendo* transforms the robust and desperate beginning of the cadenza into a more fragile and tragic ending.

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[68] Leopold Stokowski, and All-American Youth Orchestra, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven: Symphony No. 5/Brahms: Symphony No. 1 (Stokowski) (1940, 1941)*, Music and Arts Programs of America, 1940, Cat. No. CD-4857, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=CD-4857.

This color change half way through the cadenza can be heard on many recordings from the late 30's and 40's by such influential American oboists as Henri de Busscher (Los Angeles Philharmonic) and Harold Gomberg (New York Philharmonic). This tradition appears to have been popular also in Germany around this period and can be heard in a 1945 recording with Eugen Jochum conducting the Berlin Philharmonic. While the German oboist in this recording does not use vibrato, the tone is very colorful and the overall approach is reminiscent of the American recordings with oboists Busscher and Gomberg.[69] One cannot help but think of Marcel Tabuteau's influence when listening to the American recordings. Gomberg was a student of Tabuteau and although de Busscher was not, Tabuteau's influence was felt far and wide in the United States during this period. Burgess and Haynes describe his concept of tone and phrasing in *The Oboe*:

> In a sense Tabuteau represented the French style of playing frozen in time, and his teaching preserved the Gillet heritage more than contemporary French oboists. At the same time that French oboists were developing the instrument's virtuosic potential and placing increasing demand on digital agility, Tabuteau focused on beauty of sound and refinement of phrasing. His concept of tone production was based on a dolce sound. Even if he extended the oboe's range to C4 and sought as wide a scale of shadings as possible, he never strayed beyond the boundaries of scrupulous good taste.[70]

Unfortunately it is hard to pick up any subtleties in Tabuteau's recording of this solo with the Philadelphia Orchestra from 1931 due to poor recording quality.

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[69] Eugen Jochum, and Berlin Philharmonic Orchestra, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven: Symphony No. 5/Mozart: Symphony No. 33/Bruckner: Symphony No. 3 (Jochum) (1944, 1948)*, Compact Disc, Music and Arts Programs of America, 1945, Cat. No. CD-1100, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=CD-1100.

[70] Burgess and Haynes, *The Oboe*, 200.

Perhaps the best surviving evidence of Tabuteau's concept of tone color and phrasing is from his pedagogical recording made with the help of his student Wayne Rapier: *12 Lessons With World's Greatest Oboist & Teacher*.[71]

De Busscher, eager to model the "modern style" (as he calls it), included Beethoven's cadenza on a recording of common oboe excerpts in 1940.[72] On this recording, the fashionable vibrato and *sotto voce* color change are modeled elegantly and effortlessly. De Busscher also demonstrates a common approach to the turn, performing it moderately fast with the first note slightly elongated. During the late 30's and 40's, the turn is performed in this manner by oboists Robert Bloom (NBC Symphony) and Harold Gomberg (New York Philharmonic), and in Berlin under Jochum. This "modern" turn is not performed as an ornament to the melody. It is performed as part of the melody, acting as a necessary and elegant transition between the more important half and quarter notes that precede and follow it.

Mid-Century performances (1949-1970): Continuous Vibrato

The meaning and application of the term *vibrato* is hotly debated by historical performance scholars of 18th- and 19th-century century repertoire. While most scholars would agree that vibrato has been used, to some extent, for centuries, it is widely believed that vibrato prior to World War I was primarily ornamental. Still, there are some who hold extreme opinions based on misinterpretation of historical sources, unreliable sources, and even personal agendas. Frederick Neumann and David Hurwitz are scholars who fall into this category.[73] They are in favor of modern, continuous vibrato and advocate its use in historical performance practice. Clive Brown and Mark Katz hold contrasting opinions. They are both well acquainted with historical literature and provide well-supported arguments.[74] Brown has studied countless treatises by Leopold Mozart, Eberhardt, Auer, Bremner and Gemianiani (to name a few). He also mentions historical recordings, which Mark Katz delves into further. Katz cites recordings from 1903 and 1904 by Joseph Joachim and Pablo de Sarasate, two renowned violinists of the later nineteenth century, as well as 1910 recordings by Eugène Ysaÿe and Fritz Kreisler. Katz argues that much more attention was given to the bow itself, or "soul," of the violin, rather than vibrato.[75] Ultimately, Brown and Katz agree that continuous vibrato, in the modern sense, is largely a post-World War I phenomenon. Brown's research shows that vibrato was not thought of in the modern sense until fairly recently.

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[71] Leopold Stokowski, and Philadelphia Orchestra, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Stokowski & the Philadelphia Orchestra- CD Premieres of Their Rarest 78 RPM Recordings- Recorded 1927-1940*, Compact Disc, Music & Arts Programs, 1931. Itunes. Marcel Tabuteau, *12 Lessons With World's Greatest Oboist & Teacher*, Boston Records, B0000049KK, 2001, Compact Disc.

[72] Henri de Busscher, Orchestral Excerpts, six discs, Los Angeles: Radio Recorders Studio, c. 1940, Original discs held in the Melvin Harris Collection of Early Wind Instrument Recordings at the Music Library, University of Washington (uncataloged), Digital version prepared by John Gibbs and Beth Antonopulos, 2002.

> The Italian word *vibrato*, though it is already encountered as a performance direction during the eighteenth century, appears

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[73] Frederick Neumann, "The Vibrato Controversy," *Performance Practice Review* 4/1 (1991): 14 – 27. David Hurwitz, "'So Klingt Wien': Conductors, Orchestras, and Vibrato in the Nineteenth and Early Twentieth Centuries," *Music & Letters* 93/1 (2012): 29 – 60.

[74] Clive Brown, "Vibrato," In *Classical & Romantic Performing Practice, 1750-1900* (Oxford: Oxford University Press, 1999). Mark Katz, "Aesthetics Out of Exigency: Violin Vibrato and the Phonograph," In *Capturing Sound: How Technology has Changed Music* (Berkeley: University of California Press, 2004), 85 – 98.

[75] Ibid, 86.

> scarcely, if at all, to have been used with its present meaning until well into the nineteenth century, and even at the end of the century its meaning was not fixed; the contexts in which it is found in earlier periods show clearly that it was not meant to convey the same as now. . . . *Vibrato, vibrate*, and even *vibratissimo* occur frequently, too, in the scores of early nineteenth century Italian opera. Most of the circumstances in which these appear, in works by Rossini and Meyerbeer for instance, suggest rather that the term implies a particular style of delivery than a vibrato in the modern sense. [76]

Prior to 1949, all of the recordings that I have sampled use vibrato sparingly—in accordance with Katz and Brown's findings. In Berlin, oboists perform consistently without vibrato. In France, other parts of Germany, England, and America, one will occasionally hear performers use a subtle, shimmery, fast vibrato that can sometimes sound like an undeveloped shake. On earlier recordings, this technique is heard on long notes only or to enhance dynamic contrast. I consider this style of vibrato ornamental. However, by 1949, oboists were beginning to use a more continuous vibrato, reflecting a performance standard that has now been in effect in orchestral violin playing for several decades. The earliest performance with continuous vibrato is from a series of recordings made between 1949 and 1956 with the Paris Conservatoire Orchestra under conductor Carl Schurict.[77] The oboist performs this solo with continuous, fast vibrato—also common in French and American playing at this time.

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[76] Brown, "Vibrato," 518.

[77] Carl Schuricht, and Paris Conservatoire Orchestra, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Schuricht, Carl: Decca Recordings (1949-1956)*, Compact Disc, Decca, 1949, Cat. No. 00028947560746, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028947560746.

In Berlin, the first recorded use of continuous vibrato in the cadenza is given by Lothar Koch under the direction of Lorin Maazel in 1958.[78] Koch's vibrato is so continuous that he even slows down the turn so that he can also use vibrato on the ornament—treating it more like a melodic gesture that is equally weighted and as important as the quarter and half notes that surround it. The overall impression of this approach is a heavier, slightly more intense and aggressive emotional impact than earlier Berlin Philharmonic performances, which were simple and sincere without the help of vibrato and allowed room for subtle color variation.

The Long Mid-Century Cadenza

Before the post-World War II era, Beethoven Fifth Symphony recordings featured a wide range of cadenza lengths. There was an understanding that the oboist had a certain amount of freedom to perform the solo however long he wished. Some oboists took a "diva" approach, dragging out the solo as long as possible. An extreme example of this is the Concertebouw recording from 1937, which features a cadenza twenty-one seconds in length. Slightly shorter but still fairly long is the Berlin Philharmonic recording from 1913, with a cadenza clocking in at just under eighteen seconds.[79] Interestingly, this period also features some of the shortest cadenzas of the century. The very first known recording of the piece with the Odeon Symphony from 1910, features an extremely brief cadenza at just under nine seconds.[80]

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[78] Lorin Maazel, and Berlin Philharmonic, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Maazel, Lorin: Early Recordings On Deutsche Grammophon (Complete)*, Compact Disc. Deutsche Grammophon, 1958, Cat. No. 00028947944614, Naxos Music Library,
Naxos,
http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028947944614.

[79] Willem Mengelberg, and Concertgebouw, *Beethoven: Symphony No 5 Willem Mengelberg/Concertgebouw Stereo RS3D*, Youtube video, 1937,

From mid-Century, we begin to hear cadenzas that are trending long in England, Germany, France, and the United States with the average length at just over 15 seconds.[81] There are fewer extremely long recordings during this period. Shockingly, some recordings are identical in length even down the hundredth of a second. For example, two London Symphony recordings from this period, under Krips (1960) and Doratti (1963), feature cadenzas 14.26 seconds in length.[82]

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https://www.youtube.com/watch?v=Sdrgerq7fv4.
Arthur Nikisch, and Berlin Philharmonic, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphony No. 5: I. Allegro Con Brio (Berlin Philharmonic, Nikisch)*, Compact Disc, Deutsche Grammophon, 1913, Cat. No. 00028947923077, Naxos Music Library, Naxos, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028947923077.

[80] Kark, and Odeon Symphony Orchestra, 1910, https://www.youtube.com/watch?v=nVbgz9kZeD0.

[81] See Figures 1.2 and 1.3

[82] Josef Krips, and London Symphony Orchestra, "Symphony No. 5 in C Minor, Op. 67: I. Allegro Con Brio," On *Ludwig Van Beethoven: Symphony Nos. 1-9 (Digitally Remastered),* Compact Disc. Ameritz Music Ltd., 1960, Itunes.
Antal Dorati, and London Symphony Orchestra, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphonies Nos. 5 and 6, "Pastoral" (London Symphony, A. Dorati)*, Compact Disc, Universal Classics, 1963, Cat. No. 00028943437523, Naxos Music Library, Naxos, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028943437523.

Mid-Century Performances: Fidelity to the Score vs. Interpretive Freedom

During this period of long cadenzas, the persona of the oboist emerged more strongly in some parts of the world than in others. Some performers strictly adhered to the score while others played with a great deal of freedom, being less faithful to the composer's indications.

Beethoven's indications are somewhat ambiguous. For example, the fermata on the opening G and the final D leave one feeling unsure as to how long to hold both notes, since it is also possible that the fermatas simply indicate the beginning and end of the cadenza and not extended length. The only dynamic marking is a *decrescendo* from the fermata G to the fourth note, D. Beethoven indicated "*Adagio*" above the cadenza, which one would assume means to play the solo slower than the previous notes, but does not indicate how slowly or how freely to perform the notated rhythms. Some mid-century oboists clearly take Beethoven's notations as mere guidelines while others take them quite literally—performing the indicated rhythms rigidly within a strict tempo and avoiding dynamic shading beyond Beethoven's indications.

The conservative, score-centered interpretations seem to begin with Koch and the Berlin Philharmonic in 1958.[83] As previously mentioned, this recording is historic for its use of modern, continuous vibrato. Compared to earlier recordings,

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[83] Lorin Maazel, and Berlin Philharmonic, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Maazel, Lorin: Early Recordings On Deutsche Grammophon (Complete)*, Compact Disc. Deutsche Grammophon, 1958, Cat. No. 00028947944614, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028947944614.

Koch employs a fairly limited dynamic range. He is quite loud throughout, although this could also be the result of improper microphone placement. The oboist performs the cadenza with long-line phrasing that caries from the F after the fermata G to the final note of the solo. There are no noticeable color changes or an ebb and flow of dynamic variation. Koch's performance is intense, relentless and transports listeners to a dark place.

The Chicago Symphony recorded Beethoven's Fifth Symphony on several occasions with oboist Ray Still. Still can be heard on a recording with Fritz Reiner in 1958 and again with Georg Solti in 1972.[84] Interestingly, Still displays more freedom in regard to dynamic interpretation in 1958 than in 1972. In 1958, he *crescendos* from the second note through the turn instead of making a *decrescendo* as Beethoven indicates. This personal touch is quite effective and Still's overall performance is elegant, singing and romantic. The later recording, in its conservativeness, comes off somewhat long-winded. The lack of personal touch leaves one feeling that the cadenza is too long, even though the cadenza is actually only half a second longer than the 1958 recording. This recording is perhaps an indication that a score-centered approach to the Eingang is in danger of feeling long-winded.

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[84] Fritz Reiner, and Chicago Symphony, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphonies Nos. 5 and 7/Coriolan Overture/Fidelio Overture (Chicago Symphony, Reiner)*, Compact Disc, RCA Records, 1959, Cat. No. 888880762801, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=888880762801. Georg Solti, and Chicago Symphony Orchestra, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphonies Nos. 4 and 5 (Chicago Symphony, Solti)*, Compact Disc, Decca, 1972, Cat. No. 00028942158023, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028942158023.

Ralph Gomberg also takes a fairly conservative approach in his performance of the cadenza with the Boston Symphony Orchestra and Charles Munch in 1960.[85] The rhythms and dynamics are performed as Beethoven indicated just until the last two quarters, which are elongated. The turn is also performed rhythmically, at a moderate speed and becomes part of the melody. The phrasing emphasizes the long line, as with Koch's and Still's performances. The vibrato is continuous and measured. Furthermore, there are no noticeable color changes. This modern approach is in its own way a viable interpretation of the cadenza. Perhaps the torment and anguish in the music that comes before has robbed the oboist of his humanity. It is easy to imagine that a post-World-War-II culture, calling for a new kind of modern music, would naturally reflect a loss of humanity.

After reading Haynes' *The End of Early Music*, one might expect to find only score-centered, conservative approaches to Beethoven's cadenza from the mid twentieth century.[86] Surprisingly, several unique and highly personalized recorded cadenzas stand out from these years. One such recording is of the New York Philharmonic and Victor de Sabata conducting with Harold Gomberg as principal oboist.[87] This cadenza performance harkens back to the free-spirited pre-war recordings. The cadenza is rather short in length (14 seconds) and the performance overall feels very improvisatory in style. Gomberg seems less concerned with long line and more with small-group dynamic and color shifts. The notes preceding the turn are treated as bell-tones with a gentle *messa di voce* applied to each. The first half of the cadenza is treated quite differently from the second half, beginning with a burst of excitement and finishing with fragile solemnity. The faster pace, use of *messa di voce*, and overall sense of improvising are all performance traits that come from pre-war performance practice (later revived with the HIP movement). This approach is also mirrored on the 1959 recording of the Columbia Symphony under Bruno Walter.[88] The oboist from this recording is unknown, though likely a free-lance musician from the west coast.

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[85] Charles Munch, and Boston Symphony Orchestra, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphony No. 5 (Boston Symphony Orchestra, Munch) (Live in Tokyo, 1960)*, Compact Disc, Naxos Japan, 1960, Cat. No. NYDN-00010, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=NYDN-00010.

[86] Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (New York: Oxford University Press, 2007).

While most performances that deviate from the score tend to be quite extroverted, one innovative and highly influential performance from 1956 does quite the opposite. When John de Lancie recorded Beethoven's Fifth Symphony with Eugene Ormandy and the Philadelphia Orchestra, he performed the cadenza in the style of a traditional lament.[89] As previously mentioned, this performance is noticeably softer in dynamic level than previous recordings with a *dolce* color throughout. The *decrescendo* from the fermata G to the D is not observed, beginning at a soft dynamic from the onset of the G. To add to the mournful quality, de Lancie lessens the motion in his tone by using minimal vibrato. The performance is quite touching and stands out due to its individuality during this period. Several oboists from the United States were influenced by this approach, namely John Mack (Cleveland, 1987) and Basil Reeve (Minnesota, 2004), as well as European oboists with the Orchestre National de Bordeaux (1991) and the Philharmonia Orchestra (1997).[90]

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[87] Victor de Sabata, and New York Philharmonic, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Victor De Sabata, Ludwig van Beethoven-Sinfonia No. 5 in C Minor, Op. 67*, Compact Disc, Cetra-LO 504, 1950, Spotify & Discogs.

[88] Bruno Walter, and New York Philharmonic, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven: Symphonies Nos. 1 – 9 (Walter) (1941 – 1953)*, Compact Disc, Music and Arts Programs of American, 1941, Cat. No. CD-1137, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=CD-1137.

[89] Eugene Ormandy, and Philadelphia Orchestra, "Symphony No. 5 in C Minor, Op. 67: I. Allegro Con Brio," On *Eugene Ormandy: 25 Masterpieces*, Compact Disc, BnF

Perhaps the most extroverted interpretations that deviate from the score with soloistic license are two London Symphony recordings from the 1960's. Under the direction of Josef Krips, the London Symphony recorded Beethoven's Fifth

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Collection, 1956, itunes.

[90] Christoph von Dohnanyi, and Cleveland Orchestra, "Symphony No. 5 in C Minor ("Fate") Op. 67: I. Allegro Con Brio," On *Orchestral Music (Leopold Stokowski and the Philadelphia Orchestra - Cd Premieres of Their Rarest 78 Rpm Recordings) (1927-1939),* Compact Disc, Telarc, 1987, itunes.
Osmo Vanska, and Minnesota Orchestra, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, Van. L: Symphonies Nos. 4 and 5 (Minnesota Orchestra, Vanska)*, Compact Disc, BIS, 2004, Cat. No. BIS-SACD-1416. Naxos Music Library. http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=BIS-SACD-1416. Alain Lombard, and Orchestre National de Bordeaux Aquitaine, "Symphony No. 5 in C minor, Op. 67 (Beethoven's Fifth)-Allegro con brio," On *Symphony No. 2 & 5*, Compact Disc, classical.com music, 1991, Spotify. Christian Thielemann, and Philharmonia Orchestra, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphonies Nos. 5 and 7 (Philharmonia Orchestra, Thielemann)*, Compact Disc, Deutsche Grammophon, 1997, Cat. No. 00028944998122, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028944998122.

Symphony in 1960.[91] The oboist on this recording performs in the opposite style of de Lancie's lament. The performance is dramatic with exaggerated dynamic and color variation. The main melody notes are emphasized and given weight while the turn is ornamental and coquettish, performed with the first note elongated and the final notes accelerated. The slow and wide vibrato also adds to the seductive nature of the performance. Three years later, the oboist performs this solo in an equally overt and shocking manner but with a more mournful overall affect.[92] From the very first note, the oboist breaks the long line and includes a pause between the fermata G and the notes that follow. The addition of this pause draws the listener in. This outright break away from tradition is very much in the spirit of a cadenza, which, according to Quantz, should surprise the listener.

The Historical Performance Practice Influence (1986 – 2016)

The first three recordings to use period instruments and historically informed style were made in close succession to one another by British orchestras during the 1980's. The first was by The Hanover Band, recording the Beethoven symphonies with conductors Monica Huggett and Roy Goodman between 1982 and 1988. A year later, Christopher Hogwood and the Academy of Ancient Music began recording the symphonies between 1983 – 89. Finally, Roger Norrington recorded his own cycle with The London Classical Players between 1987 and 1989.[93] These historic performances sent a shock wave through classical music circles and, together with later performances on historical instruments, eventually began to influence how modern orchestras perform Beethoven's works.

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[91] Josef Krips, and London Symphony Orchestra. "Symphony No. 5 in C Minor, Op. 67: I. Allegro Con Brio." On *Ludwig Van Beethoven: Symphony Nos. 1-9 (Digitally Remastered).* Compact Disc. Ameritz Music Ltd., 1960. Itunes.

[92] Antal Dorati, and London Symphony Orchestra, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphonies Nos. 5 and 6, "Pastoral" (London Symphony, A. Dorati)*, Compact Disc, Universal Classics, 1963, Cat. No. 00028943437523, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028943437523.

Clive Brown provides valuable insight into the making of these three recordings.[94] According to him, there was some overlap in personnel, approaches of the conductors and the recording engineers for the three orchestras. Also, the groups used the most authoritative musical texts available to them at the time: "For the Hanover Band performing material was prepared by Caroline Brown (1, 2 and 5) and Jonathan Del Mar; Roger Norrington assumed responsibility for that used by the London Classical Players."[95] (247) Since Brown's article was published in 1991, two new critical editions of Beethoven's Symphonies have appeared, by Jonathan del Mar (Barenreiter) and Clive Brown (Breitkopf und Härtel). Though there are many similarities between these recordings, Brown notes the discrepancy in orchestra size. The Academy of Ancient Music differentiates itself from the others in this regard by attempting to replicate the size of the orchestra at the time of the symphony's premier. For the Sixth and Eighth symphonies this meant doubling winds and timpani. The other orchestras, however, chose to use a standard 19th-century-size orchestra without doubling winds.[96]

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[93] Roger Norrington, and London Classical Players, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *50 Best Classical Composers*, Compact Disc, Warner Classics-Parlophone, 1987-1989, Cat. No. 5099997245650, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=5099997245650.

[94] Brown, "Historical Performance, Metronome Marks and Tempo in Beethoven's Symphonies," 247-58.

[95] Ibid, 247.

Taking a closer look at Norrington's version of the Fifth Symphony, it is a conscious departure from mid-century modern performance practice. Norrington takes Beethoven's indicated tempo markings of half note equals 108, even though previous conductors apparently felt this marking must have been made in error. Prior to this recording, very few orchestras came close to Beethoven's original tempos and all were from the first half of the twentieth century: the NBC Symphony Orchestra under Toscanini in 1945 (tempo 100 bpm), the Berlin Staatskapelle under Strauss in 1927 (tempo 100 bpm), and the Odeon Symphony Orchestra under Friederich Kark in 1910 (tempo 110 bpm). Norrington chooses not to ritard before the cadenza—a tradition that was extremely popular throughout the twentieth century. Also new to recordings of the symphonies is the low pitch of the ensemble.

The most noticeable difference in the interpretation of the oboe cadenza from Norrington's London Classical Players is how the ornament is approached. In this performance, the turn is clearly an ornamental flourish. Oboist Ian Hardwick does not take the sixteenth-note rhythm literally, as John Mack insisted it should be, and instead seems to draw on information from 18th- and 19th-century treatises. For example, Quantz indicates that the turn is an "essential grace" that is "customarily in the French style for giving brilliance to a piece."[97] He differentiates the turn from the appoggiatura, which instead arouses tenderness and melancholy. This description suggests two things about the solo: the turn should be performed fast to give excitement to the melody and the melody itself is not melancholic or lamenting since there is no appoggiatura.

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[96] Ibid, 248.
[97] Quantz, *On Playing the Flute*, 98.

