

CONSIDERATIONS IN THE REALIZATION
OF AN OBOE CONCERTO:
AN OBOIST'S VIEWPOINT

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CONSIDERATIONS IN THE REALIZATION OF AN OBOE CONCERTO:AN OBOIST'S VIEWPOINTPreface

This thesis is divided into three main sections. Part I concerns general aspects of performance, whilst Part II deals specifically with performance aspects of the Double Concerto for Oboe, Harp and Strings by Hans Werner Henze. Part III is a summary and conclusion of Parts I and II.

It is hoped that this thesis will provide both a fresh approach to performance in general and also to the performance of Henze's double concerto. I have chosen to discuss aspects of Henze's double concerto, because of its significance as a major oboe concerto in the repertoire and the demands it makes on the oboist both as interpreter and technician.

Finally I would like to thank my parents for their encouragement and understanding during the writing of this paper.

ROBIN SAUNDERS
NOVEMBER 1979

Apart from texts and scores quoted, this paper is my own original work.

ROBIN SAUNDERS

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CONSIDERATIONS IN THE REALIZATION OF AN OBOE CONCERTO:AN OBOIST'S VIEWPOINT

PART I : GENERAL ASPECTS OF PERFORMANCE

A. The Performer

1. General considerations

A performer is one who brings a composer's score to life. This "life" is a state in which the music exists as an audible reality. Initially it did not have an existence outside the composer's imagination. The music therefore becomes a reality as a result of the performer's actions and he is able to do this after having received indications of the composer's ideas from the score.

The musical process (the act of creation and exhibition of the creation) differs from the plastic and literary arts, because it usually requires an intermediary figure between the creation and its perceptor. In the plastic and literary arts nothing comes between the creation and perceptor (observer or reader). The creation is therefore perceived in its original state. Music, on the other hand, is usually transmitted indirectly from its creative source, via an intermediary who serves as transmitter of the musical creation.

The process is considerably less complicated when the composer transmits or communicates his ideas to the audience himself. This has often been the case, where composer and performer were one and the same person, and it still continues today, as in jazz improvisation and electronic music for example.

During a performance the performer is both the perceptor and transmitter of the composer's music. He has to have a listener present in order to transmit, as a transmission exists by virtue of its perception, that is, by a receiver who is able to perceive that it had been transmitted. In order to transmit the information he has to have perceived it, and so therefore he always exists in a dual capacity. The manner in which he perceives the music will influence his transmission of it.

The composer therefore is at the mercy of the performer whose transmission will depend on his sense of duty towards the composer in transmitting as truthful a representation of his ideas as possible, and also his ability to do so. This process is in fact a clumsy system for the listener, who receives the music third hand as it were, after it has been interpreted twice, once by the composer (who interprets the music into notational signs) and once by the performer (who interprets the notation into music).

Pablo Casals, that great humanitarian, musician and cellist wrote :

"We have a great privilege of bringing the masterpieces to life. We also share a sacred responsibility. We are entrusted with the duty of interpreting the masters with utter integrity." ¹

In this passage Casals uses the adjective "sacred" to describe his responsibilities, and it was this sense of awe and reverence that he held towards the performer's art which was one of his hallmarks. To Casals, it was a moral issue whether the performance was integral or not. He felt obliged to transmit as complete and truthful a representation of the composer's concepts as possible. His energies were always directed towards a selfless goal, namely, the realization of another artist's work in which he attempted to do that artist full justice. On this he focused his entire talents and one could say therefore, that he was in complete sympathy with the composer's feelings throughout the performance. These feelings are summed up by the composer Aaron Copland :

"He [the composer] is concerned not so much with technical adequacy and quality of tonal perfection as with the character and specific expressive nature of the interpretation. Whatever else happens he doesn't want his basic conception to be falsified. At any moment he is ready to sacrifice beauty of tone for the sake of a more meaningful reading." ²

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1. Albert E Kahn, Reflections by Pablo Casals, Joys and Sorrows (London: Macdonald, 1970), page 157.
 2. Aaron Copland, Music and Imagination (Cambridge: Harvard University Press, 1952), page 48.

Finally, the responsibilities of a faithful transmission of the composer's ideas are shared, to some extent, between both the composer and the performer. It is the composer's duty to ensure that his notation is as clear and complete an indication of his ideas as possible, and to provide sufficient directives for the performance of the work. It is another matter however, if the composer does not want to issue clear directives for reasons of his own, but if he desires particular effects to be transmitted to his audience, then his notation must be able to communicate this.

2. The celebrity

The celebrity is an artist who has reached the peak of his performing career. He is able to draw large audiences and usually correspondingly large sums of money. His successes may be due to a combination of factors: talent, personality and a good concert agent.

The general public today (as opposed to specific audiences for particular occasions, in the form of selected groups of people) consists of listeners who exhibit varying degrees of musical perceptibility and who also perceive music in different ways. This is due to their varying levels of musical sensitivity and education. The general public enjoy venerating a "personality". One who demonstrates unusual skill or a degree of skill, usually with a certain panache.

In other words, he is unique in some way and as such draws notice. He is usually also what is termed a virtuoso, i.e. one who exhibits a high standard of technical skill and whose interpretative abilities may or may not match this. This technical ability is a demonstration of craftsmanship, usually of the execution of rapid scale passages in which a high degree of dexterity is necessary. Unfortunately a musically uninformed audience may not realize the true importance of technique in performance and may acclaim a brilliant technical display which distorted the meaning or beauty of the work. This ignorance may be reinforced by a performer's distorted projection of the technical aspects of the music and the little importance he attaches to the interpretative elements. The musical content is ignored or "played down" in order to exploit the more dazzling elements of the work. If the audience is unfamiliar with the music, they will unquestioningly accept the authority of the performer, especially if he is a celebrity.

The composer, Paul Hindemith, sums up the importance of a reliable technique :

"The singer or player with the more nearly perfect technique of reproducing and delivering a composition is more likely to uncover its qualities than his colleague, who is hampered by his own insufficiency."³

3 Paul Hindemith, A Composers World, Horizons and Limitations (Gloucester: Peter Smith, 1969), page 154.

Another reason for the popularity of technical display is the excitement and sense of "danger" it engenders. This "danger" is that the performer will reach the limits of his skill and commit an embarrassing faux pas. This excitement is similar to that found in circus performances when the trapeze artist attempts a dangerous feat, only his mistake is usually of a fatal nature, rather than one which culminates in a blush! I think that most people enjoy an element of excitement in a performance whether it be engendered by the musical content or by the performer's daring technical display. The concern about "excitement" in a performance is its relevance or sense of appropriateness to the music and hence to the composer's wishes.

Owing to the availability of music to the general public in the form of concerts and recordings, audiences of today are more informed or educated than ever before. They have opportunities to hear music from a wide spectrum of styles and periods. They are therefore able to establish criteria by means of which to judge the validity of a performance. The musical celebrity of today who is nothing more than a virtuoso or purveyor of dazzling technical feats, is rare. However this being the extreme case, there are many who exist somewhere along the continuum of virtuoso and interpretative artist. In other words, whose talents lie between that of craftsmanship and musicality; musicality for this purpose of definition being an acute perception of the subtleties of tones and their organization.

3. Summary and conclusions

Music is an audible reality and it is the performer's function to transform the composer's score into this state of reality. He receives indications of the composer's ideas before he is able to transmit them. The performer's sincerity and ability to perceive as accurate an idea of the composer's thoughts as possible, determines the quality of his transmission. It is also the composer's responsibility to issue clear indications of his ideas, unless for any reason he desires otherwise. The process is a clumsy system for the listener, who only hears a work via an intermediary figure whose performance may not be a good representation of the composer's ideas.

The performer who is a celebrity attracts large audiences and is usually a virtuoso. However he may possess a high degree of both technical and interpretative skills. Technical display for its own sake is applauded by audiences because :

- 1) they do not understand the true importance of technique as a means to an end and not as an end to a means,
- 2) they are influenced to believe the technical display is important because of the performer's emphasis on the technical aspects,
- 3) they are unfamiliar with the music and so unquestioningly accept the performer's authority,
- 4) technical display engenders excitement.

Few celebrities are merely virtuosi and this may be due to audiences who are able to judge the validity of a performance. There are many performers who demonstrate varying tendencies towards virtuosity for its own sake.

In conclusion, it would appear that the most desirable solution would be, a public (and here I speak in general terms) who exhibit a greater awareness towards the pitfalls and complexities of musical performance and whose critical faculties are able to meet the demands of judging the validity of an interpretation. The recording industry and the "saturation" of the market with large numbers of recordings by excellent artists, will and has contributed towards this education process.

B. Interpretation

1. Introduction

Interpretation in music is the act of performance which, in some way, is personal and unique. Each performer is an individual and each performance not only expresses the composer's musical ideas but the successes or failures of the performer's attempt at recreating these ideas. His mixture of talent, musical knowledge, performing experience and technique contributes towards the formation of a wholly personal interpretation. This, coloured by the circumstances of the moment makes the interpretation of music a fascinating and timeless experience.

The writer, Eric Blom, defines a problem of interpretation which arises between the composer and his exponent :

"How much does the former impose or suggest?
How much may the latter assume and take on
himself?" ⁴

To rephrase, the performer's difficulty in interpretation is one of definition. He must be able to define what he has to interpret. In order to do this he should be able to define the nature of the composer's directives (verbal directives or notational signs), whether they leave him recourse to exercise his interpretative faculties or not. To do this it is necessary to examine the system by which the composer communicates his ideas and issues his directives to the performer, viz: Musical Notation.

Another problem of interpretation is the manner in which music is interpreted. This is also based on a definition; the definition of a valid interpretation and the establishment of a criterion for such an interpretation.

To summarize, interpretation is the performance of a work in an individual way. Interpretation's intrinsic problem is one of definition: the definition of what is to be interpreted and how it should be interpreted. To do so the performer must establish whether or not the composer's directives leave him recourse for interpretation. This is achieved by an examination of his notational system. He must also establish criteria for judging the merits of an interpretation i.e. a valid interpretation.

4 Eric Blom, "An Essay on Performance and Listening", The Musical Companion, ed. A.L. Bacharach (London: Victor Gollancz Ltd., 1935), page 675.

2. Notation

The act of notating a musical concept is one of transcription, from one system (music) to another, notation, which is a representation of the composer's musical ideas.

Notation is viewed differently by the composer and the performer. The performer views notation as a system of directives which detail his manner of performance, and which contains information necessary for the performance. The composer's view of notation is much broader. He sees notation not only as a means of communicating his ideas to the audience via the performer, but as a means of recording his musical ideas for the purpose of reference. In this way notation serves as a compositional aid. Both parties view notation also as a means of preservation which enable recreations of a work.

Hugo Cole in his book "Sounds and Signs" lists five different functions of notation :

- 1) to preserve and safeguard the music of a culture,
- 2) to allow the writer to invent new music and calculate effects in advance and at leisure,
- 3) to provide an exact timetable, so that independent parts may be closely co-ordinated,
- 4) to provide the performer with an artificial memory,
- 5) to describe the sounds of performed music for the purpose of analysis and study. ⁵

5. Hugo Cole, Sounds and Signs (London: Oxford University Press, 1974), page 9.

In the above, three out of five of the functions listed, are applicable to performance (1, 3, 4) the other two being concerned with compositional and musicological processes. One could therefore state cogently that notation's primary function is the communication of the author's ideas in a system capable of preservation i.e. writing.

Hugo Cole also describes the nature of notation as being a one-way process which is an authoritative rather than a collaborative method of direction.⁶ In the usual situation, dialogue does not exist between composer and performer, in which case ambiguous directives cannot be clarified. A notational system is inadequate when it fails to provide a means of communication. Conventional notation has presented considerable problems as a valid system of communication in the issuing of precise explicit instructions to the performer. These precise instructions may be crucial for a correct re-creation of the work and in such cases individual composers have developed specific systems to overcome specific inadequacies in the conventional system. These have been, the notating of articulation, timbre, dynamics, pitch, chords and a variety of special effects. These new systems have been a result of equating a new set of values with a system of notation capable of transmitting them. The new values not only include new and hitherto unexplored sounds but a trend towards explicit notation. Also, by the nature of their modernity and unfamiliarity, these new sounds have to be notated in a precise way to avoid any misconceptions. Explicit notational systems do not provide choice in the manner of their execution and the performer's "interpretation" is being controlled by the composer. In fact the performer's necessity for exercising his interpretative powers is dispensed with and this alters the performer's function.

6 Cole, Sounds and Signs, page 21.

Donald Martino, the composer, explains the novelty of precise notation for the performer :

"If I take great care with notation, I do not destroy musical expression. I reveal to the performer the kind of musical expression that I intend. And if, thereby the performer's role as translator is somewhat pre-empted the result need not be more mechanistic. The only new aspect of "precision notation" for the performer is that he can be called at any given moment to perform a known technique".⁷

On the other end of the scale it is the obvious intention of some composers to write in such a way that the notational signs lend themselves to varied interpretations. The composer Aaron Copland writes :

"As a composer I should like to think that any of my works is capable of being read in several ways. Otherwise a work might be said to lack richness of meaning."⁸

He also writes :

"Honesty compels me to admit that the written page is only an approximation; it's only an indication of how close the composer was able to come in transcribing his exact thoughts on paper. Beyond that point the interpreter is on his own."⁹

7 Donald Martino, "Notation in General - Articulation in Particular", Perspectives on Notation and Performance, ed. Benjamin Boretz and Edward T. Cone (New York: W.W. Norton and Company Inc., 1976), page 105.

