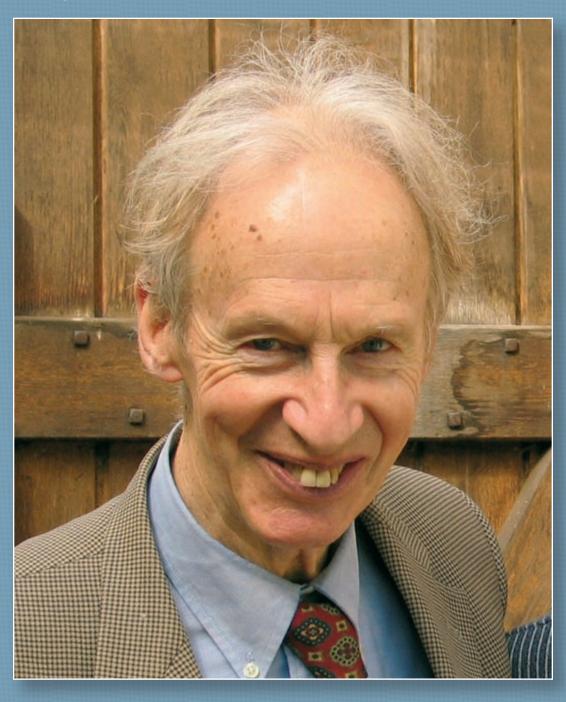


Vol. 31 • No. 1



William Waterhouse 1931 - 2007

DOUBLE

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DOUBLE REED

Quarterly Journal of the

INTERNATIONAL DOUBLE REED SOCIETY



VOL. 31 • NO. 1

Ronald Klimko and Daniel Stolper, Editors

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ON THE COVER: The late William Waterhouse. See articles dedicated to his memory on pages 17-20 and 29-52 of this issue.

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Honorary Members

Günter Angerhöfer (1926)

> Gerald Corey (1934)

Bernard Garfield (1924)

Alfred Genovese

James Laslie (1923)

Humbert J. Lucarelli (1937) Ivan Poushechnikov (1918)

Mordechai Rechtman (1926)

Lowry Riggins (1930)

Roland Rigoutat (1930)

Louis Rosenblatt (1928)

Matthew Ruggiero (1932) Ray Still (1920)

Daniel Stolper (1937)

Laila Storch (1921)

K. David van Hoesen (1926)

Arthur Weisberg (1931)

President's Award: Peter Klatt (Industry Liason), Jim Prodan (Archivist), Noah Knepper (Founding Member)

Deceased Honorary Members

Maurice Allard (1923-2004) Philip Bate (1909-1999) Lady Evelyn Barbirolli

(1911-2008)

Robert Bloom

(1908-1994) **Gwydion Brooke** (1912-2005)

Victor Bruns (1903-1996)

Donald Christlieb (1912-2001)

Lewis Hugh Cooper (1920-2007)

> John de Lancie (1921-2002)

Robert De Gourdon (1912-1993)

Ferdinand Del Negro (1896-1986) Willard S. Elliot (1926-2000)

Bert Gassman (1911-2004)

Fernand Gillet (1882-1980)

Harold Goltzer (1915-2004)

Ralph Gomberg (1921-2006)

Leon Goossens, CBE (1897-1988)

George F. Goslee (1916-2006)

E. Earnest Harrison (1918-2005)

Norman H. Herzberg (1916-2007)

> Cecil James (1913-1999)

Benjamin Kohon (1890-1984) Simon Kovar (1890-1970)

Dr. Paul Henry Lang (1901-1991)

Lyndesay Langwill (1897-1983)

> Alfred Laubin (1906-1976)

John Mack (1927-2006)

Stephen Maxym (1915-2002)

Robert M. Mayer (1910-1994)

John Minsker (1912-2007)

W. Hans Moennig (1903-1988)

Frederick Moritz (1897-1993)

Karl Öhlberger (1912-2001) Fernand Oubradous (1903-1986)

Wayne Rapier (1930-2005)

Charles Robert Reinert (1913-2007)

> Frank Ruggieri (1906-2003)

Sol Schoenbach (1915-1999)

Leonard Sharrow (1915-2004)

> Jerry Sirucek (1922-1996)

Louis Skinner (1918-1993)

Robert Sprenkle (1914-1988)

William Waterhouse (1931-2007)





JULY 22-26, 2008 BRIGHAM YOUNG UNIVERSITY Provo, Utah, USA

Join Us For IDRS 2008

Come join with us at Brigham Young University as we host the 37th annual International Double Reed Society Conference. Located in Provo, Utah, a city of 111,000 residents at the base of the Wasatch Mountains, BYU is a private university with more than 28,000 students.

Nestled in the heart of the Rocky Mountain Wasatch Range, Provo offers a wide variety of cultural and recreational opportunities, ranging from world-class museums to beautiful hiking trails.

Geralyn Giovannetti and Christian Smith, Conference Hosts



JULY 22-26, 2008 BRIGHAM YOUNG UNIVERSITY Provo, Utah, USA



IDRS 2008 Features

- · Five days of concerts, lectures, master classes, and workshops
- Exhibits of instruments, accessories, music, and recordings
- World-class teachers and performers of double reed instruments
- Double reed chamber music reading rooms
- Fernand Gillet-Hugo Fox Competition (Bassoon, 2008)
- Introducing the first annual IDRS Young Artist Competition (Oboe, 2008)

Travel Arrangements

Located about 50 miles south of Salt Lake City off Interstate 15, Provo is easily accessible by car. Airport shuttle services and driving information can be found under Travel on the 2008 IDRS Web site.

Hotel Accommodations

Several Provo area hotels have reserved rooms at special conference rates. For a listing of hotels and rates, please visit the 2008 IDRS Web site.

Campus Housing

On-campus housing will be available in the Helaman and Heritage residence halls, conveniently located less than a five-minute walk from the performance venues. Bed and bath linen are provided, and parking is available for on-campus housing registrants.

Dining Options

Signature Cards (campus-use debit cards) may be purchased upon registration for use at Brigham Young University on-campus cafeterias and restaurants.

A wide assortment of restaurants are also located near campus. Further dining information can be found on the 2008 IDRS Web site.

Additional Events Late-Night Jazz Event

Evening Outdoor Concert—Music in the mountains with the Utah Symphony featuring Double Reed soloists from the orchestra.

The Utah Symphony program will include works featuring the orchestra's double-reed artists. Principal Oboe, Robert Stephenson, will perform the Concerto for Oboe by Thom Ritter George, and Principal Bassoon, Lori Wike, will perform the Concertino for Bassoon and Orchestra by Francisco Mignone. Holly Gornik, English horn, will premiere the Concerto for English horn by Marie Nelson Bennett.

Area Attractions

A number of day tours will be available during the conference. Please visit the IDRS 2008 Web site for details and fees.

- Utah Valley Convention and Visitors Bureau http://www.utahvalley.org
- Utah Tourism http://www.utah.com/

Contact Us

DRS 2008

BYU Conferences and Workshops 352 Harman Continuing Education Building Provo, UT 84602

Phone: (801) 422-7692 Fax: (801) 422-0745

E-mail: idrs2008@byu.edu

www.idrs2008.org

JULY 22-26, 2008 BRIGHAM YOUNG UNIVERSITY Provo, Utah, USA





SCHEDULED TO APPEAR

Oboe

Frances Colon Peter Cooper Pietro Corna Alexandra Pohron Dawkins Michelle Fiala Marc Fink Sebastien Giot James Hall Willa Henigman Gordon Hunt Nancy Ambrose King Jacqueline Leclair Margaret Marco William McMullen Robert Morgan Mark Ostroich Melanie Ragge James Ryon Christian Schmitt Martin Schuring

Robert Stephenson

Richard Woodhams

Bassoon

Gabriel Beavers Benjamin Ceelho Judith Farmer Michael Hartley Leonard Hindell Arnold Irchai Yoshiuki Ish kawa Benjamin Kamins Yoshihidi Kiryu Ronald Klimko Peter Kolkay William Ludwig Jeffrey Lyman Charles McCracken Kathleen McLean Albie Micklich Christopher Millard John Miller Frank Morelli Scott Pool Carl Rath Abe Weiss Lori Wike

Contra Bassoon

Juan de Gomar

English Horn

Lauren Baker Murray Carolyn Banham Sandro Caldini Carolyn Hove Harold Smoliar Alex Van Beveren

Ensembles

Academy Winds
Aria Reed Trio
Georgia Double Reed Ensemble
Kokopelli Woodwind Quintet
MO'Boes
Mountain Music Duo
Pacific Arts Quintet
Spectrum Trio
The Sundance Trio
Triad Reed Trio
Trimotif
Tuple
Vecchione Duo
Washburn Trio

Master Classes and Lectures

Gabriel Beavers, Sandro Caldini, Stephen Caplan, Daryl Durran, Terry Ewell, Carolyn Hove, Gordon Hunt, Jacqueline Leclair, Nora Lewis, William Ludwig, Frank Morelli, Melanie Ragge, Dan Ross, Brenda Schuman-Post, Martin Schuring, Abe Weiss, David Weiss, Richard Woodhams



IDRS Sponsor-a-Member Program

Martin Schuring Tempe, Arizona

■he IDRS established a Sponsor-a-Member program in 1995 for the purpose of enabling double reed players from around the world to participate and enjoy the opportunities of membership in our organization through the sponsorship of current members. The primary purpose of the Sponsor-a-Member program is to attract to our society double reed players who because of economic circumstances would not otherwise be able to join the IDRS. This is an important outreach mission of our society. Since the program's inception, sponsored members from the Peoples' Republic of China, Vietnam, Lithuania, Ecuador, El Salvador, Romania, Poland, the Czech Republic, Egypt, Ukraine, Tartartstan, Russia, and South Africa have become IDRS members through the generosity of sponsors. An additional aspect of the program has been the exchange of letters and communications between sponsors and new members.

In coordination with Norma Hooks, Executive Secretary, I will be pairing sponsors with potential adopted members. IDRS will honor sponsors' requests for specific adopted members as well. Anyone may become a sponsor by requesting an adopted member and paying one year's dues for that individual. Sponsors may elect to pay an additional fee for first-class postage so that publications arrive more promptly.

IDRS is thankful to all sponsors who have participated in this worthwhile project in the past, and looks forward to new sponsors becoming active in the program. If you are interested in sponsoring a member, or know of a potential member who needs assistance, please contact me for more information

Martin Schuring

School of Music 0405 Arizona State University Tempe, AZ 85287-0405 E-mail: mschuring@asu.edu

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ARGENTINA David Sogg
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ARGENTINA Heidi Huseman Dewally
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CHINA (P.R.O.C.) LaRae Croft
CHINA (P.R.O.C.) Norma Hooks
CHINA (P.R.O.C.) Patty Mitchell
CHINA (P.R.O.C.) Sherry Sylar
COSTA RICA Gerald Corey
CROATIA Nora Schankin
CUBA Marsha Burkett
CUBA Nigel Robbins
CZECH REPUBLIC Aaron Hilbun
CZECH REPUBLIC Loretta Thomas

DENMARK Walter Deinzer				
ECUADOR Rebecca Henderson				
ENGLAND, UK Dan Stolper				
GUATEMALA Terry Ewell				
JAPAN Gerald Corey				
KAZAKHSTAN Bill Chinworth				
POLAND James & Kimberly Brody				
POLAND Margaret Marco				
POLAND Phil Feather				
RUSSIA Ellen Sudia-Coudron				
RUSSIA Marc Fink				
RUSSIA Richard & Isabelle Plaster				
RUSSIA Richard Killmer				
RUSSIA Stepháne Levesque				
SOUTH AFRICA Linda Strommen,				
IU Oboe Studio				
SOVENIA Christa Garvey				
SPAIN Craig Streett				
UKRAINE David Bell				
UKRAINE Fredrick Cohen				
VIETNAM Steve Welgoss				
VIETNAM Troy Davis				
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Message from the President

Nancy Ambrose King Ann Arbor, Michigan

THE LEGACY OF LADY BARBIROLLI

The passing of Lady Evelyn Barbirolli on January 25, 2008 at age 97 is one that we all felt enormously. Lady Barbirolli was an inspiration to oboists worldwide and most especially to the generations of female oboists who succeeded her and continue to follow in her footsteps. Rising to fame in our profession at a time when there were very few women in orchestras, she became arguably the most well known female oboist in history. Lady Barbirolli, often known by her maiden name Evelyn Rothwell, profoundly impacted our musical community as a performer, teacher, author, and by her strength of character.

In today's musical world, we are fortunate to have a host of prominent female oboists performing and teaching, and we owe a huge debt to the women oboists who were pioneers in our field. Women such as Evelyn Barbirolli, Lois Wann, Laila Storch, Janet Craxton, June Wollwage, Gladys Elliot, and Doris Goltzer paved the way for those who followed. Today's oboists are extremely grateful to these women for changing the musical landscape of their time and paving the way for the women who followed them into prominent oboe positions throughout the world. We will miss Lady Barbirolli dearly, however the impact she made on each of us and on our profession will be felt profoundly for years to come.

NEWLY ELECTED IDRS EXECUTIVE COMMITTEE

I am extremely honored to have been re-elected to a second term as IDRS President and very grateful for the support I've received in the past two years. I am so proud to be a part of IDRS, of its diverse and cohesive membership and its service to the double reed community. I am also grateful and inspired by the hard work and creativity of each member of the IDRS Executive Committee, who give so very generously of their time and talents as we continually strive for the betterment of the organization. We welcome **George Caird** to the Executive Committee and are honored to have him as our newly elected 2nd Vice President. On behalf of all the re-elected members of the IDRS

Executive Committee: Martin Schuring, First Vice-President; Keith Sweger, Secretary; Barbara Herr Orland and Phillip Kolker, Members at Large, and myself, along with the tireless efforts of Executive Secretary Norma Hooks, Editors Ron Klimko, Dan Stolper, and Yoshi Ishikawa, Conference Coordinator Marc Fink, Industry liaison Larry Festa, and Past President Terry Ewell, I thank you for entrusting the leadership of the Society to us and assure our constant work on behalf of the membership.

The members of the Executive Committee have already been hard at work on a number of projects:

IDRS CONSTITUTION

Revision of the IDRS Constitution is undertaken by the Executive Committee approximately every ten years, most recently at the mid-winter meeting of the Executive Committee in January 2008. This document will be presented to the General Membership and voted on for approval at the General Membership meeting in Provo, Utah during the July 2008 IDRS conference. You will be able to read the revised Constitution in this issue of *The Double Reed*, as well as on the IDRS website prior to the July meeting.

FESTSCHRIFT

Recent years contained the passing of two IDRS honorary members, both of whom substantially advanced knowledge of double reed instruments, literature, and composers. The loss of **William Waterhouse** (1931-2007) and **Philip Bate** (1909-1999) leaves a void in double reed research that the International Double Reed Society hopes to address in some small part.

In order to recognize the tremendous accomplishments of Waterhouse and Bate and to encourage double reed scholarship the International Double Reed Society Executive Committee is announcing the forthcoming publication of a Festschrift (celebratory publication) in honor of Waterhouse and Bate. Though aspects of the publication are technically a Gedenkschrift (memorial publication), the Society has decided that this publication not only serves as

a memorial to two remarkable men, but also a celebration of their achievements and those of authors contributing to the project. Hence it will retain the title *Festschrift*.

The International Double Reed Society has appointed **Terry B. Ewell** as editor of the publication. He will be forming a board of reviewers to evaluate articles submitted for the publication. He and others will be soliciting contributions for the publication.

Authors wishing to submit articles for publication should forward them to Terry Ewell (tewell@ towson.edu) by August 1, 2008. Articles accepted for the publication will continue the scholarly research advanced by Waterhouse and Bate on topics such as these: the development of double reed instruments, research into compositions for double reed instruments and their composers, insights into double reed pedagogy, and documentation of historic and contemporary reeds for double reed instruments. Original articles will be preferred over republications. However, translations of important articles on double reeds not yet available in English will be considered for this publication.

Electronic submissions are required, in MS Word document format with all figures in tif format. Articles should be submitted in MLA format using endnotes.

Contributions in support of the publication are encouraged. Potential donors should contact **Norma Hooks** (norma4idrs@verizon.net, 410-871-0658). ◆

2008 CONFERENCE IN PROVO, UT

Our hosts Geralyn Giovanetti and Christian Smith are hard at work organizing the IDRS Conference at Brigham Young University in Provo, Utah, July 22-26, 2008. The conference promises to be an exciting five days of events in a spectacular setting, including the premiere performance of an IDRS commissioned work by Libby Larsen for bassoon and piano performed by Benjamin Kamins, and the inaugural IDRS Young Artist Competition for oboists under the age of 22. I look forward to another tremendous conference and I hope to see you all there!

ERROR CORRECTION

In the recent *Bassoon Music Reviews* by **Dan Lipori** (*The Double Reed*, Vol. 30, p. 91) the author assumed that bassoonist/composer **Bernard Garfield** had dedicated two of his *Twenty Etudes for Bassoon* to **Sherman Walt** (SW) and **Milan Turkovic** (TV). In a recent correspondence from Mr. Garfield, to the Editor, he clarified these two dedications with the following statement:

I can see that having used initials instead of the actual names in the Trevco publication of my book of *Etudes* only invited speculation, just as there has been with Elgar's famous *Enigma Variations*. The SW was for **Seton Williams** and not Sherman Walt. The other name, MT, was for **Michael Trentacosti**, my long time friend, and not for the excellent bassoonist, Milan Turkovic. Thank you. Best wishes,

Bernard Garfield

Report of the Executive Secretary/Treasurer

Norma R. Hooks Finksburg, Maryland

CONFERENCE SCHOLARSHIP

In case you missed my article or the ad in the last Double Reed, check out the marvelous opportunity for a serious student to attend our 2008 conference in Provo, Utah. If you have a deserving student who can't afford to attend, consider nominating them for this scholarship. A generous benefactor has donated funds to underwrite a student's attendance at the conference. The scholarship will include transportation from anywhere in the world, conference fees, room and board.

The recipient of the scholarship will attend the entire week and act as a surrogate for our benefactor who would love to see pictures and share the experiences of the week.

Please send your letters of recommendation to me by June 1 so that we can allow adequate time for the committee to evaluate them, and for the student to arrange transportation. You may send letters by mail, fax or email. My contact information is inside the front cover.

PASSING OF MORE OF THE "OLD GUARD"

Lady Evelyn Barbirolli, a wonderful gentle woman, died on January 25 at the age of 97. She was chosen to be an Honorary Member in 1983 and was one of only two women to receive that honor. I'm sure her many friends will miss her wise council and friendship.

IF YOU'RE LOOKING FOR CONTACT FROM ME...

I'm afraid I've experienced the fate of almost everyone who uses a computer. Somewhere along the line you'll get bit! I was due for a new computer and ordered one on Thursday. On Friday my faithful office computer said, "Forget You!!" and refused to boot. He'd been limping along for a while so I was careful to back up critical data, but the E-mail and all the addresses sat in the hard drive that refused to speak to me. If you want me to contact you, please write to me first so I can rebuild my address book.

I can't wait to get the new computer and I'm expecting my guru to be able to retrieve most of the e-mails and addresses, but I don't want to miss corresponding with any of you.



Your student could be selected to act as a proxy for a benefactor who can no longer get about. Wherever the student is in the world, transportation and conference expenses will be paid.

Contact Norma Hooks with a letter about your student. **Ages 15-24 • Oboe or Bassoon • Male or Female**Send to: Norma R. Hooks Executive, Secretary/Treasurer International Double Reed Society

2423 Lawndale Road Finksburg, MD 21048-1401

Fax: 410-871-0659 • E-mail: norma4lDRS@verizon.net



12 IDRS WWW

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www.idrs.org



IDRS Honorary Membership 2008 Guidelines for Selecting Honorary Members

(as approved by the Executive Committee of IDRS, June, 2005)

- Members wishing to nominate an individual for Honorary Membership in IDRS must direct nominations, with a short biographical sketch of the candidate, to any member of the Honorary Membership Nomination Committee. Members of this committee may also nominate candidates.
- A candidate for Honorary Membership will have completed meritorious service to the Society and/or area of double reed performance, teaching, instrument making, repair, reedmaking, etc. The candidate must be retired from his/her primary position, or have reached seventy years of age.
- 3. Nominations may not be made posthumously.
- 4. All nomination materials and procedures will be kept strictly confidential.
- 5. The Nominating Committee is encouraged to nominate no more than two candidates per year. The slate of nominees may be expanded under special circumstances. The Executive Committee will vote on each of the nominees and has the authority of final approval.

IDRS Honorary Membership Committee, 2008

Martin Schuring, chair

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IDRS Honorary Membership Nomination Form

Name of Individual Nominated:		
Company III all labor		
Career Highlights:		
Year of retirement from primary	y position:	
Why this person is worthy of ho (feel free to include an additional		
Your Name, Address/email:		
,		

Mail this completed form to one of the members of the Honorary Membership Committee DEADLINE: JUNE 1, 2008

A Tribute to Noah Knepper

Denise French Lamb Fort Worth, Texas

young, slender teenage boy from Bowling Green, Ohio boarded the train traveling to Cleveland, Ohio to study oboe with **Phillip** Kirchner, the principal oboist of the Cleveland Orchestra. This was his weekly routine as he held his oboe protected by a red cover of durable material his mother had made for his oboe case. In 2000 as an 80 year old man, he handed the red cover to me as he and his wife moved from their beautiful home in Fort Worth near Texas Christian University to a retirement village in south Fort Worth. As I received the old red cloth covering, with tears in my eyes feeling honored that he had chosen me out of all his students. Mr. Knepper explained, "I want you to have this because it means a lot to me; my mother made it for my first Loreé oboe." As we looked into each other's eyes, there was an exchange I will forever cherish.