In addition to the fast turn, the oboist deviates from the score by adding a *crescendo* from the half note D through the turn. This *crescendo* may have been a technical necessity more than an interpretive decision, since it is quite difficult to perform a slur into the upper register at a soft dynamic on period oboes. The cadenza itself is among the shortest, at just under 13 seconds. The short fermata G and overall quick pace removes the sentimentality from this performance. Instead, the cadenza is rhetorical and improvisatory in style. The tone of the period oboe is somewhat unrefined and bright (by modern standards) but incredibly flexible and capable of a variety of tonal colors in a way that is limited on twenty-first century modern oboes. Furthermore, the oboist purposefully omits vibrato, performing in a tradition that reminds one of Berlin Philharmonic performances from the early twentieth century.

John Eliot Gardiner's 1994 Fifth Symphony recording with the Orchestra Revolutionnare et Romantique is a natural continuation of the new historical performance Beethoven movement that began with Huggett, Goodman, Hogwood, and Norrington.[98] In regards to tempo, Gardiner is slightly more lenient about

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[98] John Eliot Gardiner, and Orchestre Revolutionnaire et Romantique, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphonies Nos. 1 – 9 (Orgonasova, Otter, Rolfe-Johnson, Cachemaille, Orchestre Revolutionnaire et Romantique, Gardiner)*, Compact Disc, Deutsche Grammophon, 1994, Cat. No. 00028943990028, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028943990028.

Beethoven's indications. The tempo is slightly slower overall at 104 bpm. Also, Gardiner does preserve the century-long tradition of adding a ritardando two measures before the cadenza, though this tempo deviation is slight. The oboist performs one of the shortest cadenzas (nine seconds long) ever recorded. Like Norrington's oboist, the sound is somewhat unrefined compared to other period oboes and achieves a variety of colors without the help of vibrato. Similarly, the turn is performed quite fast and as an ornamental flourish. Overall the performance is simple and rhetorical, like that on the Norrington recording.

Modern orchestra recordings from the late 80's through 2016 have clearly been influenced by historical performances. Tempos, for example, are quickening with fewer and fewer overall tempos under 90 bpm. Also, cadenzas are trending shorter. Figures 1.2 and 1.3 below show these trends from 1910 through 2016. Norrington's recording in 2000 with Stuttgart Radio Symphony (a modern-instrument group)[99] stands out as an example of the HIP influence on modern orchestral playing. The overall tempo of the group is the fastest of all the sampled recordings (116 bpm) and the cadenza is performed briefly, in a rhetorical style, with a fast ornamental turn.

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[99] Roger Norrington, and Stuttgart Radio Symphony, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphonies Nos. 5 and 6, "Pastoral" (Stuttgart Radio Symphony, Norrington)*, Compact Disc. SWR Klassik, 2000, 2000. Cat. No. CD93.086, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=CD93.086.

Figure 1.2- Tempo mm. 254 – 267 (half note pulse) between 1910 and 2016

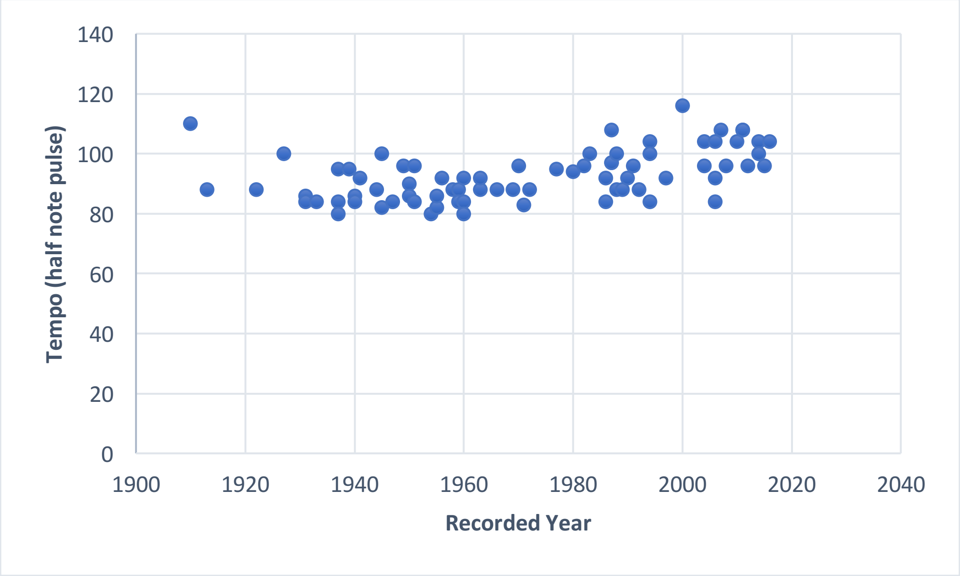
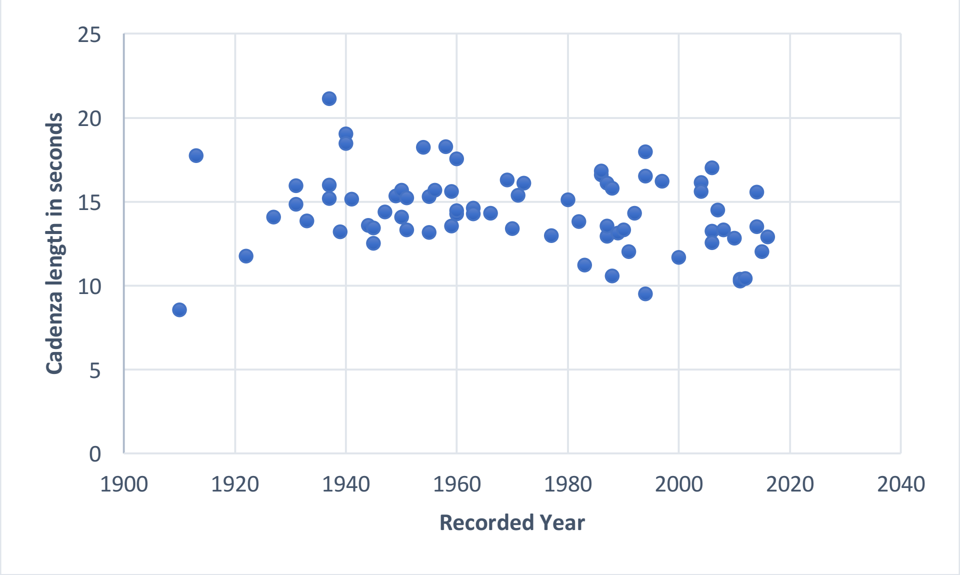


Figure 1.3- Length of cadenza in seconds, mm. 268 from 1910 to 2016



The Modern Influence on Period Players

It may not come as a surprise that the influence of musicologists and period-instrument performers began to change how modern orchestras perform Beethoven. However, it is perhaps more shocking to hear the reverse effect—period groups conforming to meet the standards of modern orchestral playing by the end of the twentieth century. This trend can be heard in several sampled period instrument recordings beginning in the 1980's with the Academy of Ancient Music under Hogwood.[100] Most striking is the tone of the period oboe, which is more refined, darker, rounded and sounds more similar to the modern oboe than the period oboes heard on recordings by the London Classical Players and Orchestre Revolutionnaire et Romantique. Also, the oboist uses vibrato ornamentally, which is permissible according to treatises from Beethoven's day, but which was not used in the other early period recordings from the 1980's. The ensemble, too, is less concerned with performing at Beethoven's exact tempo. Instead, Hogwood's tempo is 100—several clicks under 108.

By the twenty-first century it is quite clear that tonal expectations for the period oboes has conformed to modern oboe taste. Like the Academy of Ancient Music, the oboists performing with the Tafelmusik Baroque Orchestra (Canada) and La Chambre Philharmonic (France) have refined the tone color of their instruments so that the difference between a modern oboe tone and period oboe tone is less obvious.[101] Taking this modern influence a step further, La Chambre Philharmonic even interprets the cadenza in a modern style. The oboist on this recording performs the turn at a moderate-fast tempo with the first note elongated, in the style that has been modeled by many famous oboists (especially from the United States), such as John Mack, Mark Lifschey, and Ray Still. The slower, more melodic turn comes from the mid-to-late twentieth century modern oboe tradition and is a departure from the period style of treating it more like a fast ornament.

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[100] Christopher Hogwood, and Academy of Ancient Music, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphonies Nos. 1 – 9 (Auger, C. Robbin, Rolfe-Johnson, G. Reinhart, London Symphony Chorus, Academy of Ancient Music, Hogwood)*, Compact Disc, Decca, 1983 – 1989, Cat. Lib. 00028945255125. Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028945255125.

The Deterioration of National Schools of Playing

The first half of the twentieth century revealed the biggest difference between German, French, English, and American schools of playing. Oboe performance in Berlin from this period became the model for the German sound. This style was characterized by a dark, haunting tone that used little or no vibrato and focused on long-line phrasing. There are several major exceptions to this playing style. For example, Fritz Flemming (the famous oboist who played under Strauss in Berlin during the '20's) was trained at the Paris Conservatory. Therefore, he sounds quite French. The French sound is brighter, colorful, and is often adorned with fast, shimmery vibrato. Other oboists in Germany also sound more French than

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[101] La Chambre Philharmonique, and Emmanuel Krivine, *Beethoven: Symphony No. 5 in C Minor, Op. 67/La Chambre Philharmonique*, Youtube video, 2011, https://www.youtube.com/watch?v=5K49QJDzw2w.

German. For example, the oboist performing with the Radio-Sinfonieorchester Stuttgart under Schuricht in 1951 uses a fast, shimmery vibrato and has a brighter, more colorful tone.[102] American oboe playing was also highly influenced by the Paris Conservatory. The father of the American School of oboe playing and former principal of the Philadelphia Orchestra, Marcel Tabuteau, was taught by Frenchman Georges Gillet. Early recordings from the United States of America, therefore, also sound French. As American oboe playing developed and Tabuteau's long-scrape reed was perfected, American oboe playing began to take on its own unique quality by mid-century, one characterized by subtle phrasing and refinement of tone—which can sound constrained and limited to European ears. English oboists, on the other hand, tended to use the most vibrato, more aggressive articulation, and displayed a free-spirited and soloistic approach to the Beethoven cadenza.

Nowadays, these national schools of playing have become more homogenous. From the recordings I sampled, I began to notice this most acutely by the 1990's. Several recordings from this period onward feature oboists with a hybrid sound. For example, the oboist from the Orchestre National de Bordeaux Aquitaine seemed influenced by the American tone and the overall interpretation was reminiscent of

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[102] Carl Schuricht, and Radio-Sinfonieorchester Stuttgart, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Schuricht, Carl: Collection II (1951 – 1966)*, Compact Disc, SWR Klassik, 1951, Cat. No. CD93.292, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=CD93.292.

John Mack and John de Lancie's lamentation approach.[103] Four recordings made in close succession to one another reveal no clear indication of the country they come from: The Manchester Camerata (Boyd, 2004), Ensemble Orchestral de Paris (Nelson, 2006), Dresden Staatskapelle (Blomstedt, 2006), and West-East Divan Orchestra (Barenboim, 2006).[104] It is quite clear that the European countries influenced each other by the twenty-first century; however, I have yet to hear an American recording from recent years that sounds particularly European. Perhaps as an American oboist myself, my ears are more attuned to the unique qualities of the American long-scrape reed and Lorrée oboes.

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[103] Alain Lombard, and Orchestre National de Bordeaux Aquitaine, "Symphony No. 5 in C minor, Op. 67 (Beethoven's Fifth)-Allegro con brio," On *Symphony No. 2 & 5*. Compact Disc, classical.com music, 1991, Spotify.

[104] Douglas Boyd, and Manchester Camerata, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphonies Nos. 2 and 5 (Machester Camerata, D. Boyd)*, Compact Disc, Avie Records, 2004, Naxos, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=AV0040. John Nelson, and Ensemble Orchestral de Paris, "Symphony No. 5 in C Minor, Op. 67," On *Beethoven, L. van: Symphonies Nos. 1-9 (Ensemble Orchestral de Paris, Nelson)*, Compact Disc, Ambroisie, 2006, Cat. No. AM9993, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=AM9993. Herbert Bloomstedt, and Dresden Staatskapelle, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Beethoven, L. van: Symphonies Nos. 5 and 6, "Pastoral" (Dresden Staatskapelle, Blomstedt)*, Compact Disc, Berlin Classics, 2006, Cat. No. 0185332BC, Naxos Music Library. http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=0185332BC. Daniel Barenboim, and West-Eastern Divan Orchestra, "Symphony No. 5 in C Minor, Op. 67, I. Allegro con brio," On *Ramallah Concert (The)*, Compact Disc, Warner Classics, 2006, Cat. No. 825646279166, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=825646279166.

Looking back on one hundred years of recorded history of this celebrated piece, most striking to me is the pendulum effect—recent HIP recordings are more similar to the earliest recordings than those from mid-century. However, while many HIP interpretations are quite similar, the variety of interpretations from the early 20th century is surprising. The deterioration of national schools of playing in the last few decades of recorded history is a loss for national musical culture but perhaps also inevitable, given greater access to recordings and overall increased globalization in our modern age.

CHAPTER 2:

THE LATE NINETEENTH CENTURY & THE OBOE SOLO FROM THE SECOND MOVEMENT OF THE VIOLIN CONCERTO IN D MAJOR, OP. 77 BY JOHANNES BRAHMS (1878)

The *Adagio* movement from Brahms's Violin Concerto in D Major, Op. 77 begins with an unexpected solo voice: the oboe. According to oboist John Ferrillo, "it has always been an irritation to violin soloists that they must stand by while the oboist plays the choicest melody in the entire Brahms concerto."[105] While Ferrillo's sense of rivalry is comical, it also points to the reason why this solo is on every list for orchestral oboe auditions. At this moment in the concerto Brahms raises the status of the principal oboe to that of solo oboe, equal to the violin soloist, for the length of thirty-two stunning musical bars.

The oboist is presented with many challenges in this particular solo, all of which must be coordinated with the conductor and the violin soloist. In a performance setting the following questions arise: Will the oboist or the conductor lead the tempo? How flexible is the tempo? How much freedom is there within the tempo for rubato? How should one interpret Brahms's articulation markings? Is it appropriate to add or change dynamics, and to what degree? What mood or emotional affect does one want to create? How many of these interpretive decisions should be coordinated with the violin soloist? While often it is impossible to know what discussions may have occurred between the oboist, conductor, and violinist, one can deduce from listening to the recording how well the styles of the violin and oboe solos are matched. As an oboist, it is easy to forget that this beautiful solo is part of a larger solo work for violin. However, there is much to be gained from listening to both the oboe soloist and the legendary violin soloists on recordings. Both instruments bear witness to changing tastes in the performance practice of important Romantic-era works such as the Concerto for Violin, Op. 77 by Brahms.

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[105] John Ferrillo and Martha Rearick, ed. Daniel Dorff, *Orchestral Excerpts for Oboe with Piano Accompaniment* (King of Prussia, PA: Theodore Presser Company, 2006) 43.

History

Johannes Brahms began composing the Violin Concerto in D Major, Op. 77, in the summer of 1878 while he was at a resort in southern Austria.[106] The creation of this piece would not have been possible without the friendship of violinist-composer Joseph Joachim. Brahms was inspired to write the concerto after hearing Joachim play the Violin Concerto by Beethoven in Hamburg, Germany. Brahms admired Joachim's "affectionate understanding, inspiration, and un-selfish devotion to high and lofty ideals."[107] Through Joachim, Brahms was also introduced to Robert and Clara Schumann. It was Clara who noticed the resemblance of the Violin

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[106] Karl Geiringer and Georges S. Bozarth, "Brahms, Joachim, and the Two String Concertos," in *On Brahms and His Circle: Essays and Documentary Studies* (Sterling Heights: Harmonie park Press, 2006), 102.

[107] Benjamin F Swalin, *The Violin Concerto: A Study in German Romanticism* (New York: Da Capo Press, 1973), 125.

Concerto to Brahms's Second Symphony. Both pieces are in the same key and have a similar first movement.[108]

During the compositional process Brahms, who had little experience with violin technique, was in constant communication with Joachim, asking for his feedback on the solo violin part. In letters to Brahms Joachim would point out problems in Brahms's writing: over-taxing the left hand, double stops, large intervals, and jumps between registers.[109] The piece was originally a four-movement structure but in the end Brahms decided to replace the middle two movements with what he humbly called a "feeble" *Adagio*.[110]

The premier performance was given in Leipzig at the Gewandhaus concert hall on New Year's Day, 1879 with Brahms conducting and Joachim performing the solo part. At the premier "the auditors listened with 'respect,' but were moved to no enthusiasm," according to critic Eduard Hanslick. Hanslick regarded the work as a composition of masterful form and assimilation, but "'of a rather desiccated invention, and, as it were, with the half-stretched sails of an ebbing imagination.'"[111] Some historians today interpret the reception of this piece differently, given how often it was performed again just two months after the premier, especially at the Royal Philharmonic Society in England.[112]

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[108] Malcolm MacDonald, *Brahms* (London: Dent, 1990), 268.
[109] Geiringer and Bozarth, *On Brahms and His Circle*, 102.
[110] Benjamin F. Swalin, *The Violin Concerto; A Study in German Romanticism*, 128.
[111] Ibid, 128.
[112] Lionel Slater, liner notes for *Brahms Violin Concerto,* Boris Belkin, violin, and London Symphony Orchestra conducted by Ivan Fischer, London: Decca, 1983, LCCN 85752810.

Brahms was anxious about publishing the piece and continued to consult Joachim on revisions even after the premier. In the end, Brahms ignored most of Joachim's recommendations to simplify the solo part, which was so difficult that the piece was famously referred to as the concerto "not for, but against, the violin."[113] Perhaps for this reason, in the early years of its publication not very many musicians were interested in playing the piece. The few that took it on eventually became known for their renditions of the challenging work: De Ahna, Hair, Heermann, Brodsky, Soldat."[114]

Brahms's Violinist

Joseph Joachim is the most important violinist connected to Brahms's Violin Concerto. The majority of violinists to this day still perform Joachim's cadenzas in concert. Clive Brown's extensive research into Joachim and Brahms's relationship has revealed several important points about their shared aesthetic beliefs. They both abhorred disrespectful treatment of masterpieces by virtuosos and praised "faithful" interpretations. They also believed in publishing accurate editions of great music—which is reflected in how much Brahms labored over edits before publishing the Violin Concerto. Despite this seemingly rigid faithfulness to the score,

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[113] Slater, liner notes for *Brahms Violin Concerto*.
[114] Swalin, *The Violin Concerto; A Study in German Romanticism*, 128.

Brahms was actually accepting of performers finding their own approach to his music once they had studied the score carefully.[115]

It is no surprise that with these shared beliefs Brahms had the greatest respect for Joachim's violin playing. Contemporary critic Eduard Hanslick also praised Joachim for his "quiet grandeur. . . severity and purity of style which strives to hide the charms of virtuosity rather than accentuate them."[116] Joachim was part of the German school of violin playing centered at Kassel and led by Louis Spohr.[117] The German school ended in 1907 with his death. After Joachim, the Franco-Beligian school led by Ysaÿe and Kreisler became the dominant school for violin performance. Joachim's disbelief in technique for "purely artistic ends" was at odds with the new, virtuosic Franco-Belgian school. According to Brown "despite his rejection of virtuosity as an end in itself, he was already hailed in Germany and England, while still in his 20s, as the greatest violinist of the day."[118]

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[115] Clive Brown, "Joachim's Violin Playing and the Performance of Brahms's String Music," in *Performing Brahms: Early Evidence of Performance Style*, ed. Michael Musgrave and Bernard D. Sherman (Cambridge: Cambridge University Press, 2003), 49.

[116] Ibid, 49.

[117] David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: an Examination of Style in Performance, 1850 – 1900 (*Burlington: Ashgate, 2003), 18.

[118] Brown, "Joachim's Violin Playing," 48.

The Late Nineteenth Century: Violin & Wind Performance Practice

Vibrato

As discussed in Chapter One, before the World War I era vibrato was used sparingly by instrumentalists and was treated as an ornament. During Joachim's day the concept of a beautiful and powerful tone on the violin was not dependent on vibrato. According to him, "a violinist of taste and healthy sensitivities will always recognize the steady tone as the norm and use vibrato only where the requirements of the expression make it absolutely necessary."[119] It was not until 1910, with the publication of Siegfried Elberhardt's *Der beseelte Violin-ton,* that vibrato was ever discussed as a basic element of tone production.[120] Interestingly, Brahms also loved the playing of Bronislaw Hubermann who played with more vibrato than Joachim.[121] Almost every solo violin performance featured on the sampled recordings between 1927 and 2016 feature continuous or nearly continuous vibrato. This is not the case with the oboists, who generally use less vibrato and in some cases carry the old tradition of ornamental vibrato well into the late twentieth century. These recordings are discussed in greater detail below.[122]

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[119] Joseph Joachim and Andreas Moser, "Violinschulle II," 96a.

[120] Brown, "Joachim's Violin Playing," 64.

[121] Bernard D. Sherman, "Brahms' Playing Style," in *Performing Brahms: Early Evidence of Performance Style,* 28.

[122] For a more detailed discussion of vibrato see Chapter One.

Phrasing

In the late nineteenth century, phrasing was a nuanced art. Milsom argues that its purpose was "to imbue the musical text with sufficient variety of light and shade and to make compositions understandable in terms of syntax and punctuation."[123] Phrasing was rhetorical, often featuring shorter phrase groups and emphasizing beat structure. In violin technique, separate phrases were often joined with portamenti. It is not possible to play portamenti on the oboe; some oboists simply elided smaller phrases, connecting them to make a larger group. The phrasing traditions described here can be heard on many recordings throughout the period of 1927 through 2016. As discussed below, the American school of oboe playing (led by Marcel Tabuteau and Henri de Busscher) preserves these old traditions more consistently than other schools.

Tempo & Rubato

Rubato was a key component to nineteenth-century phrasing and expression. In the late nineteenth-century this term referred to "rhythmic alterations not only in the melody, but in the tempo of the entire musical substance."[124] Early recordings of Joachim's performances reveal rubato modeled after Mendelssohn. In his Violinschule Joachim specifically referred to Mendelssohn's "elastic management of time as a subtle means of expression."[125] Manuel Garcia, a prominent nineteenth-century vocal teacher, believed that rubato "breaks the monotony of regular movements, and gives greater vehemence to bursts of passion."[126]

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[123] Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance,* 30 – 31.

[124] Richard Hudson, *Stolen Time: The History of Tempo Rubato* (Oxford: Clarendon Press, 1994), 1.

Oboist John Ferrillo advocates for the use of rubato for the *Adagio* solo from Brahms's Violin Concerto in his orchestral excerpt book:

> If you keep the tempo flowing (Quarter=69-80), you will shape the overall piece easily, and have some flexibility to create rubato at key points such as the climax in the middle of measure 18. [127]

Ferrillo's tempo marking is likely an error—he probably meant eighth note= 69-80. Regardless, he refers to the tradition of accelerating through the ascending eighth-sixteenth-note motives towards the high C in mm. 17 – 18 to add drama to this climactic moment and pulling back slightly on the falling eighth-note gesture from Bb to F. This phrase is shown in Figure 2.1 below, showing the excerpt in its entirety.

