

*A Kalmus Classic Edition*

Richard

# STRAUSS

## VIOLIN CONCERTO

Opus 8

FOR VIOLIN AND PIANO

K 03901



## NOTES ON THE PERFORMANCE OF THE STRAUSS VIOLIN CONCERTO

BY CARROLL GLENN

In the Kalmus tradition, the Strauss Concerto, the teenage “work of a young genius” (Irving Lowens, Washington Evening Star) is herewith offered unedited, as originally published. However, with a work so little known, a few observations may be welcome.

### ALLEGRO

The phrase markings cannot be regarded as bowings. In the brilliant opening double-stops, (bars 28 through 36) one bow fails to give sufficient brilliance. Divide into groups of 4 notes, slurring the 2nd, 3rd and 4th note of each group of 16ths to the first 16th note of the next group; or 8-4-4 in the same manner, if you prefer. Also, the big ascending runs (bar 37 and bar 43) are more brilliant if divided 8-8. Throughout the movement, the figurations such as bar 75, will be more beautiful bowed 8 notes to a bow rather than 16. Sometimes a 10 and 4 solution is better for a particular phrase, as in bars 76 and 78. In making these divisions, however, one always simulates the original phrasing.

A chief difficulty lies in the many descending scales and passages found here and in the “Rondo” which are not encountered with such frequency in most violin writing, and which constitute an excellent dividend in technical discipline. Plan descending fingerings carefully for intonation and smoothness. Shift, when feasible, between groups of 4, or triplets.

### LENTO MA NON TROPPO

Here again, phrase markings must be divided into more frequent bow changes. Otherwise, the violin's voice may be overwhelmed, for example, in the melodic unison with the French horn at bar 74.

### RONDO (Presto)

The opening triplets should be played with a light but bright spiccato, with an upbow for the upbeat, and the first two triplets played down, up, up. The next two triplet groups may be played without slurs. (Bars 3 and 4, not counting the upbeat bar.)

At the cadence (bar 16) a harmonic on the middle “A” played 1st finger, 7th position on the A string, avoids an undesirable slide. The first “A” is played open string, which allows time for the hand to jump to the 7th position for the broken octave.

With an upbow marking in the original edition (bar 145) Strauss gives the pattern generally to be followed in these chords. Beginning upbow allows a strong downbow on the difficult upper double-stop of the chord. To relieve sameness, a two note slur to the bass note on the downbeat of bar 147 is graceful. Use a similar slur to the first beat of bars 185 and 189.

The Coda (Prestissimo) is played with a fast détaché in the upper half; reverting (13 bars before the end) to the down, up, up pattern of this movement's opening, played this time in the lower half of the bow and changing to down, down, up, after first triplet, as marked. In the 7th bar before the end, slur the first two notes to provide a brilliant upbow on the subsequent high “D”.

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The American violinist, Carroll Glenn, has played the first performance in many cities, including New York, Washington D.C. and Warsaw, Poland of this early violin concerto of Richard Strauss; and has made on ODYSSEY, the only recording currently available.

# VIOLINCONCERT.

Allegro. M. ♩ = 112

Richard Strauss, Op. 8.

Violine. *Tutti*

PIANO. *ff* *Tutti* Trombe Corni

*ped. \* ped. \* ped. \* ped. \* ped. \* ped. \**

Fl. *p* Clar. Fag. Viol.

*ff* *pp* *pp* *ped.*

Solo Solo Corni *ff* *pp* *pp* Tim.

# VIOLINCONZERT.

Allegro, M.♩=112.

VIOLIN-SOLOSTIMME.

Richard Strauss, Op. 8.

Tutti 26

Solo

*f*

*cresc.*

*ff con forza*

G. u. D. Saite  
*con espressione*  
*mf*

*cresc.*

*f* *dim.*

*p*

*f* *dim.* *p*

*cresc.*

*f* *dim.* *p*

*cresc.*

Tutti. 14

*f*