As a teenage high school girl and then as an undergraduate, I remember staring at two pictures in Mr. Knepper's studio. There were many more but these two were special. The first photo was of a man smoking a cigarette. It was held in high honor in his studio because it was his teacher Phillip Kirchner of the Cleveland Orchestra, a student of Tabuteau's. The other picture of a proud drum major, young and handsome at the University of Michigan, reveals Director of Bands William D. Revelli's first drum major Noah Knepper. His primary instrument was the oboe, which he studied with Florian Mueller, but his undergraduate degree was in music education. As he tells it, he began playing more and more woodwind instruments, not just dabbling with them, but learning each one well enough to sound like each was his primary instrument. He played for the Dallas Musicals for over 25 years, as well as at the famous Casa Mañana in Fort Worth (built by Billy Rose, immortalized in Funny Girl).

At the University of Michigan Noah met the most important person in his life, his wife Dorothy. She was an outstanding cornet player who performed in an all girl trio that Revelli featured and promoted. Noah said they were outstanding. He continued his studies there, earning his master's degree in music also. On June 7, 1948, he married Dorothy. They had

three children: Nedra Kay, Dennis, and Noah Scott.

A very quiet man who made so much music in many genres, I'm not sure the world was ready for what was going to happen for the next 50 years. The contributions Noah Knepper gave to mankind were astounding considering all the music he played, all the students he taught with such dedication, and his assistance as a founder of the International Double Reed Society. Noah ended his career in the world of academia by becoming the Dean of Fine Arts for Graduate Studies at Texas Christian University in Fort Worth.

Mr. Knepper taught at Mississippi Southern University in Hattiesburg, Mississippi; Emporia College in Emporia, Kansas; Washburn University in Topeka, Kansas; Baylor University in Waco, Texas; The University of North Texas in Denton, Texas and finally Texas Christian University, Fort Worth, Texas where he followed **Marcel Dandois**. He played in the Toledo Symphony Orchestra, Waco Symphony Orchestra, and the Dallas Symphony Orchestra. In addition and more importantly, Noah was principal oboist in the Fort Worth Symphony Orchestra for more than twenty years and played in the Fort Worth Opera Orchestra for more than twenty years. Also notable was his performance doubling on every woodwind instrument with the Casa Mañana Summer Musicals for at least 29 years.

He even had his evening in the Metropolitan Opera Orchestra in New York City. They needed a sub and he happened to be available, so he was hired. He and some of his friends from Casa Mañana gave quartet recitals on every combination of flutes, clarinets, saxes, woodwind quartets, etc. These were some of his best friends and it was obvious the fun they had doing these recitals. Of course he played regularly with the TCU faculty woodwind quintet. On the weekends they played dance gigs after which the next morning he joined his wife Dorothy leading the music at worship. He was the choirmaster; she was the organist.

Mr. Knepper was also very proud of a group he organized called the North Texas Trio that played at several IDRS Conventions. It was comprised of Dr.

Charles Veazey, oboe professor of the University of North Texas, Dr. **Doris DeLoach**, oboe professor of Baylor University, and Noah playing English horn.

As a student of Mr. Knepper's, I am only one voice of many. He was always talking about tone and embouchure. During my time at TCU, he took a sabbatical and travelled to Philadelphia to study with John DeLancie. One year the Cleveland Orchestra came to the Dallas-Fort Worth Area. Mr. Knepper took me to the concert. That is where he introduced John Mack to me making it possible for me to go to the first John Mack oboe camp. I was lucky to go to the third John Mack oboe camp and send many of my students there. I will never forget the second semester of my freshman year as Mr. Knepper handed me a box of Kleenex explaining to me I would be playing on my own reeds now. There are so many Noah Knepper students who will carry on his legacy.

Finally, not only was the music maker and teacher able to switch hats even in later years to Dean of Fine Arts for Graduate Studies at TCU, he was a master at being a grandfather. His most valuable assets in life were his three children and his grandchildren. I got to experience what amazing grandparents Noah and Dorothy were firsthand. Family came first and foremost to them. As soon as I could drive after my own children were born, I took my boy/girl twins to visit them. Through the years I continued to do so and they shared their love of family with me. This I will

forever cherish. Mr. Knepper was a brilliant man who continued to read and study. He would draw these detailed structures and diagrams of the work his son Scott was doing as an architect, as if he himself was the master of the building design. He was extremely proud of Scott's work as he was of his granddaughter Colleen's studies and work (who upon his passing was soon going to make him a great grandfather). Her mother was Nedra Kay, his oldest child who the Kneppers spoke of often. Then there was their son Dennis - world traveler, intellect and archeologist. Noah told me about each grandchild's endeavors and life as they grew up.

Noah Knepper was my teacher, friend, mentor and adopted father. In past IDRS journals, many read that the President's Award was bestowed on him. His gratitude cannot be described. He had a deep faith and I can only imagine how happy he was to join Dorothy. One longtime TCU faculty member, now retired, captured Noah Knepper simply, "He was a gentleman." After talking to his daughter Nedra Kay, his family sincerely thanks all for their expressions of sympathy at his passing from this life to eternity. •

Bill Waterhouse rehearsing in Pullman, Washington, 1978, with his famous individual playing stance: peg and straight bocal.



BILL WATERHOUSE:

A Musical Life in Pictures

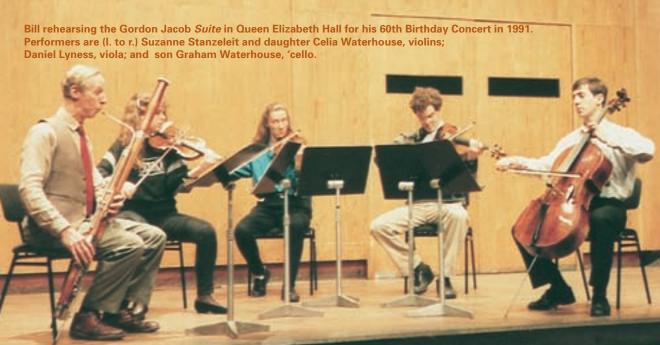
A "young" Bill as headline performer at the first IDRS Conference in Ann Arbor in 1972.





Bill (r.) with Valery Popov (I.) and John Wilson at the Manchester, England, IDRS Conference, 1989. This was the Conference hosted by Bill, himself.









Enjoying Maryland crab with Arthur Grossman (c.) and IDRS Honorary Sol Schoenbach (r.) at the Towson IDRS Conference in 1991.









A historical picture of a famous bassoon "septet" (I to r) George Goslee, Norman Herzberg, Lou Skinner, Sol Schoenbach, Bill, Milan Turkovic, and Leonard Sharrow. (Ca. 1992. All except Milan have now been lost to us...)



Bill and all the students he worked with at Norman while on tour in the US.





Bill (c.)
with David
Rachor (l.)
and Jim Kopf
(r.) holding
historical
instruments
from Bill's
collection
in a recent
photograph.



Bill and Roger Birnstingl "swapping fingers" while playing the Mozart Sonata on a ski vacation at Podkoren, 1963. The two called themselves SAMS (Ski and Music Society)!





Lady Evelyn Barbirolli January 24, 1911 – January 25, 2008

Reprinted from Telegraph.co.uk

Editor's note: The double reed community, and indeed the whole world of music, was saddened to learn of the death of Evelyn Barbirolli, our esteemed and beloved Honorary Member, on January 25, 2008, one day after her 97th birthday. She was a world-famous oboist, teacher, author, and editor. Members of the IDRS mourn her passing.

ady Barbirolli, who died on January 25 aged 97, was an oboist of the highest distinction and the widow of the great conductor Sir John Barbirol-

li; she was also a woman of incandescent charm and strength of character, with a gift for friendship which amounted to genius.

She rose to fame in her profession under her maiden name Evelyn Rothwell in an era when there were many fewer women in orchestras than there are today (and they were usually harpists). Yet she came to the oboe comparatively late (at the age of 17) and only by chance or coercion - "I didn't take up the oboe, it took me up" was how she described it.

The two oboists in the orchestra at her school, Downe House, near Newbury, left at the same time and the music staff asked her to "have a go". She did not even know what an oboe looked like, but she played it somehow, had some lessons and won a scholarship to the Royal College of Music.

There she became a pupil of **Leon Goossens**, the outstanding oboist of his time. He was not, she said later, a good technical teacher, but his pupils learned by listening to him and trying to imitate him. Already, though, Evelyn Rothwell was being noticed for the natural beauty of her tone.

To gain experience while a student, she applied for casual engagements in London theatre orchestras and with broadcasting ensembles such as Reginald King's salon orchestra (leader, Alfredo Campoli) and Lew Stone's band.

She played at the Lyric when Dodie Smith's play



Autumn Crocus was running there and in Millöcker's operetta The Dubarry at His Majesty's. On one evening she sang among the tenors in the Covent Garden chorus at a performance of Boris Godunov for the sum of £4 10s.

In 1934 she and her friend Natalie James were auditioned by the conductor Fritz Busch, who was assembling an orchestra for the first Glyndebourne season. They were appointed first and second oboe and played there until the outbreak of war. Busch gave Evelyn Rothwell a photograph in-

scribed "To the best of all oboe players".

Many of the Glyndebourne orchestra were members of the London Symphony Orchestra, and they invited Evelyn Rothwell and Natalie James to take part in a broadcast concert, the first women to play in the orchestra.

Evelyn Rothwell was born at Wallingford-on-Thames, Berkshire, on January 24, 1911. Her father was a tea dealer in the City; her mother was a descendant of the Victorian novelist Charles Reade, author of *The Cloister and the Hearth*. When Evelyn won her RCM scholarship, she had to overcome paternal opposition to the idea of a musical career, but her mother supported her.

At the college her second instrument was the piano, but she also studied the cello and played the timpani. Among her fellow students was Benjamin Britten, who occasionally asked her to try out pieces he had composed for another woman oboist.

In July 1931 Evelyn took over from Goossens, who was away, as first oboe in the Drury Lane orchestra for Lehár's *The Land of Smiles*, with Richard Tauber singing *You are My Heart's Delight* several times a night. A violist in the orchestra was Peter Barbirolli. He knew his elder brother John was looking for an oboist for a six-week season at the Royal Opera House by the Covent Garden touring company, of which he was musical director. Peter sug-



Evelyn Barbirolli with her husband the great conductor Sir John Barbirolli: they were a striking and contrasted pair.

gested Evelyn Rothwell.

When she received a letter suggesting an audition, she thought it was signed "John Barkworth", whom she assumed to be an opera house official, and was astonished when she discovered that the signatory was in fact Barbirolli. He appointed her second oboe for the London season and the subsequent eightweek provincial tour.

Her first rehearsal with Barbirolli was for Ethel Smyth's opera *The Wreckers*. In her diary she wrote: "Ethel Smyth... very dictatorial. John Barbirolli is very nice, I think. Particular, though. Loses his temper quite suddenly and completely for only a few minutes."

In 1933 Barbirolli, who the previous year had married the soprano Marjorie Parry, was appointed conductor of the Scottish Orchestra, as it was then called (now the Royal Scottish National Orchestra), in Glasgow and he offered Evelyn Rothwell the post of first oboe.

In the first season she was soloist in a Handel concerto, arranged for her by Barbirolli, as were later concertos which he adapted from music by Corelli, Pergolesi and Marcello. Her artistry and their mutual rapport can be heard in the recordings of these works they made some years later - particularly in the recording of Vaughan Williams's concerto which the composer admired intensely. Several composers wrote for her and she was a noted exponent of the concertos of Martin and Strauss.

Barbirolli's marriage was short-lived and his affection for Evelyn developed apace in Scotland. He had always admired her musicianship - the surest way to his heart - and a friend noted that her playing, with its instinctive and sensitive phrasing and ravish-

ing tone, had always had "the Barbirolli sound".

They made a striking and contrasted pair in every way: he was very small and she very tall; he had a Latin-Gallic temperament, she was understatedly English. They shared a keen sense of humour (both were superb raconteurs) and a love of good food, wine and objets d'art.

The Scottish Orchestra had only a five-month season in those years, so in the summers Evelyn returned to Glyndebourne and to freelance work with the LSO and to Radio Luxembourg broadcasts with Fred Hartley's Quintet. In 1936 Sir Henry Wood appointed her principal oboe of the New Queen's Hall Orchestra (she is the oboist in his famous recording of Vaughan Williams's London Symphony).

In 1936 Barbirolli went to New York as conductor of the New York Philharmonic in succession to Toscanini. Evelyn Rothwell remained for a time at the Scottish Orchestra, where Georg Szell became conductor (and once proposed to her). Barbirolli's divorce was made absolute in June 1939 and he and Evelyn were married at Holborn on July 5.

Barbirolli used to describe amusingly his apprehension about her father's reaction: "I was small, a foreigner, a musician, a Roman Catholic and getting divorced - everything he'd disapprove." But they got on famously, as did Evelyn with John's Italian and French relatives. As Evelyn herself remarked: "Dear John, he was such a good Christian and such a bad Catholic."

He was in a liner returning from New York when Britain declared war. Evelyn Rothwell had been unable to obtain a visa and did not join her husband in America until October. She was with him there until their return to England and the Hallé in the summer of 1943. Among her memories of those years was that of playing chamber music with José Iturbi and the Horowitzes, with the actor Edward G Robinson turning the pages for Barbirolli's cello-playing.

Evelyn Rothwell shared fully in Barbirolli's remarkable restoration of the Hallé's fortunes in Manchester. Occasionally in the first season she played in the orchestra, though she did so unwillingly in case it should be regarded as nepotism. She also limited her appearances as soloist with the Hallé. On the orchestra's tour of Austria in 1948 she gave, in Salzburg, the first performance of the oboe concerto by Mozart which had previously been known only in its transcription for flute.

In the early Manchester days she acted as Barbirolli's secretary and driver. He relied implicitly on her musical judgment. When the Hallé played in an unfa-

miliar hall, she would move about in the auditorium at rehearsal to check the balance for him. At recordings he liked her to be in the control-box, knowing she would be fearlessly (but tactfully) candid about the performance.

Although still in demand as an oboist, particularly in chamber music - in her youth she had made some famous recordings with the Busch Quartet - Evelyn Rothwell increasingly subjugated her career to looking after Barbirolli as his health declined through his insatiable workload.

From the 1960s, when he added the Houston Symphony Orchestra to his Hallé post, she travelled abroad with him whenever she could, coping with the severe bouts of depression from which he had always suffered and, in his last years, with the cardiac collapses such as occurred once on the steps of the National Theatre, Munich. She had long before accepted that asking him to take things easier was merely to invite a storm of vituperation.

They had less and less time to enjoy their mutual hobby of collecting antique glass and to entertain friends at their Salford home, John cooking the meal, Evelyn looking after everything else. Their last years were clouded by a crisis in their financial affairs caused by dishonesty and betrayal on the part of Barbirolli's former personal manager.

In May 1970 a priest friend performed the religious wedding ceremony which their register office marriage had denied them (Evelyn never became a Catholic). Barbirolli died in London two months later, on July 29.

After his death Evelyn dropped Rothwell as her professional name and became Evelyn Barbirolli, something she had been loth to do in his lifetime. She resumed playing and taught at the Royal Academy of Music, where she was "Lady B" to everyone. She revealed her gifts as a gardener, and accepted many in-



vitations to adjudicate at woodwind competitions in Britain and in Munich and Prague, cities she loved.

As a teacher she was described as "judge, teacher, adjudicator, understanding aunt and mother confessor". She was patient with stupidity, intolerant of laziness and invariably constructive in her advice. She would also frankly tell someone when they had no hope of becoming any good.

Her pupils valued this uncompromising honesty and her interest in them as people. Many of the leading orchestral oboists today were her pupils. One whom she coached rather than taught was the late **Janet Craxton**, the Hallé's first oboe, whom Evelyn regarded as the finest player she had heard.

She wrote *Oboe Technique* and later, in three volumes, *The Oboist's Companion*, perhaps the definitive book on the instrument. In 2002 her charming but occasionally waspish autobiography, *Living with Glorious John*, was published.

She was appointed OBE in 1984.

Her loyalty to her husband's memory, while never overbearing, was the light of her life in the years after his death. She leaves a host of friends who speak of her only in terms of unalloyed affection.

24 OBITUARIES

Obituaries

John Shamlian (1920–2007) Paul Marshall Covey (1947–2008) Seizo Suzuki (1922–2008) Fernando Righini (d. 2008)

JOHN SHAMLIAN (1920-2007)

John Shamlian, 87, former member of the Philadelphia Orchestra and the London Symphony Orchestra, died on December 14th, 2007, two weeks after a fall near his home in Haddonfield, New Jersey. He was born in Bryn Mawr, Pennsylvania and raised with four brothers and sisters above a tailor's shop on Lancaster Avenue. He first studied music at Lower Merion High School where he played the clarinet and the glockenspiel. Later Dr. Beach, the music director asked him to try the bassoon. Without the benefit of private lessons he won the highest honors at the All-State Music competition and received a four year scholarship to the Curtis Institute. His studies at Curtis were interrupted by WWII. He tried enlisting in various U.S. services but was rejected because of childhood polio. However, he was eventually able to join the Canadian Navy and traveled to Europe. In Scotland he met Peggy Walden who was serving in the signal corps in the English Navy. They married and eventually had three sons. After the war he received a grant to complete his degree at the Royal Academy of Music.

A special resolution was passed making him the first non-British citizen to join the musician's union due to his service in Her Majesty's armed forces. He played with the London Symphony Orchestra for five years and was freelancing with Sir Thomas Beecham and the Royal Philharmonic when he pleaded for a chance to play for Eugene Ormandy on his Philadelphia stop. He was back in England when he heard that he had won the job as third bassoonist and would be returning to his beloved Philadelphia with his new family in September of 1951. After 31 years he retired as assistant first bassoonist in September of 1982 with his last concert in Edinburgh, Scotland.

He spent the next 25 years teaching and establishing a fine reputation repairing instruments with clients nationally and internationally. His students from Temple often remarked how he made their lessons fun. Many students became lifelong friends. In

his workshop he often repaired instruments that others had given up on. He had a particular soft spot for reviving battered high school bassoons never forgetting how it was one of these orphaned instruments that gave him his life changing opportunity. John Shamlian is survived by two brothers and a sister, three sons and two grandchildren. The IDRS joins his family and many friends in mourning his loss.



John Shamlian

PAUL MARSHALL COVEY (March 14, 1947-January 8, 2008)



Paul Covey

Brilliant oboe maker and repairer Paul Covey died on the morning of January 8, after suffering from multiple sclerosis for many years. He began his oboe studies with Ferdinand Prior in Cincinnati, and continued his work with John Mack at the Cleveland Institute of Music. He maintained highly

successful business establishments in Baltimore, Atlanta, and most recently, in Blairsville, Georgia. His survivors request contributions in his memory be made to your favorite orchestra. Paul played for many years in a community orchestra in Baltimore, with which he performed the Haydn *Oboe Concerto*. He spoke often of the Baltimore Symphony Orchestra, whose concerts he often attended and very much enjoyed. Support of your own local orchestra would honor Paul's love of orchestral music. Paul was an unusually talented man, with a gentle and unassuming manner. His oboes won admiration from even the most discerning professional players. Members of the IDRS mourn his passing.

SEIZO SUZUKI (1922-2008)

It is with great sadness that I report the death of the great Japanese oboist **Seizo Suzuki**. He passed away on January 12, 2008 at the age of 85.

Professor Suzuki was the Grand Old Master for all the oboists in Japan who opened the door for the new stage of the history of oboe playing in Japan. When he started his oboe study in 1930's almost all Japanese people still considered that the oboe was an instrument which is too difficult to play in tune, always producing reedy, rough and less-expressive tone. Mr.Suzuki, however, changed the situation under influence of **Leon Goossens**' recordings and succeeded to "sing" on the oboe for the first time in Japan. Later, in the 1950's, he met **Bert Gassman** and strongly inspired by the method of orchestral playing of **Tabuteau-Bloom** school using long W-scrape reeds.

As a soloist he introduced many works such to Japan such as Wolf-Ferrari's *Idillio-Concertino*, Alan Richardson's *French Suite*, Jean Françaix's *Flower Clock* and many others. He also committed and gave

birth to many works by Japanese composers such as Kishio Hirao's oboe sonata in 1952. Mr. Suzuki was active as an excellent orchestra player as the principal oboist of the Tokyo Philharmonic, the Japan Philharmonic and the New Japan Philharmonic under the conductors including Munch, Stokowski, Ozawa and others. He was also active outside of Japan and joined the Marlboro Festival in 1962 and 1964 where he played under Pablo Casals together with John Mack, Ronald Roseman and James Caldwell.

After his long career as the professor at Toho Gakuen School of Music and other institutions, he established the Tokyo (now Karuizawa) International Oboe Competition in collaboration with the Berlin Philharmonic's **Hansjörg Schellenberger**, one of his intimate friends.

The Japanese double reed world mourns the passing of the great player and teacher, Professor Seizo Suzuki. He was indeed The Big Shot.



Seizo Suzuki

FERNANDO RIGHINI (d. 2008)

As *The Double Reed* goes to print, we have word from retired Cincinnati Orchestra bassoonist **Otto Eifert** that Italian bassoonist **Fernando Righini** passed away in Florence, Italy, on January 24, 2008 after a bout with the flu and a heart attack. Bassoonists fondly remember his orchestral excerpt book that so many of us used. We hope to have more information about Fernando and his life in a future *Double Reed*.

OBOISTS IN THE NEWS

Oboists in the News

Compiled by Dan Stolper Palm Desert, California



HOWARD NIBLOCK performed the *Concerto for Oboe* by Ellen Taafe Zwillich with the Lawrence Symphony Orchestra, Andrew Mast conducting, on Sunday, November 18, 2007 at the Lawrence University Memorial Chapel in

Appleton, Wisconsin. This concerto, which was commissioned by students and friends of John Mack, was premiered by Mr. Mack in New York's Carnegie Hall in 1990 with the Cleveland Orchestra, Christoph von Dohnanyi conducting. Howard Niblock is professor of oboe at the Lawrence University Conservatory of Music in Appleton, Wisconsin, where he has been a member of the faculty since 1981. He has previously held faculty positions at Luther College and Ohio University. Mr. Niblock received the B.A. from the University of Michigan in 1972, majoring in Philosophy and English Literature; in 1973 he received the Masters degree in Music from Michigan State University. His oboe teachers have included Daniel Stolper, Marc Fink, and John Mack.