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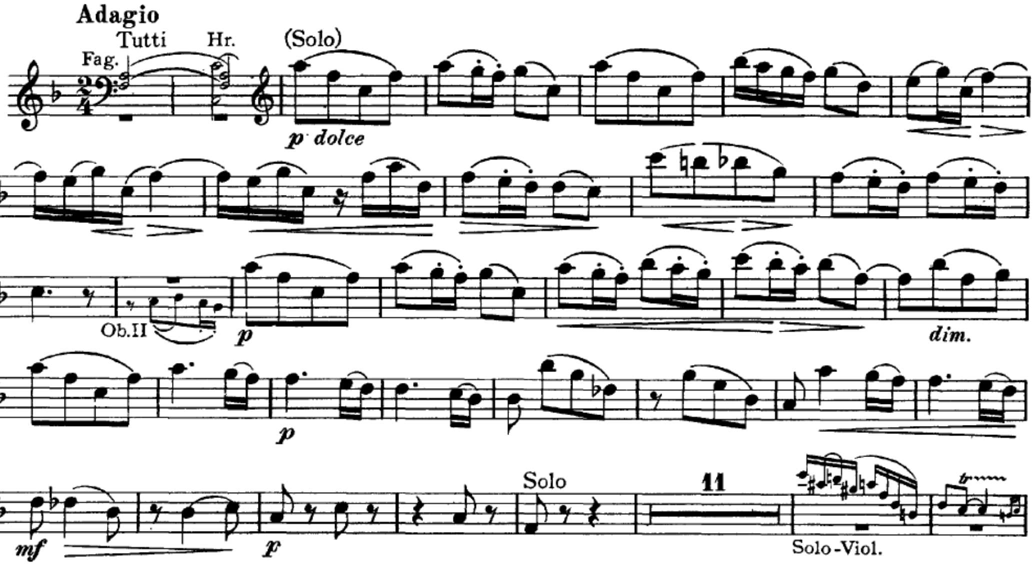
[125] Joachim and Moser, "Violinschule III," 228.
[126] Hudson, *Stolen Time,* 65.
[127] Ferrillo, *Orchestral Excerpts for Oboe with Piano Accompaniment*, 43.

Figure 2.1- Violin Concerto in D Major, Op. 77, *Adagio*, mm. 1 – 32



In terms of overall tempo, it is known that Brahms had a lifelong dislike for metronome markings. In a letter to Clara Schumann he reasoned that tempos will need to be faster at the piano than in actual performance of orchestral and choral works. For this reason, he advised against her adding metronome markings to Robert Schumann's music.[128] In performance, Brahms often deviated from his own tempo and style markings. Bernard Sherman suggests "it may be that Brahms, like many composers, was concerned more with a performer's ability to convey musical content than with adherence to specific performance practices."[129]

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[128] Sherman, "Brahms' Playing Style," 21.
[129] Ibid, 3.

Instruments

In the late nineteenth century violinists were still using some form of gut strings. These strings were quieter than the steel strings used today. The norm throughout the nineteenth century was "the combination of plain gut E and A, high-twist gut D and a G with copper, silver-plated copper or silver round wire close-wound on a gut core."[130] Over time the gut E string was replaced by a more durable and responsive steel one, yet still a few performers (famously Fritz Kreisler) still kept the gut E string as late as 1950. By the mid-twentieth century, a more dramatic shift began to take place in the manufacturing of violin strings:

> Flat-ribbon and flat-ground round windings (with interleaved plastic) were applied to roped steel and plastic as well as gut, for A, D and G strings; the development of more flexible woven core led to the introduction of metal strings, which have the advantages of longer wear, easier tuning with adjusters. . . minimal stretching, and precise moderation of thickness for true 5ths. However, their perceived tonal inferiority and the additional pressures they place on the instrument have encouraged a preference for metal-wound strings with a gut or nylon core. Early music specialists employ gut strings almost exclusively.[131]

In terms of the bow, Tourte's standardized design has remained unsurpassed despite several unsuccessful attempts to improve it in the nineteenth century.

Much like the violin, the oboe went through a period of dramatic change during the nineteenth century. Geoffrey Burgess and Bruce Haynes argue that

> A comprehensive account of the oboe in the nineteenth century should entail a discussion of the sequence of added keys and model numbers, as well as a consideration of interconnections between the

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[130] David D. Boyden, et. Al. "Violin," *Grove Music Online, Oxford Music Online* (Oxford: Oxford Unviersity Press).

[131] Ibid.

> prime agents in the instrument's development—its players, makers, composers.[132]

Another improvement to the oboe took place in 1844 with the invention of silver electroplating "a strong and economical alternative to the brass or solid silver formerly used for keywork."[133]

In 1881, just a few years before the publication of Brahms's Violin Concerto, the Triébert système 6 oboe design became the official instrument of the Paris Conservatoire. The système 6 improved upon Barret's design of the previous decade:

> [Barret's oboe] introduced three important innovations. . . extension of the range to low Bb, short fingerings in the second octave, and additional interactive mechanisms added to facilitate certain note combinations and trills. Like Brod, Barret claimed that the overall tone of the instrument improved with the lengthening of the bell to produce low Bb. Barret found that the long harmonic fingerings for Bb2 – C3 impeded technical fluency, and so by modifying the bore and the placement of speaker keys, he provided a means for the fingerings of the first octave to serve for the second just by adding a speaker key. . . . The most important mechanical difference between Barret's model and the système 6 involves the mechanism for Bb1 and C2—the so-called 'thumb plate,' which was adapted from Triebert's système 5. Instead of the somewhat illogical system on the Conservatoire oboe by which the Bb and C keys are opened by closing hole 4. On Barret's oboe they are opened by releasing the thumb-plate.[134]

Interestingly, the majority of British players today still prefer the thumb-plate over the Conservatoire system. Another major difference between the two designs was the pitch. Barret's oboe was designed for A—453 while système 6 was designed for A—435.[135]

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[132] Geoffrey Burgess, and Bruce Haynes, *The Oboe*, The Yale Musical Instrument Series (New Haven: Yale University Press, 2004), 125.

[133] Ibid, 126.

[134] Ibid, 149-150

When the système 6 was adopted as the official oboe design of the Paris Conservatoire, this instrument slowly became the international standard in the modern age. The new conservatoire oboe's world-wide popularity was primarily due to its promotion by students of Georges Gillet (the oboe teacher at the Paris Conservatoire) in the United States of America, especially by Marcel Tabuteau.[136] To this day the conservatoire oboe is still the modern standard in design, and French oboes continue to have a monopoly on the oboe-making market. Almost exclusively, American oboists continue to prefer the French Lorée oboe design.

Case-Studies of Recordings

Breaking Chronological Stereotypes

It is human nature to approach a recording with preconceived notions about performance style, given the date the recording was made. As was made clear by the Beethoven Fifth Symphony cadenza recording study in chapter one, there are typically several commonalities with recordings from the first half of the twentieth century. From this period one expects to hear: less tempo consistency, more rubato, subtle or no vibrato, small-group rhetorical phrasing, rhythmic alteration, and fewer score-centered performances featuring strict fidelity to the score. The second half of the twentieth century through the early twenty-first century typically features the opposite approach: tempo consistency, subtle or no rubato, continuous vibrato, long-line phrasing, accurate rhythms, and more score-centered performances. When it comes to recordings of the Brahms Violin Concerto *Adagio* movement oboe solo by Brahms, hardly any of these stereotypes prove true. Recorded examples from 1927 through 2016 reveal a wide variety of interpretations that do not seem to follow chronological patterns. Unexpectedly, twenty-first century recording samples reveal performances that use flexible tempos, small-group phrasing, and infrequent vibrato. Several pre-war recording samples reveal long-line phrasing and a lot of vibrato. Tempos vary drastically during this span of eighty-nine years and seem to follow no common international patterns by decade.

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[135] Ibid, 150

[136] Ibid, 170.

Perhaps the only generational stereotype that follows a consistent pattern is the use of unequal or "swung" sixteenth-note rhythms found in recordings prior to 1943. In this year, a recording was made with the BBC Symphony Orchestra, violinist Yehudi Menuhin, and conductor Sir Adrian Boult that features distinctly straight rhythms.[137]

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[137] Joseph Szigeti, Sir Hamilton Harty, and Halle Orchestra, "Violin Concerto in D Major, Op. 77," on *Szigeti Plays Brahms*, Compact Disc, EMI References, 1928, B000024F54. Jascha Heifetz, and Arturo Toscanini, "Brahms Violin Concerto op. 77," on *Heifetz-Toscanini-NYP-1935*, Youtube video, 1935, https://www.youtube.com/watch?v=nH4orwL6XZs. Fritz Kreisler, Sir John Barbirolli, and The London Philharmonic, "Violin Concerto in D Major, Op. 77," on *Icon: Fritz Kreisler,* Compact Disc, Warner Classics Parlophone, 1936, Cat. No. 5099926504254, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/tem.asp?cid=5099926504254. Jascha Heifetz, Sergey Koussevitzky, and Boston Symphony Orchestra, "Violin Concerto in D Major, Op. 77," on *Brahms J.: Violin Concerto, Op.*

Despite the lack of clear chronological trends in recorded performances of this solo, there are strong national trends. Perhaps this has to do with the different meanings the piece has in various countries, as well as how the role of the oboist as soloist is conceived from place to place. Within each country a select group of famous individuals have had a strong influence on their contemporaries and succeeding generations of students. Some of these leaders include: Leon Goossens (England), Marcel Tabuteau (USA), and Hansjorg Schellenberger (Germany).

Another more complicated and illusive influence on the way oboists interpret the Violin Concerto solo is how the player perceives his or her own agency as a soloist. Every oboist performing this piece with orchestra must ask: what is the balance of power between oboist, conductor, and solo violinist? Oboists that have a strong sense of their own power as a soloist, equal to the violinist, often create unique performances that may not necessarily follow predictable style-period or national trends. In some cases, the way the *violinist* plays the concerto may have the greatest influence on the oboist. Factors that contribute to soloistic agency include: use of vibrato, rubato, dynamic range. Of all these characteristics, vibrato use (or lack of) contributes the most to an oboist's identity or persona.

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77 (Heifetz, Boston Symphony, Koussevitzky), Compact Disc, RCA Records, 1939, Cat. No. 886443007628, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=886443007628. Henri de Busscher, *Orchestral Excerpts*, six discs, Los Angeles: Radio Recorders Studio, c. 1940, Original discs held in the Melvin Harris Collection of Early Wind Instrument Recordings at the Music Library, University of Washington (uncataloged), Digital version prepared by John Gibbs and Beth Antonopulos, 2002.

This recording study will attempt to determine the factors influencing many of the recorded performances of the Brahms Violin Concerto from 1927 through 2016: national trends, pedagogical lineage, and agency of the oboe soloist. Most of this discussion will involve performances by oboists from Germany, England, the United State of America, and Vienna, Austria. This concerto has yielded very few recordings by French orchestras. For this reason discussion about the French school of oboe playing is limited to its influence on the American school.

The Nationalistic Old-School German Approach: 1927 – 1992

From the earliest German recordings of the Violin Concerto by Brahms it is clear that German oboists interpret this solo differently from players outside of Germany. Interestingly, the German approach has taken on two different interpretations. The old-school interpretation can be heard on recordings from 1946 through 1992, with the new-school interpretation featured on recordings from 1992 through 2016. Some of the earliest German recordings do not fall into either category (as will be discussed later in the chapter). The old-school German interpretation can first be heard on the 1946 Berlin Philharmonic recording with Yehudi Menuhin on violin.[138] The characteristics of this performance include a slow overall tempo (under 60 bpm), a bold tone, dynamic range favoring *forte*, long-line phrasing, and long articulation. The result is a performance with a heavy tone and reverent phrasing, glorifying something in particular—perhaps Brahms as a culture hero. This interpretation raises the status of Brahms's melody to that of a German national anthem.

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[138] Yehudi Menuhin, Sergiu Celibidache, and Berlin Philharmonic, *Menuhin and Celibidache rehearsal Brahms Violin Concerto-1946,* Youtube video, 1946, https://www.youtube.com/watch?v=mxVtx3PtWPw.

This bold, nationalistic approach can also be heard on the 1948 North German Radio Symphony Orchestra performance with Ginette Nieveu on violin and conductor Schmidt-Isserstedt.[139] The 1946 and 1948 recordings differ, however, in their use of rubato. While the earlier recording uses subtle rubato, the later one features a lot of rubato. The use of rubato speaks to the oboist's soloistic agency. Clearly this oboist felt it appropriate to use creative license, freely changing tempo to suit the musical phrasing.

The 1951 recording by the RIAS Symphony Orchestra under Ferenc Fricsay with violinist Gioconda De Vito is another old-school German approach.[140] On this recording the oboist is so determined to elide as many phrases as possible that he manages a super-human feat of connecting measures 15 through 22 under one breath. Desperate for air, he sneaks a breath after the note F in measure 22. The heavy, intense tone and emphatic phrasing on the part of the violin soloist is well paired with the oboist's bold, nationalistic style. Uncharacteristic of Germans, the oboist performs with a slightly brighter tone than is typical.

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[139] Ginette Niveu, Schmidt-Isserstedt, and North German Radio Symphony Orchestra, *Brahms Violin Concerto Neveu Schmidt-Isserstedt 1948,* Youtube video, Hamburg 1948, https://www.youtube.com/watch?v=9FM2_krep7U.

[140] Gioconda De Vito, Ferenc Fricsay, and RIAS Symphony Orchestra, "Violin Concerto in D Major, Op. 77," on *Brahms, J.: Violin Concerto, Op. 77/Symphony No. 2 (Edition Ferenc Fricsay, Vol. 10) (De Vito, RIAS Symphony Orchestra, Fricsay) (1951, 1953)*, Compact Disc, Audite, 1951, Cat. No. Audite95.585, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=Audite95.585.

Surprisingly, in the late year of 2009 a recording was made with the Dresden Philharmonic Orchestra under Kurt Mazur with violinist Sarah Chang that is of the old-school.[141] The oboist's tone is heavy and dark, the phrasing is long line with long articulation, and there is no sense of rhythmic hierarchy (or stress and release). The only difference between this performance and those from the first half of the previous century is the slightly faster tempo of 57 bpm as compared to the earlier average of 50 bpm.

The old-school German approach influenced oboists outside of Germany as well. Aspects of this approach—featuring perhaps a bold, heavy tone, louder overall dynamics, and/or long-line phrasing—can be heard on several other European recordings such as the Halle Orchestra 1928 (English), Concertgebouw 1948 (Dutch), Orchestre Radio-Symphonique de Paris 1959 (French), Warsaw Philharmonic Orchestra 1969 (Polish), Orchestre de Paris 1979 (French), and Orchestre National du Capitole de Toulouse 2013 (French). One place where the old-school German approach is never heard is the United States of America. One can only speculate as to the reason the German influence has spread to orchestral oboists performing outside of Germany. One possible reason is that either the violin soloist or conductor was German or lived in Germany for a significant period. For example, Charles Munch, conductor of the Concertebow orchestra on their 1948 recording with Ossy Renardy, was born in the Alsatian region of France which borders Germany and lived and worked in Germany for a significant period before the Second World War.

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[141] Sarah Chang, Kurt Masur, and Dresden Philharmonic Orchestra, "Violin Concerto in D Major, Op. 77," on *Bruch/Brahms: Violin Concertos*, Compact Disc, Warner Classics-Parlophone, 2009, Cat. No. 5099996700457, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=5099996700457.

The International New-School German Style: 1992 – 2009

The new-school German approach to the *Adagio* solo is a distinct departure from the old-school. This approach can first be heard on two recordings by the Berlin Philharmonic in 1992 and 2000—both under Claudio Abbado.[142] On the 1992 recording oboist Hansjorg Schellenberger takes a moderate tempo, averaging 59 bpm. This tempo is faster than the typical old-school German tempos and enables him to use small-group, motivic phrasing without losing sense of the longer line or becoming heavy. The result is a lighter performance with lots of motion and lilting rhythmic gestures. Schellenberger stylizes the *portato* motive each time it appears by adding a lift after the first eighth note. This motive is shown below in Figure 2.2.

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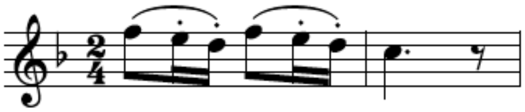
[142] Viktoria Mullova, Claudio Abbado, and Berlin Philharmonic, *Viktoria Mullova: Brahms Violin Concerto in D Major, Op. 77*, Youtube video, 1992, https://www.youtube.com/watch?v=6hej7zpulR8. Gilles Shaham, Claudio Abbado, and Berlin Philharmonic, "Violin Concerto in D Major, Op. 77," on *Brahms, J.: Violin Concerto, Op. 77/Double Concerto for Violin and Cello, Op. 102 (Shaham, Jian Wang, Berlin Philharmonic, Abbado)*, Compact Disc, Deutsche Grammophon, 2000, Cat. No. 00028946952924, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028946952924.

Figure 2.2- Violin Concerto in D Major, Op. 77, *Adagio*, mm. 12 – 13



To add to the sense of motion, he employs a lot of rubato. Schellenberger's vibrato is nuanced and thoughtful, used for expressive purposes but not continuous. The violinist, Viktoria Mullova, is an excellent match for Schellenberger. The style of her solo entrance is a natural continuation of his approach.

In 2000, again under Abaddo, Albrecht Meyer approached this solo in a similar style. Meyer's overall tempo is slightly faster than Schellenberger at 62 bpm, which slows slightly after the initial statement of the theme. His tone is very colorful and he uses creative dynamics, adding a *crescendo* in measures 22 through 24. His attention to motivic ideas is thoughtful and nuanced like Schellenberger's. Interestingly, the repeating *portato* gestures (shown in Figure 2.4) are varied in length, adding to the variety and creative interest packed into this performance. Despite all the attention to detail, the performance still has lots of lyrical motion and lilting rhythms. Another German performance that reflects this trend is by oboist Jonathan Kelly performing with the Berlin Philharmonic in 2009.[143] Kelly studied oboe in England and his performance style features a blend of German and British elements. His *dolce* and colorful tone is decorated with the medium-wide vibrato commonly heard in British performances, but his phrasing is new school German.

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[143] Jonathan Kelly, Bernard Haitink, and Berlin Philharmonic, *Oboe Solo in the 2nd Movement of Brahms Violin Concerto*, Digital Concert Hall, Youtube, 2009, https://www.youtube.com/watch?v=Tryold-vpCs.

The Berlin Philharmonic performances by Schellenberger, Meyer, and Kelly reflect a larger trend occurring internationally by the end of the twentieth century. At this time, many oboists moved away from slower performances and instead employed a tempo averaging 60 bpm. This faster tempo, as reflected in the Berlin Philharmonic performances, gives the oboist more creative freedom. He or she can emphasize motivic, small-phrase groups without losing the long line and overall flow. This new concept of phrasing and tempo can be heard on the following recordings since 1992: Los Angeles Philharmonic (USA) with oboist David Weiss, 1995; Royal Concertgebouw (Dutch), 1997.

British Recordings and the Lasting Influence of Leon Goossens: 1936-1996

Leon Goossens's 1936 recording of the *Adagio* solo is one of the most memorable performances of this passage ever recorded.[144] Goossens recorded this piece with the London Philharmonic and violinist Fritz Kreisler under the direction of Sir John Barbirolli. Goossens's performance is particularly remarkable because of the creative freedom he employs. His sense of his own agency as soloist is quite strong. He leads the other woodwinds through his interpretive ideas masterfully, insuring that the group is unified.

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[144] Fritz Kreisler, Sir John Barbirolli, and The London Philharmonic, "Violin Concerto in D Major, Op. 77," 1936.

Goossens's performance is characterized by a wide range of tempos. The first half of the solo is faster than the second, ranging from 70 to 80 bpm. The second half, in contrast, is significantly slower at 60 bpm. Goossens maneuvers between these tempos with extreme rubato. He follows typical rubato phrasing—accelerating to the climax of a phrase and slowing at phrase endings. This performance also features Goossens's legendary vibrato, which he widens for loudest dynamics and narrows for softer dynamics, creating a colorful tone palette and giving the impression of a big dynamic range. In the first half of the solo (mm. 3 – 13) Goossens phrases every two bars. In the second half of the solo (mm. 15 – 32) he varies the phrasing, using more of a long line approach. As previously mentioned regarding recordings from this period, Goossens plays all the sixteenth notes unequally or swung. Goossens's soloistic approach to this melody puts him on an equal status with the violinist Fritz Kreisler. Both soloists use a similar style of vibrato and command the group as equal leaders.

Goossens's soloistic approach to this excerpt has influenced British oboists throughout the twentieth and twenty-first century. The oboist featured on the 1943 recording with the BBC Symphony Orchestra, violinist Yehudi Menuhin, and conductor Sir Adrian Boult sounds remarkably similar to Goossens.[145] While the tempo is significantly slower overall at 57 to 60 bpm and the rubato is more subtle, the oboist's varied and colorful vibrato and exaggerated dynamics are quite similar to those of Goossens. This oboist uses shorter articulation, however, creating space in the *portato* gesture from the first half of the solo.

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[145] Yehudi Menuhin, Sir Adrian Boult, and BBC Symphony Orchestra, "Violin Concerto in D Major," on *Yehudi Menuhin, BBC Symphony Orchestra, Sir Adrian Bout-Brahms-Violin Concerto*, Youtube video, BBC Music Magazine, 1943, https://www.youtube.com/watch?v=r79JoG7aoTY.

This particular performance stands out more for the violin playing than the oboe playing, which is somewhat in the shadow of Goossens's 1936 recording. Menuhin's performance here is the most captivating of all his recorded performances. He creates an incredibly mournful and desperate mood in the second movement and emphasizes small gestures, giving the impression that he is weighted down with sorrow. Goossens creates this same mood with similar weighted gestures, as does Henri de Busscher in his 1940 recording.[146] Perhaps the tragedy of the wartime era is reflected in these weighted, desperate-sounding performances.

Goossens's 1936 performance is one of the most creative and personalized British interpretations, straying far from the printed score in terms of tempo, dynamics, rhythm, articulation, and even Brahms's *dolce* indication at the beginning of the solo. Many subsequent British performances attempt a similar soloistic approach but none are quite as daring. The 1949 recording of the Philharmonia Orchestra, for example, features an oboist with similar vibrato and wide dynamic range but far more conservative use of rubato as compared to Goossens.[147] While both oboist and violinist perform with fairly equal status as soloists, their styles are somewhat mismatched. The oboist plays with a bold tone and more rigid tempos while violinist Ginette Neveu performs with a lighter tone and more nuanced gestures. Her approach is more playful and *dolce* overall.

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[146] Henri de Busscher, *Orchestral Excerpts*, six discs, 1940.

[147] Ginette Neveu, Issey Dobrowen, and Philharmonia Orchestra, "Violin Concerto in D Minor, Op. 77; II. *Adagio*," on *Siberlius, J.: Violin Concerto in D Minor, Op. 47/Brahms, J.: Violin Concerto in D Major, Op. 77 (Neveu)*, Compact Disc, Warner Classics-Parlophone, 1948, Cat. No. 0077776101156, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=0077776101156.

The British oboist featured on the 1956 recording of the Royal Phiharmonic Orchestra under Artur Rodzinski with violinist Erika Morini borrows Goossens's sense of creative license but takes the solo in a slightly different direction.[148] This oboist uses less extreme dynamics and focuses on more subtle nuances. The overall effect is touching and personal, featuring hushed *sotto voce* high notes—a performance convention more commonly heard among American players. Like Goossens, the vibrato is prominent and varied, and rubato is used to enhance phrasing and expression. This oboist is very creative with phrasing, using more small-group, motivic phrasing during the first half of the solo and employing more long-line phrasing—as in the old-school German style—in the second half of the solo.