8 Copland, Music and Imagination, page 49.

9 Copland, Music and Imagination, page 50.

There are many possible reasons why a composer may omit a directive in his score, of which the performer might feel the lack. It is important to investigate all the possible reasons for such an omission, as they may sometimes guide an interpretation. Hugo Cole in his book Sounds and Signs lists seven reasons :

- 1) everyone is presumed to be familiar with the appropriate convention,
- 2) a matter of indifference to the writer how that aspect of the music is represented,
- 3) an area of interpretation is regarded as the province of the performer,
- 4) certain matters are left for viva voce instruction (when the writer is in charge of rehearsal),
- 5) the writer wishes to stimulate the performer by withholding information,
- 6) the writer accepts the fact that the performance is not open to influence,
- 7) many aspects of sound cannot be exactly specified in any conventional written notation. ¹⁰

The above presents us with information that may guide an interpretation :

- 1) we must be aware of any presupposed conventions of performance which have not been notated in the score,

¹⁰ Cole, Sounds and Signs, page 95.

- 2) certain aspects of the score demonstrate a notable lack of directive, in which case the performer is obliged to interpret the music to the best of his ability. This interpretation may or may not be of consequence to the composer's intentions,
- 3) a lack of directive may be due to inadequacies of the notational system, in which case the performer's interpretation should take all the circumstances of the music into account.

To summarize, notation is the transcription of music into written signs. Notation has many functions applicable to performing, musicological and compositional processes. Its primary functions are as a means of communication and preservation.

Conventional notation does not lend itself towards issuing precise directives. Individual composers have developed new systems to overcome this. Precise notation dispenses with the need for interpretation. Some composers value systems capable of interpretation. Imprecise directives as well as their lack have to be interpreted. The performer has to interpret the situation in which the directive is omitted.

In conclusion, the performer's definition of that which necessitates interpretation would be : any directive which did not specify a particular manner of execution, i.e. provide alternative interpretations, in the score.

3. A valid interpretation

Having established those elements of a score which necessitate interpretation it is now necessary to establish

ways in which they may be interpreted. Obviously the performer would wish to achieve a valid, meaningful re-creation of a work. However, he must be able to define what a valid meaningful interpretation is. This may pose problems as an interpretation can mean different things to different people. Not all parties concerned (the composer, performer and listener) are effected in the same way by an interpretation. The problem is simplified when we concentrate on the constitution of the composer's definition of a valid interpretation, that being relevant to performance. The composer Aaron Copland writes :

".... each different reading must in itself be convincing, musically and psychologically - it must be within the limits of the possible ways of interpreting the work. It must have stylistic truth, which is to say it must be read within the frame of reference that is true for the composer's period and individual personality."¹¹

Another composer, Roger Sessions writes :

"But since the performer is a human being, living and breathing, the fresh energy and "personality" will inevitably be there. It is not something to be "put" in or otherwise applied from without, as a means of making the music supposedly more effective, more stylistic in appearance, or, especially more consistent with the performer's ideas of what his own image demands."¹²

11 Copland, Music and Imagination, page 48.

12 Roger Sessions, Questions about Music (Cambridge: Harvard University Press, 1970), page 68.

Lukas Foss, another contemporary composer, writes :

"Performance also requires the ability to "interpret" while at the same time allowing the music to "speak for itself". At the root of this paradox is a phenomenon experienced by all performers: the emergence of the interpreters originality through identification with the author and submersion in his work." ¹³

The composer, Carlos Chavèz, suggests an attitude that the performer should make a conscious effort to adopt:

".... an attitude that would enable him to approach his task, and use all his talent and interpreting abilities, with the definite aim of discovering the true, complete and inner intentions of the composer. This, then, would be the interpreter who, instead of moulding the musical work to his technical abilities and aesthetic leanings, would mould his aesthetic leanings and technical abilities to serve the composer's conception. In fact, the true interpretation of a piece of music is that which does not alter the text, and succeeds in giving a living pulse to its recreation." ¹⁴

Five facts concerning the validity of an interpretation emerge from the above quotes :

- 1) an interpretation must have stylistic truth,
- 2) a conscious attempt at a personalized reading is unnecessary as personality and originality will emerge in the course of the performance,

13 Lukas Foss, "The Changing Composer - Performer Relationship", Perspectives on Notation and Performance, ed. Benjamin Boretz and Edward T. Cone (New York: W.W. Norton and Company Inc., 1976), page 37.

14 Carlos Chavèz. Musical Thought (Cambridge: Harvard

- 3) all the performer's energies must be directed towards discovering the true intentions of the composer,
- 4) the performer must not alter the text in any way,
- 5) he must give the re-creation a living pulse i.e. he must recreate the spirit and energy of its conception.

To the above five points one could add a sixth: Technical facility.

To recapitulate, an interpretation is valid when it fulfills the composer's conditions of validity. Therefore in attempting a valid interpretation one examines possible conditions of validity which constitute a composer's definition.

4. Creating a valid interpretation

- a) On discovering the true, complete and inner intentions of the composer.

This title is taken from a quote by Carlos Chavèz¹⁵ and raises an important issue concerning the "intentions" of the composer. The term "intentions" with reference to a composer or author is frequently encountered in literature and has been subject to some semantic confusion. William K. Wimsatt and Monroe C. Beardsley in "The Intentional Fallacy"¹⁶, postulate certain hypothesis concerning the nature of "the authors intentions", in this case of poetry, which are pertinent to this discussion.

15 Refer to page 16.

16 William K. Wimsatt and Monroe C. Beardsley, "The Intentional Fallacy", Problems in Aesthetics, Morris Weitz (New York: The Macmillan Company, 1959), pages 275 - 288.

They define "intentions" as what the author intended. The intention thus being, the design or plan in the author's mind. Such intention is closely bound up with the author's attitude towards his work, the way he felt and his reasons for writing the work. Their propositions are :

- 1) the author's designing intellect is the cause of the poem but this does not infer that it is to be a standard by which the critic judges the poet's performance,
- 2) how do we know what the poet tried to do? If the poet succeeded in doing it, then the poem itself shows what he was trying to do. If the poet did not succeed, then the poem is not adequate evidence, and the critic must go outside the poem for evidence of an intention that did not become effective in the poem.
- 3) It is only because an artifact works that we infer the intentions of an artificer. A poem should not mean but be, and can only be through its meaning (since its medium is words). Yet it is, simply is, in the sense that we have no excuse for enquiring what part is intended or meant,
- 4) the meaning of a poem may be personal in the sense that a poem expresses a personality rather than a physical object. But even a short lyric poem is dramatic, and is the response of a speaker to a situation. We ought therefore, to impute the thoughts and attitudes of the poem immediately to the dramatic speaker, and if to the author at all only by biographical reference,

- 5) There is a sense in which an author, by revision may better achieve his original intentions. He intended to write a better work, or a better work of a certain kind, and now has done it. But it then follows that his former concrete intention was not his intention at all.

In summary, a poem is the result of the poet's intentions. This fact does not imply that they be used as a yardstick to measure the worth of the poem. The poem demonstrates what the poet was trying to say, and if he succeeded then the poem itself shows this, if not, then evidence of an intention which did not become effective in the poem, must be sought elsewhere. The meaning of a poem may be personal, but it is primarily the demonstration of the response of a speaker to a situation.

In conclusion, a poem or a work of music, is the result of the author's or composer's intentions. The composer's or author's intentions cannot be used as a yardstick to measure the worth of a work because these "intentions" do not exist as a separate "controlling" entity. The work, once it has been created, becomes "public property" so as to speak, and in the words of Wimsatt and Beardsley :

"The poem is not the critic's own and not the author's. It is detached from the author at birth and goes about the world beyond his power to intend about it or control it." ¹⁷

The composer's intentions are only important to the performer in as much as they were the creative impetus behind the work and caused it to be written. The work is the "fruit" of these intentions.

17 Wimsatt and Beardsley, "The Intentional Fallacy", page 277.

b) Alteration of the text

In the writings (quotes) I have examined so far, there has been a strong condemnation of any form of distortion of the composer's work. Any alteration of the text would therefore be a violation of the composer's right to an honest hearing. A certain degree of unconscious distortion may be present in a performance and is inevitable by virtue of the performer's infallibility.

c) Stylistic truth

Style in a composition, refers to the composer's distinctive manner of expressing his musical ideas. Briefly, this may be compounded of many elements, the result of diverse influences: . past and present musical styles, his personality, musicality and sometimes the result of non-musical circumstances, e.g. living conditions.

Stylistic truth exists in an interpretation when the interpretation is appropriate to the style of composition employed by the composer. In other words the interpretation is guided by the elements of the style and exists within those boundaries. An understanding of the style is necessary for this sense of appropriateness.

His interpretation must take into account :

- 1) any performance conventions which may be applicable to the performance and which may not be notated, e.g. Baroque conventions of reading certain notational signs,

- 2) possible stylistic homogeneity through one or many works,
 - 3) a pattern of growth towards a distinctive style, if such a pattern exists in the composition,
 - 4) the existence of many styles in one or more works. Each circumstance would therefore present different problems of interpretation, because of the different frames of reference,
 - 5) any factors which might have influenced the style, the knowledge of which would produce a deeper understanding of the style and its frame of reference.
- d) A personalized reading

The danger of consciously striving toward a personalized reading or interpretation, is that the performer's personality may be incompatible with the composer's. In other words, a manifestation of one's personality may be highly unsuitable to the occasion and context of the music.

The performer should never intend to produce a personalized reading, by introducing his "personality" into the performance in any way. He should intend rather, to project the composer's personality. And it is therefore necessary to hear and to study other works by the composer and by his contemporaries. However, the performer's individual, unique approach in recreating the composer's ideas will produce an interpretation that is personal and original.

e) A "live" re-creation

A work can lose its vitality and lustre through repeated hearings. This is a problem particular to the performance of the "classics". It is the performer's duty to reinvest the composition with new life. In this way, the performer's attitudes towards the work play an important part in this energising process. If he is constantly striving towards a truthful interpretation, different facets of the composition will emerge, and with them, new vitality.

The composer Roger Sessions writes :

"... we experience music as a pattern of movement, as a gesture; and that gesture gradually loses its meaning for us insofar as we become aware of having witnessed it in its total identity, before. If it is to retain this meaning in its full force, it must be on each occasion reinvested with fresh energy. Otherwise we experience it, to an increasing degree, as static; its impact, as movement, diminishes, and in the end we cease to experience it as movement at all. Its essentially static nature has imposed itself on our awareness."¹⁸

f) Technical facility

A good, reliable technique involves total familiarity with one's instrument, above average co-ordination, suppleness and the ability to move one's fingers rapidly. Certain physical features of the hands (and in the case of the oboist, mouth and teeth) are necessary for the production of various tones.

¹⁸ Sessions, Questions about Music, page 57.

If at any time one's technique fails, the result detracts from the music and from the performer's concentration on the content and expressive qualities of the music.

g) Analysis of the music

The Harvard Dictionary of Music¹⁹ defines the analysis of music as the study of a composition with regard to its form, structure, thematic material, harmony, melody, phrasing, orchestration, style and technique.

Analysis of a composition plays a predominant part in musical instruction (as a practical application of technical studies in harmony, counterpoint, orchestration) and in writings on music. Such an investigation into the elements of a composition and their relation and co-existence to and within the whole work, is of importance to the performer, in that it deepens and broadens his insight into a work. A performer should not rely on instinct and musicianship alone, but reinforce such qualities with a sound theoretical understanding of the work.

The relationship between certain elements of the composition may be made clearer through analysis and thus enhance a performance. Analysis of a score, may often reveal facets of the composition that would not otherwise have been disclosed or only disclosed after repeated performances. Analysis therefore, can only help to stimulate a performer's perception of a work and add greatly to that perception. The end result will be a deeper and more mature understanding of all the work's aspects.

19 Willi Apel, Harvard Dictionary of Music (Cambridge: The Belknap Press of Harvard University Press, 1972), pages 36-37.

h) Learning from other interpretations

It is possible to learn a great deal from other interpretations which may be live or recorded. Hearing different interpretations will often add to the performer's understanding of a work. Aspects of interpretation that had previously been overlooked or ignored, may be illuminated. Having an idea of the sound of a work in its completion facilitates preparation, because there is a goal towards which to work.

It is easy to copy aspects of an interpretation by repeated listenings to a recording. The disadvantage of this, is that details may be assimilated without the performer understanding the reason behind them. The result will be a distortion of the composer's work and will sound artificial and unconvincing. There is much less chance of this occurring after only one or two listenings. The advantage of this, is the attainment of a broad perception of the work. It is far healthier, musically, to have a general idea of how the work will sound in its entirety, than an intimate knowledge of the detailed workings of a specific interpretation. Such an interpretation may contain idiosyncracies that have resulted from a highly personalized reading and which will be ill-fitting when "grafted" onto another interpretation. This is because each performer is an individual and each performance in some way unique. What suits one performer may appear incongruous with another.