Mr. Niblock has performed widely in Europe as well as in the United States, and will make his second trip to China in the spring of 2008. He has also performed at several conventions of the International Double Reed Society.

Mr. Niblock's publications are many and varied, and include essays, articles, reviews, arrangements, and original compositions; many of these have appeared in such publications as *The Instrumentalist*, *The Double Reed*, and *The Journal of Aesthetics and Art Criticism* as well as in *The New Grove Dictionary of Music* in the United States.



CHRISTOPHER GAUDI is the newly appointed principal oboist of the San Diego Symphony. Previously, he has served as guest principal oboe with the Atlanta and Puerto Rico Symphony Orchestras and has been a

frequent substitute with the Metropolitan Opera. A student of Elaine Douvas and John Mack, Mr. Gaudi

received both his Bachelor and Master of Music degrees from The Juilliard School, taking additional studies with Linda Strommen, Nathan Hughes and Pedro Diaz. He has participated in numerous summer festivals, including Aspen, Kent/Blossom, Spoleto (Italy), the New York String Orchestra Seminar, and the Interlochen Arts Camp, where he studied with Daniel Stolper. A native of Jeannette, Pennsylvania, Gaudi studied first with Rise Kostilnik and later with James Gorton.

Oboist THOMAS GALLANT toured as soloist this season with the chamber orchestra Camerata Bariloche from Argentina. The ensemble is the resident chamber orchestra of the legendary Teatro Colon in Buenos Aires and has performed around the world in such venues as the Musikverein in Vienna, the Salzburg Festival and at Carnegie Hall and the Kennedy Center. Mr. Gallant performed the *Concerto for Oboe and String Orchestra* by Ralph Vaughan-Williams on the tour which took place in November of 2007 and March of 2008.

The tour takes the orchestra to 16 concert series across the United States including the University of Minnesota-Duluth; Montgomery Chamber Music Society in Montgomery, Alabama; the Library of Congress in Washington, DC; Edinboro University in Edinboro, Pennsylvania; the Oneonta Concert Association in Oneonta, New York; Impromptu Concerts in Key West, Florida; the American Theatre in Hampton, Virginia; and the Wells Fargo Center for the Arts in Santa Rosa, California.

The Montgomery Advertiser wrote of his performance at the Montgomery Museum of Fine Arts that "Thomas Gallant appeared as soloist for the Concerto for Oboe and String Orchestra by Ralph Vaughan Williams. Not the typical tour-de-force showpiece often associated with concertos, the interest here was texture and line rather than technical fireworks. Even so, technical prowess was still demanded in breath control, consistent tone quality through the oboe's full range and expressive phrasing. Gallant met these demands handily to convey Williams' haunting, in-

tense music, a piece composed at the height of World War II and reflecting the turmoil of that time." Mr. Gallant has recently started touring again as a soloist and chamber musician after an absence from the stage of almost 10 years.

More Strauss performances... 2008 is shaping up to be the year of the oboe with **Alex Klein**'s appearances on Geico TV ads (and on YouTube) and then Chester Pitts confessing to his "first love"...not football, but the oboe!!! Regular readers of "Oboists in the News" will remember my great passion for the Strauss concerto....here are some accounts of performances we've heard about, and this is only mid-February!



The *Oboe Concerto, AV 144* by Richard Strauss is "arguably the greatest concerto written for our instrument". So said **CHARLES ("CHIP") HAMANN**, principal oboist of the National Arts Centre Orchestra (of Ottawa, Ontario, Canada)

in an interview before his performances of this work with the orchestra and conductor Pinchas Zukerman on January 30 and 31st, 2008. These appearances were just two of several as this concerto illuminated the musical landscape of North America in the first weeks of 2008. Hamann, who joined the NACO in 1993, when he was just 22, says he first encountered the Strauss as a student, when his teacher was preparing to perform it, and began working on it a year in advance. For fun, Hamann also tried to play along with a recording of the piece. He went on to say the piece is marked by the same poignant warmth and tenderness found in Strauss's Four Last Songs and other works written late in the composer's life. "It's very classical. You definitely hear the influence of Mozart.....it's a sunny, transparent work, and I think he wanted to explore some happier feelings. It's a daunting physical challenge. It's a lot of long lines, and the movements are all connected. You play from beginning to end, with just a few short periods of rest. It's all about control and endurance."

January has been a happy month for Hamann. He also performed as guest principal oboist with the Royal Philharmonic of London on its nine-city, ten-day US tour. Zukerman was conducting and invited Hamann to fill in for the RPO's ailing principal oboist. The tour took the orchestra to Hamann's hometown of Lincoln, Nebraska, giving him a chance to perform there for family and friends. (Editor's note: I am grateful to the *Ottawa Citizen* for permission to quote from their interview with Chip Hamann. Chip was my student at

the Interlochen Arts Academy in the late 1980s. Readers will understand my "teacherly" pride. He continued his studies with **Richard Killmer** at the Eastman School of Music and at the Banff Festivals.)



JOEY SALVALAGGIO performed the Strauss with the Memphis Symphony Orchestra (with whom he is principal oboist), music director David Loebel conducting, at the Cannon Center for the Performing Arts

in Memphis, TN on February 9, 2008 and at the Germantown Performing Arts Center on February 10th. Joey who is a native of Sudbury, Ontario, Canada discovered the oboe at the age of fifteen. He came to the Interlochen Arts Academy to work with me and then went on to study at the McGill University in Montreal and at the University of Toronto's Royal Conservatory. In an email to me today, Joey remarks that "I owe a great deal to you for believing in me and accepting me as a student when I knew nothing and for giving me all the essential tools, and to Dick Dorsey who picked me up after I'd quit for a year and showed me it was fun again." Immediately after student days, he started traveling the audition circuit, winning three jobs in three successive years: second oboe in the Thunder Bay Symphony, principal oboe in the Windsor Symphony, and then finally his present position in Memphis. A charismatic player, his performances elicit raves from audiences and critics alike. "Joey is the Eddie Van Halen of the oboe" says Memphis Symphony cellist Jeremy Hake, and a music writer for the Windsor Star exclaimed: "Mr. Salvalaggio looks like an extra on Dawson's Creek!"

IDRS members will remember his brilliant recital at the Banff convention in 2002 of all Canadian music. He also performs regularly on CBC Radio in recital and he performed the Elizabeth Raum *Oboe Concerto* with the Manitoba Chamber Orchestra. He also gave the Toronto premiere of Marjan Mozetich's *Concerto for Oboe* with the Sinfonia of Nations.



PETER COOPER, principal oboist of the Colorado Symphony performed the Strauss with the orchestra, music director Jeffrey Kahane conducting at the Boettcher Concert Hall in Denver on

February 1st and 2nd, 2008. Mr Cooper has commissioned and premiered five oboe concertos and in 2001 he recorded the Strauss and David Mullikin's brilliant concerto with Sir Neville Marriner and the Academy of St. Martin in the Fields. This CD, as well as *Whis-*

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pers from the Past for oboe and harp, was released on Summit Records to great critical acclaim. Before joining the Colorado Symphony, Mr. Cooper held positions with the San Francisco Symphony and the Hong Kong Philharmonic. He is a graduate of Northwestern University; he studied with **Ray Still** and **Gladys Elliot**. Since 2004, he has been a member of the faculty at the University of Colorado at Boulder. He appears regularly at IDRS conferences and gave an SRO master class on audition preparation at the Ithaca convention in 2007; his article on the same subject has been published in the DR.



JAMES RYON, principal oboist of the Baton Rouge Symphony played the Strauss *Concerto* with the orchestra, music director Timothy Muffitt conducting at the River Center Theatre for the Performing Arts, on a special "ro-

mantic Valentine evening", February 14, 2008.

James Ryon has appeared as recitalist and soloist in the United States, South America and the Middle East. He is currently the principal oboist of the Baton Rouge Symphony as well as associate professor of oboe at the Louisiana State University School of Music, where he is a member of the Timm Wind Quintet and the Burle Marx Trio. He holds bachelor's and master's degrees in music from the Juilliard School and has received performance fellowships at the Aspen, Berkshire, Blossom, Kneisel Hall and New College Music Festivals. His principal teachers are **Robert Bloom** and **John Mack**.



FATMA DAGLAR, principal oboist of the Maryland Symphony Orchestra performs the Strauss, here called "the jewel of the oboe repertoire" with the orchestra, music director Elizabeth Schultze conducting, in concerts at

the Maryland Theatre, Hagerstown, MD on February 16th and 17th. In addition to her role with the Maryland Symphony, Fatma Daglar holds a similar position with the Annapolis Symphony Orchestra. For the 2003-04 season, she was acting assistant principal/second oboist of the Louisville Orchestra. The *Baltimore Sun's* music writers have described her playing as "terrific" while delivering a "well-rounded tone and beautiful vibrato." In Turkey, before moving to the United States, Ms. Daglar attended the Robert College High School and the Istanbul Conservatory of Music. She later obtained a Master's degree and a graduate performance degree from the Peabody Conservatory of

Music where she studied the oboe with **Sara Watkins**. She is currently a faculty member at the Peabody Preparatory and at St. Mary's College.



SIRENS, an ensemble consisting of Rebecca Olson, flute; Victoria Racz, oboe; and Maria Manzo, piano, performed concerts of music by Telemann, Cesar Cui, Jacques Ibert and others on January 23, 2008 at The

Old Church in Portland, Oregon, and again on January 31st at the Memorial Union Lounge, Oregon State University, Corvallis, Oregon.

The **DOUBLE REED DIVAS!** - a unique ensemble featuring the talents of **Victoria Racz**, **Dagny Rask Regan**, and **Ann van Bever** - which performs music for oboe and English horn in a colorful kaleidoscope of musically diverse repertoire. Their debut concert took place on February 13, 2008 at The Old Church in Portland; they presented music of Handel, Hook, and others, as well as two world premieres of works written especially for them by violinist, composer and conductor Timoteus Racz - *Trio Capriccio*, *Op. 4, #3* and *Romanze, Op. 4, #4*.

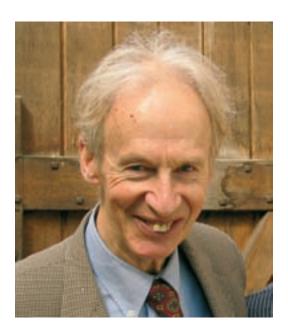


VICTORIA RACZ will present the premiere of a new work especially written for her and the Oregon Chamber Players by renowned composer Matt Doran. *Three Movements*

for Oboe and Strings will be performed by the OCP Soloists at their concert on May 3, 2008 at All Saints' Episcopal Church in Portland, Oregon. (For further details, visit the OCP Website at: www.oregonchamberplayers.org)

William Waterhouse: February 18, 1931–November 5, 2007 Tributes to a Remarkable Man

Compiled by Ronald Klimko and Richard J. Moore McCall, Idaho and London, England



t was indeed shockingly sad news to learn of the death of one of the world's truly great musicians: bassoonist, teacher, scholar and mentor William Waterhouse in Santa Nuova Hospital in Florence, Italy, on November 5th, 2007, while on a holiday with his beloved wife, Elisabeth. The IDRS joins the entire musical world in mourning the passing of this great man. The following is, first of all, the obituary by June Emerson, which appeared in the Friday, November 9th, 2007, issue of *The Guardian* newspaper of London, England:

WILLIAM WATERHOUSE: Eminent bassoonist and a leading expert on the instrument's history and music

William Waterhouse, who has died aged 76, is most widely remembered as an outstanding principal bassoonist with London orchestras and a chamber musician. However, he was also a distinguished scholar of his instrument, collecting its literature and publishing rare works.

Born in South Norwood, London, he learnt the piano from an early age. When war broke out, he was

evacuated to Barnstaple, where he sang in the church choir. After his father's death in 1942, he returned to London, where the National Gallery concerts instilled in him a love of chamber music. His education at Whitgift school, Croydon, was rich in music, and enabled him to learn fluent German.

His life as an orchestral player started at school, playing the clarinet in the Purley youth orchestra. He also became a member of the Oaks Farm Orchestra, where visiting professional conductors encouraged him: Norman Del Mar lent him a bass clarinet on which he would fill in missing bassoon parts. Just before Waterhouse's 15th birthday, Anthony Baines encouraged him to try the real thing, so he borrowed and taught himself to play an old Buffet French-system instrument. He then borrowed £85 to buy a Heckel bassoon from the London professional **Vernon Elliott**, and took lessons from him.

At the age of 17, he won a scholarship to the Royal College of Music, studying the bassoon with **Archie Camden** and viola with Cecil Aronowitz; to his great delight, the composer Gordon Jacob taught him harmony. On a visit to Norwich, he picked up four flutes and a pair of bassoons for less than £1; during his first visit to Paris, he discovered 18th-century editions of bassoon music; and so he started collecting.

Two years' national service were spent with the RAF central band at Uxbridge. On Waterhouse's return to the RCM, he embarked on an external music degree at London University. He passed the first part, but his schedule with the Philharmonia Orchestra prevented him from taking the finals. "Playing under Cantelli, Toscanini and Furtwängler was inspirational - and the money paid for my first grand piano," he explained.

On a Philharmonia tour conducted by Herbert von Karajan, Elisabeth Schwarzkopf told him where to find the best secondhand music shops in Vienna, and he added to his collection. Another great friend and mentor was the composer Gerald Finzi, who asked Waterhouse to help him edit the concerto for bassoon by the 18th-century Coventry composer Capel Bond, and helped get him into print as an editor.

On leaving the RCM, he sat next to his teacher, Archie Camden, in the Covent Garden Opera orchestra

from 1953 to 1955, before joining the orchestra of Italian-Swiss radio in Lugano (1955-58). During this happy period, he bought his first car, learnt Italian and skiing, explored the art and architecture of the region, and climbed mountains. While taking part in a music competition in Munich, he met an RCM friend, Elisabeth. Two years later, they married.

On his return to London, Waterhouse was able to walk straight into the vacant first bassoon position in the London Symphony Orchestra. Here he met the clarinetist Gervase de Peyer, who invited him to join the Melos Ensemble. With them, he recorded all the wind chamber music of Beethoven, and works by Nielsen, Janacek, Poulenc, Schubert and Jean Françaix - the *Divertissement for Bassoon and Strings*, which was dedicated to him. His only solo recording was of the long-neglected *Sonata for Bassoon* by the Swiss composer Anton Liste (1772-1832).

In 1965, he was invited to join the BBC Symphony Orchestra as co-principal (with Geoffrey Gambold). With more time available, he adjudicated, taught (he was professor at the Royal Northern College of Music, Manchester, 1966-96), translated German, and edited for Musica Rara, and Universal Edition in Vienna. Together with Henry Skolnick, he founded Bassoon Heritage Edition in Fort Lauderdale, Florida, which printed classics in facsimile. In 1972, the BBC allowed Waterhouse to become visiting professor at Indiana University, Bloomington. On his return, he was commissioned to write all the bassoon entries for the New Grove Dictionary of Music.

He continued with the BBC Symphony Orchestra for another 10 years, but he began to tire of the "phoney" world of the radio studio. Again, luck intervened: **Lyndesay Langwill**, the great bassoon expert, made Waterhouse a literary executor. This led to the immense task of preparing a revised edition of Langwill's massive *Index of Musical Wind-Instrument Makers*. When Langwill died in 1983, Waterhouse inherited all his books and archive material. He soon realised that an entirely new work was needed, requiring a great deal more research. The project took 10 years, during which time Waterhouse visited 12 countries.

The many works dedicated to him included Gordon Jacob's *Suite for Bassoon and String Quartet* (one of his finest) and *Partita for Solo Bassoon*. In addition to his *Divertissement*, Françaix made Waterhouse the dedicatee of his *Trio for Oboe, Bassoon and Piano*.

The culmination of his work was the building of a library next to the family retreat in Gloucestershire. Completed in July 2000, it houses all his books, manuscripts and instruments. He is survived by Elisabeth, their son Graham, a cellist and composer living in Munich, London-based violinist daughters Lucy and Celia, and a sister and brother.

A memorial service for William Waterhouse was held on Friday, November 23rd, 2007, at the Parish Church of St. Michaels, Highgate, London, England. The final burial service took place on 1st December in Gloucestershire for family and local friends. The family has asked that any commemorative gifts be made in the form of donations to the Musicians' Benevolent Fund. (http://www.mbf.org.uk/)

The family and UK based friends are looking to mount a Memorial Concert in London three to six months from now. There are also some tentative plans for a Memorial Concert at the upcoming IDRS Conference at Brigham Young University in Provo, Utah, in July 2008. Also there is hope for publishing a *Festschrift* dedicated to William Waterhouse's memory.

WILLIAM WATERHOUSE: MEMORIALS AND REMEMBRANCES

From Roger Birnstingl

Geneva, Switzerland

William Waterhouse

"Grande personalità che così tanto ha nobilitato il mondo del fagotto". (An immense personality who has done so much to ennoble the bassoon.)

This is how one of my Italian friends and one time student of mine, described the unique Bill Waterhouse. I have known Bill since about 1951 when I was at the Royal College of Music. We met at the Commonwealth Institute in London on an occasion when I played 2nd bassoon to him. On the programme was the Petite Suite of Debussy and I remember that he told me that this was originally a piano piece that had been orchestrated by Henri Büsser and not the composer. It was a small snippet of knowledge which, however, exactly sums up Bill's attitude to all things he was interested in. Throughout his life he would delve for information about anything worth knowing about. As the years of inquiry went by he became informed not only on music, but on just about anything from sanskrit and semantics (he spoke at least four languages), to Far Eastern cultures, art, architecture, ceramics, mountains and not least, scuba diving. He collected from a very early age, scouring flea markets and antique shops to

return with the most varied 'finds'; bassoon works and tutors, musical memorabilia of all sorts, books, pictures, letters, manuscripts and early instruments.

We quickly became good friends and he would invite me down to his south London home where we had bassoon afternoons followed by high tea of kippers and scones prepared by his mother. We would do crazy things like playing all through a Milde study book, playing alternately one study each. Perhaps Bill would produce some piece he had dug up and ask me to play the piano accompaniment. This was a mistake as he soon found out, and it was then I who had to play the solo part whilst he did an impeccable sight read at the piano. He was always an amazing sight reader and I remember the then second bassoon of the Colosseum telling me that Bill had come in at the last minute to replace the first bassoonist who had been taken ill. It was for a performance of Prokofiev's War and Peace and he was seeing the part for the first time. The only mistake he made all the evening was when the second bassoon came in one bar early and Bill followed him.

Sometimes he would come to my flat in South Kensington and hear me play my pieces. Although there was less than one year in age difference, I hung on his words of suggestion over interpretation, ideas that seemed so right ('how could I not have thought of that?' I would say to myself). With the Gordon Jacob Concerto he was particularly inventive and this wisdom I still remember and have passed on to my students (with attribution). He had strong ideas about the bassoon too. 'When you listen to an orchestra playing on the wireless' (not radio in those days) 'you can guess which orchestra is playing, let's say, from the solo oboist because the great players have a distinctive tone. For instance, hearing the unmistakable Leon Goossens, it must be the Royal Philharmonic. It should be like that for us too; have a special something in the sound so that you are not just another bassoon player but a personality. There is a lot to be said for that I feel.

From 1953 to 1955 Bill was in the Covent Garden orchestra, playing next to his teacher, **Archie Camden** and I would often hear performances. In those days one could get a 'gallery slip' ticket for one shilling and six pence. In these seats perched up near the proscenium arch it was best not to have vertigo and there wasn't much of the stage to be seen. However there was an excellent view of the pit and I had my eyes and ears open for the bassoon section.

Then a change came. It was 1955 and I had been on a climbing course in Switzerland where I heard that there were auditions for a job in the Swiss-Italian Radio in Lugano. I didn't think it was the moment for me to leave London so I suggested to Bill that he might enjoy some time in the sun. Subsequently he won the job and stayed there for three years. He loved Lugano with its superb climate, learning Italian and with the chance to play any concerto he wished on the radio. But then came an invitation to join the LSO as principal, an offer he could not refuse. So I took his job in Switzerland and Bill returned to London. Happily he came to visit from time to time, once with his future wife, the pianist and violinist, Elisabeth Ritchie. We had so much fun together climbing his (and my) favourite mountains and swimming in the limpid lake. Sadly he would not stay long as there was the stronger pull of Italian cultural sights just a few miles to the south.

On one of these visits he arrived in a battered VW to collect some music. It was to do with the fact that during his Lugano sojourn he had made many good friends, one being a niece of Thomas Mann. She had a huge collection of music and had just died. When the VW left, it was filled to the brim with scores of all sorts. This is just one example of the tremendous talent he had for not hanging around when an opportunity presented itself. Another example is of John Parr, an amateur bassoonist of Sheffield, born in about the 1870s who had collected scores and indeed wind instruments all his life. During his brief holidays from the railways where he earned his living, he would travel all over Europe hand copying original works from famous libraries (it was he who discoved the score of the Hummel Concerto). He died aged about 98. Bill managed to acquire this whole collection, many of the gems of which, he later had published. Some of the collection was donated to the British Library.

In 1964 Bill left the LSO and I took his place there whilst Bill moved to the BBC Symphony Orchestra. (The bassoon parts in the LSO were all marked up with Bill's special system of pencil cues avoiding the danger of making a duff entry; it is simple and foolproof and is a technique I have used ever since). Thanks to Gervase de Peyer he was now in the Melos Ensemble with which he made so many recordings including the Françaix Divertissement. There are many stories of Bill on chamber music tours. He would never miss a chance to see some museum or church which he would already have read about. After many hours on the road, his old VW dormabile packed with members of the ensemble, all of them just wanting to find the hotel, have a rest and change before finding the concert venue, would hear Bill saying 'it's only 4 o'clock and you just cannot miss seeing the fabulous romanesque church of San Zeno'. They were then obliged to endure

ploughing through intense traffic trying to find the sainted church. Frayed tempers perhaps, 'but that's just Bill'. He was always forgiven.