Throughout the twentieth and early twenty-first centuries, recorded performances by British oboists reveal many different interpretations but with one commonality: strong creative license as soloist. It is rare to find a score-centered approach that is conservative in interpreting dynamics and tempo. Instead the oboist seems to feel a strong sense of duty to bring their own personality to the solo, creating a unique performance that pushes the boundaries of what appears in the score. These highly soloistic performances tend to pair well with the violin soloist, perhaps because the violinist and oboist have equal status as soloists. Of course, these soloistic performances are only successful if the oboist and violinist are in agreement about the approach, as in the following late twentieth-century recordings: overtly expressive dynamics and rubato featured on the 1989 recording of the London Symphony Orchestra with violinist Hidekio Udagawa; slow tempo, heavy and emphatic phrasing of small motives on the 1991 recording of the London Symphony Orchestra with violinist Nigel Kennedy; bold, soloistic tone and rubato featured on the 1996 recording of the Academy of St. Martin in the Fields with violinist Dmitry Sitkovetsky.[149]

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[148] Erika Morini, Artur Rodzinski, and Royal Philharmonic Orchestra, "Violin Concerto, Op. 77; II. *Adagio*," on *Brahms, J.: Violin Concerto, Op. 77/Tchaikovsky, P.I.: Violin Concerto, Op. 35 (Morini, Royal Philharmonic, Rodzinski)*, Compact Disc, Deutsche Grammophon, 1956, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028947120025.

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[149] Hideko Udagawa, Sir Charles Mackerras, and London Symphony Orchestra, "Violin Concerto in D Major, Op. 77," on *Brahms, J.: Violin Concerto/Bruch, M.: Violin Concerto No. 1 (Hideko Udagawa, London Symphony, Mackerras)*, Compact Disc, Nimbus Alliance, 1989, Cat. No. NI6270, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=NI6270. Nigel Kennedy, Klaus Tennstedt, and London Philharmonic Orchestra, "Violin Concerto in D Major, Op. 77," on *Kennedy, Nigel: Inner Thoughts*, Compact Disc, Warner Classics-Parlophone, 1991, Cat. No. 0094633104952, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=0094633104952. Dmitry Sitkovetsky, Sir Neville Marriner, and Academy of St Martin in the Fields, "Violin Concerto in D Major, Op. 77," on *Adagio*, Compact Disc, Hanssler Classic, 1996, Cat. No. CD98.374, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=CD98.374.

Only one recording by a British oboist features a conservative, score-centered approach. The 1991 recording of the Sinfonia of London with violinist Ruggiero Ricci under Norman del Mar features an oboist with little creative expression. The tempo is fairly slow at 54 bpm with hardly any noticeable rubato. The vibrato, a hallmark of British solo oboe playing, is audible but metronomic, wide, and inflexible. The phrasing is long line with no nuance of motivic material and the articulation is long. The dynamics follow the printed page strictly, which leaves one feeling a lack of personal touch or emotion. There is a disconnect between the tempo the oboist takes and the violin tempo, which is immediately faster. This gives the impression that the violinist has more power as soloist than the oboist, and leaves one feeling that the oboe solo fails to inspire the violinist.

The Motivic Phrasing Approach Among American Contemporaries: Bruno Labate, Marcel Tabuteau, Fernand Gillet, and Henri de Busscher, 1935 – 1946

The earliest recorded performance in this study by an American orchestra is one made in 1935 with the New York Philharmonic under Arturo Toscanini, violinist Jascha Heifetz, and oboist Bruno Labate.[150] Labate's performance features small-group phrasing in the first half of the solo and nuanced motivic gestures such as the *portato* figure. His attention to small details in this solo is a hallmark of the American approach throughout the twentieth and early twenty-first century.

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[150] Jascha Heifetz, and Arturo Toscanini, "Brahms Violin Concerto op. 77," on *Heifetz-Toscanini-NYP-1935*, Youtube video, 1935, https://www.youtube.com/watch?v=nH4orwL6XZs.

Another commonality is a smaller dynamic range and greater facility on the softer dynamic spectrum as compared to European oboists. Since Marcel Tabuteau's introduction of the American long-scrape oboe reed, oboists have been able to perfect a more *dolce*, soft range of dynamic colors. The downside to this reed-making style is that *forte* and beyond is harder to achieve. Labate's performance is fairly slow at approximately 52 bpm. Like many of the British performances, Labate uses rubato freely to enhance his phrasing. He adds an accelerando in measures 16 – 17 to disturb the peaceful mood and create anxiety. Labate's use of vibrato is not continuous. He begins with hardly any audible vibrato, then allows it to creep into the second phrase, adding dynamic and tonal variety. As with other performances from this era, Labate alters the sixteenth-note rhythm in measures 21 – 23, performing them in an unequal or swung style. This approach helps to create motion in the phrasing. Labate looks for opportunities to add variety to the melody, adding slurs in measures 16 – 18.

The French-born Tabuteau openly admired Labate, his New York contemporary. As the original principal oboist of the Philadelphia Orchestra, Tabuteau is fondly referred to as the "Father of the American School of Oboe Playing." Tabuteau's 1945 recording with the Philadelphia Orchestra under Leopold Stokowski shares several characteristics with Labate's earlier performance.[151] Tabuteau uses a flexible and varied vibrato, adding to his colorful tonal palette. His performance features slightly less rubato than Labate, with altered tempos within the limits of a measure. As is typical of many American performances, Tabuteau displays his *dolce* dynamic range. After the two-note slurs (shown in Figure 2.3), he showcases his ability to play delicately on the long F's.

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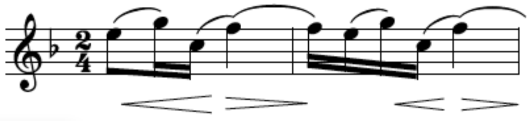
[151] Fritz Flemming, Leon Goossens and Marcel Tabuteau, "Brahms: Concerto for Violin and Orchestra," on *The Oboe 1903-1953,* Compact Disc, Oboe Classics, 1927, 1936, 1945, CC2012.2012.XS.

Figure 2.3- Violin Concerto in D Major, Op. 77, *Adagio*, mm. 7 – 8



Tabuteau's incredible control of wind and tone carries over to his motivic phrasing, where he is able to taper small phrase groups in the first half of the solo, while also showing his ability to play with long-line phrasing in the second half of the solo (again like Labate). His phrasing is varied throughout, with some phrases elided. Like Labate, he initially varies the *portato* motive, leaving space between the notes and lifting the eighth-note. This gesture is slightly lengthened in measures 21 – 23 in order to give direction to the long *crescendo*. Tabuteau's performance is a great match for the violinist who performs with a similar attention to detail on this recording.

Tabuteau's performance shares several characteristics with those of his American contemporaries: Fernand Gillet, Henri De Busscher, and Harold Gomberg. Gillet, nephew of the legendary Paris Conservatory teacher Georges Gillet (Tabuteau's teacher), can be heard performing the Brahms solo with the Boston

Symphony Orchestra in 1939 and 1946.[152] Both performances are under the direction of Sergey Koussevitzky, the earlier with Jascha Heifetz on violin and the latter with Efrem Zimbalist. Taken out of context, Gillet's 1939 performance appears to have unusual tempos and pacing, which to a modern-day listener may seem unplanned and random. However, it was not until I heard these same tempo decisions on several other American recordings that I realized they must be intentional and perhaps even a stylistic convention.[153] Gillet's initial tempo begins at 63 bpm, then quickly slows between measures 7 – 17 to roughly 54 bpm. A big *ritardando* is added from measures 21 to the end. Most recordings will feature some kind of a *ritardando* leading up to measure 30, which is typically performed *a tempo*. However, to begin the *ritardando* at measure 21 creates a somewhat sleepy ending to this solo. Gillet's 1946 recording has similar pacing to the 1939 recording but begins at a slightly slower tempo of 56 bpm. Again, he loses time in measures 7 – 12.

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[152] Heifetz, Jascha, Sergey Koussevitzky, and Boston Symphony Orchestra, "Violin Concerto in D Major, Op. 77," on *Brahms J.: Violin Concerto, Op. 77 (Heifetz, Boston Symphony, Koussevitzky)*, Compact Disc, RCA Records, 1939, Cat. No. 886443007628, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=886443007628. Zimbalist, Efrem, Serge Koussevitzky, and Boston Symhony Orchestra, *Efrem Zimbalist plays Brahms Violin Concerto Op. 77 (Koussevitzky 1946),* Youtube video, 1946, https://www.youtube.com/watch?v=-samR0A_VXY.

[153] Henri de Busscher, *Orchestral Excerpts*, six discs, 1940.
Fritz Flemming and Leon Goossens and Marcel Tabuteau, "Brahms: Concerto for Violin and Orchestra," 1927, 1936, 1945. Nathan Milstein, William Steinberg, and Pittsburgh Symphony Orchestra, "Violin Concerto in D Major, Op. 77," on *Beethoven, L. van: Violin Concerto in D Major, Op. 61/Brahms, J.:Violin Concerto in D Major, Op. 77 (Milstein)*, Compact Disc, Warner Classics-Parlophone, 1954, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=0724356758353.

What makes the pacing of this performance more interesting than the 1939 one is Gillet's added accelerandos through climactic, ascending phrases. This creates the space to employ a *ritardando* later without risking a sleepy effect.

Henri de Busscher's pedagogical recording of famous oboe solos from orchestral literature features a performance of the Brahms Violin Concerto solo with piano accompaniment.[154] De Busscher's verbal description of this solo on the recording is quite telling: the solo is "part of a dialogue between the violin and oboe with the latter announcing the theme. It is of serene beauty and should therefore be played with the greatest expression." De Busscher's opinion that the violin and oboe are in dialogue would seem to validate a soloistic approach, one that the British oboists have favored consistently throughout their recorded history of this solo. Interestingly, de Busscher was a mentor to Leon Goossens and his predecessor in the Queens Hall Orchestra. According to Burgess and Haynes, "later in life, Goossens did mention Henri de Busscher as an inspirational figure."[155] On this recording, de Busscher's attention to details in the score and his soloistic creativity add to the emotional affect. He is very deliberate about motivic gestures such as the *portato* figure, which is quite separated in the first half of the solo and later lengthened in measures 16 – 18 for variety. This creates a good balance of small-group and long-line phrasing. De Busscher is also quite deliberate about emphasizing with a *forte* dynamic particular high notes, especially A's and Bb's in measures 4 and 6, as shown in Figure 2.4 below.

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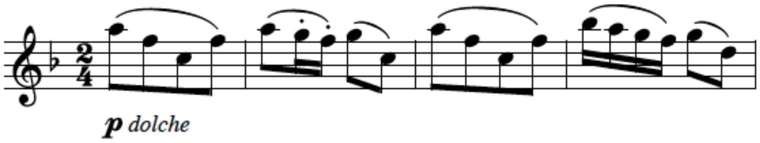
[154] Henri de Busscher, *Orchestral Excerpts*, six discs, 1940.

[155] Burgess and Haynes, *The Oboe*, 198.

Figure 2.4- Violin Concerto in D Major, Op. 77, *Adagio*, mm. 3 – 6



While this dynamic is not indicated in the score, reaching for these notes creates a sense of striving or yearning in the middle of the two-bar phrase. His vibrato is expressive, not continuous, and fairly fast. The sixteenth notes in measures 21 and 23 are unequal in the old style to bring motion to the motivic gesture. As previously mentioned, the tempos and pacing match Fernand Gillet's 1939 quite closely, with lots of rubato within small phrases. De Busscher's approach is highly stylized, adopting common-practice tools from the period such as inequality and rubato to heighten expression. His creative dynamics remind me of British performances in the style of Goossens. However, Goossens takes even more opportunities for creativity and individuality in his 1936 performance.

The Students of Marcel Tabuteau: Harold Gomberg, John de Lancie, John Mack, Joeseph Robinson (1944 – 1997)

Harold Gomberg is the first Tabuteau student to be featured on recordings of the Brahms Violin Concerto solo. His long performance career in New York City provided him the opportunity to perform this piece on at least four occasions: in live broadcasts from 1944, 1948, and 1953, and a commercial recording in 1963, all with the New York Philharmonic.[156] Like his teacher Tabuteau, Gomberg's four performances are all "in dialogue" with the violin soloist, as De Busscher recommends. Still, each performance shows his capacity for creative and varied interpretations. Gomberg's colorful tonal palate and beautifully developed *dolce* timbre reflects the influence of Tabuteau and is part of what we now refer to as the "Philadelphia sound." Like the legendary and unique sound of the Philadelphia Orchestra's string section, the tonal palette of the orchestra's oboists, and that of their students, is equally so. Gomberg's first recording from 1944 is similar to Tabuteau's performance in that it emphasizes motivic groups, delicately tapers small phrases in the first half while displaying long-line phrasing in the second half. His dynamic range favors the softer side again, as is characteristic of the Philadelphia School. In this performance violinist Bronislaw Huberman takes up the solo voice very modestly, as if honoring Gomberg as an equal partner. Huberman tastefully emerges as the soloist once he has given some space to the oboe solo.

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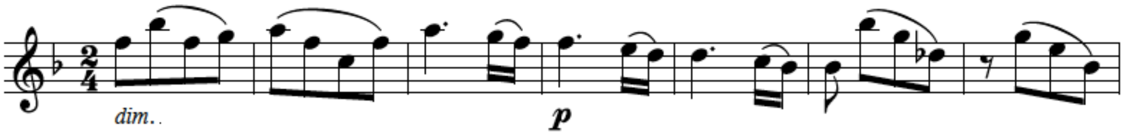
[156] Bronislaw Huberman, Artur Rodzinski, and Philharmonic-Symphony Orchestra of New York, *Bronislaw Huberman live: Brahms Violin Concerto (New York, 23 Jan. 1944)*, Youtube video, Jan. 23, 1944, https://www.youtube.com/watch?v=iOR6YSByk70&feature=player_embedded. Szigeti, Joseph, and Dimitri Mitropoulos, and New York Philharmonic. *Brahms Violin Concerto Joseph Szigeti Dimitri Mitropoulos 1948.* Youtube video, 1948. https://www.youtube.com/watch?v=i01KRWW54wE. Morini, Erika, Bruno Walter, and New York Philharmonic. *Brahms Violin Concerto Op. 77 Erika Morini & Bruno Walter*. Youtube video, 1953. https://www.youtube.com/watch?v=NkFKKc29X0Y. Francescatti, Zino, Leonard Bernstein, and New York Philharmonic. *Brahms "Violin Concerto" Zino Francescatti*. Youtube video, CBS Classics, 1963. https://www.youtube.com/watch?v=GZb1gCIccC4.

Gomberg's 1944 performance features a more consistent tempo than Tabuteau and his contemporaries. There is slight rubato but within a tempo of roughly 56 bpm. The same is true for his 1948 recording, which features a fairly constant tempo of 59 bpm. Gomberg's *dolce* tone and reserved dynamics are again audible on this recording. He masterfully seeks out opportunities to emphasize small, motivic gestures. In this recording he emphasizes the descending arpeggios in measures 24 and 25 (shown in Figure 2.5), restarting each note with a weightiness and medium-fast vibrato. This draws the listeners into this expressive sigh-gesture.

Figure 2.5- Violin Concerto in D Major, Op. 77, *Adagio*, mm. 19 – 25



Again in this performance, the violinist, Joseph Szigeti, matches Gomberg's *dolce* tone and nuanced approach to phrasing, continuing the intimate mood.

Contrary to stereotypes of style periods, Gomberg's 1953 recording features much more rubato than the earlier recordings. The overall tempo is roughly 60 bpm, with generous ritardandi in measures 10 and 14. The overall impression of this solo is a simple, rhetorical approach with motivic nuance underneath long-line phrasing.

One oddity about this performance is Gomberg's emphasis on the G in measures 7 – 8, which prioritizes this note over the F (see Figure 2.3). This approach is contrary to the dynamics indicated by Brahms, which suggest the F should be the loudest note in the small phrase group. This attempt at creativity and soloistic license strikes one as odd and unnecessary. Violinist Erika Mortroni takes up the solo voice, continuing Gomberg's long-line phrasing. Her performance is not heavy or demonstrative, but commanding in a lifted, floating and reverent way. Her voice is a natural continuation of Gomberg's simple, light approach.

Gomberg's 1963 performance under Leonard Bernstein deviates the most from the American/Tabuteau school of playing and seemingly takes inspiration from the more soloistic British approach. This performance deviates from the score in several ways. Gomberg uses lots of rubato and improvisatory dynamics such as a *crescendo* in measure 9 to the G, then becoming softer in measure 10, abandoning the *crescendo* to the F that Brahms wrote. He uses mostly long-line phrasing and even elides phrases in the style of the Germans in measures 4 – 5 and 6 – 7. Despite the long-line phrasing, the overall approach is still playful and nuanced. This soloistic and playful interpretation is picked up in a similar style by the violinist, Zino Francescatti. Gomberg's mastering of this solo across his career is evidenced by his consistent flexiblity—adapting to the style of the violinist on each recording without loosing his own essential character.

John de Lancie, another student of Tabuteau, recorded the Brahms Violin Concerto solo with the Philadelphia Orchestra in 1960.[157] De Lancie's pillowy, colorful oboe tone is instantly recognizable as part of the Philadelphia School. His attention to detail, nuance of motivic gestures and purposeful use of rubato is very much in the style of Tabuteau and de Busscher. The overall tempo is fairly slow at roughly 52 bpm. The rubato is kept at bay until the second phrase, giving motion to the longer musical line. De Lancie uses vibrato frugally, even less frequently than Tabuteau, and for expressive purposes only. His vibrato overall is subtle, shimmery and fairly fast. Like the other Americans, his dynamics favor the *dolce*, *piano* side more than the *forte* end of the spectrum. And like de Busscher, de Lancie phrases every two bars, creating space between notes in the *portato* gesture and also between slurred gestures in measures 7 – 8. De Lancie is very aware of rhythmic hierarchy in his performance of this solo. The smallest rhythmic gesture, the sixteenth note, is always less important than the eighth notes. Every aspect of de Lancie's performance reflects stylistic trends from the first half of the twentieth century; therefore, it is somewhat unexpected to find this recorded interpretation as late as 1960. However, other performances by Tabuteau's students reveal their steadfast loyalty to their master's teachings regardless of the year. Therefore, on recordings featuring Tabuteau's students it is possible to hear older styles well into the second half of the twentieth century.

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[157] Isaac Stern, Eugene Ormandy, and Philadelphia Orchestra, *Brahms-Violin Concerto in D Major Op. 77 (Complete)*, Youtube video, 1960, https://www.youtube.com/watch?v=uyr2pBVyqvU.

John Mack, another student of Tabuteau, performed this solo in 1969 with the Cleveland Orchestra.[158] His phrasing is very similar to de Lancie, stylizing the *portato* gestures with a slight lift and playing in an overall lilting manner. The Bb in measure 18 is performed *sotto voce*, much like Gomberg. As with all of Tabuteau's students, Mack has excellent control of the softer end of the dynamic spectrum. He follows the printed dynamics quite literally but without loosing a personal touch. The tone is very much of the Philadelphia School: gentle, sweet, pillowy, with lots of color variety. His vibrato is not continuous and he widens it to reinforce written *crescendos*. The tempo Mack uses is the same as de Lancie: 52 bpm. Compared with de Lancie, he opts for less rubato. Unfortunately the entrance by the violinist, David Oistrakh, lacks sensitivity. Oistrakh performs immediately in a different style from Mack, with much more extroverted expression, a lot of vibrato, instantly breaking the peaceful mood created by Mack. A recent review of this performance by Rachel Barton praises both Oistrakh and Mack. Of Oistrakh, she writes: "He played the Brahms as a full-bodied, romantic work, but it never sounded simply like a virtuoso vehicle, and the music unfolded naturally."[159] Barton prefers Szell's orchestra over Klemperer's French Radio Orchestra for the following reason: "the oboe solo is nicer (unless you like French oboe sound)."[160] Barton, an American, appears to be biased towards the American style of oboe playing. Regardless, Mack's performance was well received by her.

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[158] David Oistrakh, George Szell, and Cleveland Orchestra, "Violin Concerto in D Major, Op. 77," on *Brahms, J.: Violin Concerto in D Major, Op. 77/Violin Sonata No. 3 (Oistrakh)*, Warner Classics-Parlophone, 1969, Cat. No. 0724356797451, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=0724356797451.

Recordings by Marcel Tabuteau's younger pupil, Joseph Robinson, reveal masterful performances of this solo—like Gomberg, all slightly different from each other. Robinson borrows ideas from his teacher while also making each performance uniquely his own. Robinson's first recorded performance of this solo is with the New York Philharmonic, violinist Isaac Stern, and conductor Zubin Mehta in 1979.[161] Faster than performances by Mack and de Lancie, Robinson's settles on a tempo of roughly 59 bpm. Robinson plays with tremendous freedom of rubato. Like Mack, he varies his use of vibrato, widening it for the *crescendo* in measures 22 – 24. And like Tabuteau, he emphasizes small-group phrasing, tapering the slurs and varying the length of the *portato* gestures. His dynamics are very soloistic and creative, including a *crescendo* not indicated in the score in measures 22 – 24. Robinson's unique approach is creative and personal, reminiscent of the British style while maintaining the small-group motivic phrasing and colorful tone of the American school. The violinist, Isaac Stern, performs the beginning of the solo with a slightly heavier and rigid but equally soloistic approach. Robinson performs the solo in a similar soloistic and motivic style on his 1997 recording, however he takes a slightly slower tempo at 57 bpm and uses rubato more conservatively.[162] On this recording violinist Anne-Sophie Mutter begins to play the first four notes of the theme in a similarly simple fashion, then quickly takes off with a more extroverted and overly expressive (almost gaudy) approach as the violin solo develops.

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[159] Rachel Barton, "Brahms Violin Concerto; Sonata 3," *American Record Guide* (Sept. – Oct. 2003): 89.

[160] Ibid, 89.

[161] Isaac Stern, Zubin Mehta, and New York Philharmonic, "Violin Concerto in D Major, Op. 77," on *Brahms, J.: Violin Concerto, Op. 77/ Violin Sonatas Nos. 1-3/Piano Trios Nos. 1-3/Piano Quartets Os. 1-3 (Stern)*, Compact Disc, Sony Classical, 1979, Cat. No. 88644524155, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=886444524155.

Unique Twenty-First Century American Performances: Alex Klein and Liang Wang

The slowest recorded performance of the Brahms Violin Concerto solo is by Alex Klein, principal oboist of the Chicago Symphony. Klein recorded this piece in 2002 with violinist Rachel Barton Pine.[163] Klein takes an extremely slow tempo: 43 bpm. This tempo feels more like *Lento* than Brahms's indicated *Adagio*. The second slowest performance of this solo is from the 1949 recording with the Lucerne

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[162] Anne-Sophie Mutter, Kurt Masur, and New York Philharmonic, "Violin Concerto in D Major, Op. 77," on *Brahms, J.: Violin Concerto, Op. 77/Schumann, R.: Phantasie, Op. 131 (Mutter, New York Philharmonic, Masur)*, Compact Disc, Deutsche Grammophon, 1997, Cat. No. 00028945707525, Naxos Music Library. http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=00028945707525.