In summary, it is possible to learn a great deal from other interpretations. New aspects of interpretation may be disclosed. Hearing the work in its entirety

facilitates preparation. There is a temptation to copy elements of an interpretation from repeated listenings of a recording without understanding them. This will result in an artificial, unconvincing performance. Personalized readings may have little study value.

5. Summary and conclusions

The interpretation of music, being an individual recreation of a composer's work, has the problem of defining what to interpret and the manner in which it is to be interpreted. The definition of what to interpret would include: any directive which did not specify a particular manner of execution. The manner of interpretation must be consistent with the composer's definition of a valid interpretation.

A valid interpretation is one which demonstrates :

- 1) stylistic truth,
- 2) adherence to the text,
- 3) a living pulse to its recreation,
- 4) adequacy of execution, i.e. technical proficiency.

In order to achieve a valid interpretation one would therefore have to take these factors into account.

It is possible to learn from other artist's interpretations providing all the elements of the interpretation are understood and consistent with a valid interpretation.

C. The Concerto

1. Introduction

The Harvard Dictionary of Music accounts for the word "concerto" as being derived from the latin word "concertare", meaning, "to fight" or "to contend".²⁰ The Harvard dictionary also suggests that it may be derived from the latin word, "conserere", meaning, "to join together or unite". This is because the spelling "conserto" has occasionally been found.²¹

An outstanding feature of the concerto is the contrasted treatment of the soloist(s) and orchestra. This may be achieved in various ways, by :

- 1) numerical differences between the two forces (i.e. a difference in mass),
- 2) differences in thematic material,
- 3) differences in tone colour.

Walter E. Nallin writes :

"Contrast is used in music of all kinds for a variety of purposes, of course, and is reflected in rhythmic, melodic, harmonic, coloristic, formal and expressive differences. But a concerto raises this juxtaposition to the highest possible level, and thereby gains its uniqueness."²²

20 Willi Apel, Harvard Dictionary of Music 2nd ed. (Cambridge: The Belknap Press of Harvard University Press, 1972), page 192.

21 Apel, Harvard Dictionary of Music, page 192.

22 Walter E. Nallin, The Musical Idea (New York: The Macmillan Company, 1968), page 284.

Contrast between the soloist(s) and orchestra creates opportunities for dialogue and opposition, which is impossible unless the opposing forces are clearly defined. Nallin writes :

"As its raison d' être, the concerto emphasizes a duality of performing forces ... such a discourse almost inevitably creates a benign kind of antagonism between performers (and then a natural "stereo" effect) as musical repartee is bandied back and forth." ²³

Besides the opportunities for dialogue and antagonism between the two forces that a concerto provides, it is also a medium in which the soloist's artistry may be displayed to his best advantage.

2. A brief history of the concerto

The term "concerto" was first used for vocal compositions supported by an instrumental accompaniment. In purely instrumental music, the term came to mean contrasting performing bodies playing in alternation. However, the use of the name "concerto" for accompanied vocal music, persisted throughout the baroque era. The Harvard Dictionary of Music divides the history of the concerto, prior to Mozart, into three periods :

²³ Nallin, The Musical Idea, page 284.

- a) 1620 - 1670,
- b) 1670 - 1750,
- c) 1750 - 1780.²⁴

a) 1620 - 1670

During this period the presence or absence of the term "concerto" was not decisive. An indiscriminate use of such labels as canzona, sonata and sinfonia occurred. The canzona with solo passages, mostly for the violin, marked the beginning of an important literature in the development of the concerto. This canzona was a one-movement piece with a number of short sections of contrasting character.

b) 1670 - 1750

During this period the baroque concerto reached its peak. The main advance over the previous period was the replacement of the sectional canzona structure with a form in three or four different movements, and the adoption of a more homophonic style. Within the extensive literature of this period three types emerged :
the concerto-sinfonia, the concerto-grosso and the solo concerto.

The concerto-sinfonia incorporated contrasting technical treatment of the tutti and solo passages, the tutti passages being in a less brilliant style than the solo passages. The concerto-sinfonia's chief contribution towards the development of the concerto was its development of a virtuoso violin style.

24 Apel, Harvard Dictionary of Music, page 194.

The concerto-grosso was closer to the mainstream of the concerto's development than the preceding type, and was characterized by the use of a small group of soloists (concertino) in contrast to the full orchestra (concerto).

The solo concerto, for a single soloist and orchestra was the latest of the three baroque types, and achieved considerable prominence in baroque literature through such composers as, Guiseppi Torelli (d. 1709), Alessandro Scarlatti (1659 - 1725), Antonio Vivaldi (c. 1680 - 1743) and later J.S. Bach who also transcribed a number of Vivaldi's concertos for the organ and harpsichord.

In Italy the violin concerto remained the favoured type and violinists such as Veracini (c. 1690 - 1750), Tessarini (c. 1690 - 1765), Locatelli (1695 - 1764) and Tartini (1692 - 1770) gradually moved away from the Vivaldi-concerto type. Their style thus became characterized by the use of more melodious themes and a more clearly homophonic structure, and forms which foreshadowed the classical concerto.

c) 1750 - 1780

During the period of transition from the baroque concerto to the classical concerto, the initiative was taken by the German composers, mainly the two sons of J.S. Bach : K.P.E. Bach and J.C. Bach. K.P.E. Bach's concertos contain first movements which show a clear tripartite scheme, consisting of an exposition, development and recapitulation.

The exposition is played twice, first by the orchestra and then by the soloist, with a shortened recapitulation. His expositions generally lack a second theme, but the inclusion of this is found in J.C. Bach's concertos. J.C. Bach's concertos are, more than any others, the true predecessors of Mozart's piano concertos.

d) The Eighteenth-Century concerto

Since the concerto-grosso became obsolete after 1750, the eighteenth-century concerto composers concentrated on the solo concerto. David D. Boyden in his book : "An Introduction to Music", writes :

"The concerto of the Classic period has at least three typical features that taken together set it apart from other forms of the time :

- (1) its three movements,
- (2) a "double" exposition in the first movement, and
- (3) a cadenza." ²⁵

The three-movement form of the classical concerto resembles the scheme of the symphony without the minuet : fast - slow - very fast. The cadenza usually occurs at the end of the first movement and sometimes at the end of the other movements. The cadenza was not written out by the composer, during the eighteenth century, but left to the artistry of the soloist, who often improvised during the performance. It not only provided opportunities for the display of the performer's imagination and technical prowess, but it also incorporated within it, the principle

25 David D. Boyden, An Introduction to Music (London: Faber and Faber Limited, 1971), page 256.

ideas of the movement, in the light of virtuoso display.

The other feature of the classical concerto, namely, the double exposition of the first movement was divided between the soloist and the orchestra. The two expositions generally start with the same thematic material, but the first is usually entirely in the tonic and frequently only part of the thematic material of the second exposition is used. The second exposition contains a contrast of key (dominant or relative major) and usually contrasting thematic material between the first and second themes.

The development of the classical concerto reaches its full maturity in the numerous concertos of Mozart.

e) The Nineteenth-Century concerto

During the nineteenth century the eighteenth-century idea of the concerto completely disintegrated. David Boyden writes :

"The chief factor in the change was the symphony and the symphony orchestra; in effect, the distinctive concerto form of the eighteenth century was swallowed up by the nineteenth-century symphony."²⁶

After Beethoven the double exposition gradually ceased to exist, except sporadically, and the cadenza was usually written out by the composer. The old idea of competition between the soloist and orchestra remained, but it basically took place within the framework of the symphony.

26 Boyden, An Introduction to Music, pages 312 - 313.

It is significant too, that the piano and violin had to be made more powerful to rival the power of the ever-growing symphony orchestra.

The evolution of the symphonic concerto received its most spectacular development in the hands of the two great virtuosi, Paganini and Liszt. Both performers caused a tremendous stir by their unique performing talents, the result of which gave the purely virtuoso concerto considerable impetus. Liszt applied the principles of his symphonic poem to his piano concertos, especially the second, in A major, which is played without a break.

The enormous increase in the technical capacity of the instruments in general, led to the increase in the number and difficulty of concertos for the violin and piano. The two most striking developments of the concerto in the nineteenth century therefore, may be summed up as :

- 1) the adoption of the forms of the symphony,
- 2) the enormously increased technical capacity of the instruments.

3. The modern concerto

Abraham Veinus, in "The Concerto", uses the term "modern" with general reference to all twentieth-century concertos which are not too closely identified with late romantic idioms and procedures.²⁷ He writes :

"A precise weighing of chronology, temperament, idiom and technique will offer a servicable definition of modernism to anyone who wants one badly enough."²⁸

27 Abraham Veinus, The Concerto (New York: Dover Publications, 1963), page 267.

28 Veinus, The Concerto, page 267.

For the purpose of this discussion therefore, I will be using the term "modern" for those works written during this century which developed primarily along those lines which were a negation of the principles of romantic composition.

The modern concerto's evolution was governed by the same factors that influenced development in other musical forms, namely, the upsurge of nationalism and the writing of nationalistically inspired works and the trends towards neoclassicism, neoromanticism and atonality. The modern concerto's mainstream of development however, was mainly due to a trend towards experimentation. Veinus, traces this compulsion for experimentation to a general reaction (or revulsion) against the excesses of the nineteenth century.²⁹ Twentieth-century composers attempted to negate the principles and practises of late romantic music. Dissolution-ment with romantic practises was mostly due to the cynicism and disorientation experienced in the post war world.³⁰ The first world war brought forth a time of questioning of accepted values, and for many experimentation was an inner compulsion.

Twentieth-century composers attempted to find new solutions to the problems of concerto composition, such as :

- 1) the degree of prominence to be afforded the soloist(s) in relation to the orchestra,
- 2) choice of the solo instrument,
- 3) technique of the solo instrument,
- 4) balance between soloist and orchestra (tone colour and sound mass).

29 Veinus, The Concerto, page 269.

30 Veinus, The Concerto, page 269.

Seeking new solutions to these problems was not a peculiarity of the twentieth-century. Veinus writes :

"... many of these problems were posed sharply during every major period of musical orientation, and the precise character of the concerto during such a period has been determined by the kind of solution composers have effected."³¹

Modern concertos have differed substantially in their treatment of the soloist. Not all twentieth-century concertos are solo concertos. Some are modelled after the concerto grosso. Twentieth-century composers have often turned to baroque techniques and forms in an effort to find solutions to the above mentioned problems. Fugal writing and polyphonic techniques have also been used.

The purely virtuoso concerto has shown signs of disappearing during this century, and there has been less indulgence in soloistic display for its own sake. There has been no unanimity of opinion on this point, however, as some composers, for example Ravel, still maintained the romantic point of view that the concerto's primary function was to offer the soloist a platform for public display. However, it has not followed that the solo part has become less difficult to play, but as Veinus writes :

"The essential point is that the spectacle of a soloist overcoming monumental technical obstacles is rarely the cardinal point of interest in the modern concerto."³²

31 Veinus, The Concerto, page 270.

32 Veinus, The Concerto, page 271.

Another result of experimentation has been the discovery and incorporation of new techniques for the standard concerto instruments, such as the violin and the piano. There has also been an emphasis on specialized phases of technique on these instruments and instruments such as the viola and harp received more attention from concerto composers, than before. Instruments which had hitherto never been considered for soloistic writing in a concerto, received attention. These included, percussion, voice and also the revival and use of such instruments as the viola d' amore, the harpsichord, and the viola da gamba, to name a few.

The orchestral tutti of the solo concerto has also been subject to re-evaluation in a search for new expressive, colouristic combinations between the soloist and orchestra. New emphasis was placed on wind instruments as the complement to a piano or string solo. Such interest in the woodwinds was not only a result of increased interest in the expressive qualities of the woodwind, but a desire to accentuate the colouristic distinction between solo and tutti. Veinus writes :

"Colour contrast has always been implicit in the fundamental meaning of a concerto as a work founded upon the conflict of two clearly distinguishable forces. Modern concerto composers, however, have often concentrated upon colour contrast as the essential defining element in the concerto opposition."³³

33 Veinus, The Concerto, page 276.

To some extent, the treatment of the concerto orchestra developed with the return to previous concerto principles. As I have mentioned before, modern composers often sought solutions to the problems of concerto composition by reviving techniques such as polyphonic and fugal writing, to name two. They also revived the concerto grosso, the concerto da camera and the symphonic concertante for example. This affected the concerto orchestra's role and function considerably. As in a concerto grosso for example, a small group of solo instruments called concertino or principale is placed against the orchestra, called concerto, tutti or ripieni. The concerto group is contrasted with the concertino group mainly by means of a difference in mass, and provides opportunities for an equal sharing of thematic material between the two bodies. This form therefore provides a medium in which greater participation of the thematic material can occur between all the instruments, instead of one solo instrument or two, dominating the rest.

Many modern composers turned away from the traditional usage of the first movement form in preference for others. Veinus writes :

"The variety of forms that have replaced the sonata-form concerto is momentarily bewildering, until one realizes that modern composers have not been seeking only one substitute but have simply recovered the original concept of the word concerto." ³⁴

Originally the term implied two sharply contrasted tonal forces and made no presupposition concerning the form of the work or the dimensions of the instrumental forces. Such limitations were imposed by successive generations.