During his early years Bill did a very clever thing. He found that Kurt Ludwig made a reed that was perfect for his playing style. By dint of many visits to Munich he built up a stock that was to last him all his performing life. Consequently he didn't have those reed problems that so many of us suffer and could spend his time doing more worthwhile pursuits. This meant that he could return to the ennoblement of his instrument that I mentioned at the beginning. I will not attempt here to list all the many publications and books written by Waterhouse, the many entries in the New Grove Dictionary, the monumental New Langwill Index of wind instrument makers and the Menuhin Guide to the Bassoon being perhaps the most important. His editions from, amongst others, Universal, Bassoon Heritage Edition and Emerson are known by every bassoonist in the world. But it was the bassoon itself that was his first priority. He loved to play his old 7000 Heckel and he would have no truck with adding new keys. For him no high d key let alone a high e and he needed no lock considering the left hand whisper key quite sufficient. But everything to do with the instrument or its precursors impassioned him. I can still remember receiving a letter some 15 years ago in which he expressed his exuberance and joy in finding in America a 17th century Spanish dulzian ('bajòn'). An so it was throughout his life. The Proud Bassoon was how he named so aptly the extensive exhibition held at the Edinburgh Double Reed Convention in 1980. It was as though he were thinking, 'alright all you famous musicians who play those popular solo instruments like the flute, the horn and the oboe; but watch it chaps, the bassoon is equally expressive and indeed *noble*.' I think it is fair to say that being a great soloist was never of interest to him; it was the instrument itself that had to be put back on the map to what it was in the time of Vivaldi and his 38 concertos.

Bill had so much more to do; sadly he had not been able to complete the work on the bassoon he was writing with **James Kopp** as co-author, for publication by Yale University. But Bassoon and Waterhouse will continue to be linked inseparately due to the immense contribution he has made to the bassoon world. He will be greatly missed and certainly can never be replaced.

From Gerald Corey

Ottawa, Canada

Saddest news I've heard in many years. What a super friend and enthusiast for all things in life: family, children, bassoon, music, piano, teaching, research, snorkel diving, skiing, and swimming in the Hampstead Heath pools most days of the year. Bill was just an amazing human being, and what a complete musical artist player.

(Picture above provided by Gerald Corey)

From Ed Lacy

Evansville, Indiana

William Waterhouse - extraordinary musician, true gentleman, exemplar of culture and refinement, possessor of keen intellectual curiosity tempered by a sense of humor, indefatiguable researcher, and good friend to all who knew him.

When the IDRS was being organized in 1972, it happened that Bill was in the US, teaching at Indiana University. I was fortunate to be studying there at the time, and had the great good fortune to have Bill as teacher and mentor for a short time. I, along with three of my student colleagues, **Don DaGrade**, **Jack Sharp** and **Jack Gillette**, traveled with Bill to Ann Arbor for the first conference of the Society.

In the early days of the organization, those of us who were involved in trying to give it its early direction often struggled with how to make the Society truly international in nature. It was Bill Waterhouse, who already had many contacts among double reed players around the world, who was primarily responsible for giving the IDRS legitimacy outside of North America.

It was his suggestion that the publications of the organization include *The Double Reed*, which would contain news of the Society and of double reed players and performances, and a Journal, which would concentrate on more formal scholarly articles, a practice that we followed for many years. (Now, I'm happy to say, members have been generating enough scholarly articles that they can appear in all issues of *The Double Reed*.) He also encouraged us to expand our efforts in the areas of sponsoring competitions and commissioning new works for our instruments.

Bill performed at that first IDRS conference, playing the Gordon Jacob *Partita* for unaccompanied bassoon. His performance was enthusiastically received by the audience, who were thrilled by his masterful technical capability, sensitive musicianship and easy-

going stage presence, not to mention their fascination with his "Waterhouse bend" bocal and floor peg, and his characteristically British tone quality which was relatively unfamiliar to most of us at the time.

The bassoon world will be infinitely poorer for his loss, yet for years we will realize the benefits of his contributions to expanding our repertoire and to scholarship in our field. He will be sorely missed, but never forgotten.

From Don Th. Jaeger

Dan Stolper emailed me day before yesterday regarding the passing of our good friend and colleague, Bill Waterhouse. It was a shock to say the least, and while we were aware Bill had experienced some health problems, the last time we were with Bill and Elisabeth in the Cotswolds, he seemed "in fine fettle", as say the English.

I first met Bill in Prague in 1959 where we were both contestants in the Prague Springs International Competition for Woodwinds. From that time we remained good friends and visited each other in various places around the world. He once appeared as featured soloist with the Midland Symphony Orchestra (Michigan) when I served as its Music Director/Conductor, I think the only orchestral solo performance Bill played in the USA.

Bill was one of the "really good" people in our profession and his contributions both professionally and personally are well noted. He will be sorely missed. My wife and I both wish Elisabeth and his children all the best in their difficult weeks to come.

From **Alan Ray**

Columbus, Ohio

William Waterhouse's impact on the bassoon world is inestimable. How many thousands of us wind players, known and unknown, hear the Melos recording anytime we think about the Nielsen Quintet?

From Elliot Schwartz

American Composer South Freeport, Maine

My memories of **Bill Waterhouse** are vivid - because he was in many ways a large-than-life personality and amazingly varied, just as the many sides of his life were. I first met him because I had been commissioned to compose a piece for bassoon and ensemble, to be performed at a bassoon festival in Amsterdam, and he had been chosen by the festival to be the soloist. (At this point, neither of us knew the other.) When we met at the first rehearsals, I was bowled over by his musicianship, the sensitivity of his phrasing, and the remarkably intelligent questions he was directing at the composer! Bill was a remarkable bassoonist; I don't think anyone has ever played my piece as well as he did in that premiere performance.

I was later to discover that Bill was also a distinguished scholar, a bibliophile, an editor with the sharpest of eyes, and a world traveler. He and Elisabeth were great hosts, and it was through them that I met their musical children. I soon learned that the Waterhouses - parents and children - were not only a close-knit bunch, but a remarkable pool of talent (in the tradition of the Bachs). On one occasion - a concert at the BMIC - the entire Waterhouse family assembled to play a piece of mine. That was a performance I won't soon forget! There are many other wonderful memories of Bill: meeting him for lunch in central London (he would invariably show up on his motorcycle), and seeing his smiling face in on so many occasions when I'd be giving a guest lecture. My memories of Bill will always be happy ones, reflecting the delight he took in every facet of living. He was a cheerful, loving, warm, witty and inspiring individual. He will be greatly missed.

From Peter Scott-Wigfield

British Composer, England

Indeed, what a very sad loss to the music world and friends alike. Bill made such an important contribution to not only the woodwind world but to the music world at large. He had such an important influence on me in my very early days as a young professional horn player and taught me so much. It was only a year or so ago that I was speaking to him about my Contra Concerto and reminding him of one of my first important 'gigs' with him, playing the horn in the world premier of Malcolm Williamson's children's opera, Julius Caesar Iones at the Cochraine Theatre in London, when I was about twenty-one or two. At the time I was the Assistant Conductor to the Finchley Children's Music Group, (a highly accomplished organisation still going strong today), who gave the first performance, with adults of course in the roles of the parents. Bill played the bassoon on one side of me in the orchestra and

on the other was the Maria Korchinska, the amazing larger-than-life Russian harpist. I still have a beautiful little marble and bronze Russian ash tray that she gave me after the last performance of that work. Bill looked after me and gave me some very useful tips for my career. He was so pleased to talk about that first performance as he had not realized that I was that young horn player!

From Bernard Garfield

Haddonfield, New Jersey

William Waterhouse was an outstanding bassoonist whose performances with the Melos Ensemble set a high standard for chamber music with the bassoon. As a musicologist, his research iinto bassoon literature of the past resulted in excellent editions of many important works for the instrument. His special interest in the Weber *Concerto* was both thorough and enlightening. We will all miss him.

From Otto Eifert

Sequim, Washington

I met Bill Waterhouse when Marty James and I drove two hours down to Lexington, Kentucky to hear the Melos Ensemble. It was a great concert and we had coffee with Bill. He was quite gracious and we enjoyed meeting him. His unusual approach with the floor pin and recurved bocal was unique. We corresponded after that and he was always ready to share his knowledge especially relating to the history of the bassoon and bassoon music. When he and his family came to the US, to teach at Indiana University, they stopped to stay overnight with us. I had an old Kruspe bassoon made into a lamp and it disturbed him to see that. He said: "You should be playing that bassoon not displaying it!"

When it was time for bed one of my kid's gerbils got loose and frightened Bill's wife and kids and it took us quite a while to catch it. A wonderful man was Bill and a important person in the development of historical bassooning information.

From James Kopff

Bassoonist and author

In 1983, I bought a baroque bassoon – a copy of the four-key original by Thomas Stanesby Jr. that Bill

Waterhouse owned. Seeking advice about reeds, I wrote him a letter. Along with his helpful suggestions, he sent a flyer for *The Proud Bassoon*, the catalog of an exhibition of historical bassoons, reeds, tools, sheet music, and autograph letters, most of them from Bill's collection. I ordered a copy from the Edinburgh University Collection of Historical Musical Instruments, which had mounted the exhibition. Opening the illustrated catalog was like opening a forgotten door – not locked, but seldom opened – into the history of the bassoon.

An hour with Bill

In 1990, spurred partly by The Proud Bassoon, I had drafted an article about the bassoon in seventeenthcentury France (later published in the Journal of the American Musical Instrument Society). I happened to attend the 1991 IDRS Conference in Towson, Maryland, where Iesse Read introduced me to Bill. I was a little star-struck to be in the presence of this famous musical polymath, but he turned out be a friend to one and all. We spent an hour or two in the deserted-looking university cafeteria, where he questioned me about my research. Every five minutes, it seemed, another friend of Bill materialized, offering warm greetings. After chatting a minute or two, Bill would clasp his long hands beneath his chin and exclaim, "Oh, happy memories!" During the entire conference, Bill toted around his early laptop computer, showing off his own work-in-progress: The New Langwill Index, published in 1993 and now the bible of early wind instruments and their makers.

A day with Bill

In 1996, I got a telephone call from Bill, who had alighted across the Hudson River in New York, where his wife Elisabeth was leading a workshop in Alexander Technique. (They were also visiting two old friends who were string quartet enthusiasts. Bill played viola, Elisabeth violin.) Could he visit me in Hoboken tomorrow, he asked. I invited him for breakfast and offered to give him travel directions. "Don't bother, I'll find my way," he responded. The unfamiliar commute was child's play to this pre-MapQuest traveler, and he appeared on my doorstep the next morning. He sampled some of my reeds for classical bassoon, and we talked shop about bassoons, reeds, players, etc. Lunchtime approached, so we went out for a bite. After lunch, Bill produced a folded strip of paper from his pocket. Arranged by country, then by city, were dozens of bassoonists, reed and instrument makers, and collectors - some old friends, others strangers

– he intended to visit at some point. He quizzed me about some of these, and the afternoon passed quickly. With the supper hour nearing, I wondered aloud if he had plans. No, he said. As a result, he met my wife and quickly pegged her as an excellent four-hand pianist (unlike me). After supper together, Bill returned to our house, rounding off his visit with two hours of four-hand piano works, played with my wife Joanne. "He plays all the expression marks!" she later marveled.

Bill charms the Yanks

Knowing Bill allowed me to play a walk-on part in the unlikely story of Heckel 7466. As most readers will know, this bassoon, stolen from Bill's locked car in Germany in 1956, turned up in a suburban New York public school collection in 1998. Cindy Lauda, who repaired the bassoon, and Louis Nolemi, who recognized Heckel 7466 as the longtime leadoff item in *The Double Reed* listing of Stolen Oboes and Bassoons, were both friends of mine. They didn't know Bill, so they asked me to contact him with the shocking news.

The rediscovery was a trifecta of good luck, a feelgood tale with few parallels. Months later, in a lengthy interview on National Public Radio, Bill recounted the story, explained what a bassoon is in the first place, and impressed American listeners as a storybook Englishman (Crikey!). By then he and the school's energetic music director had hatched the idea of a "Reunion Recital": the lost bassoon would be restored to him at the school and he would play P.D.Q. Bach's "Abassoonata," among other works. Bill had targeted Peter Schickele, the well-known alter ego of P.D.Q. Bach, for a cameo appearance in the theatrical sonata, and he dangled the possibility in the radio interview. Professor Schickele (himself another bassoonist/ pianist) took the bait, Newsday and four local television news crews covered the reunion, and Bill enchanted the middle-school students with a well-turned tale of his own early adventures in playing piano, clarinet, and bassoon. I later realized Bill was a master of seizing the moment in such situations. He loved stalking a collectible bassoon (or a celebrity composer) and often brought home the trophy. He was able to carry a staggering amount of detailed information in his head, downloading it for occasions like his polished talk to the students.

A book is published, a little late

During all this hooha, Bill and Elisabeth (his wife and accompanist) had stayed at my house, and I came to know both of them well. Bill asked me to critique his draft for the *New Grove* article on the bassoon,

among many other writings, and he did me the equivalent favor several times. Several times I visited him in London or in Gloucestershire, where he had moved his bassoon collection and research materials. For Bill's seventieth birthday concert there in 2001, I joined him, **Richard Moore**, and **Hank Skolnick** in a bassoon quartet by Graham Waterhouse. In 2003, *Bassoon*, Bill's highly original volume in the Yehudi Menuhin Music Guides series, was near publication. When I visited him that fall, he summoned me into his workroom, where I helped him draft the cover lines. This was the finishing touch on a long-delayed project (the book was commissioned in 1973, as Bill explains in his preface).

The long wait was worthwhile. Bassoon was favorably reviewed by Roger Birnstingl in Double Reed News, by **Terry Ewell** in *The Double Reed*, and by **Frank** Morelli in The Instrumentalist. (A German edition also received favorable reviews.) But now another big project loomed: Bill had been commissioned to write a second volume about the bassoon for Yale University Press. (The award-winning Yale series includes The Oboe, by Geoffrey Burgess and Bruce Haynes.) When I visited him in 2006, Bill seized my forearm with two hands, as if it were a rusted pump lever, and startled me by saying: "Jim, if I should go under a bus, you must write this book." I was flattered, but I assured him that he was going to make a fine job of the book himself. (Bill contrasted the two books, one a work of reference and the other a player's companion: "The Yale book is what I have to say; the Menuhin book is what I choose to say.")

Another book

Bill continued his hectic schedule of writing articles and reviews, adjudicating, giving clinics, collecting, and answering correspondence from scores of friends, colleagues, and complete strangers who'd heard his name. He also continued scuba diving, motorcycling, and traveling to Syria, Japan, and other corners of the globe. One thing he didn't do, however, was write the Yale book. During a physical exam required for scuba recertification, a cardiac problem was detected, and in January 2007, he had a pacemaker implanted. He reported that the pacemaker made him feel better than he had in years, and he expected to be increasingly productive in his remaining years.

But this peek at his own mortality brought him to a decision. He asked in June 2007 if I would join him as co-author of the Yale book: "With you involved, I think the book will get done." I was long scheduled to join him for a month of research and consultation in Gloucestershire when I received word, five days before departure, that Bill was near death in a hospital in Florence. At the insistent request of both Bill and Elisabeth, I went on to England, remaining at Elisabeth's side as she and Bill's three adult children organized a memorial service. The turnout included friends from all phases of Bill's professional life – symphonic bassoonist, chamber musician, teacher, collector, and scholar. Julie Price, a former pupil and now coprincipal bassoonist in the BBC Symphony Orchestra, played Gordon Jacob's *Partita for Solo Bassoon* (1971), which the composer dedicated to Bill.

Bill had become the life trustee of the literary estate of Lyndesay Langwill (1897-1983), the IDRS Honorary Member who wrote The Bassoon and Contrabassoon (Benn/Norton, 1965). It was Bill's intention that the bassoon volume in the Yale University Press series be a worthy successor to Langwill's pioneering effort. He devised a detailed organizational plan for the book, but left no prose (except as occurs in articles he published in other journals and in The New Grove), so it has fallen to me to write The Bassoon. As I do so, I'll be aided by the rich research base of annotated books and articles, instruments, photographs, and worldwide correspondence that Langwill and he had built up over seventy years. The book (scheduled for publication in 2010/11) will bear the imprint of his planning, opinions, and collecting, even if the words are mine.

From Kari Shea

Former student and assistant

During 1999-2000, I had the distinct pleasure of acting as research assistant to William Waterhouse while he was completing his articles for the *New Grove* and working on the *Menuhin Guide* to the bassoon. As many other musicians had done, I lived on the top floor of his house in London, sharing the space with another under-funded hopeful in transition. Together with his wife, Elisabeth, Bill and I would spend long weekends at his home in the Cotswolds, where he had built an amazing homage to all the collections of instruments, books and music he had collected over the course of his life. Working with Bill most days and sharing my meals with him and his wife offered me a unique opportunity to get to know him as a mentor and a friend.

While working on the 40 or more articles Bill was writing and updating for the *New Grove*, I was able to see what a true scholar and intellectual was. He would

dictate information for me off the top of his head and then confirm all the details from his various sources. I was always amazed that he had every date, every name, and every location correct in his head. His ability to remember every detail allowed him to organize and correct much of the historical information we now know and it kept him constantly searching to uncover the next detail in his academic pursuits.

During his life, Bill amassed one of the most amazing collections of historical bassoons in the private sector. He had the deepest respect for his instruments and never considered himself an owner of the collections he had amassed, but rather a guardian. He treated everything with the understanding that he was only one person of many who would hold this item and it was his duty to care for it before it was passed on to the next person. This doesn't mean he didn't play with his instruments. He was like a child, grinning with pleasure, as he showed you one of his favorite toys or newest books.

There was never a lack of stories after spending some time with Bill. Besides a passion for life, a youthful exuberance, and an overwhelming curiosity, Bill had other personality characteristics that always made life interesting, including being frugal. I remember taking the bus from London to the Cotswolds and instead of taking a taxi all the way around the hill and to the house, we took a cab more directly towards the house and got out when the road ended. From here we would walk a mile to the house. The look on the cab drivers face was priceless as this gentleman and his young female assistant asked to be let out in the middle of nowhere in a gentle English rain carrying nothing but a couple of knapsacks. We can save the story about arriving to pick up part of his commissioned organ and finding his builder in jail for later.

My fondest memories of my time with the Waterhouses are simply of music. After dinner, we would go to the music barn and play bassoon duets or music for bassoon and piano. He had a huge library, so there never was a lack of new pieces to read. Often I would just sit and listen as he and Elisabeth played piano four hands. Any other musicians visiting would bring out their instruments and we would always be able to find something to play, regardless of the combination.

During the course of this year, Bill taught me many things, not only about the bassoon, but also about life. He was an amazing man and genuine scholar who lived life to the fullest. He is truly missed.

From **Henry Skolnick**

St. Louis, Missouri

One could easily write a multi-volume book about William Waterhouse. He lived life more fully and thoroughly than any person I've met or heard of. He had the good fortune to live in a time and place that presented great opportunity. As a young man he lived in pre WWII London, studying with legendary musicians who were firmly rooted in an old world that was largely lost in the war years. His early friendship with Lyndesay Langwill led to what is arguably Bill's most enduring achievement, The New Langwill Index, A Dictionary of Musical Wind-Instrument Makers and *Inventors*, published in 1993. Langwill began his work in the mid 1930's building on his correspondence with Galpin, whose work on wind instrument makers reaches back to the first years of the 20th Century. After his death in 1983, Langwill's collections of books, instruments and research material passed on to Bill, thus creating a direct link from the first researches into wind instrument makers. Already one of the world's foremost authorities on the bassoon, Bill was well placed to carry on this work. He was fluent in German, French and Italian, and could manage research in several other languages as well. Being an internationally prized performer, lecturer and teacher, he "knew everyone", in musical circles across Europe. He was the ideal person for the task. He was able to greatly expand the Langwill, and published what is (and likely will be for a very long time) the standard reference on the subject.

I first met Bill Waterhouse at the IDRS Conference in Graz, Austria in the summer of 1984. I was a bassoon student in Berlin at the time, and was able to drive down for the event. I was already an avid collector of old bassoon music, and had many questions about bassoon repertoire. Bill gave me thorough answers to all of my questions, and helped me find several rare titles. What I remember most about Bill during that conference, though, was his lecture on the original version of the Weber Bassoon Concerto Op. 75, composed in 1811. The version most of us know is Weber's 1823 revision and its further editing from 1865. This was a deeply probing research that opened a new window on what I thought was a familiar work. In his concluding remarks, Bill bemoaned the lack of interest in the bassoon repertoire from established music publishers. At that, the director of the venerable Viennese publishing house *Universal Edition* stood up and declared, right then and there to a room full of bassoonists, that he would start a new series of first quality editions of important bassoon repertoire, He kept that promise, and Bill went on to edit the Weber and many other important works for UE.

Two years later, at the 1986 IDRS Conference at the School for the Arts in Winston-Salem, North Carolina, Bill posted a request for a ride to Miami. I was then living in Miami, playing with the Florida Philharmonic Orchestra. When I approached Bill to offer a ride, he said that his destination was actually the Florida Keys to do some scuba diving! He had spent a semester teaching in Australia the previous year, and needed to do some diving to keep his license current. At the time, my in-laws had a rental condo in the middle keys that was available. In return for the use of the condo, Bill suggested I come along and have some bassoon lessons. Liberated from housing costs, Bill was able to extend his stay for two weeks. We started with a tour of the Everglades, and then settled into a diving routine in the keys. Each day began with a bassoon session, followed by a day of diving, dinner and another bassoon session! In the evenings we sat around chatting. It was during those chats that we formed the idea for a music-publishing house to make available rare bassoon repertoire. Bassoon Heritage Edition was born from this, and we worked together in that partnership until 2002, when we turned the catalog over to Bodo Koenigsbeck and his Accolade Musikverlag.

The scuba diving combined with academic work was typical of Bill. He traveled constantly, and always knew ahead of time what museums and other cultural sites to take in. He always looked for the opportunities for sport and time outdoors as well. Another example of this was his visit to the USA for the 1998 IDRS conference in Tempe, Arizona hosted by Martin Schuring and Jeffrey Lyman. He preceded the conference with a multi-day rafting and camping trip down the Colorado River!