[163] Rachel Barton Pine, Carlos Kalmar, and Chicago Symphony, "Violin Concerto in D Major, Op. 77," on *Brahms/Joachim: Violin Concertos*, Compact Disc, Cedille, 2002, Cat. No. CDR90000-068, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=CDR90000-068.

Festival Orchestra, violinist Yehudi Menuhin and conductor Wilheim Furtwangler, with the oboe solo averaging 45 bpm. To give perspective to Klein's tempo, other twenty-first century recorded performances typically range from 54 to 64 bpm. Despite the unusually slow tempo, Klein manages to give a touching performance. His tone is *dolce* and colorful. Like the other Americans, his dynamic range favors the softer side with subtle dynamic swells. The phrasing is long line but somehow manages to stay light and simple in style. The violinist does not seem eager to pick up the tempo, beginning in a similar style but with more obvious use of vibrato. It is unclear what might have inspired the conductor, violinist, and Klein to perform this solo so slowly. However, Klein is known to make unconventional performance decisions when performing as a soloist. For example, his 2001 Strauss Concerto recording with the Chicago Symphony is also unusually slow. Perhaps he simply prefers to play romantic music slowly.

Some of the most recent recorded performances of the Brahms Violin Concerto can be heard by the New York Philharmonic and oboist Liang Wang. Both his 2014 and 2016 live radio broadcasts are unique and also quite different in style from one another.[164] The 2014 performance is similar in style to Joseph Robinson's

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[164] Lisa Batiashvili, Alan Gilbert, and New York Philharmonic, "Brahms Violin Concerto in D Major," on *Lisa Batiashvili Plays Brahms*, Live broadcast, WQXR, 2014, https://nyphil.org/watch-listen/audio/broadcasts/1415/lisa-batiashvili-plays-brahms. Zimmermann, Frank Peter, Alan Gilbert, and New York Philharmonic, "Brahms Concerto for Violin in D Major, Op. 77," on *Gilbert Conducts Lindberg, Brahms, and Berlioz*, live broadcast, WQXR, 2016, https://nyphil.org/watch-listen/audio/broadcasts/1617/gilbert-conducts-lindberg-brahms-berlioz.

American motivic style with a creative, soloistic flair and less concern for following the score closely. The 2016 recording is even more out-of-the box and quirky. The most unique feature of this performance is Wang's unusual approach to the *portato* figure. The first sixteenth note is played short while the second is long (see figure 2.2). Also, in measure 21 he lifts after the first sixteenth-note in a similar style, resulting in a swung, unequal rhythm (see Figure 2.5). This approach to these motivic gestures is very unusual and not heard on the 2014 recording. One can only assume that Wang is inspired by the violinist, who performs motivic gestures somewhat aggressively, making the phrasing angular and less lyrical. Taking inspiration from the violinist helped Wang to create an original performance, albeit a somewhat quirky one.

Unique European Performances: The First Recording

The first recorded performance of the Brahms Violin Concerto dates back to 1927 with violinist Fritz Kreisler, the Berlin State Opera Orchestra, and conductor Leo Blech.[165] Fritz Flemming, the French trained oboist who performed on many early recordings with the Berlin Philharmonic under Richard Strauss, is featured on this recording. Flemming's performance is quite different from other old-school German recordings from this period, which tended to be heavy, slow, and favored long-line phrasing over small-group. The performance overall is much more similar to the American oboe performances from this period. This is hardly surprising since Flemming and Marcel Tabuteau were both students of Georges Gillet at the Paris Conservatory. Like Tabuteau, Flemming's approach to phrasing is rhetorical, grouping the phrases every two bars with the exception of measures 10 – 11, which are elided for contrast. The articulation is generally long but with the slightest lift after the F's in the *portato* gestures in measure 12 (see Figure 2.2). Flemming has a slightly brighter tone than most Germans, again more similar to the early American tone. The tempo of this recording is also quite fast: roughly 68 bpm. Instead of using rubato in the traditional sense, the conductor and oboist both coordinated adding space between the phrases and pulling back the tempo at the ends of small phrases every two measures. As is traditional during the 1920's, Flemming uses hardly any audible vibrato. The fastest vibrato can just be heard on the long A and F in measures 26 – 27.

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[165] Fritz Kreisler and Leo Blech, and Berlin State Opera Orchestra, "Violin Concerto in D Major, Op. 77," on *Icon: Fritz Kreisler.* Compact Disc, Warner Classics-Parlophone, 1927, Cat. No. 5099926504254, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=5099926504254.

A review of this recording by Sidney Grew was published in 1928 in *The British Musician*. In it the critic highlights the meaning this piece has for the German people: "Leo Blech and the Berlin Orchestra, who own the traditions of German music, are modern and independent in their conception of Brahms."[166] One can only guess as to what made this performance as "modern" for Grew, but perhaps simply the fact that Leo Blech and the orchestra were savvy enough to undertake this massive recording project still in the early days of the recording industry is enough. Grew praises the orchestra and Kreisler: “Effort, of the loftiest kind, and an entirely noble achievement, characterize this latest Brahms recording. . . . There can hardly have been for the concerto another player like Kreisler.”[167] Grew does not specifically mention the oboe solo in the second movement, but does praise the performance of this movement overall as “the final distilling of the soul of German sentimental music.”[168] His only mention of the oboist is a small criticism of the first movement: “oboe, clarinet, and bassoon are uncertain in the opening, until inspiration descends upon the forces engaged.”[169] In general Grew is forgiving of occasional small mistakes and is more eager to judge the performance on a whole: “The concerto will confuse the listener at first hearing. Parts of it will, indeed, repel him. It will seem ugly here and there, and the playing will seem the same. Yet from the outset the rich sentiment and the bold diversity of thought and substance must strike upon his consciousness, so that he will be thrilled by beauty and stimulated by power; and when he has once understood music and performance, he will have something that he will never relinquish.”[170] Grew is aware, as reviewers today sometimes forget, that recordings are often held to unfair standards of perfection. Better to judge the overall performance than to be mired in details.

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[166] Sydney Grew, "Brahms: Violin Concerto in D," *British Musician*, 4, no. 4 (June 1928): 111 – 112.

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[167] Ibid, 111.
[168] Ibid, 112.
[169] Ibid, 111.
[170] Ibid, 111.

The Viennese School of Oboe Playing

In the 1880s, a new oboe was born in Vienna. According to Burgess and Haynes:

> [The Viennese oboe] was a hybrid of Austrian and German models and came about in response to the needs of a specific player. When Richard Baumgärtel (1858 – 1941) moved from Dresden to join the Weiner Hofkapelle in 1880, he discovered that his Golde oboe would not function at A—435 Hz, the pitch set in 1862 by Austrian imperial decree. . . . Baumgärtel asked Josef Hajek (1849 – 1926) to make a modified copy of his Golde oboe that would play at the lower pitch. The result was the so-called *lange Modell Wiener Oboe*. . . . Hermann Zuleger (1885-1949), who copied Hajek's model, became the principal supplier of Wiener oboes in the twentieth century. The Viennese oboe retains more of the hautboy's characteristics than the Conservatoire oboe. Likewise, modern Viennese players preserve techniques which have been associated with the hautboy. . . . The creation of the Wiener oboe coincided with Brahms's activity in Vienna.[171]

Five recordings of Viennese oboists were sampled for this study. While this is hardly enough to make any strong claims about the traditions of Viennese oboe playing, I would like to make several observations. Four out of the five recordings perform this solo in a rhetorical style.[172] The phrasing favors small motivic groups, and the articulation is more separated and tapered between slurred groups. This phrasing style reminds me of the rhetorical phrasing revived by the HIP movement for eighteenth- and early nineteenth-century repertoire. This phrasing is also similar to the early American recordings by Tabuteau and de Busscher, although even more rhetorical. The only Viennese recording to abandon this rhetorical approach is the Vienna Philharmonic recording from 2001 with Simon Rattle and violinist Kyung-Wha Chung.[173] The oboist uses longer articulation throughout compared to other Vienna Philharmonic recordings. The phrasing is heavier, more similar to the old-school German approach. Perhaps Simon Rattle's years collaborating with the oboists of the Berlin Philharmonic and their heavier, long-line phrasing approach had a lasting affect on him. Or perhaps violinist Kyung-Wa Chung had some influence on this performance style, since Chung plays in a similarly heavy style. Also dissimilar to other Vienna Philharmonic recordings is the oboist's use of medium-wide vibrato. The regular use of this vibrato creates a less colorful sounding Viennese oboe that sounds more similar to the modern oboe. The other

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[171] Burgess and Haynes, *The Oboe*, 176-178.

[172] Ferra, Christian, Carl Schuricht, and Weiner Philharmoniker, *Brahms- Violin Concerto-Ferras/Vienna/Schuricht*, Youtube video, 1954, https://www.youtube.com/watch?v=uX7BevmtNXs. Nathan Milstein, Eugen Jochum, and Vienna Philharmonic, *Brahms/Nathan Milstein, 1974: Violin Concerto in D Major, Op. 77-Complete*, Youtube video, 1975, https://www.youtube.com/watch?v=DzP9FSrW8zY. Gidon Kremer, Leonard Bernstein, and Vienna Philharmonic, *Gidon Kremer, Brahms Violin Concerto in D Major Op. 77, Leonard Bernstein*, Youtube, 1982, https://www.youtube.com/watch?v=JSfb8neBaqs.

Nikolaj Znaider, Gergiev Valery, and Vienna Philharmonic Orchestra, "Violin Concerto in D Major, Op. 77," on *Brahms, J.: Violin Concertos, Op. 77/Korngold, E.W.: Violin Concerto, Op. 35 (Znaider, Vienna Philharmonic, Gergiev)*, Compact Disc, RCA Records, 2006, Cat. No. 886971033625, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=886971033625.

[173] Kyung-Wha Chung, Simon Rattle, and Vienna Philharmonic Orchestra, "Violin Concerto in D Major, Op. 77," on *Chung, Kyung-Wha: Very Best of (The)*, Compact Disc, Warner Classics-Parlophone, 2001, Cat. No. 5099909478053, Naxos Music Library, http://temple.naxosmusiclibrary.com.libproxy.temple.edu/catalogue/item.asp?cid=5099909478053.

Viennese recordings use a subtle vibrato more sparingly, typically only on long notes.

Trends in performance practice of the Brahms Violin Concerto *Adagio* solo have followed national patterns from the beginning of the twentieth century. Some national schools, such as the American and Viennese schools, have continued to preserve the following old traditions: rubato, ornamental vibrato, unequal rhythms, and small-group rhetorical phrasing. One can only speculate as to why this particular excerpt has grasped hold of old performance traditions more strongly than other excerpts, such as Beethoven's Fifth Symphony cadenza. Unquestionably in the American School, allegiance to Marcel Tabuteau's style of playing greatly influenced his students, who then became leaders in the next generation of orchestral oboists in the United States.

CHAPTER 3:

THE EARLY TWENTIETH CENTURY & THE OBOE SOLO IN THE “PRÉLUDE” FROM *LE TOMBEAU DE COUPERIN* (1919) BY MAURICE RAVEL

The first-movement “Prélude” solo from *Le tombeau de Couperin* by Maurice Ravel is almost guaranteed to appear on every orchestral audition list. Oboists consider the solo one of the most technically-challenging excerpts in the orchestral repertoire. The solo not only requires fast fingers but also breath and dynamic control. This is particularly challenging at the end of the solo when the oboist must make the low B and C# speak clearly at a soft dynamic without sticking out of the overall texture. The solo also exposes the oboist’s ability to play varied articulation with grace and consistency. It is an excerpt that every orchestral oboist must keep “under the fingers.” Not just the “Prélude” solo is exposed, for the entire suite for orchestra is essentially an oboe concerto. Often audition committees will ask for solos from the other three movements or will simply request the entire piece. But since the solo at the beginning of the “Prélude,” is asked most often for auditions, this is the only excerpt studied in this chapter.

History

Le tombeau de Couperin was originally composed for solo piano. Ravel began transcribing a “Forlane*”* from the *Concerts Royaux* by François Couperin for piano in 1914. He had to set the piece aside when he joined French forces during World War I. Ravel was determined serve in the military; however, during peacetime he was rejected "on account of his small stature and light weight."[174] It took him a year to finally succeed in becoming a truck driver for the Army and eventually he joined the front lines near Verdun in 1916.[175] When Ravel returned home in 1917, he continued working on *Le tombeau de Couperin* for solo piano at the home of his friend Madame Dreyfus. The piece was published in 1918. Although Ravel's idea for the composition was originally conceived before the war, it took on a new meaning for him afterwards. He chose to dedicate each movement to a friend that died on the front. The "Toccata" movement was dedicated to Captain Joseph de Maliave, "the husband of Mme. Marguerite Long who was to give the first public performance of *Le Tombeau*, but not until after the war."[176] In letters to Florent Schmitt he expressed disappointment that the first performance had to be postponed several times due to Long's poor health. Long finally performed the work in concert at the Salle Gaveau in Paris in 1919.[177]

At the suggestion of Désiré-Emile Inghelbrecht, a conductor and friend, Ravel orchestrated four movements from the six-movement suite for chamber orchestra. The first performance of the new orchestration was given by Rhené-Baton conducting the Pasdeloup Orchestra in Paris on February 28, 1920. Soon after the piece was performed again by the Swedish ballet, directed by Rolf de Maré ("Forlane," "Menuet," "Rigaudon" conducted by Désiré-Emile Inghelbrecht)."[178] The American debut performance was given on January 12th, 1928 by the Boston Symphony Orchestra with Ravel conducting at Harvard University's Sanders Theater.[179] The oboist likely featured on this concert was Fernand Gillet, principal oboist of the Boston Symphony Orchestra between 1925 and 1945.

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[174] Rollo H. Myers, *Ravel: Life & Works* (New York: Thomas Yoseloff, 1960), 49.

[175] Ibid, 50.

[176] Ibid, 52-53.

[177] Ibid, 53-54, and José Angel Díaz, "A Pedagogical Study for Oboe of Four Orchestral Works by Maurice Ravel: 'Ma Mere l'oye,' 'Daphnis et Chloe', 'Le Tombeau de Couperin,' and His Orchestration of Modest Musorgsky's 'Tableaux D'une Exposition,'" D.M.A. (The University of Texas at Austin, 1988), 69.

Ravel & France During the War Years

Prior to beginning work on *Le tombeau de Couperin* for solo piano, Ravel was in a moral crisis. Benjamin Ivry explains:

> When World War I broke out, Ravel found himself in a creative dilemma. He was working on two long-standing projects of Austrian and German inspiration: Hauptmann's play *The Sunken Bell*, and the orchestral piece, *Wien*, a tribute to the Viennese waltz which would emerge years later as *La Valse*. He was also fascinated by experiments of Schönberg and the Second Vienna school. Much of his creative path was in the direction of Germany, but suddenly these creators belonged to the enemy side, so Ravel stopped the Hauptmann project and postponed his waltz work.[180]

As a morally safer alternative, Ravel turned to his last major work for solo piano, *Le tombeau de Couperin*, which became a public symbol of his faithfulness to French culture and values and a deliberate turn away from German values during this tense period. However, his personal stance on German music was contradictory to his actions. Ravel defended German music when asked to help the *Ligue nationale pour la défense de la musique française* in 1916: "It would indeed be dangerous for French composers systematically to ignore the output of their foreign colleagues and so form a sort of national coterie: our music, currently so rich, would soon degenerate and contract into stereotypical formulae."[181] He specifically defended Schöenberg and Strauss. Still, Ravel ultimately set aside his German/Austrian inspired projects in favor of French traditional dance forms during this period.

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[178] Arbie Orenstein, ed., *A Ravel Reader: Correspondence, Articles, Interviews* (New York: Columbia University Press, 1990), 191.

[179] Deborah Mawer, ed., *Ravel Studies* (Cambridge: Cambridge University Press, 2010), 110.

[180] Benjamin Ivry, *Maurice Ravel: A Life* (New York: Welcome Rain Publishers, 2000), 89.

Le tombeau de Couperin pays tribute to seventeenth- and eighteenth-century clavencinists.[182] Ravel's respect for this musical tradition is discussed by Myers: "He did not seek to disrupt either the grammar or the syntax of the music, but was content to work in classical forms on the basis of the generally accepted harmonic system of his day, still firmly rooted in tonality."[183] Nichols sees *Le tombeau de Couperin* as Ravel "courting danger by putting new wine into old skins."[184]

Nichols's research also provides helpful information about Ravel's intentions for the performance practice of key gestures in the piano version of the "Prélude" movement:

> He insisted that the ornaments, here and elsewhere in the suite, should be played on the beat, but the strongest accent should be on the initial note of the ornament with a diminuendo, even a blurring,

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[181] Quoted and translated in Roger Nichols, *Ravel* (New Haven: Yale University Press, 2011), 184.
[182] Myers, *Ravel: Life & Works,* 112.
[183] Ibid, 95.
[184] Nichols, *Ravel,* 192.

> on the notes that follow. He also wanted air ('respirations') between the phrases.[185]

One can safely assume that Ravel's preference for small-group or rhetorical phrasing and specific stylizing of the ornament should also apply to performance by oboists.

Ronald Woodley's research of early recordings also reveals information about Ravel's thoughts on the performance of his music. Ravel was fascinated by recorded sound technology. Woodley argues that he is "probably the most recorded living 'classical' composer in the pre-World War II period."[186] Interestingly, some of Ravel's own recordings reveal a less-than-perfect technique. Woodley attests: "Ravel's fingers do seem to have found their natural limits at what one might charitably call a sub-professional level, despite an apparently exceptional mobility in his thumbs (cf. the writing in 'Scarbo' from Gaspard)."[187] Furthermore, Ravel was not always honest about whether or not he was the featured pianist on a recording. For example, although the Duo-Art rolls "were sold, autographed, and attested as performed by Ravel, at least two performances (the 'Toccata' from *Le tombeau* and 'Le Gibert' from *Gaspard*) were in fact by the young [Robert] Casadesus."[188] Written correspondence between Ravel and the Aeolian Company reveal that Ravel was open with them about his technical limitations and promised that he would find "a better pianist than myself" for several of the works to be recorded.[189] It is unclear whether it was Ravel or Aeolian that decided not to credit Casadesus on the recordings. However it is clear that concern with technical perfection was more important than honesty in the making of the1922 Duo-Art rolls. Case studies of orchestral recordings of *Le tombeau de Couperin* will show that the pursuit of technical perfection on recordings has concerned many oboists throughout the recorded history of this work.

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[185] Ibid.

[186] Ronald Woodley, "Performing Ravel: Style and Practice in the Early Recordings," in *The New Grove Twentieth-Century French Masters: Fauré, Debussy, Satie, Ravel, Poulenc, Messiaen, Boulez*, ed. Deborah Mawer (New York: Norton, 1986), 214.

[187] Ibid, 214-215.

[188] Ibid, 222.

Woodley speaks to the common belief that Ravel was concerned with strict adherence to the score:

> The constant emphasis on strictness, lack of exaggeration or sentimentality, elegance, doing just what the notation says, is bound up more with the construction of an aesthetic of 'purity' and a belief—perhaps on Ravel's part too—in the desirability of establishing an enduring, unsullied performance tradition, than with any simple mirroring of a past reality. . . . The really interesting thing is the gap that opens up between the rhetoric of written testimony and the actual aural evidence, a gap which leads one to doubt that the transmission of authoritative performing style by friends, pupils, and colleagues, keeping their candle lit for the past, can ever be a transparent, value-free process. [190]

Despite the best efforts by Ravel and friends to maintain a specific standard for performance practice on recordings of Ravel's music, recorded history has revealed many varied performances of both the piano and orchestral version of *Le tombeau de Couperin.*

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[189] Ibid.

[190] Ronald Woodley, "Performing Ravel: Style and Practice in the Early Recordings," 214.

The French School of Oboe Playing in the Early Twentieth Century

During the 1920's the Paris Conservatory was transitioning from the era of legendary oboe professor Georges Gillet, whose teaching career spanned from 1881 – 1920, to his student Louis Bleuzet, oboe professor from 1920 – 1941.[191] Bleuzet is featured on the first recording of *Le tombeau de Couperin* for orchestra, recorded in 1931 with Piero Coppola and L'Orchestre de la Société des Concerts du Conservatoire.[192] This historic recording will be discussed later in the chapter.

Since the early twentieth century, oboe performance has been dominated by the French playing style and instrument design. The birth of the Lorée oboe played an important role in the French school in the early twentieth century. François Lorée worked for the Triébert oboe manufacturing company for many years. When Frederick Triébert died in 1878, Lorée opened his own manufacturing company in Paris, carrying on the standards and craftsmanship he learned from Triébert. The Triébert Système 6 model was the official instrument of the Paris Concervatoire beginning in 1881, however the instrument had a few technical flaws.[193] For example, certain trills were difficult with the abolishment of the thumb-plate. Lorée, in collaboration with Georges Gillet, invented a mechanism to simplify the Bb-C fingerings and facilitate trills. In 1882, Gillet adopted the improved model (Système

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[191] Díaz, "A Pedagogical Study," 22.

[192] M. [Louis] Bleuzet, and Piero Coppola, and L'Orchestre de la Société des Concerts du Conservatoire, *Le tombeau de Couperin*, Youtube Video, French Grammophone Company "His master's Voice," 1931, www.youtube.com/watch?v=Am7-unCRWSQ.

[193] Geoffrey Burgess, and Bruce Haynes, *The Oboe* (New Haven: Yale University Press, 2004), 170.

A6) and called it the Conservatoire Model. In 1906 F. Loree's son Adophe Lucien Lorée replaced the finger hole ring system used for C and Bb with a covered plate or plateau and the instrument became known as the Gillet Model oboe. While no major changes have been made to the Lorée Conservatory Model oboe since the early twentieth century, the company continues to "experiment with acoustical mechanics for the instrument in order to meet the demands of today's universal preference for a more powerful tone, more secure upper and lower register responsiveness, and better accuracy of intonation." Diaz believes that as a result, "the present-day oboist is better equipped to perform the musical and technical demands of Ravel's music than were those oboists who first mastered them."[194]

The French school of oboe playing is more than just the instrument. It is also a series of values and ideals about tone production largely modeled after Georges Gillet. Burgess and Haynes's research shows that, "according to his pupil and successor Louis Bleuzet. . . Gillet was responsible for establishing the character of the modern French oboe. Bleuzet callet Gillet 'undoubtedly the most extraordinary oboe virtuoso ever' and described his tone qualiy as 'ravishing [délicieuse], with finesse and subtlety without excluding the *forte*, coupled with a perfect technique and prodigious articulation.'"[195] Georges Gillet's tone was often praised for its flute-like quality. In his only treatise, *Etudes pour l'enseignment superieur du Hautbois,* he wrote: "care should be taken to play the lower register *piano*, the middle range

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[194] Díaz, "A Pedagogical Study," 24.
[195] Burgess and Haynes, *The Oboe*, 192.

mezzo forte, and the upper register *forte*, so as to acquire homogeneity of tone."[196] Gillet's tone production was the quality that he prized most in himself and worked hardest to pass down to his students. Fernand Gillet, nephew of Georges, was said to have possessed a similar tone quality to his uncle: "vibrant and shimmering, even when he played the quietest pianissimo."[197] Ferdinand Gillet also equated the ideal tone to that which "a good violin [Stradivarius] makes—not a Sears Roebuck one." Ferdinand Gillet clearly valued maximum vibrancy of the tone, which was made easier by the smaller bores and lighter wood used by French manufacturers, like Lorée, in the twentieth century. The English oboist Leon Goossens described the French reed making style: "reeds in France and most of Europe incline more towards the U-scrape which provides a lighter and sweeter sound."[198] Another characteristic of the French school that cannot be overlooked is the high standard of technical facility upheld by the Paris Conservatoire. Burgess and Haynes note:

> With etudes at the center of its practice routine and the *morceaux de concours* its showpieces, the French oboe school developed as an institution of technical virtuosity and was sometimes criticized for privileging digital proficiency over beauty of tone and interpretation.[199]

This specific training would explain the impressive technique featured on early French recordings of *Le tombeau de Couperin*.