34 Veinus, The Concerto, page 280.

4. Summary and conclusions

The word "concerto" may be said to have derived from the latin words, "concertare", and "conserere", meaning, "to fight or to contend", and "join together or unite", respectively. Essential traits of the concerto are :

- 1) the equal competition between the soloist and orchestra,
- 2) the contrasted treatment of the two forces,
- 3) dialogue and opposition between the two forces.

The term "concerto" was first used for vocal compositions supported by an instrumental accompaniment. Three distinct chronological periods in the development of the concerto, can be discerned :

- 1) 1620 - 1670,
- 2) 1670 - 1750,
- 3) 1750 - 1780.

During the last period, the works of the two Bach sons, K.P.E. and J.C. Bach constituted greatly towards the development of the concerto form from baroque forms and types to those which foreshadowed the classical concerto.

Three features of the classical concerto, taken together, distinguish it from other forms of the time. This included :

- 1) its three movements,
- 2) a "double" exposition in the first movement,
- 3) a cadenza.

The three movement scheme usually conforms to a : "fast - slow - very fast" organization of tempi. The cadenza is usually always at the end of the movements and is left to the performer to improvise or compose. The double exposition is divided between the soloist and orchestra, the second exposition containing a contrast of key and of thematic material.

The development of the concerto during the nineteenth century basically took place within the framework of the symphony. The evolution of the symphonic concerto received its greatest impetus through such virtuosi as Paganini and Liszt. Their considerable technical skills added a new dimension to the purely virtuoso concerto. The two most striking developments of the concerto during this century was :

- 1) the adoption of the forms of the symphony,
- 2) the increased technical capacity of the solo instruments, especially the piano and violin.

The modern concerto's development was influenced by a reaction against romantic practises. The trend towards experimentation in composition was a result of a

reassessment of accepted values and practises. New solutions to problems of concerto composition resulted and in seeking these solutions, composers often turned to a revival of baroque practises, such as polyphonic and fugal writing and forms such as the concerto grosso, the concerto da camera, and the symphony concertante.

In conclusion, the performer should not always expect to find a conventional or traditional treatment of all the aspects of concerto composition, in a modern work. Consistency has not been a trait of this century, and the performer should therefore be prepared for new and often strange demands to be made on him. Every composition in every musical period is unique in some way. The performer's adaptation to new concepts therefore, is facilitated more easily, if he resists the temptation to fit a work into a mould or label. Rather, he should view each work as an individual experience.

D. Summary and Conclusions

The act of performing a musical work involves transcription, of the composer's notation, into an audible reality. The composer also transcribes his thoughts into notation. During both processes, but particularly during the performance process, error may occur. The listener is therefore in the position of receiving the music third hand after it has been interpreted by both the composer (into notation) and by the performer (into music). The listener therefore runs the risk of not hearing a true representation of the composer's creation. It is the

performer's duty to ensure that his performance is as true a re-creation of the composer's ideas, as possible.

The performer who is a celebrity is usually also a virtuoso, and exhibits a high standard of technical proficiency. Technical display for its own sake, which is often applauded by audiences, may seriously distort the music. Few celebrities are merely virtuosi but there are many performers who demonstrate tendencies towards virtuosity for its own sake. The number of such performers would be greatly reduced if audiences could distinguish between a distorted and valid representation of a work.

Any directive in the score which does not specify a particular manner of interpretation, needs to be interpreted. The manner of interpretation must be consistent with the definition of a valid interpretation. It must demonstrate :

- 1) stylistic truth,
- 2) adherence to the text,
- 3) a living pulse to its re-creation,
- 4) technical proficiency.

Personalized readings of a work are to be avoided as they may lead to a distortion of the composer's ideas.

The word "concerto" may be said to have derived from the latin words, "concertare", and "conserere", meaning "to fight" or "to contend" respectively. The modern concerto's development was influenced by a reaction against romantic practises. New solutions to problems of concerto composition were found. The performer should not always expect to find a conventional or traditional treatment of the concerto in a modern work.

Finally, music should never be reserved for only those whose abilities are capable of perceiving and communicating the finer shades of a composition. There will always be performers who demonstrate varying degrees of talent. What is necessary and what the composer could rightfully demand, is that the performer be sincere in his endeavours. He should, even if he fails, always attempt to understand what the composer is saying and how he is saying it, and if possible convey that information to his audience.

PART II : ASPECTS TO BE CONSIDERED WHEN PERFORMING THE
 DOUBLE CONCERTO FOR OBOE, HARP AND STRINGS
 BY HANS WERNER HENZE

Part II begins with a discussion of the unity of form and content in Henze's double concerto, which is an attempt to understand what Henze is saying (i.e. the content) and how he says it (the form) in the concerto medium. Part II also contains a discussion of the organization and role of the soloists as well as an examination of twentieth-century oboe techniques notated in the score. It is the author's belief that the above investigation is of vital concern to the oboe soloist, without which, a valid interpretation of this work is impossible.

Finally, it has not been possible to include musical examples of all my references to the score (due to their large numbers) and so I have therefore referred to bar numbers in the score throughout Part II. I have included musical examples where practical, but continual reference to the score is necessary. The score I refer to is the conductor's score of the B. Schotts Sohne (Mainz, 1967) edition.

A. Form and Content

The Harvard Dictionary of Music states that form as applicable to music has two different connotations when used in the context "forms in music", and "forms of music".¹

1. Willi Apel, Harvard Dictionary of Music, 2nd ed. (Cambridge: The Belknap Press of Harvard University Press, 1972), pages 326 - 327.

"Forms in music" has a general meaning and expresses the basic fact that music is not a chaotic collection of sounds but exhibits an organization of those sounds according to numerous principles. "Forms of music", also refers to the organization of musical sounds, but in particular to the overall structure of a composition. The Harvard dictionary further explains this :

"If we conceive of sound as a somewhat amorphous substance comparable to the flesh and cells of a body, then form might be said to be the support that holds and shapes this substance. This support is of two kinds, one forming a highly complicated structure comparable to the bones and muscles (form in a composition), and the other determining its outer contour, somewhat like the skin (form of a composition)."²

"Forms in music", therefore refers to the inner organization of the musical elements, whilst the "form of the music", refers to its outer or overall organization.

In his double concerto, Henze employs a technique of extensive thematic development throughout the work. The work begins with a theme, elements of which are extensively developed and elaborated upon, and which initiate other themes. The entire work "grows out" of this theme (bar 1 to 3) and is the result of the development of this theme and its elements. An outer structure is clearly discernible and is determined by the inner organization of the music, namely the process of thematic development. The two (inner and outer organizational schemes) are not mutually exclusive therefore, but are inextricably linked.

2 Willi Apel, Harvard Dictionary of Music, page 327.

Gordon Epperson in "The Musical Symbol: A study of the Philosophic Theory of Music", writes :

"Form and content are not mutually exclusive, they are inseparable, because the way something is said artistically is also, in that expressive modality, what it says." ³

1. The Outward Organization

This concerto is played continuously throughout, without any pauses between the sections. Four main sections may be discerned which for convenience sake I have labelled Parts I to IV.

PARTS I	II	III	IV
ALLEGRO	ANDANTE	ALLEGRO	ANDANTE
BARS 1 - 251,	252 - 385,	386 - 557,	558 - 626.

The Parts II and IV are labelled Andante by the composer. I have chosen the "Allegro" titles for Parts I and III, because of their tempo indications and their character or style of writing. The following outline is a diagrammatical representation of the form of this concerto :

PARTS I	II	III	IV (CODA)
ALLEGRO	ANDANTE	ALLEGRO	ANDANTE
A (B)	B	(B) A	B
A BARS 1 - 221,	252 - 385,	(B) 386 - 394,	558 - 626.
(B) BARS 222 - 251,		A 395 - 557,	

³ Gordon Epperson, The Musical Symbol: A study of the Philosophic Theory of Music (Ames: The Iowa State University Press, 1967), page 8.

Part I A contains the announcement of Themes 1 and 2 and the elaboration and development of Theme 1.⁴

Part I (B) is a development of elements of Theme 1 and a preparation for Part II.

Part II is the Andante.

Part III (B) is so denoted because of its close affinity to and derivation from Part II. It serves as a bridge section between Parts II and III. It seems to be incorporated within Part III because of its change both in mood and tempo to the allegro character of A of Part III (bars 395 - 557).

A of Part III bears a close affinity to the development of Theme 1 in Part I and contains references to Theme 1 and Theme 2 in their entire states.

B of Part IV is so labelled because it is closely related to Part II both thematically, and in its style and character of writing.

2. The Inner Organization

a) Part I

This section begins with the presentation of Theme 1 (bars 1 to 3) and may be called the "germinal" theme because :

- 1) its elements are extensively developed throughout Parts I and III,

4 Refer to: 2. Inner organization, pages 45 - 49.

2) its elements initiate and are incorporated within material in Parts II and IV. The initial presentation of the theme (bars 1 - 3) illustrate its :

- i) melodic contour,
- ii) rhythmic structure,
- iii) intervallic structure,
- iv) expressive character.

EXAMPLE 1 (Bars 1 - 3)

Durata: 30 minuti

♩ ca. 112

6 ♩ ca. 92

4

Oboe

Arpa

The theme begins fortissimo and its character is largely determined by its energetic upward movement which is further accentuated by its syncopated rhythm (beginning on a quaver beat) and its articulation (staccato). From the above example it may be noticed that the outer notes (D to C-sharp) form the interval of the 7th (major) and that the second note, G, forms a 4th (augmented) with the top C-sharp. The penultimate note of the theme (G-sharp) forms a perfect

4th interval with the C-sharp. The outer two intervals therefore consist of 4ths (perfect), and the interval between the two outer notes constitute a major 7th. This is an important feature of the theme's identity and character. The intervals within the two outer notes are :

D - G (perfect 4th),

G - A (major 2nd),

A - E (perfect 5th),

E - G sharp (major 3rd),

G-sharp - C-sharp (perfect 4th).

It is possible (by beginning on any given note within the theme) to establish many other intervallic relationships, but for the present it is important to bear in mind the intervals of the 4th and 7th, as these play an important role in later development of this material. The goal or direction of the movement of Theme 1 is towards the top C-sharp. The energy created by its strong upward movement is dramatically dissipated by an abrupt change in dynamics from fortissimo to pianissimo and by the downward trill (to B-sharp). The violins (1 - 5) and the violas (1 - 4) reinforce this trill in a variation of their own :

EXAMPLE 2 (Bars 2 - 3)

The musical score consists of two systems of staves. The first system contains 8 staves, numbered 1 through 8. Each staff begins with a dynamic marking of *pp* and a performance instruction of *con sord.* (with a sordano symbol). The notation includes various rhythmic values and slurs. The second system contains 4 staves, numbered 1 through 4, each starting with *pp* and *senza sord.* (with a sordano symbol). Below the second system, a bass staff (labeled 1) contains tempo markings: *ca. 112* and *ca. 92*, along with a 4-measure rest.

This alternation between two neighbouring tones not only produces the effect of a trill in slow motion, but it also serves the purpose of further confusing the identity of the C-sharp (oboe line, bar 2 - 3) by blurring its tonality. (The oboe trill also achieves this by alternating C-sharp with B-sharp). A confusion of C-sharp's tonality further dissipates the energy created by the

upward movement of Theme 1. C-sharp is the focal point of the preceding notes, and if its identity is diminished (by the confusion of its tonality) then its impact is also diminished. Bar 4 is a development of the theme in which its essential character is retained :

- 1) syncopated rhythm,
- 2) melodic contour (upward movement),
- 3) important identifying intervals of the 7th, between the two outer notes, and the interval of the 4th between the 3rd and 4th notes (C and G) and the last two notes, (G-sharp and C-sharp),
- 4) its expressive character,

It contains an elaboration of the theme in which three extra notes are added, thus changing the inner shape of the melodic line, yet not destroying its outer contour. It also provides a new rhythmic variation (the inclusion of triplets).

EXAMPLE 3 (Bar 4)

The oboe line in bars 5 and 6 contains a different approach to the dissipation of the energy of Theme 1 and hence the creation of an anti-climax, namely, the downward glissando to E-flat. This is reinforced by a downward scale passage in harmonics (bars 5 and 6) by violins 1 - 5, and by a downward scale on the violas 1 - 4. Besides reinforcing the downward movement of the oboe glissando and thus the creation of an anti-climax to the C-sharp, the harmonics add colour to the glissando, and effectively cancel the theme's upward movement and drive.

EXAMPLE 4 (Bars 4 - 7)

Hans Werner Henze (1966) 6

♩ = 112 ♩ = 92

sub. f *gliss. tenuissimo* *pp*

Bar 8 represents the next stage in Theme 1's development and its extended elaboration to the top F-sharp.