He loved to swim and did laps for exercise when he could. He installed a narrow rectangular lap pool at his home in Cheltenham. I'll never forget visiting him there in winter and seeing him take his morning laps. We went out to the pool to find it covered in a thin layer of ice. I was in several layers of clothing, but Bill was in a Speedo. He cracked the ice in several places and dove in!

As I remember Bill in these days so soon after his death, it is this kind of adventuring that I think of most. His scholarship and artistry were unparalleled, but in addition to all of that, he still delighted in adventure. Whenever we spoke on the phone or exchanged e-mail, news of the most recent dive trip or mountain

hike was always part of the news. Bill Waterhouse left us all a treasure trove of outstanding work. His music editions, books and recordings are some of our most valuable resources. Yet it is the example of how fully he lived his life that is what I cherish most. Thank you Bill! I can't imagine the world without you, but now imagine a more wonderful world because of you.

From Ronald Klimko

McCall, Idaho

When **William Waterhouse** died in Florence, Italy, on November 5, 2007, a part of me died with him. It was only after learning of his passing that I finally began to realize what had happened to me in January, 1976, on that day when I timidly rang the bell at 86 Cromwell Avenue, London N6 5HQ, UK, and met this great man for the first time. Sometime shortly after that day, I, along with so many others, I am sure, very unofficially "adopted" him as my father.

Bill was the perfect "father": a genius in every sense of the word: a polyglot who never met a language he couldn't read and speak fluently: a walking encyclopedia of world knowledge far beyond his knowledge of music, which, incidentally was greater than any other musician I have ever met. Bassoon lessons with him were a revelation of "getting the most for the least amount of effort". It was remarkable to watch him play technical passages - the more difficult the music, the more he relaxed, only by contrast to work with incredible effort and finesse to get the most out of the simplest lyrical passage. Who could ever forget his IDRS performances of the Gordon Jacob Partita dedicated to him, where he played the high f near the end of the last movement that he initially had talked Jacob out of putting there, or of course PDQ Bach's Abassoonata (where he had to play both the bassoon AND the piano parts?!!) As a bassoonist he had no peers-his style, his expression, his finesse were truly remarkable and truly unique.

Before going to study with Bill, another brilliant man named **Sol Schoenbach** told me: "A day with Bill Waterhouse is like a year with anyone else." How true it was! Following him around in '76 was such a vivid learning experience for me: coming out of St. John's Smith Square with Bill after he had played a concert with the BBC Orchestra, him noticing the light in the Big Ben tower nearby and saying: "Oh! Parliament is in session! Let's go!" And then sitting above the House of Commons listening to a debate on Scottish devolution, and learning all about British politics first-

hand: or perhaps the recording session for a television performance with the BBC Orchestra and Choir performing Bach's *Magnificat* and Stravinsky's *Mass* conducted by the late Leonard Bernstein, and sitting in the front row, where between tapings, "Lenny" would come down and chat with us about the music and the great BBC musicians: or silently staring in awe at the floor of a shed in the Cotswolds near Bill and Liz's vacation home, which happened to be a beautiful surviving fresco to a Roman villa that once had stood on the spot, and learning from him of the main Roman road that used to run north-to-south very nearby and the history of the Romans in the UK. Where else and from whom else besides my adopted "father" Bill could one have received such experiences?

I was also privileged to live in his flat on the third floor at 86 Cromwell and to soak in the daily comings and goings of some of the world's greatest musicians who visited this "shrine" on a regular basis. I had access to his incredible collection of historical bassoons, including the only Triebert/Marzoli/Boehm reform system bassoon in playing condition (of the four that exist in the world!), upon which I was doing research at the time. (I actually had the opportunity to practice on it and see how facile the improved fingering system was - an amazing experience.) And of course there was also Bill's unmatchable library of bassoon music which was a constant source of new "discoveries" for me, including the numerous editions edited so brilliantly by him, as I browsed to my heart's content. Then there were also his many writings: his essays on the bassoon for the Groves Dictionary of Music and Musicians, and his books, including the wonderful New Langwill Index and his most recent book for the Yehudi Menuhin series: The Bassoon.

Besides learning so much from Bill, moreover, there was the wonderful privilege of getting to know and dearly love his remarkable wife Elisabeth, who would always find time in her incredibly busy schedule to sneak in an Alexander Technique session with me in her vain effort to "get right" my curved back. Bill was so fortunate to have married this amazing woman - one of the few persons in the world who could match his dynamism with her own. And then there were finally the three children - now all having grown into fine musicians and beautiful human beings in their own right: cellist/composer Graham, who now lives in Munich and continues to compose incredible music that made his parents so proud, and the two girls Celia and Lucy who now are regular violinists in some of London's most prestigious orchestras and ensembles, as well as both being wives and mothers themselves.

They were, of course, all brilliantly Suzuki-trained by their mother. I remember listening to them back then as school-kids playing a Vivaldi *Trio* with such ease and finesse that even then one knew they were destined for their own greatness.

In the years following that sabbatical semester in '76, Bill and I became friends, a friendship I always cherished so dearly. Together we did some wonderful things musical and non-musical: skiing at Banff, Canada, when Bill and Liz were teaching there: rafting on the Salmon River while Bill and Liz gave a tour of the Northwest US, with Bill playing on instruments from his historical collection to Liz's perfect piano accompaniment: even making a climbing attempt on 14,410' Mt. Rainier in Washington state, which sadly was aborted when Bill injured his ankle: and finally being honored to perform on Bill's 60th Birthday Concert in London in 1991. And in all of this, he was my mentor, my friend, my "father".

Bill, I always admired so your fitness. You were ever so strong and healthy throughout your life: (stopping to swim in a reservoir in Scotland following the 1980 Edinburgh IDRS Conference, while fellow travelers **Günther Angerhöffer** and I stood by in wide-eyed amazement). To all of us you were ageless. You were supposed to live forever...

And in a true sense, William Waterhouse, you WILL live forever. Forever you will remain in the hearts and minds of all of us privileged enough to have known you. With all my being, my "father", I thank you for all you gave to me in making my life so enriched by knowing you. With all my heart I will remember you and honor you for the manner in which you gave so much back to the musical world in which you walked with such presence, such poise, such grace. With all that is in me, I will love you forever for being the great man you were and always will be.

If you had to die, it is, in an odd way, somehow fitting that you left this earth in Florence, Italy. The Renaissance man of the 20th Century died in the birthplace of the very Renaissance that made a **William Waterhouse** possible.

Godspeed, Bill.

TRIBUTES FROM THE BRITISH DOUBLE REED SOCIETY (BDRS) AND BILL'S EUROPEAN COLLEAGUES AND FRIENDS

(Thanks to **Richard Moore** in compiling these tributes, Ed.)

From John Gray

retired bass player, London Symphony Orchestra

I would like to take you back nearly 50 years, to when I joined the double bass section of the London Symphony Orchestra for the second half of the Promenade Concerts in August 1958. The first half I had finished two days before with the BBC Symphony and Malcolm Sargent. I can't quite remember who was conducting the LSO then; maybe I didn't look ...

A few months after this, I was rehearsing at the Royal Festival Hall in London, with the LSO, when two players I'd never seen before walked confidently through the orchestra, to be introduced by the LSO manager, Ernest Fleischman. One was Bill Waterhouse, tall, slim and blond, and very young, and in all likelihood, inexperienced. He's probably just left college, I guessed. The other was Gervase de Peyer, the clarinettist. I had played with him three years before. I very quickly learned I had been wrong about about the college boy. He seemed to know the ropes, and was soon discussing musical discrepancies with the conductor. I was also very soon impressed by the sound he was producing. Bill's big bright sound differed a lot from what I was used to hearing, where they always had a microphone quite low over the top of the 1st bassoon for all broadcasts of the BBC Symphony.

Describing Bill's sound would be difficult. But I so well remember the opening of *The Rite of Spring* with Monteux and the LSO in its 50th anniversary performance at the Royal Festival Hall in London. Hearing it *live* was a first-time experience for me. It opens with a solo bassoon playing at the top of its range. The very top notes of the bassoon sound like a soprano sax; hard to play, I'm sure. On this occasion the bassoon solo, beautifully played, was loud and clear, with no sign of fuss from Bill, though he must have been nervous.

Another great friend of mine from the bassoon world kept a *Rite of Spring* special reed strapped onto the top of his instrument (in case he couldn't find the right reed at short notice, I suppose.) Bill's playing certainly warranted the foot-scraping which came from the LSO at the end of his solo; his seal of approval from an orchestra with the ambition to go places, who

were all grateful for a player of such calibre who could come up with the goods.

I never forgot this performance, nor did I forget Bill's sound the first time I heard it. His way of playing, too, with his instrument supported on the floor with a spike, like a 'cello, instead of the usual shoulder-strap, and his bassoon almost upright, like an anti-aircraft gun, I thought, trained on an enemy overhead. Also, the crook, which was nearly straight. He had almost re-invented the bassoon, certainly the way of playing it! When I got to know him better, I realised how much thought he had put into so many aspects of his playing. He didn't leave it at that, either. He continued to change his ideas and experiment, searching for the best way of playing, and of supporting the instrument. It was a life-long commitment.

I've always had an affinity with Bill. We both played funny instruments and we both liked to play solos, accepting the fact that while absolutely indispensible within the orchestra, the bassoon and the double bass tend to be given the comic solos, not the romantic ones. Bill was totally prepared to involve himself in the humorous, the light-hearted, as well as the intensely problematic aspects of musical life. I think of him as an aristocrat of the musical world, engaging himself in it to the utmost.

Personal Recollections

Before he was married, during his first days in London with the LSO (having spent the 5 years before in Lugano) he lived in rooms, or it could have been a room, in Dean Street, Soho. It was over a Chinese restaurant, with a noisy staircase, outside his door, leading up to rooms where young ladies entertained short-term guests, as I remember. Bill had a lot of varied music, including duets of Haydn and Beethoven Symphonies for four hands, and we used to sit playing an old upright piano chatting and drinking coffee. Then, when the Three Choirs Festival in Gloucester came along in September 1959, we stayed together on a farm near Cleeve Hill, not too far from here, also possibly familiar to somebody in this congregation. We were provided with horses, and encouraged to go riding (nothing very ambitious equestrian-wise, you understand). I remember it well enough to tell you Bill rode a tall gelding (Polly) and I had a big chestnut. Bill probably rode often after this, but it was my one and only time in the saddle. During the week I heard for the first time about Liz, and tentative plans to marry. I did my best to encourage him in the venture, which I gather was all for the good. To what extent I was responsible, then, for the establishment of the Waterhouse family, I really couldn't say. What really did date from that week was Bill's decision to live in Gloucestershire and work to establish all that has grown up in Sevenhampton and its hinterland since.

That very week in Gloucester saw the arrival of my eldest child, when Flick was born on September 13th 1959, so of course, Bill was the first to know about it. Yesterday, she rang me, 48 years later, to invite us to her Christmas party.

Many years later Bill and I were invited at the same time by Yehudi Menuhin to write "Music Guides" - one, of course on the bassoon and one on the double bass. Eventually, after a few false starts, over several years, with telephone calls between London and Sydney, Bill's book appeared. My double bass book never did.

I'm telling you this, against myself, as a tribute to Bill's determination and perseverance which lifts him way beyond the normal run as a great achiever in everything he undertook. He was a good friend and an outstanding example to us all. I'm now going to try hard to leave something positive behind for future generations of bass-players. Bill's work will certainly live on to benefit future wind players.

We shall miss him and can all be proud of the way he organised his life to produce tangible proof that he wanted to help musicians who will be living after him.

From Graham Well

valuer and auctioneer, specialist in wind instruments

I confess to having no clear memory of when I first met Bill but it must have been no earlier than 1969 and no later than 1979. The first date is the year I joined Sotheby's and the second is when Bill purchased, from Sotheby's, the second of his two Stanesby bassoons and incidentally still the only two currently known bassoons by the Stanesbys. He had in fact bought the first one from Sotheby's in 1968. I would like to think that he was lucky that I was not there then because the instrument was catalogued with no mention of its illustrious maker. I would have hoped that even as a young and rather inexperienced cataloguer I would still have spotted this. As it was, it was a typically lucky purchase by Bill who must have been praying that no one else had spotted what is known in the trade as a sleeper.

In this address I could never hope to reflect Bill's multitudinous interests but only those where my interests and Bill's overlapped. This was primarily in respect of his bassoon collection, the Langwill Index, the Galpin Society and to a small extent motorbikes. As

far as our joint interest in motorbikes is concerned we had both realised from an early stage that if you lead a busy life and are trying to cram as many appointments as possible into the day the best way of getting around a city like London is by motorbike. It was not the safest or the most elegant form of transport but elegance was not what one was looking for during any time spent in Bill's company. There were far more important and exciting things to discuss.

It was probably as an instrument collector that I knew Bill best. As such he was a rare breed, the likes of which we may never see again. In the last two years this country has seen the loss of three major specialist collectors, Nicholas Shackleton (clarinets) Rodger Mirrey (keyboards) and now Bill. It is something of a coincidence that in June this year Bill read a paper at the Clarinet and Woodwind Colloquium in Edinburgh. which was organised in part to celebrate the acquisition of Nick Shackleton Collection by Edinburgh University. Bill's subject was Collectors of Musical Instruments with particular reference to the Shackleton Collection. He described Nick as making an "outstanding contribution to organology as a researcher and author". Of course exactly the same accolade could be applied to Bill himself.

The chances of anyone being able to put together a private collection of the quality and size of these three men is now extremely small. Not only have so many of the great instruments already found their way into public collections and therefore been removed from circulation but the few that do turn up are now likely to be priced beyond the means of all but the wealthiest collectors who, unlike Bill would not always necessarily be the greatest scholars.

There is no doubt that the great musical instrument collectors, or indeed I suppose the collectors of any work of art, needs to be well endowed with two particular attributes - luck and contacts. Bill was possessed of both these attributes in abundance. Looking through an inventory of Bill's collection you soon realise that if one was required to sit down and make a list of those historical bassoons one would most like to have if starting a collection from scratch, Bill already had them. Doubtless he would have said that there were still many more he would have liked to supplement the collection but in every other way it is a very impressive list.

As one looks through this list country by country the names of all the leading bassoon makers are there. I mentioned earlier the two Stanesby bassoons that head the list of English instruments, one of which is also the earliest recorded English bassoon. These are

followed by Stanesby Jr's. pupil Caleb Gedney and no less than five Millhouses. Amongst German bassoons there are examples by Flot, Grunmann and an amazing eight Heckels. French bassoons are represented by Portaux and Savary and so the list goes on. Just a few month's ago he purchased a rare octave bassoon by the Scherers, one of only five known to exist and the only one still in private hands.

As an adjunct to the bassoons Bill had a keen interest in a very English drawing room instrument, the flageolet. In addition to various single and double flageolets he was also the proud owner of a very rare triple flageolet which he played with consummate skill despite only having two hands. I have fond memories of allowing myself to be talked into the daunting task of playing a quintet with Bill, I on the double flageolet and Bill on the triple.

There is little doubt that one of our greatest debts we owe to Bill is the work he did in producing the New Langwill Index of Wind Instrument Makers. This is a work which in my job cataloguing wind instruments I take down from the shelf several times a week. Bill would have been the first to acknowledge that the basis of this work was entirely down to Lyndesay Langwill but by the time the 6th edition had been reached it was becoming difficult to use, with each entry needing to be checked in three places. The lay out was in sore need of revision and there were understandably yet more new entries coming in all the time. A further factors was that the scholarship was becoming out dated as more and more information was discovered about both major and minor makers. This was where Bill was in his element. Not only was he himself a great scholar in his own right but he also knew exactly who to contact throughout the world to provide him with the latest information on specific makers or instruments. To this end his considerable linguistic abilities must have been an absolute boon. I understand that a further updated edition of the Langwill Index is in the planning stage. It is just so sad that Bill will not be around to see it reach completion and sad for those working on it not to have the inestimable benefit of Bill scholarship, experience and advice. At this point I hope I can be forgiven for mentioning one point (and I hope it was the only point) on which Bill and I did not see eye to eye. This was his deletion of all the entries for bagpipe makers from the New Langwill. I was therefore delighted when Bill told me that it was his intention that they should be reinstated in the forthcoming edition. (Those who do not already know my own personal obsession will now have gleaned it).

Finally there is the Galpin Society. I have not been

able to trace when he joined the Society although I can say that he was not among the founder members but that is not surprising as he would only have been 15 at the time. On the other hand it was another great organologist, Anthony Baines, who was a founder member of the Society who encouraged Bill to take up the bassoon. I would imagine that it would not be long before Tony was persuading someone who was so clearly interested in the history of their instrument to become a member. I can at least be more definite about when Bill was appointed the Society's Archivist. This was in 1987. This would mean that he was quite definitely the Society's longest serving officer of recent times if not in the Society's history. It has to be admitted that the Society's archive is not large and looking after it not an onerous task. But being Archivist it did mean that the Committee had the benefit of Bill's presence at their meetings and of his sage advice throughout that time. He also contributed articles to the Journal and his linguistic ability again came in to play in reviewing organological books, particularly those in German.

With the death of Bill organology and musicology has indeed lost a person who could be described as an International Treasure.

From Valery Popov

bassoonist, Moscow, Russia

Мы познакомились с Биллом во время первых гастролей Лондонского Симфонического оркестра в СССР. Напуганные рассказом о суровой русской зиме, оркестранты старались одеться потеплее. Билл весьма странно и смешно выглядел, одетый в шубу, взятую в аренду из театра "Ковент-Гарден" из декораций к "Евгению Онегину". Этот маскарад он и сам понимал лучше всех нас.

Трудно оценить объем и значение его деятельности для нашей специальности. Поиски и находки новых, редакции старых сочинений, организация конференций, членство в жюри престижных конкурсов, статьи в журналах, аннотации. В тяжелое время "холодной войны" о русских духовиках на Западе узнавали благодаря Ватерхаузу. Многих из них он знал лично.

Совсем недавно мы вместе с ним были на конкурсе в Маркнойкирхене, где он предложил сделать совместный CD с сочинениями для двух фаготов с оркестром. Увы, не успели.

Знаменательно, что он ушел из жизни во время активной работы, не закончив ее. Как "Неоконченную симфонию".

Память о нем остается на оставленных нам его работах, статьях, нотах, учениках. Лучшая память о музыканте.

(We got acquainted with Bill during the first tours of the London Symphonic orchestra in the USSR. Frightened by the story about severe Russian winter, orchestral players tried to dress warmly. Bill looked rather strange and ridiculous, dressed in a fur coat taken in rent from the theatre 'Ковент-Гарден' from scenery to 'to Eugene Onyegen.' This masquerade it and itself was understood best by us.

It is difficult to estimate volume and value of Bill's activity for the bassoon: searches and finds new editions of old compositions, the organization of conferences, membership in juries of prestigious competitions, articles in magazines, summaries, etc.

Recently, we were together on a jury at a bassoon competition in Marknuekirchen, where Bill suggested that we make a joint CD with compositions for two bassoons with and orchestra. Alas, we were not in time. It is significant, that Bill has died during active work, not having finished it, much like an 'unfinished symphony'.

Memory of Bill remains in the works he has left to us, articles, music, pupils. The best memory, however, is Bill the musician.)

From **Dolf Polack**

emeritus professor of urology at Queen Alexandra's Hospital, Portsmouth.

In the late 1940's and early 50's I often went to splendid parties given by June Hardy (later Baines) and Ruth David (later Hilton) at their studio near Ladborke Grove. Nearly all of those who came were musicians: some still students, some keen amateurs and some young professionals - including a number who were to become famous. We all brought our instruments and contributions of drink and food (especially items that were still rationed). Naturally we made a lot of music. Mostly it was chamber music, but occasionally we got a little orchestra together to rehearse for fun. We called it the Kalmar Orchestra after a friend who came only to listen and enjoy it all.

Most of those who came to the parties were in their twenties, except for a few who had done National Service and were a little older. But there was one exception - a lanky fair-haired boy who used at first to come still wearing his school uniform. He played several instruments, knew an amazing amount of music, and charmed us all with his boyish enthusiasm

and obvious talent. This was my first memory of Bill (or Willy, as I think we called him then).

In the following years my job prevented me from keeping up with many of those friends, and I saw Bill only occasionally. But I have memories of playing with him at chamber music parties, in which he was usually on the bassoon, but sometimes on the viola. He was always inspiring to play with, and full of erudite and amusing comment. Later, if I went round after one of his many spectacular performances, I was always greeted like a long-lost friend and with the same boyish enthusiasm which had first charmed us in the post-war years.

It is a privilege to have known him, and I still smile whenever I think of him.

From Deirdre Dundas-Grant (Craen)

bassoonist, London, England

I first met Bill in 1948 at the first session of the National Youth Orchestra in Bath under Dr Reginald Jacques. He was a young toothy teenager, all shorts and knobbly knees, and I was just that bit older trying to look much older and glamorous and not succeeding very well. He said he thought of me as his older sister.

Later I took his place, while he was away on National Service with the RAF, with the beginnings of the Kalmar Orchestra, rehearsing in Francis Baines' flat with Colin Davis starting to conduct, and some of the players were Fritz Spiegl, Peter Graeme, Hugo Cole and Thea King. It may have been there that was the start of the Melos Ensemble. The Goldsborough Orchestra and then the ECO may had had seeds there too. Bill would come back every now and then on his leave.

He was a multi-tasker, scholar-academic and player equally. As bassoonists, we have to be very grateful for all the repertoire he discovered in museums worldwide, and starting the Double Reed Society based on his connection with the International Double Reed Society and all his connections with players abroad.

Partly due to the requirements of his physique, he brought a greater depth to teaching, especially with regard to breathing and posture - I expect with the help of his wife, Elisabeth, who is an Alexander teacher. I remember long telephone calls in the early 50's and 60's discussing the spectrum of types of sound from nutty and woody to blend with the brass (German system) to a free and more reedy tone with more of an edge to blend with strings (French system), problems of projection, spikes and shapes of crooks,

all of which are gone into in lessons nowadays but not nearly so much when we were students. He was pretty dismissive of players who used the left 5th finger Eb key to enhance tone. We had quite a discussion about that!

He was a complete one-off, very much his own man, and along with all his recordings, publications, exploration into the period instrument scene, and many of his students who have attained high places in the profession, he leaves a strong memorable reputation.