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[196] Díaz, "A Pedagogical Study," 25 – 26.
[197] Ibid, 26.
[198] Ibid, 27.
[199] Burgess and Haynes, *The Oboe*, 203.

Performance Suggestions by Oboists

Oboist José Angel Díaz argues that the oboe was used for a specific reason as the primary solo voice in *Le tombeau de Couperin*. In his research he came across several scholars that refer to the oboe's expressive attributes: "in reference to Ravel's use of the term "*tombeau*" for the title of this suite, Nichols suggests that 'by giving a primary and taxing role to the oboe [in his orchestration] he [Ravel] underlined the inherent pathos [of his composition].'"[200] Díaz also quotes Widor's orchestration treatise: "The modern French oboe [can, on] the whole of the [its] medium register [be] capable of expressing the human feelings in all their varying shades—from joy to sorrow, from tragedy to idyll."[201] Díaz argues that Ravel purposefully orchestrated the piece so that the "elegiac tone" is inherently provided by the oboe and the "formal structures of the Baroque dance forms. . . provide a semblance of gaiety and lightheartedness." Therefore the oboist should "allow Ravel's 'classically ordered form' to predominate in his performances.'" [202] To accomplish this, Díaz suggests studying the underlying melody in the "Prélude" opening solo: "once he has seen the basic structure, the oboist can better project all of the excerpt's characteristically Baroque features."[203] Figure 3.1 below shows Diaz' version of the underlying melodic structure of the opening theme.

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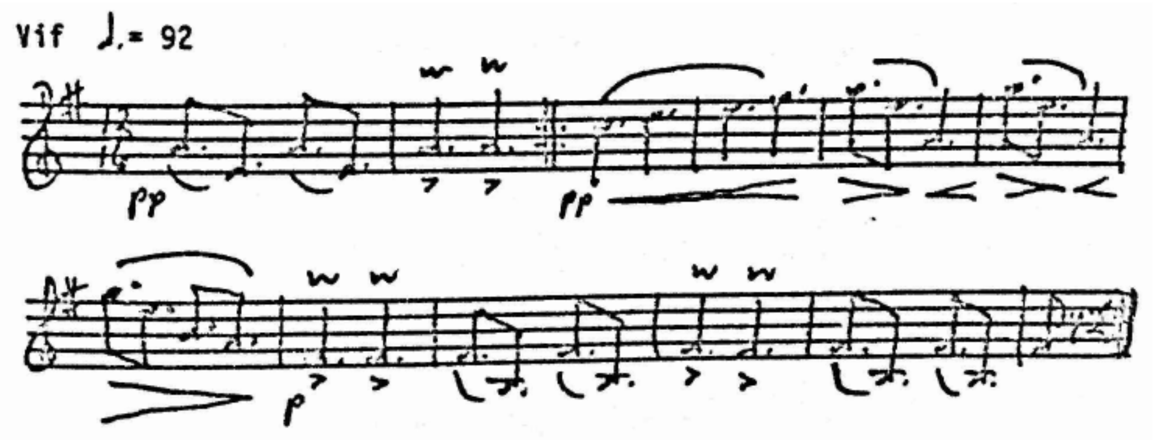
[200] Díaz, "A Pedagogical Study," 69, quoting Roger Nichols, *Ravel* (London: J. M. Dent & Sons Ltd., 1979), 103.

[201] Ibid, 70, quoting Charles-Marie Widor, *Le Technique de l' orchestre modern*, trans. by Edward Suddard (London: Joseph Williams, Ltd., 1906), 20 – 21.

[202] Ibid.

[203] Ibid, 72.

Figure 3.1- Díaz, "Underlying Melodic Structure of Opening Theme of the 'Prélude'"



John Ferrillo suggests a similar approach to learning the melody in his orchestral excerpts book. Ferrillo's basic melody is provided below and is intended to help develop a natural two-bar phrasing approach. The hairpin dynamics Ferrillo adds are not printed in the actual score and are somewhat controversial (discussed later in the case studies).[204]

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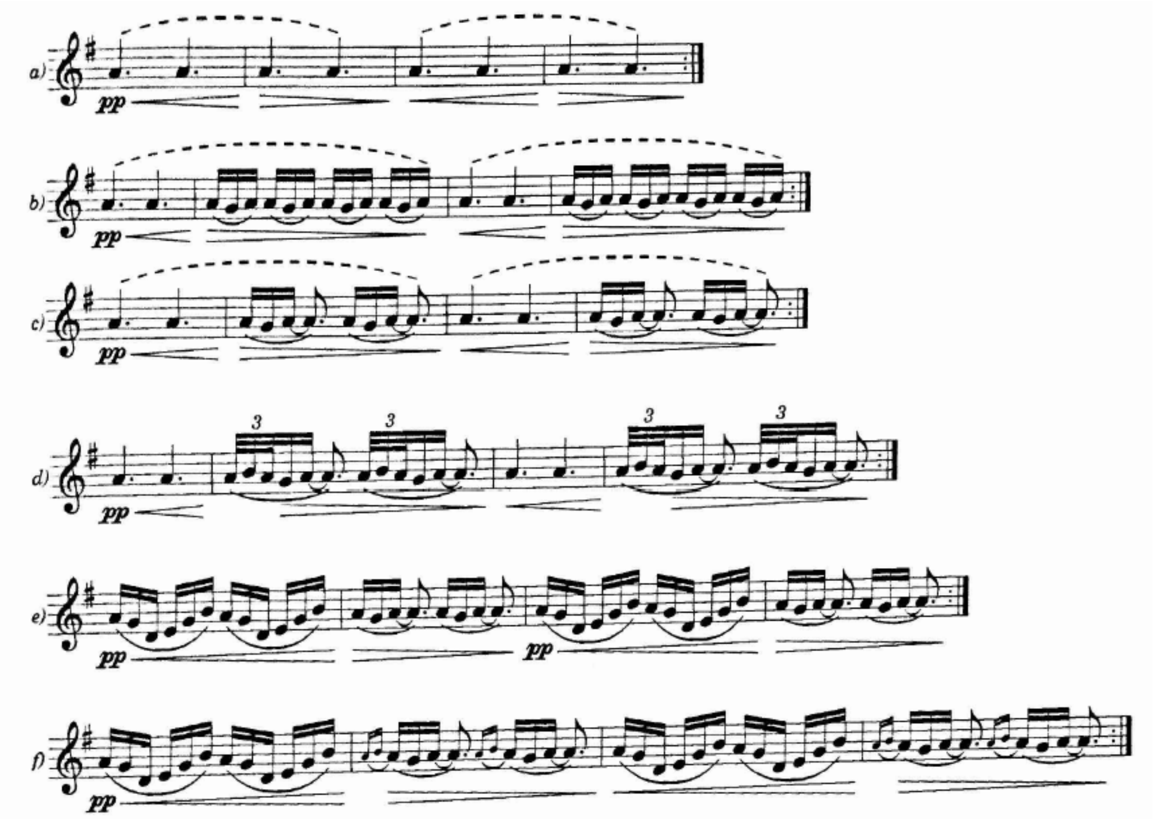
[204] John Ferrillo and Martha Rearick, ed. Daniel Dorff, *Orchestral Excerpts for Oboe with Piano Accompaniment* (King of Prussia, PA: Theodore Presser Company, 2006), 63.

Figure 3.2- John Ferrillo, Exercises for *Le tombeau de Couperin*, "Prélude"



Exercises *b – f* are also intended to help with finger agility and coordination, specifically the accurate execution of the ornament.

Díaz also provides further exercises to focus on the "problem intervals," which he suggests solving by using different rhythm combinations. This is a common diagnostic approach to determine which intervals are most problematic to the fingers.[205]

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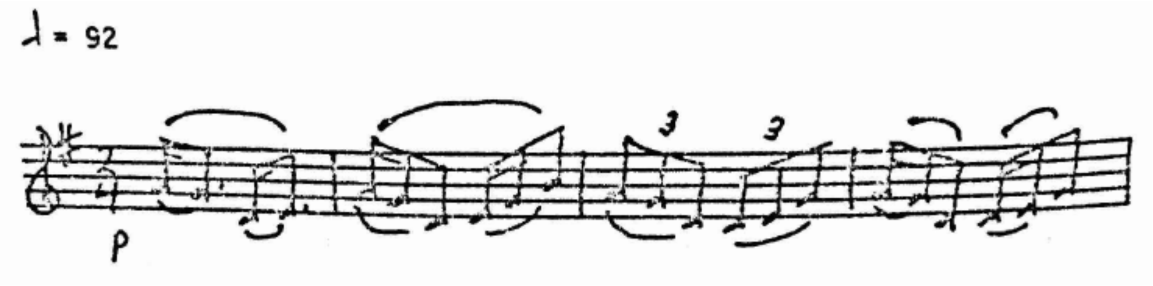
[205] Díaz, "A Pedagogical Study," 73.

Figure 3.3- Díaz, Excerpt from "Study Derived from the Opening Solo of 'Prélude' for Clean Rhythmical Executions of Awkward Fingering Patterns"



Ferrillo goes a bit further with his musical interpretation of the solo than Díaz. He cautions against making it sound like a "high hurdles competition for oboists," and believes that Brahms's "written tempo of dotted quarter=92 is a bit maniacal on the oboe, although it works well when played in the original piano version. It is perfectly appropriate to play it a good deal slower—perhaps as slow as dotted quarter=72, and in performance most conductors will consult you regarding tempo."[206] The large number of recorded performances slower than 92 bpm discussed later in the chapter may reflect Ferrillo's concerns.

Case-Studies of Recordings

A Survey of Technical Proficiency

A common stereotype persists that musicians on old recordings have bad technique. This sweeping generalization is not true of oboists performing the "Prélude" solo from *Le tombeau de Couperin*. As discussed below, there are several early recordings that feature impressive oboe technique. I argue instead that oboists performing on recordings before 1970 (in the case of this solo), were less inclined to hide their technical shortcomings, whereas oboists after 1970 were more likely to hide technical flaws behind a slower tempo or added slurs. This need to "play it safe" for the sake of technical perfection is a product of our modern society and grew out of the recording industry.

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[206] Ferrillo, *Orchestral Excerpts for Oboe with Piano Accompaniment,* 62.

Technique & Tempo 1931 – 1970

A few of the earliest recordings feature some of the most technically proficient oboists from the past seventy-five years. The first recorded performance of *Le Tombeau de Couperin* features oboist M. [Louis] Bleuzet and the Paris Conservatoire Orchestra under Piero Coppola from 1931.[207] The high level of oboe playing on this recording is outstanding and dispels old negative stereotypes. The recording won the Grand Prix de Disque in 1932. Coppola successfully leads the orchestra at a consistent tempo of dotted-quarter equals 92 bpm (as indicated in Ravel's score). Bleuzet performs this solo at the written tempo with flawless technique. Another technically impressive early recording features Rhadames Angelucci, oboist of the Minneapolis Symphony Orchestra under Dimitri Mitropoulos, recorded in 1948.[208] Mitropoulos takes a slightly slower but consistent tempo, at 88 bpm—still in the realm of "*vif*." Angelucci's technique throughout is very even.

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[207] Bleuzet, M. [Louis] Bleuzet, and Piero Coppola, and L'Orchestre de la Société des Concerts du Conservatoire, *Le tombeau de Couperin,* Youtube Video, French Grammophone Company "His Master's Voice," 1931, www.youtube.com/watch?v=Am7-unCRWSQ.

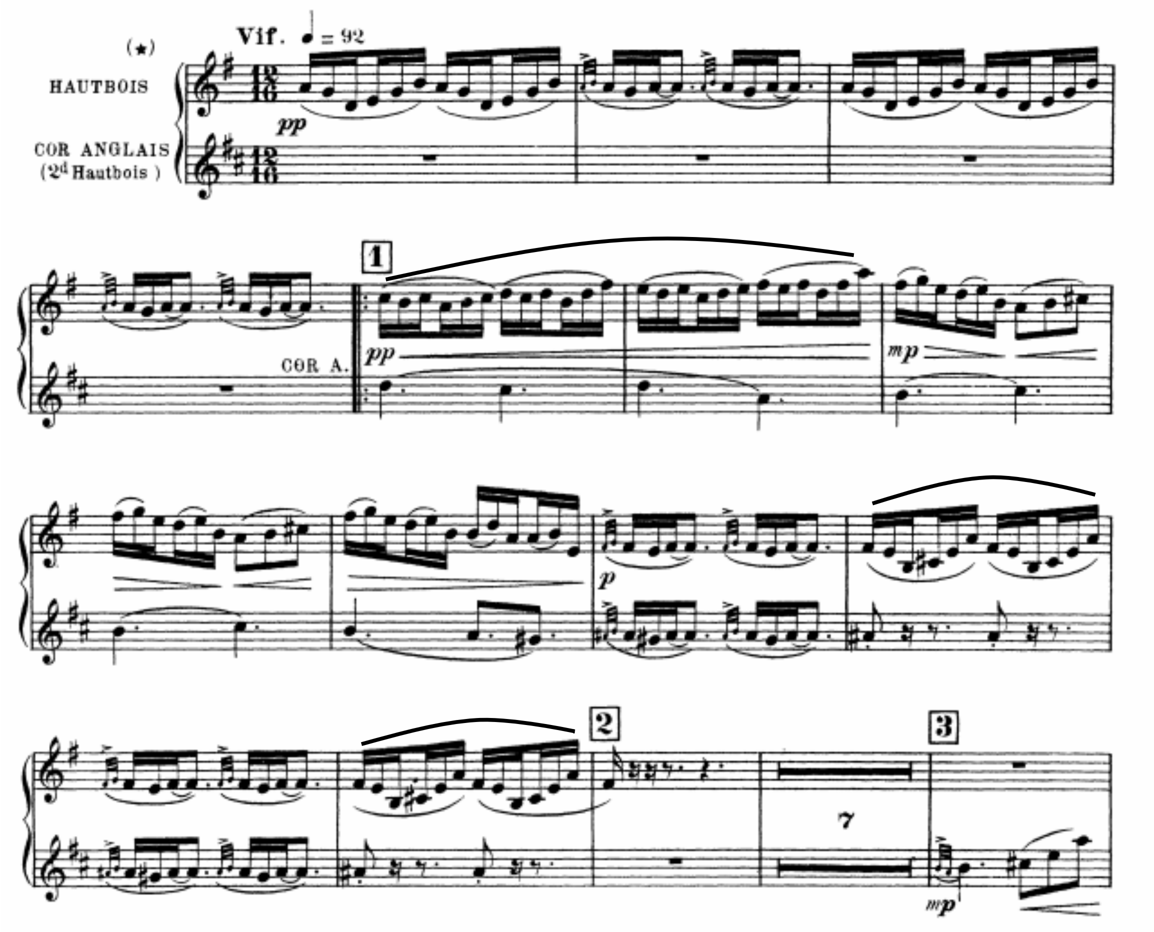
[208] Rhadames Angelucci, and Dimitri Mitropoulos, and Minneapolis Symphony

As expected, pre-1970 recordings also feature oboists and ensembles with problematic technique. These flaws are often quite obvious on the older recordings, perhaps due to limited editing technology, time, and/or financial constraints. Standards of perfection were also lower when the recording industry was still young. An early recording featuring obvious technical flaws is the NBC Symphony Orchestra recording from 1952 featuring oboist Paulo Rienzi and conductor Fritz Reiner.[209] Reiner takes a medium-slow tempo ranging from 81 to 84 bpm. Despite the slower tempo, Rienzi's technique is slightly uneven the first time through the solo. At the repeat, he fumbles the entrance and there is audible tension in the tone. Rienzi also adds slurs, combining the sextuplet gestures in measures 11 and 13 to make a larger group and combining the notes under one big slur in measures 5 – 6. The oboe solo in its entirety is shown in Figure 3.4 and Rienzi's modifications are notated above the printed articulation as slurs.

Orchestra, "Le tombeau de Couperin," on *Milhaud Le Boeuf Sure Le Toit or "The Nothing Doing Bar,"* LP, Columbia Masterworks, 1948, Library of Congress.

[209] Fritz Reiner, and NBC Symphony Orchestra, "Le tombeau de Couperin," on *Reiner, Fritz: Great Conductors of the 20th Century,* Compact Disc, Warner Classics-Parlophone, 1952, Cat. No. 0724356286658, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=0724356286658.

Figure 3.4- *Le tombeau de Couperin*, "Prélude," mm. 1 – 13


(★)
Vif. ♩ = 92
HAUTBOIS
COR ANGLAIS
(2d Hautbois)
pp
1
COR A.
pp
mp
p
2
7
3
mp

This modification allows Rienzi to play this tricky passage under one continuous breath, which would simplify the technique while also aiding the long-line phrasing. Perhaps reacting to Rienzi's insecurity with this solo, the other woodwinds do not line up on crucial downbeats.

Another recording featuring technical problems is of the Detroit Symphony Orchestra with conductor Paul Paray from 1960.[210] Like Riener, Paray takes a slower, flexible tempo ranging from 83 to 87 bpm. Still, several sextuplets are uneven both times through the solo. Also like Rienzi, the oboist adds slurs, perhaps to accommodate technical insecurities. Instead of breaking them into smaller groups of six as Ravel indicated, the notes in measures 5 – 6 are connected under one slur, as shown in Figure 3.4.

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[210] Paul Paray, and Detroit Symphony Orchestra, "Le tombeau de Couperin," on

Finally, the live recording made on April 29th, 1961 of the Boston Symphony Orchestra with Charles Munch and oboist Ralph Gomberg also has some technical problems.[211] Gomberg has a finger fumble in the very first measure despite Munch's slow tempo of 75 bpm.

It is important to note, however, that a performance is not necessarily ruined by a few small technical errors. In fact, some of the recorded performances discussed here have many other admirable qualities, which I will return to later.

Technique & Tempo 1970 – 2016

The 1970's featured many slow performances of the "Prélude" movement solo from *Le tombeau de Couperin*. The following recordings from this decade were recorded at approximately 76 bpm, sixteen clicks slower than Ravel's indicated

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Orchestral Music (French)-Saint-Saens, C./Chausson, E./Bizet, G./Ibert, J./Ravel, M./Lalo, E./Gounod, C.-F. (Detroit Symphony, Paray), Compact Disc. Decca, 1960, Cat. No. 00028947562689, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=00028947562689.

[211] Ralph Gomberg, Charles Munch, and Boston Symphony Orchestra, "Le tombeau de Couperin/Ravel," on *Boston Symphony 1961-04-29*, Symphony Hall, Boston, MA, 1961, Library of Congress.

tempo: Orchestre de Paris, Karajan (1971); New York Philharmonic, Boulez (1973); Orchestre de Paris, Martinon (1975); and Boston Symphony Orchestra, Ozawa (1975).[212]

On the Orchestre de Paris/Karajan recording, the oboe technique is mostly good but a little unsteady in the last four bars during the first time through the solo. Perhaps for technical security the oboist chooses to combine the notes under one slur in the final measure (m. 13), as shown in Figure 3.4. In contrast, the slow tempo used on the New York Philharmonic/Boulez recording may perhaps have more to do with Boulez's preference for slower tempos than a technical need for the oboist. In any case, Harold Gomberg's technique is flawless on this recording. Boulez seems to prefer slow tempos for the "Prélude" movement, though in his three recordings surveyed here, the tempos slightly increase over time: New York Philharmonic (1973), 77 bpm; Cleveland Orchestra (1999), 79 bpm; and Berlin Philharmonic (2003), 81 bpm.

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[212] Herbert von Karajan, and Orchestre de Paris, "Le tombeau de Couperin," on *Ravel, M.: Bolero/La Valse/Rapsodie Espagnole (Karajan),* Compact Disc, Warner Classics-Parlophone, 1971, Cat. No. 0724347686054, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=0724347686054.
Harold Gomberg, Pierre Boulez, and New York Philharmonic Orchestra, "Le tombeau de Couperin," on *Ravel, M.: Orchestral Music (New York Philharmonic, Cleveland Orchestra, BBC Symphony, Boulez),* Compact Disc, Sony Classical, 1973, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=886445236378.
Jean Martinon, and Orchestre de Paris, "Le tombeau de Couperin," on *Ravel, M.: Orchestral Music (Martinon),* Compact Disc, Warner Classics-Parlophone, 1975, Cat. No. 0724347696053, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=0724347696053.
Gomberg, Ozawa, and Boston Symphony Orchestra, "Le tombeau de Couperin," 1975, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=00028947839828.

The Orchestre de Paris/Martinon recording features mostly clean technique the first time through the solo with slightly less clean playing the second time. This is a common occurrence in recordings of this excerpt, since it is challenging for the oboist to recreate the flow and ease of the solo the second time through.[213] To avoid this tendency, on some recordings it is obvious that the recording editor simply used a copy of the first time through the solo for the repeat.[214]

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[213] See, for example, the following recordings. André Cluytens, and Orchestre National de la Radiodiffusion Française, *Ravel Le Tombeau de Couperin-Orchestre de la Radiodiffusion Française/Cluytens 1953, 1/2,* Youtube, 1952, www.youtube.com/watch?v=SvJKa0ZtXP0. Claudio Abbado, and London Symphony Orchestra, "Le tombeau de Couperin," on *Ravel, M.: Piano Concerto in G Major/Piano Concerto for the Left Hand/Menuet antique (Argerich, Beroff, London Symphony, Abbado)*, Compact Disc, Deutsche Grammophon, 1988, Cat. No. 00028942366527, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=00028942366527. Ernest Bour, and Sinfonieorchester des Sudwestfunks, "Le tombeau de Couperin." on *Ravel: Rapsodie espagnole, Ma mere l'oye, Valses nobles et sentimentales, Le tombeau de Couperin,* Compact Disc, Astrée Auvidis, 1991, Itunes. Pierre Boulez, and Cleveland Orchestra, "Le tombeau de Couperin," On *Ravel, M.:Sheherazade/Le tombeau de Couperin/Debussy, C.: 3 Ballades de Villon/2 Danses (Otter, Hagley, Cleveland Orchestra, Boulez),* Compact Disc, Deutsche Grammophon, 1999, Cat. No. 00028947161424, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=00028947161424. Gordon Hunt, Christopher Warren-Green, London Chamber Orchestra, "Le tombeau de Couperin," on Orchestral Music-Ravel, M./ Faure, G./ Poulenc, F./ Ibert, J. (Roge, London Chamber Orchestra, Warren-Green), Compact Disc, Signum Classics, 2008, Cat. No. SIGCD211, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=SIGCD211.

The 1975 recording of the Boston Symphony Orchestra with Seiji Ozawa and oboist Ralph Gomberg illustrates a common technical problem.[215] Gomberg struggles to keep the low sextuplet figure in measures 11 and 13 even. As every oboist knows, this is a notorious passage that demands agility in the lowest range of the oboe and involves coordination of alternating pinky fingers. Other than this one figure, Gomberg's technique is quite good. However, he may have taken a preventative measure by combining several sextuplet gestures under one long slur.