EXAMPLE 5 (Bar 8)

a) b) c) d) e)

♩ ca. 112 (*liberamente*)

p *sf* *sf* *p*

In this example, I have segmented the bar into sections (a) to (e), in order to illustrate the various aspects of the theme's development. (a) is a variation of Theme 1 which includes :

- 1) a reversal of the theme's original dynamics, (bars 1 and 2 fortissimo to pianissimo) the theme now begins piano with a gradual increase in intensity,
- 2) an altered rhythmic structure, in which the crotchet - quaver relationship of G and A respectively is changed into two semi-quavers, and the inclusion of a group of four semi-quavers, before the ultimate note of the theme, C-sharp. The syncopated character of the theme's rhythm is retained,
- 3) the inclusion of the notes D and F, which effects the theme's rhythmic structure, and inner shape.

(b) is the anti-climax of (a). It produces the same effect as the trill in bar 2, in creating this anti-climax.

(c) begins the energy and upward movement of Theme 1 again, to an extended peak point or climax to F-sharp, which replaces the C-sharp of bar 2, and by its increasing momentum, (the quintuplet figure) and dynamics, make the F-sharp a stronger arrival point or climax than C-sharp in bar 2. (c) therefore is a presentation of Theme 1 in a more altered form than (b) or (a). The characteristic rhythmic identity of Theme 1 is dramatically altered, but part of its inherent intervallic identity (two outer 4ths) has been retained, as well as the theme's melodic contour and expressive character.

(d) is an elaborated version of the anti-climax of bar 2 and also includes the first isolation of the diminished 5th from its context in Theme 1 (as an augmented 4th between G to C-sharp in bar 1) and its enharmonic alteration.

(e) is the further isolation and reinforcement of this interval and is also a demonstration of the close relationship between the 4th and 5th intervals, as the change from an augmented 4th interval to a diminished 5th has been effected by a simple enharmonic alteration (C-sharp to D-flat).

In bar 9 this interval is further emphasized by its reiteration. In bar 9 the D-flat is first introduced to the C-flat by means of a semi-quaver couplet which is then extended into a trill. In bar 10, the C-flat is explored by means of the technique of note-bending. Note-bending is used to achieve an alteration of the pitch of a note, without actually moving to the pitch a half-step away from it.

To recapitulate, in bars 1 - 13 the oboe plays the dominant role in presenting Theme 1 (the germinal theme) in its entirety and demonstrating aspects of the theme that will later be developed and presented in other forms. During these bars, the theme's :

- 1) melodic contour is retained but subjected to minor alterations,

- 2) the rhythmic structure is altered but nevertheless still contributes towards the theme's expressive character (i.e. its drive to a climax which is then dissipated),
- 3) the expressive character of the theme is highlighted and intensified (bar 8),
- 4) important identifying intervals are isolated and elaborated upon, namely the augmented 4th and the diminished 5th.

During bars 1 - 13, other instrumental bodies, notably the violins and violas contribute towards highlighting the development of aspects of Theme 1, and of highlighting or intensifying aspects of the theme in its original state. The violins in bars 2 and 3 contribute towards creating an anti-climax and in bars 5 and 6, achieving the same ends through a different means. In bars 11 and 12 violins 1 and 2 and violins 1 - 7 respectively, contribute greatly towards the isolation of characteristic intervals of Theme 1. In bar 11, violin 1 emphasizes the interval of the 4th (D-flat - G-flat) by means of a glissando between the two notes. Violin 2 emphasizes the interval of the 7th (G to F) in a similar manner. In bar 12, violins 1 - 7 play divisi in simultaneously presenting the major and minor forms of the interval of the 7th. Bar 12 (violins) is the first intimation of Henze's preoccupation with the interval of the 7th, which is an important characteristic of Theme 1 (D to C-sharp). Therefore in bars 1 - 13, the oboe, violins and violas contribute towards :

- 1) developing Theme 1 in its entirety,
- 2) subjecting elements of the theme to alteration,
- 3) isolating elements of the theme for later development (intervals 4, 5, 7).

Up to this point therefore, all the building materials of the following thematic material has been established, and the following bars represent the "working over" of this material.

The oboe line of bars 14 - 33 is built upon the intervals that were isolated from Theme 1 in bars 1 - 13, namely the 4th and 5th and the forms of the 7th. Bars 14 - 33 also incorporate the augmented and diminished versions of the 8th interval, which bears an aural affinity to the interval of the 7th in its augmented version. These intervals may be seen in :

bar 14, E - B-flat (diminished 5th),

bar 16, B - C-sharp (minor 7th), C-sharp - F-sharp (perfect 5th), F-sharp - C-sharp (perfect 5th),

bar 17, C-sharp - F-sharp (perfect 5th), F-sharp - E-flat (diminished 7th),

bar 18, C - D-flat (major 7th), D-flat - D (diminished 8th), D - E-flat (major 7th),

bar 19, E-flat - F-sharp (diminished 7th), F-sharp - F (diminished 8th),

- Bar 20, F - F-flat (diminished 8th), D-flat - G
(augmented 4th), G - D (perfect 4th),
- bar 21, D - G (perfect 4th), G - D-flat (augmented 4th),
- bar 21 - 22, D-flat - G (augmented 4th),
- bar 24, A - E (perfect 5th), F-sharp - E (minor 7th),
- bar 25, E - A (perfect 5th), F-sharp - E (minor 7th),
E - B (perfect 4th), B - F (augmented 4th),
A-flat - G (major 7th),
- bar 26, D - E-flat (major 7th),
- bar 27, G - C-sharp (diminished 5th),
- bar 29, C-sharp - F (diminished 4th),
- bar 29 - 30, F - E-flat (minor 7th),
- bar 30 - 31, B - B-flat (diminished 8th).

Other intervals also occur during these bars, but without such frequency or prominence as the above. The above intervals are further brought into prominence, by the harp in bars 14 - 22 :

- bar 14, F - F (8th),
- bar 15, F - E (major 7th),
- bar 16, F - E (major 7th), G - A (major 9th),
- bar 17, G - A (major 9th), G - A (major 9th),
- bar 18, F - E (major 7th), F - E (major 7th).

The secondary theme of Part I, namely Theme 2, is presented in the oboe melodic line in bars 39 - 40. Its relationship to Theme 1 is intervallic, namely of the 2nd interval. As seen in the preceding material the interval of the 7th is isolated, inverted and used in its many forms including the compound form of its inversion (the interval of the 2nd becoming a ninth). The interval of the 7th is therefore given prominence in the preceding bars and initiates this theme. This "association of ideas" between an element of Theme 1 and 2 is further emphasized in bars 44 and 45 (oboe), in which the augmented 4th (C - F sharp) is forcibly reiterated in the form in which it occurred previously, in bars 12 and 13 (oboe).

EXAMPLE 7 (Bars 12 - 13)

Musical score for Example 7 (Bars 12 - 13). The score is written for oboe and piano accompaniment. The oboe part begins in bar 12 with a 4/4 time signature and a dynamic marking of *mf*. A slur covers the first two notes, with a '4' above them. In bar 13, the time signature changes to 6/4, and the dynamic marking changes to *dolce*. A slur covers the first two notes of bar 13, with a '6' above them. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand.

EXAMPLE 8 (Bars 44 - 45)

Musical score for Example 8 (Bars 44 - 45). The score is written for oboe and piano accompaniment. The oboe part begins in bar 44 with a 4/4 time signature and a dynamic marking of *f*. A slur covers the first two notes, with a '3' above them. In bar 45, the time signature changes to 3/4, and the dynamic marking changes to *sf*. A slur covers the first two notes of bar 45, with a '3' above them. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand.

In bars 48 - 54, (violoncellos 1 - 4) the diminished 4th, diminished 8th and diminished 5th intervals occur. This is followed by the solo viola (viola 1) in bars 53 - 61, in a melodic line which is built upon the intervals of the 8th, 9th and 4th.

In bar 66 and 67, these above intervals are brought into context as it were, by an announcement of Theme 1 on the harp.

Bars 70 - 71 demonstrate material that is derived from Theme 1 and closely related to it. In bar 70 violas 1 - 4 perform the first part of Theme 1 (bar 1, the climax) and in bar 72 the violoncellos perform the second part of Theme 1, which corresponds to bar 2 (the anti-climax). In this case the expressive character of Theme 1, and its elements are altered.

EXAMPLE 9 (Bars 70 - 71)

The musical score for Example 9 consists of two systems of four staves each. The first system shows the first part of Theme 1 in bar 70, with dynamics ranging from *pp* to *sf*. The second system shows the second part of Theme 1 in bar 71, with dynamics ranging from *sf* to *mf* and the instruction "arco" for the strings. A tempo marking of quarter note = 100 is present between the systems.

Bar 70 (violas) contains all the essential elements of Theme 1, namely its melodic contour and intervallic structure consisting of the outer intervals of perfect 4ths, the augmented 4th between the 2nd note, F, and the top note B-sharp and the interval of the 7th between the two outer notes. The rhythmic structure of Theme 1 is altered but it still retains its function of investing the theme with rhythmic drive.

In bar 71, another essential character of Theme 1, its anti-climax is altered and given a rhythmic momentum of its own. Instead of dissipating the energy of Theme 1's upward movement, it continues it, but in reversed sequence.

In bars 80 - 81 violoncellos 1 - 3 perform a figure that is also derived from Theme 1 but does not display as close a resemblance to the theme, as in bar 70.

EXAMPLE 10 (Bars 79 - 81)

The image shows a musical score for three violoncellos (Cello 1, Cello 2, and Cello 3) across three measures. The tempo is marked as $\text{♩} = 72$. The score includes various musical notations such as slurs, accents, and dynamic markings like *sf* and *f*. The first measure shows a complex rhythmic pattern with slurs and accents. The second measure continues this pattern with similar slurs and accents. The third measure shows a more simplified rhythmic pattern with slurs and accents. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

Bars 80 - 81 contains a more stylized representation of Theme 1 omitting its anti-climax, but demonstrating its melodic curve. The outer two notes form the interval of the diminished 8th which bears an aural affinity to the augmented 7th. This further enables the listener

to identify this motif with Theme 1. The interval of the 4th is also present, between the penultimate and ultimate note of the motif. The quintuplet figure serves to invest the motif with momentum and rhythmic drive to the peak note.

In bar 86 violins 1 - 3 begin a figuration that continues until bar 93, and which is built on 2nds that move chromatically between F and A.

In bars 94 - 96, this sequence is shifted up a perfect 5th (C - F). The function of these repeated figurations, is to continue the allegro character of Part I and its rhythmic momentum. The violoncellos in bars 87 - 96, move at a much reduced pace, which is more andante in character.

In bar 97, the C-sharp, which is the peak point of Theme 1 (bar 1) emerges, and is followed by a series of 5th intervals on double harmonics. Bars 97 - 101, serve as a bridge passage to bars 102 - 115 (oboe) the material of which is similar in character and structure to bars 14 - 33 (oboe). The similarities are evident between the intervallic structure of both melodic lines. As in bars 14 - 33, bars 102 - 115 prominently display the intervals of the 4th, 5th and 7th, and both melodic lines are built upon these intervals.

In bars 115 - 122, violin 1, echoes the previous oboe line, in stretto, the two instruments merging in bars 120 - 128, playing harmonics. This is reinforced by the harp's harmonics (bars 119 - 128), which echo the oboe line of bars 119 - 128.

In bars 144 - 145 the violas (1 - 4) perform glissandi between the intervals of the 8th and 9th, intimating the upward and downward movement of the violas and violoncellos in bars 70 and 71. This is a more stylized version of that figuration, incorporating within it, the essential element of bars 70 - 71 upward and downward movement, but with greater momentum, due to the nature of the glissandi.

Bars 152 - 153 (violoncellos 1 - 4, and double basses 1 - 2) contain a variation of Theme 1.

EXAMPLE 11 (Bars 152 - 154)

string.

In bar 152 the melodic contour of Theme 1 is altered, but it retains the ascent to a peak point. The rhythmic structure of this figure bears little resemblance to

Theme 1's but it retains its basic function (as of Theme 1) of investing the theme with rhythmic impetus. The intervals of the 4th between the first and last two notes remain, but the characteristic interval of the 7th between the outer notes is extended to a 10th. The anti-climax of Theme 1 is omitted, but this figure refers to Theme 1's downward movement. As in bars 70 - 71, the rhythmic momentum of the motif is continued, in this case, by a triplet figure. In bar 155 the violoncellos (1 - 4) and double basses perform another reference to Theme 1, in a more distinct and less altered form than the previous reference (it retains the 7th interval between the outer notes, and bears a greater rhythmic resemblance to Theme 1's original state).

EXAMPLE 12 (Bar 155)

The image shows a musical score for five instruments: four violoncellos (staves 1-4) and two double basses (staves 5-6). The score is for bar 155. Each staff begins with a triplet figure. The first measure of each staff contains a triplet of eighth notes. The second measure contains a triplet of eighth notes, and the third measure contains a triplet of eighth notes. The music is in 3/4 time and features a key signature of one flat (B-flat).

In bar 156 violins 1 and 2 further accentuate the sharp ascent of bar 155, by supplying additional "peak-points" to this motif, namely, the A (violin 1) and E (violin 2). They also provide the outer perfect 4th intervals of this reference to Theme 1. This theme is reiterated in bar 164 (violoncellos and double basses) but the peak note or climax of the theme is supplied by the oboe (top G) which forms a perfect 5th with the first note of the theme (played by violoncellos and double bass 2).