From Alex Murray

retired principal flutist, LSO

My first meeting with Bill was when we were both teen-agers at a summer music camp in Sherborne. Our paths did not cross again until he joined the Covent Garden Orchestra in 1953 where he sat next to his former teacher at the Royal College, **Archie Camden**. He left after a year to play in the Lugano orchestra and I joined the LSO in 1955. I think he joined me there two years later, by which time I was an enthusiast for the Alexander Technique, having lessons with Charles Neil. I don't recall whether I persuaded Bill to have lessons at that time, but I do remember that by 1958, after Charles' death, he was certainly having lessons with John Skinner.

The LSO had a busy schedule at that time but Bill and I decided at short notice to compete in the Prague Spring Festival early in 1959. A week at the Hotel Flora with an international group of competitors brought us close together - as translators from Italian (Bill) to Russian (me) and French (me) to Russian and Italian. Bill became friendly with an American oboist, **Don Jaeger** who was the first contact in a chain of events which transformed my life. Our Russian friends called me "Sasha" and from that moment on, Sasha was Bill's name for me.

One of the subjects of our personal talks during this time was marriage - Bill was about to decide whether or not to propose. When we returned to London, we were together on a trip to Brighton for a concert with Monteux. It was a Sunday afternoon affair and my wife was with me. He consulted her on the same problem and I think she was sufficiently reassuring. I would have to ask Elisabeth when they actually married, but it was not too long after these deliberations.

Ernest Fleischmann had become General Secretary of the orchestra and a life of touring ensued. I think the first major one was in 1960 when we replaced the Israel

Philharmonic in Israel while they toured the USA. I became a constant room-mate of Bill and soon learned what a dynamo I was living with. His favorite reading was Baedeker and no sooner were we established in a hotel than he was out in search of antiquities.

The flight to Israel was not uneventful. Bill and I had chosen to leave on the earlier of two flights, one a day before the other. When we got to the airport ready to embark, we waited and watched as a London Fog descended on the field. We put our tails between our legs and returned home. The following day, we left with an itinerary including a refueling stop in Athens. We arrived late that afternoon and were told by the captain while circling the airfield that we were continuing to circle to consume the remaining fuel as our brakes had failed and we were in for a problem landing. When land we did, we waited in the airport lounge for an interminable time for the second plane to land as it was carrying the engineer who could fix the brakes. It was early evening. The plane did not arrive until late that night and the repairs were not accomplished until the following morning. Bill found one of the few lounge settees and sprawled full length from the time of arrival until departure the next day. The rest of us walked around most of the night, sitting on hard chairs or bar stools.

My collegial duty when in Israel was to make sure Bill appeared for the Mozart *Sinfonia Concertante* with clean shoes and a clean white shirt. Gervase de Peyer, in whose Melos Ensemble Bill played regularly was familiar with Bill's absent-minded habits of dress and was concerned for the elegance of the quartet in which they were both playing. For the first concert, I lent Bill one of my shirts.

Bill's keenness on extracting the full value of every tour could be trying for his colleagues at times, including for his room-mate. When we were playing in Salzburg at the Festival, we were all tired after a busy schedule and Bill had an appalling cold bordering on flu. We couldn't wait to get back to the Hotel to bed after a concert - except for Bill who was busy discussing musicology with someone he had met. He came to the room long after midnight and I woke while he undressed in his usual manner, dropping his clothes as he walked around the room. He was breathing noisily through his congested nostrils. For the remainder of the night I tried to get to sleep but was aware of Bill's respiratory distress the whole time. I remember thinking around three in the morning:"I wish he would just turn over and die". The rest of the trip fades but I am sure that nothing stopped Bill from visiting every museum, art gallery and antiquary in the district between rehearsals and concerts.

When we visited Japan, after an 18 hour flight we reached the hotel and while most of us were lining up at the desk to pick up room keys, we saw Bill rushing out of the door - at 10 o'clock at night. One of the wags said "He's off to look at a Roman brick". It transpired that Bill's Baedeker had told him that the Japanese baths closed at 11pm and he was off to discover the marvels of that experience. Little did he know that the Hotel was fully equipped with them and with massage experts, revitalizing tired pilots and, in our case, exhausted musicians. When we returned from Japan, the overhead bin in the aircraft was bulging with wallpaper that Bill had bought during the visit!

It was a sad day for the LSO when Bill left to join the BBC although his friends understood the appeal of sharing a principal position with the possibility of following other interests - which in Bill's case were so widespread and demanding! When we visited the US in 1965, the chain of events which led to my own future direction was set in motion. The catalyst in the whole process was the oboist, Don Jaeger. After our Prague trip, he had written to Bill, asking if he knew of a possible home for an American clarinetist, Fred Ormand, a member of Don's wind quintet which had recently been appointed to a newly founded Arts Academy in Interlochen, Michigan, home of the National Music Camp. As luck would have it, a former student of mine, Simon Hunt, had a flat in Holland Park and was about to begin a long (6 month) tour. Fred, his wife and young family had come there in 1963, returning to America the following year. Fred invited me when we visited America to visit him in Michigan. I was able to arrange to miss a concert in Urbana which followed one in Toledo, Ohio and fly to Interlochen. Fred drove me back to join the orchestra at Lansing two days later.

During my stay with Fred, I met the camp's founder, Joseph Maddy and he invited me to teach at the Summer Camp. Don Jaeger had a house there which he was vacating for a European summer trip and my wife and I began our American visit later that year, in 1965. While at the summer camp, Joan gave Alexander lessons to Keith Stein, head of winds at Michigan State University who had not been able to play the clarinet for some time due to severe arthritis. His lessons put him on the road to recovery and he was so impressed that, when he discovered that the flute teacher at MSU was moving in to the Theory department, he invited me to replace him.

The following year, I was appointed to the faculty but was unable to obtain a visa until January 1967

which is when we moved to East Lansing to begin a 40 year residence in the USA. After our daughter was born in 1969, we spent the first couple of summer vacations visiting relatives in London and then decided that the National Music Camp with its beaches and lakes was an ideal place for a young family and from 1971 we once again became summer faculty. A few years later, we were delighted to find the Waterhouses on an extended visit. Bill had spent a term as a sabbatical replacement at Indiana University.

During our first few years at Michigan State, Douglas Whittaker, co-principal flute in the BBC Orchestra resigned to take up a position in his native Australia. Joan was not very happy with being away from her family in London and when Bill asked if we were interested in the job we replied in the affirmative. Bill couldn't have done more on my behalf. He asked the current principals to support my application and I was duly invited to play in a Prom with Boulez conducting *the Rite of Spring* and Debussy *Nuages*.

Boulez was far from my favorite conductor, but it mattered little, as the position was changed from coprincipal to assistant and I reconsidered the matter. A year or two later I had a sabbatical in Holland where I gave Alexander lessons to Frans Vester. As a result of another family visit, a little while later, I was asked to join the faculty of the Hague Conservatory.

After a year, living in an Amsterdam attic, we moved back to our house in Blackheath and I crammed 26 hours teaching into 3 days, traveling by boat overnight in both directions. Bill was teaching at the Royal Northern School of Music and told Philip Jones, then head of winds that I was in the country. As a result, each Monday, Bill and I traveled together from Euston on the early morning train, to cram a day's teaching in Manchester before returning to London, whence I continued to Liverpool Street and on to the Hague.

The following year, I would return early Friday morning and go from the train to the Guildhall to teach the technique until midday when I returned to Blackheath to our daughter and my wife took over for the afternoon. When we left to return to my final position in Illinois, we were delighted to pass the Guildhall position to Elisabeth, who by this time was a qualified Alexander teacher.

During our brief interlude in London, we were able to visit the Waterhouses and I remember Bill in a new role to me, as a pater familias, deftly carving the Sunday joint.

Our connections during the last thirty years have been very spasmodic, sometimes due to our mutual friends who have been guests of the Waterhouses in Highgate. Bill has made a few visits to the University of Illinois, the last one of which, shortly before his illness was a very impressive performance in which he accompanied himself on the piano while playing the bassoon. He had traveled all day to get to Urbana and was tired after the concert but suddenly perked up and we had a delightful few hours reminiscing.

I can not think of anything appropriate to say about Bill, except that he was a great friend, a great musician and a great eccentric. He is missed by all who knew him.

From Alan Abbot

horn player and student with Bill at the Royal College of Music and inspiration to Bill's approach to breathing and posture

I first became aware of Bill at a rehearsal of Mozart's *Quintet for piano and winds*. After a few bars Bill said we shouldn't mark the parts as it was a corrupt edition and he would bring an Urtext set of parts the following week. Bill and I spent much time playing four-handed duets on the piano; his sight-reading was most accomplished and he was already a very busy free-lance professional bassoonist!

Bill acquired all the apparatus for making reeds and said he would go to the South of France to buy cane. He suggested that I might like to meet him in Paris on his way back - he knew Paris well, I'd never been there. On the appointed day I waited at the station and Bill's train duly arrived but Bill didn't! I could do nothing but wait for the next train - some three hours later. To my relief Bill arrived carrying a large sack of cane! Apparently he was not allowed on the previous train with so large a sack. So he sat on the station for three hours slicing each strip of cane with his penknife so that the sack was less bulky!

We got onto the subject of deep breathing and one thing led to another. I had the temerity to tell Bill, gently, that his playing, with all his formidable technique, was monochrome. I was worried, too, about the effect the sling round his neck was having on his posture. Bill never did anything by halves and, before I knew what was happening, he was seeking a new way to support the instrument - a crook had been straightened, new reeds employed, and longer slow notes practised with increasing variety of volume and colour!

Bill always ended his busy day with his new found freedom of expression. I remember one night when he'd played in a performance of *Gotterdammerung*, at Covent Garden, arriving home about midnight and playing his "new" way for about twenty minutes. I was sure that, once the new technique became habit, Bill's innate musicality would carry him through. Eventually he told me, quite calmly, that he "needed to move out of London and perfect his new style of playing - out of the spotlight". He found an eminently suitable post in Lugano, where he stayed for three years!

During the summer of 1953, Bill and I tackled the Recitatif et Final by Jules Semmler Collery which we found attractive, except for the fact that the bassoon part had a high E natural, which Bill, for all his newlyfound freedom, just hadn't got - at least not safe and secure. We enumerated the other examples of this note (including Ravel's G major Piano Concerto and the Saint-Saens Sonata). It obviously preyed on Bill's mind because, months later, when I was repetiteur, with the Carl Rosa Opera, I found myself in Morecambe, and staying in a pub. During lunch one day, the landlady told me that there was a gentleman to see me with a "baboon"! To my amazement Bill appeared. Having a free day he'd decided to demonstrate to me his discovery of a fingering for the high E! He'd duly noted it in his pocket book and he couldn't wait to play it to me. We spent the afternoon with an out-of-tune piano joyfully going through passages that required this top E. It was good, safe and sound, and better in tune than the piano! In the late afternoon Bill caught a train back to London, a happier man and I went to the Winter Gardens to fulfil my backstage duties.

Whenever I hear Mahler's *Song of the Earth*, Bill springs to my mind. He introduced me to that, as well as Debussy's *Pelleas* and so much more wonderful music, by means of 78 r.p.m. gramophone records!

From Graham Knight

a former pupil

My first meeting with Bill was in the spring of 1964. I was sixteen at the time and had made some progress with the bassoon and it was arranged that I should have lessons from him. I made the journey from Birmingham to London and thence on the Northern Line to Archway. The climb up the hill to Cromwell Avenue was longer and steeper than I had expected and I arrived breathlessly at the front door. Bill greeted me, smiling warmly and showed me into the music room. What a sight met my eyes! The walls were lined from floor to ceiling with orange boxes full to bursting with music; more music than I had ever seen outside a library. There were two black grand pianos,

keyboards facing. And no floor boards! The pianos were precariously balanced on the joists while a large sheet of plywood accommodated two plain wooden chairs and a music stand. "I'm having trouble with dry rot" said Bill as though this was nothing out of the ordinary.

I unpacked and settled myself. Bill asked me to play something - probably a Weissenborn study as I recall. He listened for perhaps three minutes and then came the verdict. My posture was wrong, my breathing was inadequate, my fingering was lazy, my reed was too hard and I was not reading the music accurately. That might have been very depressing but it was said so constructively, so helpfully and so rationally that it had the opposite effect; I looked forward to learning what was to be done.

The posture was easy to correct - simply to sit up straight, on the edge of the chair, feet to the floor. The reed - Bill got out his reed knife and chippings of cane flew to the floor. The fingering - the speaker keys and the crook key are there for a purpose and must be used all the time; the crook key lock was removed and my left thumb put to work. The breathing - Bill lay on the floor and asked me to stand on his abdomen. which I did with some trepidation while he proceeded to show how he could lift my 12 stone up and down just by breathing in and out. This was a remarkable demonstration of breathing properly from the diaphragm. As for reading the music he simply said "everything on the page is there for a purpose and with studies even more so - there is a challenge in each one and only by playing them properly and carefully will you ever improve".

I tried again - with the now paper thin reed which made a really horrible sound (to my ears). But his point was simple, he simply said "the bassoon is hard enough to play well - don't let physical impediments make it harder for you".

We worked for perhaps 90 minutes before it was time for me to go and start practising properly. I have never forgotten those 90 minutes and the remarkable insights and advice that flowed. Whenever I pick up the instrument I think of at least one of his observations. That first lesson transformed my approach to playing for ever. What a remarkable man!

From Dag Jensen

bassoonist and recording artist

With the sudden death of William Waterhouse, the bassoon world has lost a great human being and

personality. A man with an almost childlike enthusiasm for music, and at the same time receptive to new facts and views. As a bassoonist, William Waterhouse was in many ways to me an idol: a passionate musician, energetic, always open minded, led by devotion and love of music. His many activities as a teacher, music scientist, editor of music, author of articles leave a rich treasure and will keep memories alive of a wonderful person and musician for coming generations.

From Milan Turkovic

Austrian bassoonist and teacher

Meeting Bill as a seventeen year old bassoon student was like opening a door into the international world of wind playing. Vienna was quite closed and conservative in those years, shortly after the end of the Russian occupation. Bill brought a fresh breeze of cosmopolitan feeling as he visited my teacher **Karl Öhlberger** (who was a great example of a cosmopolitan man himself). From then on Bill and I were not communicating very frequently but consistently. Whenever we had met or corresponded or had lengthy telephone conversations I ended up knowing much much more about my profession! No question remained unanswered by him, and if he did not have an immediate solution he would find it soon after and make sure I received the information.

Bill was what we call here "ein wandelndes Lexikon" (a moving dictionary). One reason he knew that much was his curiosity and his never-ending desire to learn. For example I would address him in his language and he would always answer in German, obviously eager to improve his excellent command of our language! With his philosophy of life it is no wonder Bill remained young in many ways even as he grew old. That makes it even more difficult for his friends to realize his sudden death. His last e-mail to me is dated September 12th, 2007. He reports about "stimulating visits" to the continent, numerous visits to conferences, museums, castles and about meetings with colleagues. I was gone as he went through Vienna. All I could write was "I do hope to see you soon again". Now I can only - like all of his friends - try to realize how much we miss him.

From the **Families Reiter and Lucchetta**Wilhelm Heckel GmbH, Biebrich, Germany

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With much consternation we heard the very bad message from the death of William Waterhouse.

Even it is hard, we will try to find the right words to remember this wonderful man, musician and music-scientist. More than 50 years he had connection with our house, and last we had the honour to meet him here in Biebrich on occasion of our 175 Anniversary.

The bassoon world became much poorer now, but we all will still often think of him, when we see his books and writings. He always tried to find new improvements for the bassoon to make playing easier and better. Our thoughts now will be with his wife and his children.

A Testimonial from Karlheinz Stockhausen

(given 4 days before his own death on June 16, 2007)

[Richard J. Moore]: I wonder whether you recall working with William Waterhouse when you and he recorded *Zietmasse* and *Adieu*?

[Karlheinz Stockhausen]: Not only in rehearsals, but also in many hours before and after rehearsals and recordings and during our trips with the ensemble. I had the pleasure and privilege sharing with William Waterhouse his rich cultural knowledge and enthusiasm. He was a musician as we all should be: excellent as a performer, open minded, curious, well educated, joyous, full of humour. I greet him in the beyond and hope to meet him again.

From **Eric Butt**

retired principal of the Bournemouth Symphony Orchestra

In early May 1966 the Bournemouth Symphony Orchestra gave performances of Britten's War Requiem. The Melos Ensemble provided the chamber orchestra and Bill stayed with me after the Bournemouth concert. The following day's concert was to take place in Exeter Cathedral and I was to drive Bill there for a two o' clock rehearsal. Following breakfast we spent time discussing and practising breathing techniques and the use of Alexander technique. Bill then expressed the wish to visit Dorchester Museum and possibly fit in a swim en route to Exeter. We duly left Poole, called at the museum and then made a detour to Lyme Regis so that he could have his swim. It was a cold day but he immersed himself in the sea whilst I shivered sitting on the pebbles. Sleet fell as he towelled down but he seemed not to notice as he then proceeded to demonstrate, still in his swimming trunks, development of strength and flexibility of his stomach muscles. We arrived in Exeter late for our rehearsal with me in a panic but Bill without a care in the world. I cannot think of Lyme Bay without remembering my bassoon lesson with Bill on a cold morning in May.

From William Ring

bassoon repair specialist at Howarth's

I first met Bill at the tender age of about 10, when his aura as a great bassoon player overtook every other sentiment. This was perhaps his first claim to fame in the public eye. However I was privileged later in life to get to know him much better, when he asked me to travel with him on three trips to Europe, each encompassing a different aspect of his wide-ranging "work". I thought my role was simply that of driver and assistant, but found myself on each occasion taken up in a fascinating combination of adventure, discovery, cultural tour, discussion forum on all sorts of things, concerts, and introductions to the wide range of interesting people from Bill's circle of friends and contacts.

The first trip was in 1999 with Mathew Dart, who had been awarded a Churchill research grant; one aspect of the trip was Bill's desire to introduce Mathew to several curators of important collections of historical instruments in Germany. Bill also was to give a address for an esteemed colleague and friend (in German of course!), and then we had that precious cargo in the boot... the (in)famous bassoon that had been stolen from his car in Wiesbaden in 1953 and had surfaced 45 years later in a school in America, which was on its way to be restored by Walter Rieger. There was the awful possibility in the back of my mind that were my car to be broken into, the whole saga could be repeated!

These were the bones of the trip, but Bill would always see little extra things that we could fit in along the way. For example as we tramped back up the autobahn to the channel crossing, Bill was examining the map (not the clock!), and exclaimed "Have you been to the Heckel factory?" "No..." we said. "Ok, well, I'll ring them and see if we can drop by". And we did. That berth on the ferry would just have to wait...

In 2006 I was privileged to accompany Bill as chauffeur to Heckel's 175th Anniversary concert and reception. This again was but the main excuse for the trip, I was quickly to discover Bill had plans for us to do plenty more... so I found myself on another tour of

European history, taking in the V2 rocket factory at La Coupole in the Pas de Calais (Bill had memories of hearing the flying bombs from the end of the Second World War), Aachen, both 900-year-old cathedral and the famous C17 painting of the bassoonist, which we pored over for an hour, under the suspicious and watchful eye of the museum attendant, Baden Baden as crucible of so much C19 artistic endeavour - and Bill was all for making time to swim in the spa waters too...

My third trip, taken in late March and early April of 2007 was to help Bill with his research for the exhaustive book on the bassoon he had been commissioned to write by Yale University Press. That this volume will not now see the light of day under Bill's authorship is a sad deficit for future generations of bassoonists. In particular we visited Rainer Weber to view his work on some 60 old bassoons. Over his lifetime Rainer has restored nearly 1000 historical wind instruments, many meticulously documented and photographed. What a feast for anyone interested in the development of the bassoon! But as ever with Bill, the diversions were as fascinating as the main project, and included time visiting Gunther Joppig and the instrument collection in the StadtMuseum in Munich, let alone the Viktualienmarkt with it's wonderful aromas of food and flowers just round the corner from the Museum.

What remains in my memory of Bill? Aside from the fascinating diversity of experiences that I enjoyed in his company, it's the nature of the man that has left the greatest impression. Bill's laser intellect was evident in all he enquired into with his renowned enthusiasm, and particularly when it came to expressing things in words or performance, be it an article, or the process of chairing a panel of judges, or even when just conversing, he would search for exactly the right words to use. But it was always tempered with a gracious and kind manner. He was pained sometimes by the harshness of expression that accompanied strong (and not necessarily unfair) criticism of another's work. He was humble in his scholarship, knowing so much, yet never pretending there were things he didn't know, and might learn from others; generous in his expressed views, always measured in his response to ensure that he was correct, but also that he did not offend. Farewell Bill.

From Tony Allcock

(First Chairman of the British Double Reed Society)

I believe that one relatively small contribution Bill made may need an airing. This had and, indeed, continues to have a fairly wide influence - the setting up of the *British Double Reed Society*.

The idea for it may have begun in 1987/8/9. It first occurred to Bill that he should try setting up a British 'leg' of the American-based IDRS when he was working on the program being planned for the IDRS's annual 'Conference' due to be held in Manchester at the RNCM. A British 'branch' would give it some 'legitimacy' (my thoughts on it - never confirmed by Bill). I attended a 'public' meeting at the RNCM at which the idea was explained and contributors invited, my name being proposed by **Lesley Wilson**, then still principal bassoon of the SNO. [She and I (as assistant principal oboe) had worked together in the SNO during the late 60s/early 70s and have remained friends since then.]

The nominations included **Michael Britton** of Howarth & Co., **George Caird** (now professor at the Conservatoire), **Graham Salter** and others, I being relatively unknown at least by Bill. After a lapse of time and a bit of cajoling from me, mainly to Bill, we eventually met as a group at George Caird's house in Islington and decided to set up a 'steering committee' to which I was elected 'Chair'. By this time it had become clear to all (except, I still suspect, Bill) that the BDRS could satisfy an on-going demand in UK to promote the well-being of both oboe and bassoon families of instruments - it never acknowledged the bagpipes as a serious component, to my personal regret.