The 1980's produced two performances of *Le tombeau de Couperin* by North Americans that display some of the fastest tempos and most impressive technique heard on recordings: Chicago Symphony Orchestra under Sir Georg Solti with oboist Ray Still (1980), and the Montreal Symphony Orchestra under Charles Dutoit with oboist Theodor Baskin (1984).[216] On the Chicago Symphony recording the "Prélude" movement is performed at 95 bpm, faster than Ravel's indicated tempo. Considering the tempo, Still manages to give a technically acceptable performance. His playing is a little frantic, but this is perhaps more the fault of the tempo than the oboist's technique. Still combines the first two groups of sextuplets under one big slur, shown in Figure 3.5 below with a slur added underneath the printed notation, perhaps to help with the flow at the start of the solo.

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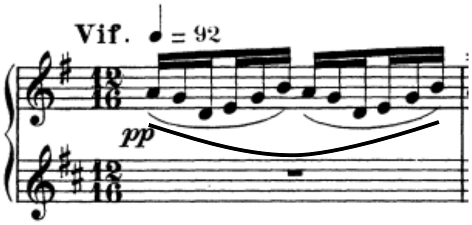
[214] Charles Gerhardt, and National Philharmonic Orchestra, "Le tombeau de Couperin," on *Satie, E.: Gymnopedies Nos. 1 and 2/Faure, G.: Pavane/Ravel, M.: Le tombeau de Couperin (The French Touch) (National Philharmonic, Gerhardt),* Compact Disc, Sony Classical, 1978, Cat. No. 886445816020, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=886445816020. Ray Still, Sir Georg Solti, and Chicago Symphony Orchestra, "Le Tombeau de Couperin," on *Masters of the Oboe*, Compact Disc, Decca Music Group, released 2006, recorded 1980, Amazon.

[215] Gomberg, Ozawa, and Boston Symphony Orchestra, "Le tombeau de Couperin," 1975, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=00028947839828.

[216] Still, Solti, and Chicago Symphony Orchestra, recorded 1980. Amazon. Charles Dutoit, and Montreal Symphony Orchestra, "Le tombeau de Couperin,"

Figure 3.5- *Le tombeau de Couperin*, "Prélude," m. 1



At 97 bpm, the Montreal Symphony Orchestra recording is even faster than the Chicago Symphony Orchestra's. Baskin's technique is flawless. Unfortunately with a tempo this fast the solo sounds somewhat like an etude. It is hard to achieve the natural ebb and flow of the musical phrasing into the performance when there is so much concern with tempo and technique. The only other recording to match this

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on *Ravel, M.: Orchestral Music/Piano Concertos/L'enfant et les sortileges (excerpts)/Sheherazade (Roge, Montreal Symphony, Dutoit),* Compact Disc, Decca, 1984, Cat. No. 00028947568919, Naxos Music Library. https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=00028947568919.

tempo is that of the Orpheus Chamber Orchestra from 1996.[217] The solo on this recording also sounds somewhat like an etude but the oboist's technique is excellent. Perhaps 97 bpm, while humanly possible, is too fast to give a musically satisfying performance.

Like the 1984 Montreal recording, the "Prélude" oboe solo on the London Symphony Orchestra recording with Claudio Abbado (1988) also sounds like a technical etude.[218] Abbado takes a slower tempo of 88 bpm, closer to Ravel's indicated tempo; however, the oboist's small dynamic range of roughly *mezzo-piano* to *mezzo-forte* throughout and the consistent tone of the oboe, with no shading or variety of tone color, contributes to this etude effect more than the tempo.

Aside from the Orpheus Chamber Orchestra recording of 1996, only one other recording made in the 1990's is close to Ravel's indicated tempo; the others are much slower. The 1991 recording by the Sinfonieorchester des Sudwestfunks with Ernest Bour conducting is close to Ravel's tempo, at 86 bpm.[219] The oboist's technique on this recording is good. The notoriously difficult low sextuplet gesture in measures 11 and 13 is only slightly uneven. The following recordings made in the 1990's are slow performances (under 85 bpm): solo oboist John Mack, 83 bpm (1994); Cleveland Orchestra, Pierre Boulez, John Mack, 79 bpm (1999); and Lyon National Orchestra, Emmanuel Krivine, 82 bpm (1999).[220] Of the three, John Mack's two performances reveal the most technical insecurities. To be fair, both recordings were made towards the end of his long and successful orchestral career. On the 1994 recording Mack performs the excerpt unaccompanied, as one would in an audition setting. Before his performance he gives pedagogical instructions for anyone preparing this solo for auditions. The performance itself reveals some sloppy tonguing on the mixed articulation passage in measures 7 – 8. The rhythm of the sextuplet at the end of the solo in measures 11 – 12 is uneven and lacks precision. Finally the tempo is very unsteady and the measures with the turn figure are always longer than the surrounding measures. Mack's 1999 performance with the Cleveland Orchestra features significantly better technique. It is more graceful overall, and he cleverly hides some technical insecurities under a *dolce* tone that blends so well with the other woodwinds that it is hard to hear details in his performance. He also adds slurs in measures 6 – 13. The oboist featured on the Lyon National Orchestra recording has also simplified the music by combining several groups of sextuplets under a common slur the second time through the performance—a typically problematic spot.

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[217] Orpheus Chamber Orchestra, "Le Tombeau de Couperin," On Pavane-Ravel, Satie & Faure, Compact Disc, Deutche Grammophone, 1996, Amazon, 274932533.

[218] Claudio Abbado, and London Symphony Orchestra, "Le tombeau de Couperin," on *Ravel, M.: Piano Concerto in G Major/Piano Concerto for the Left Hand/Menuet antique (Argerich, Beroff, London Symphony, Abbado),* Compact Disc, Deutsche Grammophon, 1988, Cat. No. 00028942366527, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=00028942366527.

[219] Ernest Bour, and Sinfonieorchester des Sudwestfunks, "Le tombeau de Couperin," on *Ravel: Rapsodie espagnole, Ma mere l'oye, Valses nobles et sentimentales, Le tombeau de Couperin,* Compact Disc, Astrée Auvidis, 1991, Itunes.

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[220] John Mack, "Ravel Le Tombeau de Couperin," *Oboe: Orchestral Excerpts for Oboe,* Compact Disc, Summit Records, 1994, Amazon. Boulez, Pierre, and Cleveland Orchestra, "Le tombeau de Couperin," on *Ravel, M.:Sheherazade/Le tombeau de Couperin/Debussy, C.: 3 Ballades de Villon/2 Danses (Otter, Hagley, Cleveland Orchestra, Boulez),* Compact Disc. Deutsche Grammophon, 1999, Cat. No. 00028947161424, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=00028947161424. Krivine, Emmanuel, and Lyon National Orchestra, "Le tombeau de Couperin," on *Ravel, M.: Piano Concerto in G Major/Piano Concerto for the Left Hand/Le tombeau de Couperin (Sermet, Lyon National Orchestra, Krivine),* Compact Disc, Auvidis, 1999, Cat. No. V4858, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=V4858.

A survey of twelve recordings made during the twenty-first century reveal more slow performances than fast. Between 2003 and 2016 there were seven slow performances ranging from 77 bpm to 83 bpm and five fast performances ranging from 85 bpm to 91 bpm:

Slow Performances 2003 – 2016:
Hungarian National Philharmonic, Zoltán Kocsis, 2003, 83 bpm
Berlin Philharmonic, Pierre Boulez, Albrecht Meyer (ob.), 2003, 81 bpm
Basel Symphony Orchestra, Hubert Soudant, 2007, 81 bpm
London Chamber Orchestra, Christopher Warren-Green, Gordon Hunt (ob.), 2008, 80 bpm
Radio France Philharmonic Orchestra, Myung-Whun Chung, 2012, 82 bpm
Stuttgart Radio Symphony Orchestra, Stéphane Denève, 2012, 78 bpm
City of Birmingham Symphony Orchestra, Ben Gernon, 2015, 77 bpm

Fast Performances 2003 – 2016:
Ensemble Berlin, Christoph Harmann (ob.), 2009, 85 bpm
Orchestre de Chambre de Paris, Thomas Zehetmair, 2013, 89 bpm
Lyon National Orchestra, Leonard Slatkin, 2012, 86 bpm
Chamber Orchestra of Philadelphia, Ignat Sozhenitsyn, Geoffrey Demers (ob.), 2013, 91 bpm
Tonhalle-Orchester Zürich, Lionel Bringuier, 2016, 85 bpm

In every performance the oboists display excellent technique. However, one wonders if the technique would be as clean at Ravel's tempo. The only recording that alters printed articulations in a way that would ease the technique is the 2003

Hungarian National Philharmonic recording under Zoltán Kocsis.[221] On this recording the oboist combines sextuplet groups under one slur.

The Score-Centered Approach: 1931 – 2016

A score-centered approach is an interpretation that attempts to realize the composer's score in performance as faithfully as possible. Many performances from the twentieth and twenty-first century follow Ravel's notations closely but very few meet every one of them. There are only four performances that I would consider score-centered: Orchestre National de la Radiodiffusion Française, André Clutens (1952); Sinfonieorchester des Sudwestfunks, Ernest Bour (1991); Lyon National Orchestra, Leonard Slatin (2012); and Chamber Orchestra of Philadelphia, Ignat Sozhenitsyn, oboist Geoffrey Demers (2013).[222]

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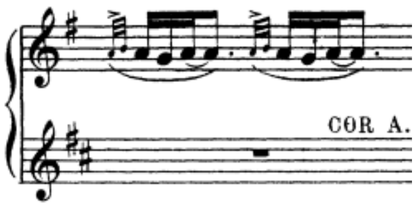
[221] Zoltán Kocsis, and Hungarian National Philharmonic, "Le tombeau de Couperin (arr. Z. Kocsis for orchestra)," on *Debussy Marche ecossaise/Images (arr. For orchestra)/Ravel: Le tombeau de Couperin*, Compact Disc, Hungaraton, 2003, Cat. No. HCD32106. Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=HCD32106.

[222] Cluytens, and Orchestre National de la Radiodiffusion Française, 1952, www.youtube.com/watch?v=SvJKa0ZtXP0. Bour, and Sinfonieorchester des Sudwestfunks, 1991, Itunes, Leonard Slatkin, and Lyon National Orchestra, "Le tombeau de Couperin," on *Ravel, M.: Orchestral Works, Vol. 1-Valses nobles et sentimentales/Gaspard de la nuit (Lyon National Orchestra, Slatkin),* Compact Disc, Naxos, 2012, Cat. No. 8.572888, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=8.572888.

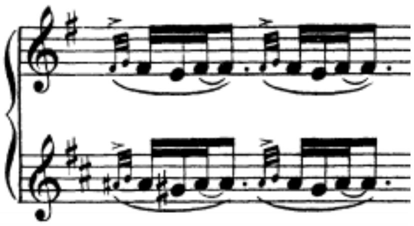
The most score-centered performance is given by oboist Geoffrey Demers in 2013 with the Chamber Orchestra of Philadelphia under Ignat Solzheitsyn. Solzheitsyn takes a consistent tempo of 91 bpm which is nearly Ravel's suggested tempo of 92 bpm. Geoffrey Demers's technique is precise and even, and his dynamics match the score. The turn figure, which is written out by Ravel and shown in Figures 3.6 and 3.7 below, is interpreted precisely as written: the grace notes are slightly faster than the sixteenth notes that follow.

Figure 3.6- *Le tombeau de Couperin*, "Prélude," m. 2



Ignat Solzhenitsyn, and Chamber Orchestra of Philadelphia, "Le tombeau de Couperin," on *Ravel, M.: Tombeau de Couperin (Le)/ RILEY, T.: SolTierraLuna (Feeney, Tanenbaum, G. Riley, Chamber Orchestra of Philadelphia, Solzhenitsyn),* Compact Disc, Chamber Orchestra of Philadelphia, 2013, Cat. No. COP043, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=COP043.

Figure 3.7- *Le tombeau de Couperin*, “Prélude,” m. 10



The other three performances mentioned above follow the score closely but not exactly. The Orchestre National de la Radiodiffusion Française recording from 1952 is also reasonably close to Ravel’s tempo at 87 bpm and the turn figure is performed with the printed rhythms, however the dynamics are not followed as carefully as Demers. The dynamics overall are fairly loud and the *piano* dynamic at the beginning is ignored. A similar tempo (86 bpm) is used by the oboist performing with the Sinfonieorchester des Sudwestfunks on the recording from 1991, and the dynamics are performed as written. The only missing piece to this performance is the turn. The oboist plays a very fast turn with every note the same length. Although this is not what Ravel wrote, it is easier to play the turn this way and the change in rhythm can sometimes go unnoticed at a fast tempo. The Lyon National Orchestra recording from 2012 features the same tempo as the Sinfonieorchester des Sudwestfunks. The oboist is careful to perform the turn with the printed rhythms. The only addition to Ravel’s score is a *crescendo* leading to measures two and four and a *decrescendo* in the second half of the same measures. This two-bar phrasing sounds quite natural at the start of the solo and adds to the motion, counteracting any feeling that this is an etude.

Three Approaches to Phrasing: 1931 – 2016

A survey of the past seventy-five years has revealed three different approaches to phrasing the "Prélude" solo from *Le tombeau de Couperin*: small-group, long-line without added dynamics, and creative phrasing with added dynamics.

Small-group phrasing involves tapering the tail end of each slurred group of sextuplets and/or creating a small space between groups. This type of phrasing is more rhetorical in nature and is typically associated with performance practice from the early twentieth century. As previously mentioned, Nichols's research shows that Ravel preferred this approach in performances of the piano version. Most pre-1970 recordings of the "Prélude" solo from *Le tombeau de Couperin* used this type of phrasing, as do a few later recordings. post-1970. The following recordings feature oboists using small-group phrasing:

> Paris Conservatoire Orchestra, Piero Coppola, M. Bleuzet (ob.), 1931
> Orchestre National de la Radiodiffusion Française, André Cluytens, 1952
> Detroit Symphony Orchestra, Paul Paray, 1960
> Orchestre de la Société du Conservatoire, André Cluytens, Robert Casier (ob.), 1963
> New York Philharmonic, Pierre Boulez, Harold Gomberg (ob.), 1973
> Ulster Orchestra, Yan Pascal Tortelier, Christopher Blake (ob.), 1989
> Ensemble Berlin, Christoph Hartmann (ob.), 2009
> Stuttgart Radio Symphony Orchestra, Stéphane Denève, 2012.

Every oboist featured above uses small-group phrasing consistently throughout the solo with the exception of Christopher Blake in performance with the Ulster Orchestra (1989).[223] In the first measure, the sextuplet figures are tapered and phrased by the group. After the first measure, however, Blake performs the slurred groups more as a combination of groups within a long line without changing the printed articulation.

The most common approach to phrasing between 1975 and 2013 was long-line phrasing without added dynamics. Long-line phrasing is a technique oboists use to connect slurred groups under one breath with minimal space when beginning a new group. The articulation technique used to achieve this is sometimes referred to as "on-the-wind tonguing" because one must maintain a constant stream of air while articulating the reed. The long-line performances listed below do not add extra dynamics to the printed score. The resulting musical affect is a placid mood at the start of the solo. The only motion in the tone is the inherent movement of the sextuplet rhythms. Oboists today are in disagreement over whether the long-line phrasing without added dynamics or creative phrasing with added dynamics approach is best. Oboists in the former camp believe that this phrasing is more faithful to Ravel's score. If Ravel had wanted *crescendos* and *decrescendos*, he would have added them. Those in the later camp feel that it is only natural for the music to *crescendo* slightly towards the first turn figure in measure two and then again in measure four. The first approach sounds more mechanical in nature but is at risk of sounding like an etude, whereas the second approach is more natural musically, evoking elements in nature, but may not be what Ravel intended. Oboists attending master classes today will hear both arguments. Below is a list of performances that feature the long-line phrasing approach with no added dynamics:

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[223] Christopher Blake, Yan Pascal Tortelier, and Ulster Orchestra, "Le tombeau de Couperin," on *Ravel, M.: Ma mere l'oye/Le tombeau de Couperin/ Valses nobles et sentimentales/Une barque wur l'ocean (Ulster Orchestra, Tortelier),* Compact Disc, Chandos, 1989, Cat. No. CHAN9203, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=CHAN9203.

Orchestre de Paris, Jean Martinon, 1975
Boston Symphony Orchestra, Seiji Ozawa, Ralph Gomberg (ob.), 1975
National Philharmonic Orchestra, Charles Gerhardt, 1978
Chicago Symphony Orchestra, Sir Georg Solti, Ray Still (ob.), 1980
Academy of St. Martin in the Fields, Neville Marriner, 1982
Montreal Symphony Orchestra, Charles Dutoit, Theodor Baskin, 1984
London Symphony Orchestra, Claudio Abbado, 1988
Sinfonieorchester des Sudwestfunks, Ernest Bour, 1991
John Mack (ob.), solo, 1994
Cleveland Orchestra, Pierre Boulez, John Mack (ob.), 1999
Lyon National Orchestra, Emmanuel Krivine, 1999
Hungarian National Philharmonic, Zoltán Kocsis, 2003
London Chamber Orchestra, Christopher Warren-Green, Gordon Hunt (ob.), 2008
Radio France Philharmonic Orchestra, Myung-Whun Chung, 2012
Chamber Orchestra of Philadelphia, Ignat Sozhenitsyn, Geoffrey Demers, 2013

By contrast, oboists on the following recordings interpret Ravel’s solo with a more creative and personal sense of phrasing and dynamics that go beyond the printed score:

NBC Symphony Orchestra, Fritz Reiner, Paulo Rienzi (ob.), 1952
Philadelphia Orchestra, Eugene Ormandy, John de Lancie, 1960
Orchestre de Paris, Herbert von Karajan, 1971
Minnesota Orchestra, Stanislaw Skrowaczewski, Rhadames Angelucci (ob.), 1975
Concertgebouw Orchestra, Bernard Haitink, 1977
Dallas Symphony Orchestra, Eduardo Mata, 1982
Orpheus Chamber Orchestra, 1996
Berlin Philharmonic, Pierre Boulez, Albrecht Meyer (ob.), 2003
Basel Symphony Orchestra, Hubert Soudant, 2007
Orchestre de Chambre de Paris, Thomas Zehetmair, 2013
Tonhall-Orchestra Zürich, Lionel Bringuier, 2016

Most of these performances listed here feature subtle dynamics that emphasize two-measure phrasing of the first four measures. However, a few performances take more unique and personal approaches to phrasing. For example, the Dallas Symphony Orchestra recording from 1982 under Eduardo Mata phrases towards the third instance of the falling gesture beginning on F# between measures 6 and 8, increasing the dynamic level of each gesture incrementally.[224] This phrasing brings out the excitement and energy in the notation and sounds quite natural. Ravel indicates hairpin dynamics for each gesture but does not provide dynamics to show how loud or soft each hairpin should be played in relation to the other repeated gestures.

On the Berlin Philharmonic recording with oboist Albrect Meyer and conductor Pierre Boulez from 2003, Meyer alters articulation to enhance his phrasing.[225] In measure 5 – 6 he breaks the sextuplets into groups of three to emphasize the directional change of each group (shown below in Figure 3.8). The ascending triplets *crescendo* to add to the natural motion of the line. Meyer also adds a *crescendo* on the long final note of the turn in measures 2 and 4, drawing emphasis away from the beginning of the gesture and elevating the importance of the long A (see Figure 3.6).

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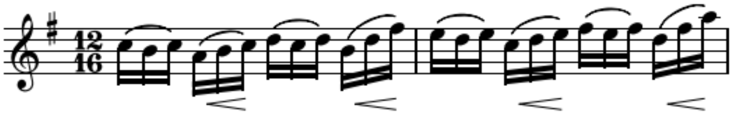
[224] Eduardo Mata, and Dallas Symphony Orchestra, "Le tombeau de Couperin," on *Ravel, M.: Bolero/La Valse/Rapsodie espagnole (Dallas Symphony, Mata),* Compact Disc, RCA Records, 1982, Cat. No. 888880775726, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=888880775726.

[225] Albrecht Meyer, Pierre Boulez, and Berlin Philharmonic, *Maurice Ravel: Le tombeau de Couperin-Pierre Boulez & Berlin Philharmonic,* Youtube Video, 2003, www.youtube.com/watch?v=aWgOyIkOm2E.

Figure 3.8- Meyer's alterations, *Le tombeau de Couperin*, "Prélude," m. 5 – 6



The Basel Symphony recorded the piece in 2007 with Hubert Soudant conducting.[226] The oboist on this recording interprets the first two measures at roughly a *mezzo-forte* dynamic and plays the third and fourth measures as echos. This interpretation is completely unique. No other sampled recordings from the twentieth and twenty-first century use such an echo effect. This phrasing and dynamic interpretation is more common for immediately repeated phrases in Baroque- and Classical-era performance practice. Given Ravel's homage to Couperin, the interpretation isn't completely out of bounds. However, since Ravel specified that the first measure should be played at *pianissimo*, it seems unlikely that he intended for there to be an even softer echo in measures 3 and 4, since the oboist is already at his or her softest.

Another creative performance is given by the oboist with the Orchestre de Chambre de Paris under Thomas Zehetmair (2013).[227] Instead of making a

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[226] Hubert Soudant, and Basel Symphony Orchestra, "Le tombeau de Couperin," on *Ravel, M.: Piano Concerto in G Major/Piano Concerto for the Left Hand/La valse (Muraro, Basel Symphony, Soudant),* Compact Disc. Decca, 2007, Cat. No. 00028946538227, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=00028946538227.

[227] Thomas Zehetmair, and Orchestre de Chambre de Paris, "Le tombeau de Couperin," on *Orchestral Music- Ravel, M./Debussy, C. (Orchestre de Chambre de*

crescendo towards the first turn group in measures 2 and 4, the oboist *crescendos* to the second turn figure in those measures. This phrasing approach dismantles the natural arch of the two-measure phrase. However, it does add emphasis to the turn figure, making the gesture more insistent and alarming.

In sum, seventy-five years of recorded performances of *Le tombeau de Couperin* reveal some surprising truths. Compared to the oboe solos in the Brahms Violin Concerto and Beethoven's Fifth Symphony, that in Le tombeau de Couperin has been much less likely to invoke soloistic license and creative freedom. Perhaps this is because oboists and conductors are aware of Ravel's strict intentions for his music. It is interesting, however, that musicians concerned with giving a performance that is "faithful" to Ravel's score would chose not to follow known evidence of Ravel's performance preferences. Specifically, the fact that Ravel preferred small-group phrasing has been lost over time. Perhaps conductors and oboists today are simply unaware of this fact and haven't listened to early recordings, or else style conventions today make this older phrasing style undesirable. It is rare today to hear small-group or rhetorical phrasing in any repertoire, with the exception of the historically informed performance practice movement. However, HIP musicians are unlikely to perform music by Ravel. It would be interesting to hear a rhetorical, score-centered performance of *Le tombeau*

Paris, Zehetmain), Compact Disc, Naive, 2013, Cat. No. V5345, Naxos Music Library, https://temple-naxosmusiclibrary-com.libproxy.temple.edu/catalogue/item.asp?cid=V5345.

de Couperin played today, if only to honor Ravel's memory. It would also be interesting to hear a performance today that features an oboist playing with the complete and total freedom of a soloist.