In bars 165 - 183, the oboe line reproduces a more frenzied version of bars 16 - 33 (oboe). This includes an intensification of the dynamics and rhythmic structure of bars 16 - 33 (quintuplets and triplets). These bars (165 - 183) exhibit a similar intervallic structure to bars 16 - 33 in the use of 4th, 5th and 7th intervals. Bar 184 - 185 (oboe) is a reversal of the reference to Theme 1 in bars 34 and 35 (oboe). During bars 165 - 183, violin 1 performs a similar melodic line to the oboe's, providing a counterpoint to the oboe line as well as a simultaneous demonstration of the inherent intervallic structures of the oboe line, (4ths, 5ths, 7ths, 8ths).

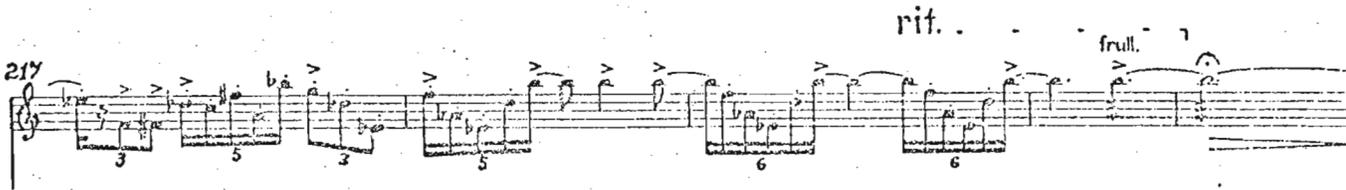
In bars 189 - 194, the violas and violins 1 - 4, perform an upward scale passage that is echoed by the harp (in an extended figuration) in bar 194. In bars 196 - 199 the harp gradually builds up an atmosphere of tension, by means of extended ascending and descending scale passages over a demi-semi-quaver figuration on the strings. The demi-semi-quaver movement of the strings, punctuated by the harp figurations, produces an atmosphere of intense activity within a short space of time. This produces

an overflow of energy, and makes the listener aware that something is about to happen. The listener realizes that at this point the composer has three alternatives :

- 1) he can abruptly or gradually terminate this activity,
- 2) he can continue it until the end of the allegro, in its present form,
- 3) he can redirect it into another theme or motif.

Bar 214 - 220 represents Henze's choice (the third alternative) in which he rechannels the activity into a climactic announcement on the oboe. This theme contains within it, the energy and forcefulness of the preceding bars, reduced into one line.

EXAMPLE 13 (Bars 214 - 221)



This theme leads into bars 222 - 251 which I have labelled (B) of Part I,⁵ and represents the peak or climax of Part I. Bars 222 - 251 prepare for Part II by slowing down the activity. This begins in bar 214 (violins 1 - 8, violoncellos 1 - 4 and double basses) in the tied notes. These notes represent an anticipation of the tied note in bars 220 - 225 (oboe) which brings the climax of Part I to its conclusion (bars 214 - 220). This tied note also succeeds in achieving a smooth transition to the more cantabile, lyrical writing of the oboe line in bars 223 - 231. To maintain the rhythmic momentum of Part I, Henze employs a reiterated figuration (violins, bars 222 - 251). This invests the music with sufficient momentum to carry it through to the Andante. This momentum is necessary in order to prevent bars 222 - 251 from becoming part of the Andante per se, and diminishing the contrast that the Andante (Part II) provides.

In bars 223 - 231, the oboe line provides the foundation for the Andante theme (oboe, bars 254 - 263) by :

- 1) its expressive character
- 2) its dynamics (piano, bar 223),
- 3) its interval of the 9th (bar 224, C-sharp - B and bar 226, G - F) and 7th (bar 226, F - E, bar 227, E - F) which foreshadow the lyrical use of the 7th interval (bars 256, 257) in the Andante theme. This is an important identifying element of the Andante theme.

⁵ See page 44.

In bars 231 - 251 the double bass performs as soloist on a variation of the oboe line (bars 223 - 231). In bars 222 - 226, the violas reiterate a theme which first occurs in bars 129 - 132, between the violins and violoncellos. In these bars (129 - 132) violin 1 presents the first half of the theme which is then followed by an answering interjection from the violoncellos in bars 130, 131. In bar 131, the second half of the theme, phrase two, follows the violoncello interjection and compliments the first phrase. Here, reference to this theme (bars 222 - 226) not only provides an accompaniment to the oboe line, but further unites (B) with the Allegro (Part I). The oboe line in bars 223 - 231, is similar in intervallic structure to bars 101 - 114 (oboe) in the use of wide spaced intervals (7ths, 8ths).

To summarize, Part I contains the exposition of Theme 1, the germinal theme, in its entire state. It also contains the development of Theme 1 in its entire state, as well as the development of its elements. Thematic material of Part I is built from elements of Theme 1 and references to the entire theme occur throughout. Part I also contains the exposition of a secondary theme which appears with Theme 1, later in the concerto in Part III. It also contains a preparatory section to Part II. This section bridges the transition from Parts I to II and anticipates elements of the Andante theme and style of Part II. The "bridge" section also demonstrates a gradual decrease in tempo towards an Andante. Part II results from events which take place in Part I, in bars 222 - 251 or (B) of Part I.

b) Part II, Andante

The Andante theme (oboe line bars 254 - 270) may be said to consist of two phrases which I have labelled Phrase 1 and Phrase 2. Phrase 1 is contained within bars 253 - 266, and Phrase 2 within bars 267 - 270.

Phrase 1 is characterized by :

- 1) the reiteration of the "fulcrum" note, D,
- 2) the interval of the 7th (D - E),
- 3) the exploration of the note D (note-bending) which explores the notes upper parameters),
- 4) an exploration of D's outer parameters (within the octave),
- 5) its lyrical character which is a result of a combination of the above elements as well as the dynamic markings, (piano and pianissimo), melodic curve and phrasing.

Phrase 1 demonstrates a static quality that is suggested by the continual reiteration of the fulcrum note (D), and the melody's repeated return to it. I refer to D as the fulcrum note, because the melody line pivots around it. The static quality of Phrase 1 is further accentuated by the slow tempo ($\downarrow = 50$) and the violoncello reiteration of G-flat and continual return to it (bars 252 - 264). The violoncellos and double basses perform in unison.

Phrase 2 of the Andante theme (bars 267 - 270) begins with a harp and oboe duet, in which the oboe line accents A-flat, the G (bars 267 - 268) functioning as a grace note. Phrase 2 is a continuation of bars 254 - 266, in that it complements Phrase 1 and provides an answering phrase to Phrase 1. In bar 269, Phrase 2 is extended into an elaboration of its environs, and initiates bars 270 - 284 (oboe line) which combines elements of both phrases. In bars 267 - 270, the harp supplies ornament-like figurations which complement the oboe line. In bars 271 - 276, the harp echoes the oboe line of bars 262 - 263.

In bars 270 - 283 violins 1 - 8 perform simultaneous variations of the oboe melody in bars 270 - 284. The violin line bears similar melodic contours, phrasing and dynamic gradations to the oboe line. In bars 283 - 291, the oboe line (270 - 284) is echoed by the violoncello. A further violin elaboration of this material begins in bar 286 and continues until bar 299, thus continuing the polyphonic texture that is characteristic of Parts II and IV. In bars 305 - 329, the harp presents a version of the oboe's melodic line (bars 270 - 284) incorporated within triplet rhythmic patterns. In bars 338 - 366, the oboe represents the Andante theme incorporating within it, elements of both Phrase 1 and 2. In bar 348 the harp continues with the figuration of Phrase 2 (bar 267 - 270) whilst the oboe performs an intricate elaboration and development of the Andante theme. This is followed by two liberamente sections (bar 367 and 369, oboe) interrupted

by references to the Andante theme (bar 368). Bars 370 - 381 (oboe) are similar in contour and intervallic structure to bars 270 - 284 (oboe) but demonstrate a heightened and more intense use of dynamics. Part II is brought to a close by the harp cadenza (bar 385). The cadenza's tempo and bravura style of writing successfully effect a transition from Part II (Andante) to Part III's Allegro tempo and character. This cadenza is not adagio in character and could as well be placed after an allegro movement.

To summarize, Part II contains four parts :

- 1) the exposition of the theme which includes two phrases, 1 and 2, 2 being the answering phrase to 1, which although in contrasting character, nevertheless is related to 1, thematically and complements 1,
- 2) the development and continuation of the Andante theme by harp, violin and violoncello (bars 270 - 338) in a polyphonic texture,
- 3) the recapitulation of the Andante theme (bars 338 - 366, oboe),
- 4) the coda (harp cadenza).

The form of this section may therefore be described as A B A plus coda.

c) Part III Allegro (bars 386 - 557)

Part II was brought to an end by the harp cadenza, which not only served as a coda to Part II, but, by its virtuoso, allegro character provided a bridge section to Part III. Bars 386 - 394 or (B) of Part III⁶ exhibit an andante character. This is seen in the harp line (bars 387 - 395) in which the widely spaced intervals are reminiscent of the melodic lines in Part II as do the expressive indications and dynamics. Bars 387 - 388, contain a minor 9th interval, (F - G-flat) and a compound 4th (G-flat - D). This pattern is repeated in bar 390 (E-flat - F, 9th) and also includes a 7th interval (F - G-flat). This 7th is repeated in the solo viola line in bars 386 - 387 (E-flat - D) and the phrasing of both the harp and viola lines show similarities to the Andante theme (the slurred 7th interval). A similar melodic contour is present in the double bass line in bars 386 - 395. In bars 393 - 395 (viola line), the first hint of the Theme 1 (Allegro) appears in this section. It exhibits a similar rhythmic drive and upward scale passage to a peak point, F, as Theme 1, as well as an anti-climax or dissipation of the energy to the A-flat. The interval of the 7th (G - F) between the outer notes, and the interval of the 4th (G - C, bar 393) reinforce this similarity to Theme 1. The dynamics (forte to piano) further emphasize the dissipation of the upward drive (bar 395).

The Allegro character of Part III begins with the string figuration in bar 395 which continues until bar 424. In bars 395 - 397, the violoncellos, violas and

6 Refer to page 44.

violins form an ascending scale passage similar to bars 189 - 193, between the violas and violins. The string figurations in Part III are similar in design and purpose to those in bars 86 - 96 (violins 1 - 3) and in bars 222 - 251 (violins 5 - 8). In bars 86 - 96, the figurations consist of two crotchet groups of sixteen hemi-demi-semi-quavers and :

- 1) create and maintain the allegro character,
- 2) counteract the slower tempo of bar 79 and the lyrical, andante character of the violoncello melody (bar 82 - 96),
- 3) provide a bridge passage to the oboe entry, (beginning in bar 97).

In bars 222 - 251 the string figurations of violins 5 - 8 are also divided into two crotchet groups, but of hemi-demi-semi-quavers. These figurations serve the same function as the preceding, in creating and maintaining the allegro character, whilst allowing for adjustments to be made towards an andante tempo and style of writing, by the other instruments.

In Part III, these same figurations perform a similar function in contributing towards the creation of rhythmic momentum, which will become an essential feature of this section's allegro character. These figurations occur in bars 395 - 424, 439 - 445 and 505 - 531.

The string of figurations in bars 440 - 445, provide a contrast to Part II and initiate and maintain rhythmic drive and momentum. They are also more strongly associated with Part I's figurations in their co-relationship to Theme 2 (oboe line, bars 441 - 443). In bars 505 - 531, they are juxtaposed with the oboe's reference to Theme 1 in bar 503.

The oboe line in bars 425 - 440 further reinforces Part III's relationship to Part I, in the exhibition and exploration of similar intervals. For example, in

bar 425, D - A-flat (compound augmented 4th),

bar 428, A - B (compound major 2nd),

bar 429, B - E (perfect 4th), E - B-flat (augmented 4th),

bar 429 - 430, E - B-flat (augmented 4th),

bar 430, D - G-sharp (compound diminished 5th),

G-sharp - F (diminished 7th),

bar 432, F-flat - E-flat (major 7th),

bar 433, B - E (perfect 4th), E - B-flat (diminished 5th), F - F-sharp (augmented 8th), etc.

In bar 441 - 443 (oboe) the relationship of this section to Part I is more noticeable in its reference to Theme 2 of Part I. In bars 503 - 505 the oboe line refers to Theme 1. In bars 523 - 528 there is a further intervallic affinity to Part I's material, namely, the use of 9ths, 7ths, 5ths and 4ths.

In bar 533, a trill alternating between a natural and harmonic note and the trill on double harmonics (oboe) heralds the oboe cadenza. The oboe cadenza is prefaced by an extensive reference to Theme 1 (bars 534 - 542). In bar 543, the oboe cadenza is built on Theme 1 and leads into bars 551 - 553. Bars 551 - 553 refer to Theme 2 of Part I. This brings Part III to a close.