My own principal role was, I suppose, as a 'dispassionate outsider' to try to avoid the vested interests which can so blight any such organisation, and, to help, I set up the basis of its new Constitution. Bill, as well as the rest of its expanded and very hardworking committee, became ever more involved in this development and in the wider fields of the Society's work in education and performance. At about that time, too, he had begun his relatively 'official' links with the IDRS, and these he used from time to time to help the BDRS journal (Double Reed News) get off the ground. I worked alongside him in preparing the BDRS's presence at a number of European locations where the IDRS had decided to hold its 'Conferences' as well as the BDRS's own, of course. For his 'birthday tribute concert' in the RFH, I wrote, with many misgivings but in response to his request, a foreword.

That the BDRS continued to grow went beyond

our expectations, I think, and Bill continued his association with it right to his sad end, by which time my own active role had, for entirely personal reasons entirely unconnected to anyone else in BDRS, been withdrawn. His abilities, his connexions, his encyclopaedic knowledge and his enthusiasm will all be sorely missed.

From Richard J. Moore

(Read, in shortened form, at the memorial service Friday 23rd November 2007, St Michaels, Highgate. Full version given at the burial service, Saturday 3rd December 2007, St. Andrew's Parish Church, Sevenhampton.)

Bill has been a friend and mentor over the past 20 years, during which time I came to know him very well. Initially I was pupil but this burgeoned into a relationship of mutuality. Barely a week would go by without an exchange, by e-mail or phone. Bill would often seek my advice on technology or an article he was preparing, and I his on musical matters. He had of course been a bassoonist by profession, but his interests lay way beyond this.

By all accounts Bill seems to have been a rather serious child gifted with a precocious intellect. Musical interests were encouraged by his mother. During the war years he would attend the concerts given at the National Gallery. Not content merely with listening, Bill would seek the autographs of the performers - Myra Hess and Adrian Boult being two. He retained these along with newspaper cuttings, programmes and other memorabilia in a scrap book, which he treasured throughout his life.

Bill loved to forge a physical link to the composers, artists and people he greatly admired. Whether through owning photographs, letters or manuscripts he sought to capture something of the essential person. Indeed, Bill had in his possession letters of Mendelssohn and Debussy; and as I discovered recently, he also retained nearly all personal correspondence from friends, family and colleagues.

I recall my first lesson with Bill, when I was a teenager. It was preceded by the long trek from Archway station up Highgate hill, culminating in my ascent up the steps of 86 Cromwell Avenue to the front door of an imposing Victorian town house. My first challenge was to select the correct doorbell - there were two, neither labelled, as is the case today. So I chose the top one - nothing happened. After an anxious minute or so, I pressed the lower, which caused noises to stir from within. A moment later Bill appeared at the door,

dressed in a boiler suit. He declared that I was two minutes early and would have to wait while he finished cleaning out the boiler; and furthermore, he informed me, I had pressed the wrong doorbell. I gained the impression of a rather severe person who was a stickler for time-keeping. Something I discovered some years later to be completely "off the mark". My lesson with Bill was a daunting affair and I'm certain I left absolutely no impression on him whatsoever.

My next encounter occurred some 15 years later when I embarked upon a series of lessons. This time I was far better equipped. I arrived at 10am - "on the dot" - for my hour-long lesson; pressed the lower doorbell; Bill appeared immediately and invited me in for a coffee. I left Cromwell Avenue just after midnight, with: a bundle of borrowed music under one arm, two rare tenoroons under the other, and pockets stuffed with apples to provide sustenance for my journey back to the south coast. And this was how it was to be for the next few years as I embarked on a series of consultations with Bill.

I found his approach inspirational. Whatever piece we worked at, Bill sought to convey the "whole picture". He would talk authoritatively about its historical context in terms of the prevailing political climate and its relationship to other composers, music and musicians of the day. In matters of interpretation he would speak of playing the bassoon as a metaphor for singing or indeed playing a stringed instrument. It was no surprise at all to discover that Bill played the viola and had been taught by the great player, Cecil Aronowitz. It is very fortunate for bassoonists that Bill's systematic approach was recently documented in his book *The Bassoon*, which forms part of the Menuhin Guide series and has now been translated into German and Japanese.

Bill had a passion for language and languages, which he passed on to his children. He had been taught Latin at school, and was a fluent speaker in German, French and Italian. I recall arriving for a (bassoon) lesson, to find Bill deeply engrossed in a Swedish novel, armed with a modest Swedish-English dictionary to which he seemed never to refer. On one occasion I was invited back to the house for a social gathering - it was astonishing - I could barely detect a single strand of English. The whole family was there - Bill, Lucy, Celia, Graham and Elisabeth - all engaged in conversions in Italian and German - with their guests - and with each other. Having this ability afforded Bill a great advantage for his historical studies of music and instruments - sadly something I was not able to share. However, I do have an interest in the English language and its origins. And in conversation over lunch on one occasion I recall enlightening Bill as to the infamous origins of the word "feisty". This prompted a spontaneous rendition, from Bill, of a choice extract from Chaucer's *The Miller's Tale* spoken in a lilting Middle English accent.

Bill was a great traveller; his journeys were nothing short of epic. In the late 80's he invited me to take part in an early music festival in Kronach. We were to leave Highgate early one morning, drive to Dover in his VW Camper Van and take the ferry to Ostend. From there the plan was to drive directly to Kronach, which would entail a further seven or eight hours travel. It was late spring and the weather was good, but the early mornings quite cool. Bill was dressed in walking boots, fleece socks, scarf, anorak, waistcoat, hat and gloves. I had a tee-shirt and open sandals. I recalled thinking that Bill was over-dressed for that time of year. But an hour into our journey I was freezing. Detecting my discomfort, Bill turned to me, and apologized for neglecting to mention that the heating wasn't working and if he turned it on we would be asphyxiated with exhaust fumes. So it was a cold start, but the sun was soon up and soon I warmedup. On arriving at Ostend, Bill was behind the driving wheel and I was map-reading. I soon discovered that this was not a good arrangement. Every kilometre of our journey held some fascination for Bill: usually architectural or historical - a castle here, a church there, a museum or exhibition, an historical fact, a house where a famous composer had once lived - Bill knew where all the landmarks were, and was intent on pointing out every one of them to me. It was nigh impossible to get him to stick to any planned route, let alone keep an eye on the road ahead. Most journeys would zigzag their way across the country side. And so I decided very early on that I would take charge of the driving thus freeing-up Bill to act as tour guide. All of our journeys were adventures. His knowledge of architecture, sculpture, people and places was encyclopaedic. I was shown remarkable buildings such as Vierzehnheiligen, shown around an exhibition of sculptures by Tilman Riemenschneider, and met remarkable people such Wolfgang Pfretzschner (from the family of bow makers who himself had travelled to the USA for the Great Exhibition of 1893).

Despite the apparent chaotic nature of Bill's journeys, it was quite remarkable just how few maps he took with him - precisely those for the towns we stumbled upon. And for each exhibition, or notable building - a pamphlet, a newspaper cutting, a postcard depicting some exhibit - all were to hand and as I soon

discovered had been carefully selected hours before the journey began.

It was his combined passion for travel, language, music and history that made Bill the ideal person to take over from where Lindsay Langwill had left off. Single-handedly, Bill created the *New Langwill Index*; a dictionary of wind instrument makers that has become the standard reference for all who concern themselves with organology (the historical study of musical instruments). This monument to Bill's passion and encyclopaedic knowledge was matched only by his historical collection of bassoons, which is unique in the world - and I am assured by experts in the field, is unlikely ever to be assembled again by a private individual.

It would be wrong to give the impression that Bill's journeys were confined solely to cultural interests. He maintained all his life a love of the open air whether it be swimming, walking, skiing, scuba diving or on one occasion horse riding. Scuba diving was a pursuit we both shared. I recall having lent Bill a diving computer for use during one of his trips to the Red Sea. When I met him on his return he slipped into my hand, by way of thanks, a Roman coin to add to my collection that he had bought at a local market. It was typical of Bill to enthuse about another's passion for collecting.

During the summer of 1998, Bill and I attended the International Double Reed Society's conference in Phoenix, Arizona. He was determined that we should use that opportunity to visit the Grand Canyon. So we arrived in Phoenix a few days before the conference began, borrowed a couple of sleeping bags and drove north to the Kaibab forest, which was close to the Canyon. There we bivouacked over night and rose before daybreak to see the sun rise over the Grand Canyon. We then took the so-called Hermit Trail from the south-western rim and descended into the Canyon for the rest of the morning.

Conversation was lively; it ranged from quantum mechanics to stories about his family and of the time he had been resident in the USA during his assignment to Bloomington. Bill held very traditional family values and it was clear that he had been anxious to ensure each of his children should experience the world first hand. He talked vividly of skiing, walking, mountain climbing, camping and trekking through the Alps with his children. And of white-water rafting with his wife, Elisabeth.

I found without exception that Bill was eager to embrace new intellectual concepts; my degree had been in pure mathematics and far from being an area that inhibited Bill from conversation he was eager to probe, to expand his own understanding. And thus I like to think that some of what I gained, from Bill's companionship, was repaid.

Bill was a truly remarkable musician. Not only a bassoonist but accomplished at the piano, organ and viola. In his youth had learnt the clarinet and violin. He was also a connoisseur of the flageolet - indeed he persuaded me to take up the double flageolet such that the two of us could perform Tallis' canon in 4-part harmony as an illustration during one of his lectures. In respect of performance, Bill stood by two principles: he would never be held hostage to self-consciousness; and he abhorred blandness.

His boyish enthusiasm was infectious and he engaged with anyone who would reciprocate, no matter what the subject. He was a member of and contributed to many societies. Of particular note: he was Archivist for the Galpin Sociey; and very active in the International Double Reed Society. In 1989 he organized the ground-breaking conference in Manchester. This led to the founding of the *British Double Reed Society* for which Bill became president jointly with **Lady Barbirolli**. These societies, and many other others, will be the worse for Bill's loss. This was affectionatley summed up by **Ronald Klimko**, bassoon editor for the IDRS when he said recently: "Spending a day with Bill was like spending a year with anyone else".

Bill remained incredibly active to the very last: he died while travelling though Europe with Elisabeth. In typical fashion, they had planned a breathtakingly complicated trip that was to begin with Bill reading a paper at Tübingen and visiting the Rhine Falls. Then to Vevey in Switzerland to visit the Hindemith Foundation and meet up with Roger Birnstingl. To view the Corbusier House before moving on to North Italy to visit Bill's brother Richard. Thence to Florence for the exhibition of historical musical instruments entitled "The Marvels of Sound and Beauty". Naples and Pompeii were to follow; then Bill would collect a fagottino (soprano bassoon) which he had recently acquired for his collection and return home via Munich to hear Graham's Trio perform. Alas the trip was cut short when Bill was taken suddenly and seriously ill. He died within a few days in a hospital in Florence but had managed to achieve the central purpose of the trip, which was to visit the exhibition there. His newly acquired soprano bassoon was brought to his bedside and his hands laid upon it, so at the very last hour he had his hands on one of his instruments.

Bill leaves a legacy of collections, published books, monographs and music editions from which future generations will benefit. Those of us privileged enough to have been touched by his genius owe him a great debt. His remarkable influence lives on through his world-wide network of protégés and through his three children - Graham, Celia and Lucy - all of whom are professional musicians. The final accolade however must go to Bill's wife Elisabeth - a musician in her own right - who, throughout their long married life, was a tireless supporter of Bill's pursuits as well being the centre of gravity for their family life. Without Liz, Bill could not have achieved all that he did.

I would like to close with a few thoughts expressed by Graham, while at Bill's bedside in Florence:

"At his bedside we stood, spoke, recited Dante, some Shakespeare (Twelfth Night) and tried to sing a bit of L. van B. in order to engage his evereager mind. He seemed to drift in and out of oblivion; from out of a deep, childlike consciousness there were moments when he tried to utter a word, to open his eyes and focus on those around him.

In the end he deceased as he lived - in full flow, in the midst of a busy itinerary. Any efforts to get him to slow down will have fallen on deaf ears and he was active to the very end. He will remain in our memories as a vigorous, youthful man."

Constitution of the International Double Reed Society

(Revised January, 2007, by the Executive Committee and pending approval by the General Assembly, July, 2008, at Provo, Utah.)

ARTICLE I - NAME

The name of this not for profit corporation shall be the International Double Reed Society, (IDRS).

ARTICLE II - LOCATION

The principal office of the corporation is Columbus, Ohio.

ARTICLE III - OBIECTIVES AND PURPOSES

Membership in the IDRS is available without regard to race, gender, religion, age, sexual orientation, disability or national origin. Positions within the society's management, whether volunteer or compensated, are appointed based on merit and without regard to the candidates' race, gender, religion, age, sexual orientation, disability or national origin.

The objectives and purposes of the Society are:

- (a) Those purposes set forth in the corporation's Articles of Incorporation.
- (b) To enhance the art of double reed playing (instruments related to the oboe and bassoon families) by encouraging the performance of double reed literature, the improvement of instruments, tools, and reed-making material; encouraging the composition and arranging of music for double reeds, both as solo and ensemble instruments, to act as a resource for performers, and to commission such works; assisting teachers and students of double reed instruments to attain high standard of performance; encouraging cooperation and an exchange of ideas between the music industry and the Society, excluding any commercial influence in the governing of the Society.
- (c) To give double reed musicians, and all those interested in the problems peculiar to performers, teachers, students, and manufacturers of double reed instruments, a means and body through which communication can be fostered on a world-wide basis.
- (d) To serve as a clearing house for ideas of general interest by maintaining a repository for the receipt and dissemination to the Society's members of information, ideas, and research into all fields pertaining to double reeds.
- (e) To provide four publications annually.
- (f) To conduct a yearly general meeting at which business of the Society will be voted upon, to provide members and the general public opportunities for meeting for the discussion of professional topics, and to do other such lawful things as are incidental to the purposes of the Society.
- (g) To maintain an IDRS web-site (IDRS WWW) for the purpose of dissemination of IDRS information to members and the double reed community.

ARTICLE IV - POWERS

Section 1.

- (a) The Society shall have the powers necessary and proper to the achievement of the aforementioned purposes for which the Society is organized.
- (b) The Society shall have the power to engage and retain the services of an Executive Secretary-Treasurer to facilitate the orderly transaction of all daily business of the Society, including maintenance of financial records, the collection of dues and other moneys, and the disbursement of

funds for usual and ordinary operating expenses. The Executive Secretary-Treasurer shall provide periodic financial statements to the Executive Committee, and an annual report to the membership.

- (c) The Executive Secretary-Treasurer shall serve at the pleasure of the Executive Committee for an indefinite period. Incapacity to act, fraud, or other acts of malfeasance shall be grounds of immediate termination of the service contract with the Executive Secretary-Treasurer. The Executive Secretary-Treasurer shall receive an honorarium for services, and reimbursement for certain expenses as may be established by the Executive Committee. The amount of the honorarium shall be established by the Executive Committee.
- (d) The Executive Secretary-Treasurer shall be a non-voting member of the Executive Committee.

Section 2.

Notwithstanding any other provisions of these articles, the Society shall not carry on any activities not permitted to be carried on my a corporation exempt from federal income tax under Section 501 (c) (3) of the Internal Revenue code (or the corresponding provision of any future United States Internal Revenue Law).

Section 3.

No part of the net earning of the Society shall inure to the benefit of, or be distributable to, its members, officers, or other private persons, except that the Society shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions to furtherance of the purposes set forth in Article III hereof. No substantial part of the activities of the Society shall be carrying on of propaganda, or otherwise attempting to influence legislation, and the Society shall not participate in, or intervene in (including the publishing or distribution of statements) any political campaign on behalf of any candidate for public office.

Section 4.

The Society may hold real estate, and own copyrights and property. No loans shall be contracted on behalf of the Society and no evidence of indebtedness shall be issued in its name unless authorized by a resolution of the Executive Committee. Such authority may be general or confined to specific instances.

Section 5.

The Society may accept outright any unrestricted gifts, grants, or endowments that may be presented by any person, firm, or corporation, and such gifts, grants, or endowments shall be placed in the general funds of the Society to be used as directed by the Executive Committee, for the aims and purposes of the Society.

Section 6.

All checks, drafts, or other orders for the payment of money, notes or other evidences of indebtedness issued in the name of the Society, shall be signed by the Executive Secretary-Treasurer. The President shall have authority in all event that the Executive Secretary-Treasurer is unable to attend to his/her duties. All funds of the Society not otherwise employed shall be deposited from time to time to the credit of the Society in such banks, trust companies or other depositories as selected by the Executive Committee.

Section 7.

Dues from the membership will support the activities of the Society and provide for subscription to the Society's publications.

Section 8.

The fiscal year of the Society shall be the calendar year.

ARTICLE V - MEMBERSHIP

Section 1.

The founding membership of this Society shall consist of the members of this corporation's predecessor

in interest, that being the International Double Reed Society, a Michigan non-profit corporation as those members were listed on the membership rolls of said corporation as of December 31, 1980.

Section 2.

- (a) Membership of this Society shall be open to all persons interested in double reeds upon payment of annual dues, and all members shall be entitled to all rights and privileges of membership in the Society, including a subscription to the Society's publications. Members shall pay annual dues, shall have the right to voice and a right to vote for electing officers and for other such matters presented for voting.
- (b) As a private organization the society believes in a standard of non-discrimination and vigorous but civil debate. Members who violate these principles in their conduct towards other members or members who violate these principles using society facilities such as the internet, journal or conference site may be suspended or expelled from the society after a vote of the Executive Committee and a refund of their dues.

Section 3

There shall be three types of memberships: (2) regular member, (b) student member, and (c) contributing member. The only distinction between these memberships shall be the amount of dues to be paid. The dues for (a) regular member, (b) student member and (c) contributing member will be determined by the Executive Committee. The dues for (c) contributing members will be determined by the Executive Committee:

Section 4.

Application for membership, with dues, shall be sent to the Executive Secretary-Treasurer of the Society.

Section 5.

As memberships are received from countries other than the United States, the Executive Committee shall take appropriate action to ensure their representation in the Society, and to foster a truly international organization.

Section 6.

A special category of Honorary Membership shall be maintained for persons of unusual extraordinary distinction. Such persons may be nominated at any time by the Society's membership and elected to honorary status upon receiving two-thirds vote of the voting members at the annual business meeting by the Executive Committee.

Section 7.

A special category of Associate Membership may be created for members of the bona-fide national double reed organizations outside of North America. Associate members' benefits are limited to attendance at annual conference at member rates and other benefits as may be determined by the Executive Committee.

Section 8.

A special category of Institutional Subscriber shall be maintained for libraries, schools and the institutions. Instructional Subscribers will only receive a subscription to IDRS publications, and will not be titled to any other rights and privileges of membership in the Society. The dues for Institutional Subscriber will be determined by the Executive Committee.

ARTICLE VI - OFFICERS

Section 1.

The officers of the Society shall consist of elected and appointed members. The elected and appointed officers shall form the Executive Committee.

a) Elected officers shall be: President; 1st Vice-President; 2nd Vice-President, Secretary; Immediate Past President; and two Members-at-Large. These officers shall be elected from the membership ballot. The elected officers shall hold office for two years with the possibility of succession to a maximum of four consecutive years. The Executive Committee shall be empowered to carry on the business of the Society between annual meetings. **Elected officers and the Business Liaison shall have voting privileges.**

b) The following officers shall be appointed by, and will serve at the pleasure of the elected officers voting members of the Executive Committee for an indefinite period: Executive Secretary-Treasurer, Business Liaison, Editor(s) of Publications, Archivist, Conference Coordinator and Editor of IDRS On-Line Publications. The Business Liaison shall have voting privileges. All other appointed officers shall serve on the Executive Committee without voting privileges.

Section 2.

The Executive Committee by a two-thirds vote may remove from office any officer who is unable to attend meetings and is unable to attend to the duties of his office when, in the opinion of the committee, the effectiveness of the Society is impaired. If a vacancy occurs the President, with the consent of the Executive Committee, shall appoint an interim officer to serve until the next general meeting. Should the vacancy occur in a non-election year a special election will be held at the general meeting to fill the office for the remaining year of the term.

Section 3.

The duties of the elected officers are:

- (a) The President (and in absentia the 1st Vice-President) shall preside at all meetings of the Society, shall be the chief executive officer of the Society, shall be an "ex-officio" member of all standing and special committees with the power to fill vacancies on all committees. The President may engage necessary secretarial assistance.
- (b) The 1st Vice-President shall act in the absence of the President, and accept other such responsibilities and assignments as the President may request.
- (c) The 2nd Vice-President shall act as an international representative to the Society.
- (d) The Secretary shall be responsible for recording the proceedings of all meetings of the Society, and presentation of these minutes to the following meeting.
- (e) The Immediate Past President and two At-Large officers shall act in an advisory capacity to the Executive Committee and accept other assignments as requested by the President.

Section 4.

The Business Liaison will be responsible for matters pertinent to the Society's relationship with members of the music industry.

Section 5.

The Editor(s) of Publications shall be responsible for the annual publications of the Society. The Editor(s) of Publications may select a staff to assist in the preparation of these periodicals.

Section 6.

The Archivist shall be responsible for maintaining the archives of the Society. The Archivist may engage assistance in the work and operation of the archives.

The Conference Coordinator shall serve as a liaison between the Executive Committee and the conference hosts to help facilitate and coordinate all aspects of conference planning.

Section 7.

The Editor of OnLine Publications shall be responsible for the IDRS web site (IDRS WWW) and IDRS OnLine. The Editor of OnLine Publications may select a staff to assist in the work and operation of IDRS WWW and IDRS OnLine.

ARTICLE VII - COMMITTEES

The President of the Society shall appoint any other committees as needed and shall be an "ex-officio" member of all committees. The President may change or remove members and dissolve such committees.

ARTICLE VIII - MEETINGS

Section 1.

There shall be a annual general meeting, including a business meeting, of all members, the time and place to be determined by the Executive Committee, **normally at the annual conference**.

Section 2.

There shall be a minimum of one meeting a year of the Executive Committee. Additional meetings of this Committee may be called by the President alone or at the request of a majority of the Committee. The President shall determine the time and place of such meetings.