CONCLUSION

Performance Trends 1910 – 2016

Several performance trends are common to the recorded history of all three orchestral excerpts: Beethoven's Fifth Symphony cadenza, Brahms's Violin Concerto *Adagio* solo, and Ravel's "Prélude" in *Le tombeau de Couperin*. Over time one can hear a decline in rhetorical or small-group phrasing, a decline in national schools of playing, tempos becoming slower in the mid-twentieth century and faster towards the end of the twentieth century, and strongest similarities in playing styles among oboists of the same pedagogical lineage.

The trends mentioned above have been noticed by other performance practice scholars and thus come as no surprise. Still, each excerpt yields recordings that dispel pre-conceived notions. With the Beethoven recordings, for example, one can hear how historically informed performances on period instruments were influencing interpretations by modern orchestras towards the end of the twentieth century. More than the other two excerpts, the Brahms recordings carried older-style performance conventions into the twenty-first century, such as rubato, overall tempo flexibility, limited or varied vibrato, and small-group or rhetorical phrasing. This excerpt, more than the other two, follows regional rather than generational trends. Finally, one may be surprised to hear impeccable technique and fast tempos on several early twentieth-century recordings of *Le tombeau de Couperin*, particularly the very first recording featuring Paris Conservatory oboe professor, Louis Bleuzet.

A Change in Musical Values

On recordings, a change in oboe performance values is audible. It is clear that oboists today value technical perfection, a homogenous, international tone, and long-line phrasing. I argue that the recording industry itself has caused oboists to put greater value on some of these qualities, especially the first. Oboists and conductors have taken safer tempos on recordings of *Le tombeau de Couperin* since the 1970s, for example, to minimize technical flaws. Also, the recording industry has contributed to the decline in national styles of playing. With greater access to recordings than ever before, a homogenous oboe tone is developing. A young oboist today is more likely to study a piece from a recording on the internet than buy a ticket to attend a local orchestra concert. Recordings made in the twenty-first century reflect this change, featuring oboists with greater similarities in tone. In general, French and American oboe tones, which were typically thought of as "bright" and "vibrant," are trending darker, opting for heavier reeds and instruments made with heavier wood and wider bores. While there is some nostalgia for the National Schools, their decline also reflects greater access to materials and teachers that give students more freedom of choice and greater opportunities to be successful.

In the United States the Lorée oboes, which once had a monopoly on the instrument market, are becoming less popular. Americans are now buying other instruments such as the Howarth (UK) and the Mönnig (German) oboes, weakening the previously standardized American oboe tone. Recent innovations in reed making by German engineers like Udo Heng ("Reeds n' Stuff") are attracting an American market. American oboists are buying gougers, shaper tips, shaping machines, and reed profilers from Germany. Overall there are so many new materials on the international market, oboists have greater opportunities to experiment with European innovations in reed making—again, weakening the old national standard.

When it comes to phrasing preferences, recordings over time overwhelmingly trend towards the long line. Long-line phrasing involves excellent breath control, seamless transitions between notes, and slower pacing of dynamic growth to keep the tension building over a long stretch of music. Small phrases or slur groups become less important and are subordinate to the larger arch in a section. A downside to this approach is that the music can sound heavy when compared to small-group phrasing. Those who prefer this phrasing style, however, might say it fills the music with pathos. I have also heard oboe instructors describe long-line phrasing as "honest."

New Trends & The Future

A new trend in phrasing is emerging that combines the older style of small-group phrasing and the modern long-line phrasing. This trend can be heard on more recent recordings of the Brahms Violin Concerto *Adagio* solo. I have labeled this innovative style "the New School German Approach." Oboists that take up this approach use a combination of rhetorical phrasing while keeping motion in the long line by taking a slightly faster tempo. On the Brahms recordings, this phrasing approach is light and subtly improvisatory without sounding "insincere," and brings a dance-like quality to the music. I personally find this new approach to phrasing very refreshing. It takes the best of the old and new phrasing styles and combines them to make something original.

I would like to hear orchestras returning to older styles for not only 18th- and early 19th-century repertoire but also for late 19th- and 20th-century repertoire. Bringing back the older styles will create unique performances that may help to bring new audiences to the concert hall. Furthermore, if students see that older styles are still valued in the culture, they will be more likely to learn about the history of performance practice, broadening their overall knowledge and scope of imagination and creativity.

Pedagogical Recommendations for Oboists Today

There are many benefits to exposing oboe students to a wide variety of recordings from various countries and time periods. Students should be aware that performance practice is always in flux, as musical tastes change over time. Over the course of a lifetime an oboist will experience changing tastes and must learn to adapt. The orchestral oboist must also learn to adjust to the opinions of different conductors. Having a wide variety of stylistic tools at the ready could mean the difference between keeping an orchestral job and losing one.

Teachers should consider asking students to prepare several interpretations of orchestral excerpts based on a variety recordings. The student would then explain where the interpretation came from, investigate what influences would have contributed to the model interpretation, and recall what specific performance tools they used to recreate the interpretation. This engages the student in critical thinking about interpretation and, on a deeper level, what specific performance conventions have influenced oboists in the past. It also fosters creativity in performance of orchestral excerpts, which can often seem rote and stifling to students. Students are usually told exactly how to perform an excerpt rather than given the freedom to experiment with creative ideas themselves. Integrating listening to recordings into the standard oboe curriculum would be a great asset to a performance education. Only after having a greater understanding of the history of performance practice for a given excerpt can the student then truly understand the approach currently "in vogue."

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APPENDIX A:

Sampled Recordings of Beethoven's Fifth Symphony

Recorded Year	**Conductor**	**Orchestra**	**Oboist**	**Nationality**
1910?	Friedrich Kark	Odeon Symphony Orchestra		German
1913	Arthur Nikisch	Berlin Philharmonic	Fritz Flemming	German
1916	Rosario Bourdon	Victor Concert Orchestra		American
1922	Sir Landon Ronald	Royal Albert Hall Orchestra		British
1927 – 1928	Richard Strauss	Berlin Staatskapelle	Fritz Flemming	German
1931	Arturo Toscanini	New York Philharmonic	Bruno Labate	American
1931	Leopold Stokowski	Philadelphia Orchestra	Marcel Tabuteau	American
1933	Arturo Toscanini	New York Philharmonic	Bruno Labate	American
1937	Wilhelm Mengelberg	Concertgebouw		Dutch
1937?	Wilhelm Furtwangler	Berlin Philharmonic		German
1937 – 1939	Otto Klemperer	Los Angeles Philharmonic Orchestra	Henri de Busscher?	American
1939?	Arturo Toscanini	NBC Symphony Orchestra	Robert Bloom	American
1940	Leopold Stokowski	All-American Youth Orchestra	Unknown	American
1940	N/A	Excerpt CD	Henri de Busscher	American
1941 – 1953	Bruno Walter	New York Philharmonic	Harold Gomberg	American
1944	Wilhelm Furtwangler	Berlin Philharmonic		German
1945	Arturo Toscanini	NBC Symphony Orchestra	Paulo Renzi	American

Recorded Year	**Conductor**	**Orchestra**	**Oboist**	**Nationality**
1945	Eugen Jochum	Berlin Philharmonic		German
1947	Wilhelm Furtwangler	Berlin Philharmonic		German
1949 – 1956	Carl Schuricht	Paris Conservatoire Orchestra		French
1950	Victor de Sabata	New York Philharmonic	Harold Gomberg	American
1951 – 1953	Eugen Jochum	Berlin Philharmonic		German
1951 – 1966	Carl Schuricht	Radio-Sinfonieorchester Stuttgart		German
1954	Leonard Bernstein	New York Philharmonic	Harold Gomberg	American
1955	George Szell	Cleveland Orchestra	Marc Lifschey	American
1956	Eugene Ormandy	Philadelphia Orchestra	John de Lancie	American
1958	Lorin Maazel	Berlin Philharmonic	Lothar Koch	German
1959	Bruno Walter	Columbia Symphony	Free-lance west coast musicians	American
1959	Fritz Reiner	Chicago Symphony Orchestra	Ray Still	American
1960	Charles Munch	Boston Symphony Orchestra	Ralph Gomberg	American
1960	Josef Krips	London Symphony		British
1960	Otto Klemperer	Philharmonia Orchestra		British
1963	George Szell	Cleveland Orchestra	Marc Lifschey	American
1963	Antal Dorati	London Symphony		British
1966	Herbert von Karajan	Berlin Philharmonic	Lothar Koch	German
1969	Rafael Kubelik	Bavarian Radio Symphony		German
1970 – 1979	Herbert von Karajan	Berlin Philharmonic	Lothar Koch	German

Recorded Year	**Conductor**	**Orchestra**	**Oboist**	**Nationality**
1972 – 1974	Georg Solti	Chicago Symphony Orchestra	Ray Still	American
1980 – 1989	Herbert von Karajan	Berlin Philharmonic	Hansjörg Schellenberger	German
1982	Carlo Maria Giulini	Los Angeles Philharmonic Orchestra	David Weiss	American
1982 – 1988	Roy Goodman	The Hanover Band	Ian Hardwick	British
1983 – 1989	Christopher Hogwood	Academy of Ancient Music		British
1986	Riccardo Muti	Philadelphia Orchestra	Richard Woodhams	American
1986	Carol Rosenberger	London Symphony	John Lawley?	British
1987 – 1989	Roger Norrington	London Classical Players	Ian Hardwick	British
1987	Sir Neville Marriner	Academy of St. Martin in the Fields		British
1987	Christoph von Dohnanyi	Cleveland Orchestra	John Mack	American
1988	Rene Leibowitz	Royal Philharmonic Orchestra		British
1988	Hans Swarowsky	South German Philharmonic Orchestra		German
1989	Colin Davis	Dresden Staatskapelle		German
1990	Nikolaus Harnoncourt	Chamber Orchestra of Europe		British
1991	Alain Lombard	Orchestre National de Bordeaux Aquitaine		French
1992	Rafael Frunbeck de Burgos	London Symphony		British

Recorded Year	Conductor	Orchestra	Oboist	Nationality
1994	John Eliot Gardiner	Orchestre Revolutionnaire et Romantique		British
1994	N/A	Excerpt CD	John Mack	American
1994	Gunther Wand	Deutsches Symphonie-Orchester Berlin		German
1997	Christian Thielemann	Philharmonia Orchestra		British
Released in 2000	Roger Norrington	Stuttgart Radio Symphony		German
2000	Bruno Weil	Tafelmusik Baroque Orchestra		Canadian
2004	Osmo Vanska	Minnesota Orchestra	Basil Reeve	American
2004	Douglas Boyd	Manchester Camerata		British
2006?	John Nelson	Ensemble Orchestral de Paris		French
2006	Herbert Bloomstedt	Dresden Staatskapelle		German
2006	Daniel Barenboim	West-East Divan Orchestra		German
2007 – 2009	Riccardo Chailly	Gewandhausorchester		German
2008	Christoph von Dohnanyi	Philharmonia Orchestra		British
2011	Emmanuel Krivine	La Chambre Philharmonique		French
2011	David Grimal	Les Dissonances		French
2012	Mariss Janson	Bavarian Radio Symphony		German
2014	Ignat Solzhenitsyn	Chamber Orchestra of Philadelphia	Geoffrey Deemer	American

Recorded Year	**Conductor**	**Orchestra**	**Oboist**	**Nationality**
2014	Manfred Honeck	Pittsburgh Symphony Orchestra	Cynthia Kaledo DeAlmeida	American
2015	Alan Gilbert	New York Philharmonic	Liang Wang	American
2016	John Eliot Gardiner	Orchestre Revolutionnaire et Romantique	Michael Nielsemann	British
2016	Osmo Vanska	Minnesota Orchestra	Joseph Peters	American

APPENDIX B:

Sampled Recordings of Brahms's Violin Concerto

Recorded year	**Orchestra**	**Violinist**	**Conductor**	**Oboist**	**Nationality**
1927	Berlin State Opera Orchestra	Fritz Kreisler	Leo Blech	Fritz Flemming	German/ French
1928	Halle Orchestra	Joseph Szigeti	Sir Hamilton Harty		British
1935	New York Philharmonic	Jascha Heifetz	Arturo Toscanini	Bruno Labate	American
1936	London Philharmonic	Fritz Kriesler	Sir John Barbirolli	Leon Goossens	British
1939	Boston Symphony	Jascha Heifetz	Sergey Koussevitzky	Fernand Gillet	American
1940	Excerpt CD			Henri de Busscher	American
1943	Chicago Symphony Orchestra	Joseph Szigeti	Fritz Reiner	Florian F. Mueller	American
1943	Concertgebouworkest	Herman Krebbers	Willem Mengelberg		Dutch
1943	BBC Symphony Orchestra	Yehudi Menuhin	Sir Adrian Boult		British
1944	Philharmonic-Symphony Orchestra of New York	Bronislaw Huberman	Artur Rodzinski	Harold Gomberg	American
1945	Philadelphia Orchestra		Leopold Stokowski	Marcel Tabuteau	American
1946	Berlin Philharmonic	Yehudi Menuhin	Sergiu Celibidache		German
1946	Boston Symphony Orchestra	Efrem Zimbalist	Sergey Koussevitzky	Fernand Gillet	American
1948	Concertgebouw	Ossy Renardy	Charles Munch		Dutch
1948	New York Philharmonic	Joseph Szigeti	Dimitri Mitropoulos	Harold Gomberg	American
1948	North German Radio Symphony Orchestra	Ginette Nieveu	Schmidt-Isserstedt		German
1948	Orchestre National de l'ORTIF	Ginette Nieveu	Roger Desormiere		French
1949	Lucerne Festival Orchestra	Yehudi Menuhin	Wilheim Furtwangler		German/ Swiss
1949	Philharmonia Orchestra	Ginette Nieveu	Issey Dobrowen		British
1950	Concertgebouworkest	Nathan Milstein	Pierre Monteux		Dutch
1951	RIAS Symphony Orchestra	Gioconda De Vito	Ferenc Fricsay		German
1953	New York Philharmonic	Erika Morini	Bruno Walter	Harold Gomberg	American

Recorded year	Orchestra	Violinist	Conductor	Oboist	Nationality
1954	Weiner Philharmoniker	Christian Ferra	Carl Schuricht		American
1954	Pittsburgh Symphony Orchestra	Nathan Milstein	William Steinberg		American
1955	Chicago Symphony Orchestra	Jascha Heifetz	Fritz Reiner	Ray Still	American
1956	Royal Philharmonic Orchestra	Erika Morini	Artur Rodzinski		British
1958	Berlin Philharmonic Orchestra	Yehudi Menuhin	Rudoph Kempe	Lothar Koch	German
1959	Orchestre Radio-Symphonique de Paris	Gyorgy Pauk	Georges Tzipine		French
1959	London Symphony Orchestra	Henryk Szeryng	Pierre Monteux		British
1960	Orchestre National de la Radiodiffusion Française	David Oistrakh	Otto Klemperer		French
1960	Philadelphia Orchestra	Isaac Stern	Eugene Ormandy	John de Lancie	American
1961	New York Philharmonic	Zino Francescatti	Leonard Bernstein	Harold Gomberg	American
1962	Orchestre de la Société des Concerts du Conservatoire	Henryk Szeryng	Paul Paray		French
1967	Moscow Philharmonic Symphony Orchestra	Leonid Kogan	Kirill Kondrashin		Russian
1969	Warsaw Philharmonic Orchestra	David Oistrakh	Witold Rowicki		Poland
1969	Cleveland Orchestra	David Oistrakh	George Szell	John Mack	American
1974	Royal Concertgebouw	Henryk Szeryng	Bernard Haitink		Dutch
1975	Vienna Philharmonic	Nathan Milstein	Eugen Jochum		Austrian
1976	Innsbruch Symphony Orchestra	Susanne Lautenbacher	Robert Wagner		Austrian
1976	Berin Philharmonic Orchestra	Gidon Kremer	Herbert von Karajan	Lothar Koch	German
1978	Chicago Symphony Orchestra	Itzhak Perlman	Carlo Maria Giulini	Ray Still	American
1979	New York Philharmonic	Isaac Stern	Zubin Mehta	Joseph Robinson	American
1979	Orchestre de Paris	Pinchas Zukerman	Daniel Barenboim	Maurice Bourgue	French
1980	Atlanta Symphony Orchestra	Henryk Szeryng	Robert Shaw	Jonathan Dlouhy	American

Recorded year	Orchestra	Violinist	Conductor	Oboist	Nationality
1982	Vienna Philharmonic	Gidon Kremer	Leonard Bernstein		Austrian
1983	London Symphony Orchestra	Boris Belkin	Ivan Fischer		British
1987	USSR Symphony Orchestra	Viktor Tretyakov	Vladimir Fedoseyev		Russian
1988	Berlin Philharmonic Orchestra	Anne-Sophie Mutter	Herbert von Karajan	Hansjörg Schellenberger	German
1988	Minnesota Orchestra	Nadja Salerno-Sonnenberg	Edo DeWaart		American
1989	London Symphony Orchestra	Hideko Udagawa	Sir Charles Mackerras	Kieron Moore	British
1991	Sinfonia of London	Ruggiero Ricci	Norman del Mar		British
1991	London Symphony Orchestra	Nigel Kennedy	Klaus Tennstedt	Kieron Moore	British
1992	Berlin Philharmonic Orchestra	Viktoria Mullova	Claudio Abbado	Hansjörg Schellenberger	German
1995	Los Angeles Philharmonic	Pinchas Zukerman	Zubin Mehta	David Weiss	American
1996	Academy of St. Martin in the Fields	Dmitry Sitkovetsky	Sir Neville Marriner		British
1997	Royal Concertgebouw	Gidon Kremer	Nikolaus Harnoncourt	Werner Herbers? Jan Spronk?	Dutch
1997	Academy of St. Martin in the Fields	Hillary Hahn	Sir Neville Marriner		British
1997	New York Philharmonic	Anne-Sophie Mutter	Kurt Masur	Joseph Robinson	American
2000	Berlin Philharmonic Orchestra	Gilles Shaham	Claudio Abbado	Albrecht Meyer	German
2001	Vienna Philharmonic	Kyug-Wha Chung	Simon Rattle	Gottfried Boisits	Austrian
2002	Chicago Symphony	Rachel Barton Pine	Carlos Kalmar	Alex Klein	American
2006	Netherlands Philharmonic Orchestra Amsterdam	Julia Fischer	Yakov Kreizberg		Dutch
2006	Vienna Philharmonic	Nikolaj Znaider	Gergiev Valery	Gottfried Boisits?	Austrian
2007	Danish national Symphony Orchestra	Christian Tetzlaff	Thomas Dausgaard	Eva Steinaa?	Danish
2007	Bournemouth Symphony Orchestra	Ilya Kaler	Inkinen Piertari	Edward Kay	British
2007	Berlin Chamber Orchestra	Katrin Scholz	Michael Sanderling		German

Recorded year	**Orchestra**	**Violinist**	**Conductor**	**Oboist**	**Nationality**
2009	Dresden Philharmonic Orchestra	Sarah Chang	Kurt Masur	Johannes Pfeiffer?	German
2009	Berlin Philharmonic	Bernard Haitink		Jonathan Kelly	German/ English
2013	Leipzig Gewandhaus Orchestra	Leonidas Kavakos	Riccardo Chailly	Henrik Wahlgren	German
2013	Orchestre National du Capitole de Toulouse	Sergey Khachatryan	Tugan Sokhiev		French
2014	New York Philharmonic	Lisa Batiaschvili	Alan Gilbert	Liang Wang	American
2015	Pittsburgh Symphony Orchestra	Augustin Hadelich	Manfred Honeck	Cynthia Di Amado	American
2015	Chicago Symphony	Renaud Capuçon	Semyon Bychikov	Assistant Principal Michael Henoch?	American
2016	New York Philharmonic	Frank Peter Zimmermann	Alan Gilbert	Liang Wang	American

APPENDIX C:

Sampled Recordings of Ravel's Le tombeau de Couperin, "Prélude"

Recorded Year	Orchestra	Conductor	Oboist	Nationality
1931	Paris Conservatoire Orchestra	Piero Coppola	Louis Bleuzet	French
1948	Minneapolis Symphony Orchestra	Dimitri Mitropoulos	Rhadames Angelucci	American
1952	Orchestre National de la Radiodiffusion Française	André Cluytens		French
1952	NBC Symphony Orchestra	Fritz Reiner	Paulo Rienzi	American
1960	Detroit Symphony Orchestra	Paul Paray		American
1960	Philadelphia Orchestra	Eugene Ormandy	John de Lancie	American
4/29/1961	Boston Symphony Orchestra	Charles Munch	Ralph Gomberg	American
1961	L'Orchestre de la Suisse Romande	Ernest Ansermet		Swiss
1963	Orchestre de la Société du Conservatoire	André Cluytens	Robert Casier	French
1971	Orchestre de Paris	Herbert von Karajan		French
1973	New York Philharmonic	Pierre Boulez	Harold Gomberg	American
1975	Orchestre de Paris	Jean Martinon		French
1975	Bonston Symphony Orchestre	Seiji Ozawa	Ralph Gomberg	American
1975	Minnesota Orchestra	Stanislaw Skrowaczewski	Rhadames Angelucci	American
1977	Concertgebouw Orchestra	Bernard Haitink		Dutch
1978	National Philharmonic Orchestra	Charles Gerhardt		American

Recorded Year	Orchestra	Conductor	Oboist	Nationality
1980	Chicago Symphony Orchestra	Sir Georg Solti	Ray Still	American
1982	Academy of St. Martin in the Fields	Marriner Neville		American
1982	Dallas Symphony Orchestra	Eduardo Mata		American
1984	Montreal Symphony Orchestra	Charles Dutoit	Theodor Baskin	French Canadian
1988	London Symphony Orchestra	Claudio Abbado		British
1989	Ulster Orchestra	Yan Pascal Tortelier	Christopher Blake	N. Ireland
1991	Sinfonieorchester des Sudwestfunks	Ernest Bour		French
1996	Orpheus Chamber Orchestra	N/A	Stephen Taylor?	American
1994	John Mack	N/A	John Mack	American
1999	Cleveland Orchestra	Pierre Boulez	John Mack	American
1999	Lyon National Orchestra	Emmanuel Krivine	Guichard Jérôme	French
2003	Hungarian National Philharmonic	Zoltán Kocsis		Hungarian
2003	Berlin Philharmonic	Pierre Boulez	Albrecht Meyer	German
2007	Basel Symphony Orchestra	Hubert Soudant	Tilmann Zahn	German
2008	London Chamber Orchestra	Christopher Warren-Green	Gordon Hunt	British
2009	Ensemble Berlin	N/A	Chritoph Hartmann	Germany
2012	Radio France Philharmonic Orchestra	Myung-Whun Chung	Hélène Devilleneuve?	French
2012	Lyon National Orchestra	Leonard Slatkin	Guichard Jérôme?	French

Recorded Year	**Orchestra**	**Conductor**	**Oboist**	**Nationality**
2012	Stuttgart Radio Symphony Orchestra	Stéphane Denève	Tondre Philippe	German
2013	Orchestre de Chambre de Paris	Thomas Zehetmair		French
2013	Chamber Orchestra of Philadelphia	Ignat Sozhenitsyn	Geoffrey Demers	American
2015	City of Birmingham Symphony Orchestra	Ben Gernon	Rainer Gibbons	British
2016	Tonhalle-Orchester Zürich	Lionel Bringuier	Simon Fox?	Germany