In summary, it is possible to note the strong affinity between Parts III and Part I :

- a) material of a similar nature to Part I is evident in Part III,
- b) Parts I and II display a similar rhythmic momentum and energy,
- c) frequent references to Themes 1 and 2 of Part I occur, both in part and of the entire themes.
- d) Part IV Andante

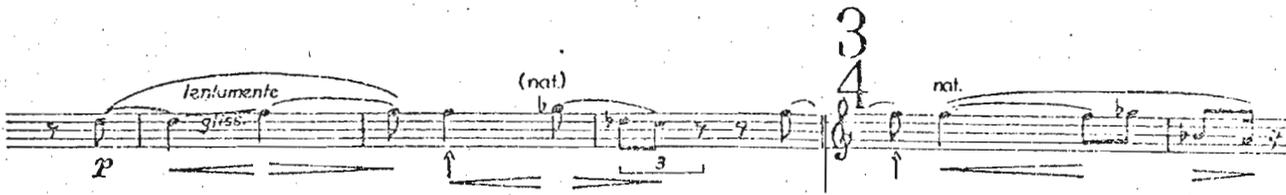
The Andante (Part IV) has been prepared for by bars 544 - 557 in Part III which :

- 1) anticipate the slower tempo of Part IV (bar 544 $\downarrow = 72$),
- 2) refer to Theme 2 of Part I which displays a more restful, andante quality than Theme 1 of Part I,

- 3) involves a decrease in momentum by the use of the tied notes in the violins (1 - 2) of bars 544 - 553, the violas (1 and 2) of bars 547 - 553, and violoncellos (1 and 2) of bars 544 - 553, and a ritardando in the oboe line of bars 554 - 557.

Part IV's thematic material is built from a part of the Andante theme of Part II (bars 258 - 263 in Phrase 1 of the oboe line).

EXAMPLE 14 (Bars 259 - 263)



This entire section consists of the elaboration and variation of this motif, incorporated within a polyphonic texture supplied by all the instruments.

In bars 578 - 583, the harp represents the Andante motif incorporated within elaborate figurations. The top line of notes represent the motif (B, F-sharp, G, A-flat, E-flat, D). Bars 581 - 583 present the answering phrase to bars 578 - 580, which is also an elaboration of the andante motif. Bars 584 - 595 (harp) provide another variation of the andante motif.

In bars 558 - 565, the violas, violins and violoncellos perform a counterpoint to the oboe line and in bars 566 - 569 the violins (1 - 4) perform the motif in its original version, whilst the other instruments, including the oboe perform in counterpoint to this theme.

In summary, Part IV is built on a motif from the andante theme of Part II (as seen in bars 258 - 263). This is announced in succession by the oboe, violins, harp and violas in a fugal texture (stretto), whilst the other instruments perform a counterpoint to the successive announcements. The counterpoints to the announcements are closely related to the theme. This section contains a polyphonic texture throughout.

3. Summary and conclusions

The outward form or organizational scheme of this concerto is generated from within, by the content. The form of the concerto is an A B A B structure. The content, is generated from Theme 1, the germinal theme, which is stated in the initial bars of Part I. This theme is

developed in its entirety and in part (i.e. elements of the theme). Elements which are isolated from the theme are in turn developed and initiate new themes and a chain of events (in Part I) which initiate Part II. Part III contains an extension of procedures in Part I (development of elements of Theme 1) as well as references to Themes 1 and 2. It also contains a recapitulation of Themes 1 and 2 of Part I. Part III serves as a concluding section to the procedures of Part I (by its coda, the oboe cadenza) and extension of thematic procedures of Part I and its recapitulation of Themes 1 and 2. Part IV is built upon a motif from the Andante theme of Part II and is therefore an extension of Part II and supplies a coda to that section as well as to the whole work. It combines the andante motif into an intricate polyphonic texture supplied by all the instruments. The instruments perform as equals. As Part II was initiated from events in Part I, it may be said that Part IV bears a similar relationship to Part I. The germinal theme of Part I, (bar 1 - 3) contained within it all the essential elements of the thematic material of Parts 1 and 2, and may therefore be said to have generated the entire content.

In conclusion, the content (of which Theme 1 is the kernel) generates the outer organizational structure, thus producing a unity of form and content.

B. Henze's Treatment of the Concerto Medium

1. Introduction

This section deals with the role and functions of the performers in the concerto and the specialized oboe techniques to be found in the work. A detailed discussion of the importance of the thematic content and the relationship of the material to the work's form may be found in Section B, (Part II) "form and content", of this paper.

In Part I of this paper, I dealt briefly with the development of the concerto, including a brief outline of the concerto in the twentieth century. Henze's treatment of the concerto medium follows lines of development similar to those that were discussed in Part I, namely, a predilection for past compositional practises, such as the use of a polyphony and baroque concerto grosso techniques, as well as a denial of certain late romantic practises. In this concerto, Henze avoids an exaggerated virtuoso display by the soloists as being the principle element of the concerto and does not have a clear delineation of tutti sections from solo sections. Instead, all the instruments participate in a soloistic manner during various stages of the work, sometimes as a number of a "solo" group or singly. Therefore in a discussion of the soloists all the instruments are included.

Henze has notated his score in such a way that the performers are provided with detailed information concerning the nature and scope of their directives. This does not

debilitate the performer's interpretative faculties in any way, but rather provides an ample guide to the manner of his interpretation.

2. The Soloists

The most distinctive element which differentiates a soloist from the tutti section in a concerto, is the contrasted treatment of the two bodies. Contrast between solo and tutti sections can be achieved in a number of ways, by means of :

- 1) timbral contrast, in which the solo instrument is chosen with care in order to stand out from the orchestral mass. Likewise, the orchestra can be chosen to provide timbral contrast with the soloist,
- 2) contrast in mass, in which the soloist is contrasted against a larger body of instruments, for example a solo violin against a string orchestra,
- 3) contrasting thematic material is afforded to the opposing forces, the soloist being usually provided with important announcements of the themes or important developments of the thematic material,
- 4) a combination of the above elements.

In this concerto, two groups of soloists may be distinguished :

- 1) a primary group consisting of the oboe and harp,
- 2) a secondary group consisting of members of the string contingent.

In both groups the soloists perform singly or in groups of two or more instruments as a solo unit or concertino.

The primary group, consisting of the oboe and harp is distinct from the secondary group of soloists in that they :

- 1) are not duplicated, and therefore stand out by virtue of their timbral contrast with the other instruments,
- 2) are solely responsible for the initial announcements of the main thêmes, and important aspects of their development,
- 3) are afforded technical prominence (i.e. have cadenzi).

The secondary group of soloists, include all the stringed instruments other than the harp. They perform singly or in groups as a "solo" unit. Such groupings include, for example :

- a duet between solo violin and violoncello 1 (bars 129 - 133),
- a duet between oboe and solo violin (bars 115 - 128),
- a trio with viola 1, double bass 1 and harp in bars 386 - 395,
- a concertino group which includes violoncellos 1 - 4. bars 48 - 54, as do violins 1 - 8 in bars 74 - 78.

The secondary soloists also perform singly in a soloistic fashion, for example, viola I in bars 180 - 184, 350 - 354, 222 - 226. The double bass I also performs in a similar manner in bars 231 - 251. The functions of the secondary soloists include :

- 1) subsequent announcements of main themes and references to themes, after their initial appearance,
- 2) announcements of minor or subsidiary themes,
- 3) the development of thematic material,
- 4) highlighting aspects of the primary soloists material, e.g. an aspect of a theme's character.

In conclusion, all the instruments in this concerto perform in a soloistic capacity during various stages of the work. Both solo groups participate in providing an accompaniment to a solo line, either by adding orchestral colour or reinforcing a harmonic structure or by providing a harmonic base to a solo line. Although attention is continually being diverted from the primary soloists, to the secondary soloists, the primary group nevertheless are afforded particular prominence by :

- 1) the importance and extent of their involvement in the thematic material, or content of the concerto,
- 2) their outstanding timbral contrast with the secondary soloists,
- 3) their cadenzi, which exhibit a particularly soloistic manner of performance.

3. Twentieth-century oboe techniques

Pre-twentieth-century oboe technique was primarily directed towards producing single tones of a homogeneous nature throughout the range of the instrument. Twentieth-century techniques incorporate the production of new sonorities on the oboe, not as a result of changes in instrumental design, but as a result of experimentation on existing instruments. Such sonorities include : harmonics, multiphonic procedures (including double harmonics), note-bending, glissandi, flutter tonguing, and fractions of tones (quarter tones, half tones etc.).

In this concerto Henze employs a number of twentieth-century techniques in order to enhance the expressive character of the music and as a means of investing themes and motifs with an easily identifiable character.

a) Glissandi

Glissandi in the oboe part occur only in bars 5 - 6, 8 - 9, 340, 515 and 516. Henze indicates glissandi by means of adjoining lines between the outer notes and also by the abbreviation gliss. (except in bars 8 - 9 where he only uses adjoining lines).

In order to produce a glissando the oboist must bear in mind that the glissando involves a smooth progression between the two outer notes, in which the embouchure and fingers need close synchronization. Edwin Roxburgh writes :

"The combined agency of embouchure and fingers are required to accomplish a smooth progression. The fingers take their cue from the clarinetist's practise of drawing the fingers slowly off the keys at a sideways angle. The embouchure assists at points where the fingers are unable to manipulate smoothly across a break."⁷

In other words, where a smooth progression cannot be achieved by the fingers alone, the embouchure is either tightened to raise the pitch, or loosened to lower it, in order to provide a smooth pitch progression, and to avoid noticable "steps" in the progression.

Bars 5 - 7 demonstrate the most extended glissando to be found in the concerti, in the oboe part. The glissandi in the other bars do not exceed a diminished 5th interval.

EXAMPLE 16 (Bars 5 - 7)

Hans Werner Henze
(1966)

$\text{♩} = 92$

6
4

sub pp *gliss. fortissimo* *pp*

7 Leon Goossens and Edwin Roxburgh, Oboe (London : Macdonald and Jane's 1977), page 175.

In bars 5 - 7 the glissando between the C-sharp and E-flat is an important identifying characteristic of Theme 1.

Theme 1 is characterized by a strong upward drive to a peak note which is then dissipated, as in bars 2 - 3, by a sudden decrease in dynamics and trill on C-sharp. Bars 5 - 7 provides a different approach to the dissipation of Theme 1's upward drive, and the downward glissando serves a similar function in negating the upward drive of the theme. This technique therefore serves to reinforce an element of Theme 1's character as first disclosed in bars 2 - 3, and in so doing, enhances the expressive quality of the theme.

In bars 8 - 9, a glissando occurs between the notes G and D-flat and is an isolation of the diminished 5th interval. This interval originated from the augmented 4th (G - C-sharp) in bar 1, by means of an enharmonic change. By using a glissando between G and D-flat, Henze draws the listener's attention to the interval, which features prominently in the development of Theme 1 and its elements.

EXAMPLE 17 (Bars 8 - 9)

Example 17 (Bars 8-9) shows a musical passage in a single staff. The tempo is marked 'ca. 112 (liberamente)'. The passage begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic, then a mezzo-forte (*mf*) dynamic, and ends with a piano (*p*) dynamic. The notation includes various ornaments, slurs, and a glissando line connecting the notes G and D-flat. The key signature has one flat (B-flat), and the time signature is 4/4.

Example 17 (Bars 8-9) shows a musical passage in a single staff. The tempo is marked 'ca. 112 (liberamente)'. The passage begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic, and ends with a mezzo-forte (*mf*) dynamic. The notation includes various ornaments, slurs, and a glissando line connecting the notes G and D-flat. The key signature has one flat (B-flat), and the time signature is 4/4.

In bars 515 - 516 the glissando between D and F prefaces a reference to the Andante theme in bars 528 - 532, and creates the illusion of note-bending or an extended version thereof, the technique of which is closely identified with the Andante theme. In this case, the glissando begins the reference to the Andante theme, whereas in bar 259 it occurred after the initial announcement. It also serves as an expressive inflection, allowing an accent on F.

To summarize, glissandi are used only in six places in the concerto as :

- 1) a means of characterizing a theme for further reference i.e. investing a theme with an easily identifiable, expressive quality,
- 2) a means of reference to a theme, when used in isolation from their context. This usually replaces a more complete reference to a theme,
- 3) a means of emphasizing a particular feature of a theme i.e. intervallic structure or expressive quality (dissipation of energy),
- 4) an expressive inflection akin to the eighteenth-century accent as in bars 259, 515 - 516.

b) Note-bending

Note-bending involves a perceptible alteration of the pitch, which is either sharpened or flattened according to the indication.

Henze indicates note-bending by means of arrows, above or below the note, the direction of the arrow-head indicating the nature of the alteration (sharp or flat). An arrow pointing upwards indicates that the note be raised in pitch, and vice versa.

There are three ways in which the pitch of a note may be altered :

- 1) by using alternative fingerings to lower or raise the pitch,
- 2) by increasing or decreasing the labial pressure on the reed, thus raising and lowering the pitch respectively,
- 3) by using a combination of the above two procedures.

Note-bending occurs only in bars 10 - 11, 255, 260, 262, 339, 341, 480 and in bars 530 - 532.

EXAMPLE 19 (Bars 10 - 12)

The musical notation shows a sequence of notes with fingerings and pitch bends. The first measure starts with a dynamic marking 'p' and a tempo marking '♩ = 80'. The notes are grouped with slurs. Above the notes, there are large numbers '5' and '6' indicating fingerings. Small arrows point up and down from the notes, indicating pitch bends. The notation ends with a double bar line and a fermata over the final note, which is marked '6' and '4'.

In bars 10 - 12, the C-flat is the peak point of the upward progression in bars 8 and 9. An anti-climax or dissipation of the energy is created in much the same way here, as in bars 2 - 3 (trill on C-sharp). Here it is achieved by confusing the tonality and identity of the C-flat, by means of note-bending. By diminishing its identity, the note's impact as a peak or climax note is reduced. The listener's attention is taken away from the C-flat's relationship to the preceding material in bars 8 - 9, and is instead focused on the note itself. The upward movement is abruptly halted in bars 10 - 12, and the note-bending technique reinforces the static quality of these bars and the confusion of the C-flats tonality.

In bars 255, 260 and 262, note-bending is used to achieve the effect of an expressive accent and becomes an identifying feature of the Andante theme. It is also a means of exploring the note's inner parameters. This exploration is first found in bars 255 and is extended to an exploration of the note's outer parameters (within the octave) in bars 256 and 257. In bar 260, note-bending serves the function of an expressive accent as in bar 262. References to the Andante theme later on in the concerto incorporate this note-bending technique as one of the essential features of the theme's expressive quality. This occurs in bars 339, 341, 480 and bars 530 - 532.

c) Harmonics

Woodwinds, by virtue of their "mixed" system of sound production are able to produce harmonics. A range of fundamental tones form the notes of the lower register and

their natural harmonics form those of the higher register. The upper registers are derived from harmonics at the octave, twelfth, sixteenth, seventeenth, and nineteenth. These are called "partials" and exist as a pre-established order that is never altered. Partials are produced by means of a system of standardized fingerings which ensure good intonation and timbric unity throughout the instrument. Similarly, embouchure and blowing techniques are standardized to ensure a reliable intonation and timbric unity. Artificial harmonics are obtained from "apparent fundamentals", which are produced by means of alternative fingerings to those of the standardized series. These apparent fundamentals contain different harmonic series to the true fundamentals, and this accounts for their differences in timbre, pitch and sometimes dynamic range.

In this concerto Henze employs both single and double harmonics. In order to produce double harmonics, lip and air pressure must be carefully gauged to attract two harmonics from a fundamental which itself must be cancelled from the sound. To achieve this, Roxburgh suggests that it is easier to perform the double harmonic without a tongued attack and rather to rely upon breath pressure to produce the sound, and lip pressure to maintain it.⁸

He writes :

"Tight lips across the teeth (especially the lower) and a firm grip at the base of the scrape will set the conditions for production."⁹

8 Goossens and Roxburgh, Oboe, page 180.

9 Goossens and Roxburgh, Oboe, page 180.

(i) Single harmonics

Single harmonics in the oboe line occur only in bars 23, 115 - 128, 266, 363 - 365, 478 - 479, 481 - 482, 484 - 485, 489 - 490. The function of single harmonics in this concerto is fourfold :

- 1) to provide timbric colour,
- 2) to provide areas of tonal ambiguity (as the harmonic often demonstrates considerable alteration of the true pitch),
- 3) to provide harmonic colour,
- 4) as a means of achieving a pianissimo or piano - pianissimo effect. .

In bar 23 the function of the harmonic is to add to the timbric colour of this section as well as to enhance and facilitate the diminuendo. The timbre of the harmonic lends itself to a soft dynamic and its limited dynamic range facilitates this effect. In bars 115 - 128 the harmonics lend themselves to the decrease in dynamics (bar 114 - 115) but add to the tonal ambiguity of this section, which is reinforced by the harp and the first violin.

In bar 266 the harmonic on A facilitates the diminuendo and produces a softer, less distinct sound. Bars 363 - 365 also incorporate a harmonic on A which serves to provide the note with a degree of tonal "uncertainty", because of its altered pitch. The harmonics in bars 478 - 490 serve to provide timbric colour.

ii) Double harmonics

Double harmonics on the oboe only occur in bars 36 - 38, 98 - 100, 486 - 488, 491 - 494. In bars 46 - 38, the double harmonics on the oboe accompany a downward scale passage on the harp, viola 2 and violoncellos 1 - 4, which play single harmonics. The oboe harmonics provide additional colour and reinforce the dissipation of the energy of bars 34, 35 (oboe), by their diffuse, ambiguous tonality.

In bars 98 - 100, the double harmonics are played in order to produce a trill-like effect.

EXAMPLE 20 (Bars 98 - 100)

They also produce an effect of tonal ambiguity which highlights the tonality of the reiterated C-sharp. In bars 486 - 488, and 491 - 494, the double harmonics provide colour and a discordant effect. The timbre of the notes take precedence over a definite or distinctive tonality.

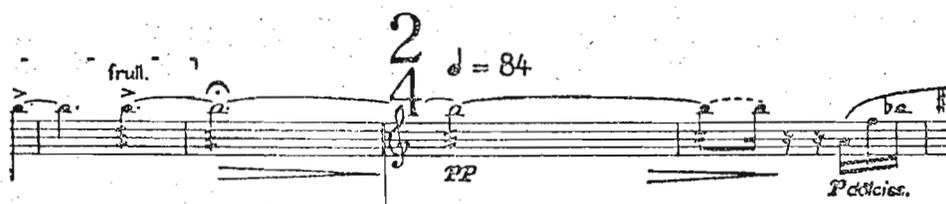
Bars 479 - 502 is a harmonic "area" in which the other instruments also provide harmonic colourings, producing a section of diffused sound. This provides contrast to bar 503 in which Theme 1 is referred to, and which anticipates

the recapitulation of Theme 1 in bars 534 - 536. Bars 479 - 502 may therefore be referred to as a transitional section, which bridges the development of Theme 1 and its recapitulation. The harmonics in this section play an important role in providing contrast between the partial developmental reference to the theme and its recapitulation in its complete form.

d) Flutter tonguing

Henze indicates flutter tonguing by means of three slashes through the stem of a note and by the abbreviation above :

EXAMPLE 21 (Bars 220 - 223)



Flutter tonguing occurs only in bars 220 - 227, 453 - 456, 543 - 544. Edwin Roxburgh suggests two methods by which flutter tonguing may be achieved on the oboe :

- 1) incline the reed towards the upper lip; roll the tongue behind the upper teeth so that a trill is created by the area underneath the lip. Air is able to be emitted between the lower blade of the reed and the lower lip,

- 2) using a closed embouchure (a tight embouchure in which the muscles are compressed) perform a guttural "R" with the back of the tongue against the soft palate.¹⁰

In bars 220 - 223 the flutter tonguing effect heralds the close of a section and the beginning of a new idea. This effect therefore replaces a trill which is often used in this concerto to bring a section to a close, as in many seventeenth and eighteenth-century concerti.

In bars 453 - 456, the effect is utilized in order to emphasize a sforzando on the top notes :

EXAMPLE 22 (Bars 453 - 456)



This strong accent heightens the dynamics. In bars 543 - 544, the effect is again used as a substitute for a trill, and heralds the close of the cadenza, in order to provide a cue for the entrance of the other instruments.

10 Goossens and Roxburgh, Oboe, page 176.

As the flutter tongue effect seems to be used sparingly in this concerto, it primarily functions as a trill substitute, used on occasions where it is traditional to have a trill e.g. at the end of a cadenza or section.

To summarize, twentieth-century oboe techniques involve the production of new sonorities on the oboe, which include : harmonics, multiphonic procedures; note-bending, glissandi, flutter tonguing and fractions of tones. Henze incorporates single and double harmonics in the oboe part, note-bending, glissandi and flutter tonguing. These techniques perform various functions :

- 1) enhancing the expressive quality of a theme,
- 2) investing a theme or motif with a more easily identifiable character,
- 3) as a means of emphasizing a particular feature of a theme,
- 4) as an expressive inflection,
- 5) as a substitute for another procedure,
- 6) to provide timbric colour, harmonic colour and tonal ambiguity.

4. Summary and conclusions

Henze's double concerto demonstrates a predilection for past compositional practises such as the use of a polyphonic texture and baroque concerto grosso techniques. It also demonstrates a denial of certain late romantic practises such as an exaggerated virtuoso display by the soloists and a clear

delineation of the tutti and solo sections. All the instruments participate in a soloistic manner.

In this concerto two groups of soloists may be distinguished, namely, a primary group consisting of the oboe and harp and a secondary group consisting of the string contingent. The primary group are distinct from the secondary group, in that they are not duplicated, are solely responsible for the initial announcement of the main themes and important aspects of their development, and perform solo cadenzi. The secondary group of soloists perform singly or in concertino groups, as a "solo" unit. They are concerned with subsequent announcements of main themes (after their initial appearance), reinforcement of aspects of the main themes in their initial announcement, announcements of minor or subsidiary themes, and the development of the thematic material.

Twentieth-century oboe techniques which occur in this concerto include: the production of harmonics, double harmonics, note-bending, glissandi and flutter-tonguing. Their functions include enhancing the expressive quality of a theme, endowing a theme or motif with an easily identifiable character, providing a substitute for another procedure, and providing harmonic and timbric colour.

In conclusion, the main objective of the Henze concerto, has not been to provide a vehicle for virtuoso soloistic display, but rather to provide a medium in which all the instruments are actively engaged in introducing and developing the thematic material. The two primary soloists play leading roles in the announcement of the thematic material, and this function has excluded an overt display of technical expertise.

C. Summary and Conclusions to Part II

Part II includes a discussion of the form and content of Henze's double concerto. The outer structure of the concerto corresponds to an A B A B structure : Part I, Allegro, Part II, Adagio, Part III, Allegro, Part IV, Adagio. The outer structure is generated from within, namely by the inner organization of the material, i.e. the content. Part I (the Allegro) contains the announcement and development of Theme 1 (as well as Theme 2). Theme 1 initiates all of Part I's material. Parts II - IV evolve from Part I. Therefore, Theme 1 is the germinal theme for the entire work, inasmuch as it contains within it, the constituents of the following material and initiates it. The content, of which Theme 1 is the kernel, generates the outer organizational structure. The content therefore, generates and initiates the form.

All the instruments in the concerto, perform in a soloistic manner. The oboe and harp perform as "primary" soloists, in that they are afforded important thematic material, are not duplicated and perform solo cadenzas. They play a leading role in announcing the main themes and in their development. However, all the instruments contribute towards announcing and developing the thematic material. The oboe soloist performs twentieth-century techniques which not only necessitate a high degree of technical expertise, but which contribute greatly towards the expressive nature of the material in which they are incorporated.

In conclusion, the Henze double concerto provides a medium in which both primary soloists work in collaboration with one another and with the secondary soloists (the strings). Both primary soloists do not perform in an autonomous fashion but as co-soloists with the strings. They do not function as purveyors of dazzling technical feats, but as a means of highlighting important thematic material. This concerto may be likened to an enlarged "chamber" work in which all the instruments participate actively and soloistically in the presentation of the thematic material. Henze incorporates polyphonic writing as well as the use of string solo units or groups which function as concertino groups, as in a concerto grosso. Such techniques are particularly suited to a composition which employs considerable soloistic writing for all the instruments.

PART III : SUMMARY AND CONCLUSIONS

Part I contains a discussion of the general aspects of performance which included the role of the performer and his obligations towards the composer. It was established that the performer's primary function was to bring the composer's score to life, i.e. make it an audible reality. In so doing, he should attempt to create a valid interpretation of the score. Such an interpretation would involve a perception of the nature and scope of the performing directives within the composer's notation. In order to successfully achieve this, it is necessary for the composer to communicate his ideas as clearly and completely as possible, unless he desires widely varying interpretations of his score. Composers may wish their works to be read in different ways, so that the performance may be open to varied interpretations. In such a case it is the performer's duty to ensure that his interpretation conforms to the impositions of the score, namely, the performing directives and style or character of writing. This interpretation should demonstrate an understanding of the musical material and all its facets.

Part II is an attempt to understand what Henze is saying and how he says it (in the concerto medium). This is necessary in order to create a valid interpretation. In attempting such an understanding of the work, the form and its content was examined. It was found that the concerto provided a medium in which the soloists (primary) perform in a soloistic manner within an integrated ensemble, viz. all the instruments perform as co-soloists.

This work involves a high degree of technical skill for the oboe soloist, as well as the ability to project above an instrumental group in a solo capacity, and also to play within an instrumental group as a member of the ensemble. In order to achieve a valid interpretation of this work therefore, the oboe soloist has to understand the nature and scope of his role within the ensemble and to accurately perceive his relationship to the other soloists.

In B of Part II, it was established that the content generated the outer structure, and that the content was generated from Theme 1. The oboe soloist in presenting Theme 1 initially and thereafter playing a leading role in presenting the material of the following movements, is placed in a unique position. The oboe is the only non-stringed instrument in the ensemble and its penetrating timbre alone, affords the soloist outstanding prominence. This coupled with the importance of his thematic material, elevates the oboe soloist to a position of prominence within the concerto, which is unrivalled.

Finally, a discussion on interpretation such as this, can never be wholly satisfied within an academic exercise of this nature. In the final analysis, a discussion of the considerations in the realization of an oboe concerto, proves its worth, when the ideas are made an audible reality, in a musical performance. In such a performance, the solo oboist can be well content with his interpretation if he leaves his audience feeling that his reading was a convincing and justifiable one.

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