Section 3.

The President, after consultation with the Executive Committee, may call special meetings to plan for the particulars of ad hoc projects.

Section 4.

Sufficient time must be given to members to plan attendance at all meetings, with two months a minimum notice for Executive Committee meetings. There will be no time minimum notice for special meetings.

Section 5.

A quorum at general meetings shall be those in attendance. If voting includes a ballot by mail, these shall be counted as in attendance. A quorum at Executive Committee meetings shall be a majority of filled seats of the Committee. There shall be no voting by proxy at any meeting. The Rules and Order of Business of Robert's Rules of Order shall govern the Society in all cases where they are applicable and in which they are not inconsistent with the Constitution and by laws of the Society. A general report on the affairs of the Society shall be submitted at the annual general meeting of the Society, by the Executive Committee.

Section 6.

Any member may propose new business to the Executive Committee to be brought before the membership for discussion and voting.

ARTICLE IX - PUBLICATIONS

Each year, the publication of the Society shall normally include a scholarly Journal of the International Double Reed Scociety and three four issues of The Double Reed, published annually quarterly.

ARTICLE X - REGIONAL CHAPTERS

The Society will encourage and assist the formation of regional chapters for the purpose of more frequent meetings of members, more widely varied activities of the Society between annual meetings, and to foster and encourage musical performances by the members.

ARTICLE XI - AMENDMENTS

The Constitution of this Society may be altered, amended or repealed by a two-thirds majority of the votes cast by the membership.

ARTICLE XII - DISTRIBUTION OF ASSETS UPON DISSOLUTION

Upon dissolution of the corporation, the Executive Committee shall, after paying or making provision for the payment of all of the liabilities of the corporation, dispose of all of the assets of the corporation to (an only) one or more organizations organized and operated exclusively for educational purposes as shall at the time qualify as an exempt organization or organizations under Section 501 (c)(3) of the International Revenue code of 1954 (or the corresponding provision of any future United States Internal Revenue Law), as the Executive Committee shall determine.

58 CURRENT EVENTS



Current Events



International Double Reed Society at Ithaca, New York

Hilary Britton London, England

Hilary Britton reports for us on the IDRS's 2007 Conference – the last annual conference but one before IDRS comes to UK in 2009, planning for which is already under way.

Thaca, nestled at the southern tip of one of the Finger Lakes in upstate New York, is the archetypal US college town with the huge Cornell University campus (745 acres and 19,500 students) overlooking the town, with the smaller Ithaca College campus on the southern hillside. It was to the latter that we made our way in June for the 36th Annual Conference of the IDRS. Ithaca College, opened in 1892 as the Ithaca Conservatory of Music, may be the smaller establishment with 6,500 students, 500 studying music either as a major or minor subject, but the beautiful campus, with views out over the lake, seemed enormous on that first day and we wondered whether we would ever manage to find our way around.

An IDRS Conference is huge. At Ithaca there were 1300 participants from 20 countries; 72 exhibitors and their staff; over 350 performers in 115 concerts, recital and lectures – all over a period of four and a half days, and long days at that! Most of the events were held in the Whalen Center for Music which housed a 800-seat concert hall and several other concert and lecture halls of various sizes – this is essential at IDRS as there could be up to four events taking place at any one time. The Center also housed the Bassoon Alley – a successful attempt to separate the bassoon exhibitors from the less noisy oboists! The oboe and accessory exhibits were very well placed, just a short walk across the manicured lawns of the main campus square, in the Campus Center and just above the large refectory.

The Howarth team arrived on site early on Tuesday morning and, after registering, joined what seemed like hundreds of people all carrying oboe and bassoon gear from vans to the exhibitions halls to set up the stands and tables ready for the exhibitor opening at 2pm. It was organised chaos but by opening time all the cardboard boxes had vanished and order reigned, and those best organised had even managed to check out the food and have lunch. Over lunch I looked in

my complimentary conference bag and found the 146 page programme. By this time, of course, hundreds of other people had started to turn up and it was lovely to see so many friends from previous years, including those who had visited us in London and people we had spoken to on the phone or emailed but never actually met. Everyone was full of anticipation. I suddenly realised that I had missed most of the schedule for this first afternoon as I had been so busy catching up with people and looking at the exhibits.

The opening night concert really is the formal opening of the conference and the Ford Concert Hall was absolutely packed with people standing round the sides. The IDRS President, Nancy Ambrose King and the conference hosts Paige Morgan and Lee Goodhew Romm of Ithaca College, welcomed us to the 36th conference. Then the fun began - the lights were dimmed and we waited to hear the first item entitled IDRS '007 by Jacob Bancks, starring our very own Gordon Hunt on oboe and Kirsten Meryl Boldt on bassoon. The orchestra struck up, guess what – the James Bond theme! Then silence and a familiar voice came through: "The name's Hunt... Gordon Hunt," and Gordon sauntered elegantly onto the stage, oboe in hand and started to play seductively. Then a very attractive Kirsten appeared and started to play, and the two, inevitably, ended up playing together - their instruments of course! Well, it was only a short piece but it brought the house down; Gordon Hunt is very popular in the US.

There followed an excellent evening of oboe and bassoon playing from well known American names – Nadina Mackie Jackson, Carolyn Hove, Glenn Einschlag, Nancy Ambrose King, Yoshihide Kiryu, Richard Killmer and Paige Morgan. I particularly liked Carolyn Hove's performance of Autumn Legend for cor anglais by William Alwyn; this was new to me and is very beautiful. After the concert we all sauntered over in the warmth of a beautiful summer evening to a reception in the Campus Center and met more friends and talked the night away over excellent local wine.

Wednesday morning we were up bright and early and the team skipped breakfast at the hotel. They headed instead to a real American diner just near the college, with a view over the town and lake, and had a good English breakfast, US style. We were set up for the day! Then the hard work began; I wanted to hear

everyone and everything but had to be selective. My first day's choices will give you some idea of the quality and breadth of the events.

9.00am US Air Force New England Winds playing Debussy, Schuller and Damase. US military players are always fantastic; it's as difficult to get into the bands as into a good orchestra.

9.30am Dashed to another hall – all these corridors look the same – for a programme including Melanie Ragge playing the World Premiere of Edward Longstaff's *Aegeus and Theseus Paradox*.

This concert ran late so I had to miss the 10.30 lecture on the care and feeding – yes feeding – of gauging machines!

11.00am All about tonguing – a lecture by Jan Eberle. This was fascinating and covered clarity of single tonguing, which part of the tongue should hit what, style of articulation, etc. Then double-tonguing; apparently it's best to say 'kiti kiti' rather than 'tukka tukka'. Triple and flutter tonguing were also covered in this comprehensive one-hour talk.

I meant to leave half way through to catch **Ray Still** talking about his life as an oboist and teacher but didn't make it; but we managed to speak with him later in the week.

12.30pm Lunch with the oboe players from the Gothenburg Symphony Orchestra.

2.30pm A Vogt trio, cor anglais and oboe sonatas, and a *Fantaisie* by Gillet: quite a party piece this, as you might expect, and played superbly by **Pietro Corna**.

3.00pm English horn orchestral excerpts masterclass by **Carolyn Hove**. This was really good and she is coming to do something similar at the Royal Academy in November.

Jazz Improvisation with Michael Rabinowitz, Paul Hanson, Jean-Luc Fillon and Charles Pillow. This was fantastic; after playing for us they invited members of the audience, who had never played jazz on either oboe or bassoon, onto the stage and within a short time they were able to give us all a surprisingly good jazz session.

This ran over big time and it was so good I just had to stay, so missed out on **Nancy Ambrose King**'s recital, but I had heard her the previous night. In fact there was only just time to dash back to the hotel and meet up with more friends for a fantastic vegetarian dinner in the town centre before going back to the college.

7.30pm In the evening concert it was good to hear some more English music: **Sandro Caldini** played *Six Studies in English Folk Song* for cor anglais and piano by Vaughan Williams; **Gordon Hunt** played the Rubbra *Sonata* – not well known in the US – and there was a very interesting bassoon piece called *Andy Warhol Sez* by Paul Moravec.

We passed on the late night jazz as by this time I was feeling rather tired!

I won't go into as much detail for the rest of the week but I hope this has given you a flavour of the conference.

Thursday began with a masterclass by Nicholas Daniel – another very popular UK player in the US – which focused on soloistic presentation and projection; no hiding behind that music stand! We also had a very nice example of baroque style dancing from Nick as part of this lecture! Then onto a wonderful oboe orchestral excerpts masterclass by David Weiss, recently retired as oboist of the Los Angeles Philharmonic. This was rather different as the emphasis was on the mental, physical and musical preparation for a successful orchestral audition. It was full of aspiring orchestral players.

Without even a coffee break I then just had to attend a lecture by Melanie Ragge and Nigel Wilson, physiotherapist, on "Electromyography for Oboists". Melanie was wired up to a computer and was able to show on a screen a graphical representation of the throat, neck and abdomen muscle activity when she played the oboe. This means that you can see what abdominal support looks like and check whether you are using all the muscles properly. Apparently Melanie is using this process as part of her teaching with students at the Purcell School of Music. The audience found this very interesting and several players took up her offer of a trial run afterwards. If any reader is interested in more details of this do contact Melanie.

In the afternoon I attended a lecture for students

who wish to follow a career in college music education. I was very interested in this because, over the years, I have learnt how very different things are in USA. Of course there are the equivalents of our music colleges -Eastman, Curtis, Julliard, etc but most students attend a college or university like Ithaca. There they can either major or minor in music and may study for either an academic degree as in our universities, a music education degree or a performance oriented degree, etc. Of course this in turn means that there are many performance related jobs in the college system as there are more instrument teachers and professional wind groups. There are, however, very few double reed only professorships and so broader music skills are required and most jobs demand a doctorate for even a starting position. This in turn means more post graduate music students at the colleges and universities. Professorships are more like our university professorships than the honorary professor title given to teachers at our music colleges. The college jobs are sought after and the key is to achieve tenure - that is a contract for life with good pay and conditions! It can take six to seven years to achieve tenure and one of the requirements is to have regional or, even better, national status in your field. For the full professorship, more experience and international status is required. I am detailing this because it is one of the reasons the IDRS conferences are so huge and successful. Unlike BDRS conventions, the attendees seldom include very young players; they are usually college students and professionals in music education, and there is enormous competition to give recitals because this gives players national status, which then has to be maintained. And what can be more demanding than playing for your peers!

The last event that afternoon was "Making a Start on Contemporary Bassoon Playing", with Lorelei Dowling. Lorelei Dowling is one of the best contemporary bassoon specialists and is based in Vienna. She based her lecture on the very latest writing for bassoon in Europe and introduced us to the notation, explaining how to achieve the different effects written in the pieces with use of different embouchures, tone beating, multiphonics, singing while playing, quarter tones, etc. She played Legno Edre (2004) by Pierluigi Billone and it seemed to me that there was not one standard note in the whole piece! She was incredible. She has tried to work out true fingerings for quarter tones on her instrument and played us quarter tone scales. She also played us *Holz* (2005) by Enno Poppe and part of Berio's Sequenza XII (1998). Circular breathing is absolutely essential for this latter piece and, as it lasts nineteen minutes, she told us that one needs good strong muscles to sustain it.

Recent IDRS Conferences have included a night of regional entertainment and so after the day's events we all piled into coaches for a drive up the lakeside to Sheldrake Point Vineyard. It was a lovely evening, the scenery was beautiful and when we arrived there was a selection of very good wines waiting for us. We strolled about the vineyard, with oboe and bassoon jazz in the background, and then an excellent buffet was set out. As if the jazz was not sufficient entertainment, **David Weiss** then brought out a saw and bow and proceeded to play the most wonderful music. I have seen some saw playing in old movies but this was of another class – the most beautiful tone and amazing semiquaver passages! What could follow that? Well, David Weiss playing Klezmer music on his oboe!

Friday dawned and it was time for the Gillet-Fox Oboe Competition, which was in the campus theatre. There were five finalists: three Americans, one Bulgarian and a Frenchman. The judges were Nicholas Daniel, Jan Eberle (US), Carolyn Hove (US), Robert Morgan (US) and Christian Schmitt. Each finalist had to play some of the Marin Marais Folies d'Espagne (for solo flute), and movements from each of the Jindrich Feld Sonate, Lachner Concertino and our own Paul Patterson's Duologue. The French player was first and I wondered whether he had been sitting behind me at the Daniel masterclass on soloistic presentation and projection! He had such stage presence and set a high standard for the rest to follow. Perhaps surprisingly, the Patterson seemed to suit the American style of playing better than the two Europeans: but I am not an oboe player – I enjoyed all the playing. At the end the audience compared notes and we each had a different favourite, but we all had to be patient until the results were announced at the evening concert.

In the afternoon I heard Tom Stacy, famous cor anglais player of the New York Philharmonic, then came the evening concert. It was another great evening; **Pedro Diaz**, cor anglais player at the Met opened the concert with an IDRS newly commissioned work by Jan Bach, brilliantly played. Next was a Handel sonata for two oboes played by **Sebastien Giot** and Christian Schmitt. I have never heard two people play so perfectly together: it was magic! Then Martin Schuring, oboe professor at Arizona State University played a beautiful Mozart oboe quartet and Nicholas Daniel closed the concert with two pieces by Schumann and the recently written Balkan Lament and Dances for oboe, violin, viola, cello and piano by Nigel Osborne. This was very haunting music made all the more beautiful by superb oboe playing. At the end the winner of the Gillet concert was announced; **Jeffrey Stephenson** from Houston Texas, a popular choice.

And so to the last day and our final breakfast in the diner! I started the day at a lecture by George Caird in which he talked about the manuscript sources of the Britten *Metamorphoses* – part of the ground covered in his recent excellent series of articles for this magazine. It went down very well with the American audience and I think they would have liked to have heard more as this music is so popular worldwide. Then I had to dash off to hear Giot and Schmitt again in Couperin, Zelenka and a fantastic work by Silvestrini. This French composer really is so good - I have heard many of his works at the French Oboe Conferences and would recommend him to all English players looking for new repertoire. After this I had the day mapped out but as I walked into the next recital I suddenly realised that I needed a break from oboe recitals; and it was the last day and my last chance to see all the exhibits before they closed at 1pm.

So I headed back to the exhibition hall where there was every make of oboe and bassoon, every accessory you could think of and more; cane from all over the world, reeds, reed making machines, special sharpening tools, cases and music. Everyone knew that it was all coming to an end – this was the last chance to decide on that new oboe or bassoon, to find the crook that's just right, to buy some double reed novelty gifts, etc. And then **Norma Hooks**, administrator par excellence, was marching round the hall for the last time telling us all that it was closing time. Suddenly it was a reversal of the first day – the cardboard boxes

reappeared, within minutes the beautiful stands were dismantled, oboes and bassoons were packed away and within a couple of hours it was all empty.

Somehow the campus that felt so huge and unfamiliar just a few days before seemed like home and there was a sadness about leaving it. The final evening concert was hosted by Cornell; the campus is so huge that it seems larger than the town, in fact it is a town in itself! There was a star cast – Tom Stacy, Michael Sweeney and the Gillet Fox prize winner playing the Lachner, then the most brilliant performance of the Weber Bassoon Concerto by Frank Morelli; and the final oboe concerto, by Yotzov (2004), played by another master, David Walter. And it all had to end with the Royal Fireworks Music – rather like the last night of the Proms!

The IDRS conference really is a great experience – why don't you try it one year? Like us you could add on a few days holiday: this time we drove up from New York via Woodstock and on the return journey visited Corning, the town famous for its glass and pyrex and now home to a wonderful glass museum. Next year the conference is in the mountains of Utah at Brigham Young University in Provo, or make a date in your diary for the 39th conference that will be held in Birmingham – that's UK (not Alabama)!

Never Say Goodbye

Jennifer Potochnic Fort Lauderdale, Florida

Tor the past 20 years I have spent many summers stealing time from the rest of my season to escape to a place where students of all ages congregate to explore the world of the oboe and its many possibilities through the eyes of John Mack. For many of my friends and colleagues, Wildacres Retreat is a sort of Shangri-la nestled deep in the woods of North Carolina hovering 3,300 feet above much of the world. This haven has been the residence of the John Mack Oboe Camp (JMOC) since 1976 when Joe Robinson established this important teaching tradition. I have always found the camp to be an inspirational tool that has never failed to invigorate my musical spirit by strengthening my playing and teaching.

My first trip to JMOC was in 1989 when I was a sophomore at Louisiana State University studying with Mark Ostoich and the late Earnie Harrison. Mr. Mack would visit our campus in Louisiana every winter to give master classes, spend time with his dear friend Earnie, and cover many holes on a snowfree golf course. I had no idea who John Mack was until he was introduced to me in these annual master classes. When I discovered that I could spend more time with him during the summer at camp, I jumped at the opportunity. I continued to attend camp until I graduated from LSU and had the privilege of becoming one of the 98 students who studied with Mr. Mack at the Cleveland Institute of Music. After a nine year respite, in 2004 I revisited the camp as a professional and spent the following summers participating in master classes. I was happy to discover that I could still learn a great deal from Mr. Mack and the other oboists who participated at JMOC. I vowed that I would continue to attend camp until the dreaded day that Mr. Mack would no longer be able to teach. With sadness, that day came too soon. In 2006 news traveled to campers that JMOC would be cancelled due to Mr. Mack's failing health.

One month later, lives were changed forever when it was announced that Mr. Mack had passed away. Immediately, people began talking about continuing the camp in his name. In 2007, JMOC resumed under the direction of **Danna Sundet** so I decided to pack

my oboe and head for the hills to become a part of what I felt was a vital transitional period. As I traveled the windy roads of North Carolina passing the familiar fields and peach stands, I wasn't sure what to expect. The camp I had always known as JMOC would no longer be lead by our fearless teacher.

I am grateful that Danna Sundet and her assistant, Andria Brennan took on the huge task of organizing the summer oboe event. They worked very hard to keep the spirit and structure of the week similar to the original schedule to which so many of us had grown accustomed. In previous years, JMOC began with a late evening solo recital showcasing Mr. Mack. He was careful to introduce new pieces as well as standard oboe repertoire to his eager audiences. His last recital featured the concerto for oboe Down a River of Time by Eric Ewazen dedicated to Mack student, Linda Strommen. This was the last time I heard Mr. Mack play in public and I will always cherish my recollection of his performance. Mr. Ewazen describes the second movement of the oboe concerto as "an oboe soliloguy (that) gazes upon the sadness of loss and grief; the acceptance and understanding with ever-present hope for the future happiness and a comfort in life-long memories".

John Mack's students, Jeff Rathbun, Frank Rosenwein, Tom Moore, and Danna Sundet accompanied by Elizabeth DeMio (collaborative pianist and accompanist for Mr. Mack), carried on the recital tradition this year when the camp began on June 18. Being Father's Day, I found this day extremely appropriate since Mr. Mack was a "father figure" to so many. The chosen day was a lovely way of paying homage and continuing his legacy at Wildacres. I was thrilled to see the familiar faces of long-time campers at the traditional champagne reception after the recital. Tim Clinch, Jan Eberle, Petrea Warneck, Cece Lagarenne and Steve Secan were just as curious as I was to see in what direction JMOC would continue.

The next morning I was greeted by a familiar sound outside my window. There is no need for an alarm clock at Wildacres. Campers are awakened by a tolling bell indicating that breakfast time is near. Meal times are indicated three times a day by other

ringing bells. One can imagine the fun we have with Pavlovian jokes. After breakfast Mr. Mack always began the morning master classes, as he would his own early morning routine, exploring Barret articulation studies and melodies. This year Frank Rosenwein and Jeff Rathbun lead the classes in a similar style. I was pleased to see the spirit of Mr. Mack in their coaching. As I listened, I was very aware of his presence in their words. However, their warm personalities and own experiences shone through just as brightly. It was interesting and thrilling to see two different approaches to music and pedagogy influenced by John Mack.

The afternoon schedules consisted of various classes. A two-session class lead by Danna Sundet explained the elements of successful reed making. John Symer, repairman and long-standing veteran of JMOC, gave a very informative class about oboe adjustments and offered his incredible expertise to students who needed minor repairs done during the week. A new class offered this year was a recording lecture given by Thomas Moore, CIM graduate and senior recording editor at Ohio-based Telarc Inernational. He gave an overview of recording equipment complete with definitions of different technologies available today. The class included an experimental recording session where the class analyzed and compared the different sounds produced by various recording methods.

After the evening classes dedicated to orchestral excerpt and standard repertoire studies, campers retired to the cantina for refreshments and enter-

tainment. In the past, Mr. Mack would tell stories of his colleagues and mentors; **Marcel Tabuteau** and George Szell, being his favorite topics. This year we collectively felt that it would be appropriate to share stories about John Mack. Young students who had never met Mr. Mack were eager to hear the stories just as I, once upon a time, longed to hear of Mr. Mack's experiences with Tabuteau.

I thought that the 2007 JMOC was a success in achieving the high standard of teaching that I have always encountered when attending camp. I intend to return to North Carolina in 2008 to continue honoring Mr. Mack's life and legacy. There are many wonderful players and teachers who were influenced by John Mack and I look forward to seeing his students continue his legacy at JMOC. I know that as long as I hear the sound of an oboe soaring high in the mountains at Wildacres, I will never truly have to say goodbye to my beloved teacher. See you next summer Mr. Mack.

For more information about Continuing the Legacy at the John Mack Oboe Camp, visit http://dept.kent.edu/ oboecamp/ or Google: John Mack Oboe Camp!



The Third Annual Carolyn Hove English Horn Master Class

Robin MacMillan Winnipeg, Manitoba, Canada

he campus of Brigham Young University in Provo, Utah was alive with the sounds of the English horn this summer during the Third Annual Carolyn Hove English Horn Master Class. Hosted and efficiently organized by Dr. **Geralyn Giovanetti**, oboe professor at BYU, the class ran from July 18-21, 2007. Repairman extraordinaire **Mark Chudnow** was also on hand to share his expertise.

Due to the success of the first and second Annual Master Classes (also held at BYU in 2005 and 2006) demand for a spot in the class was very high. Registration was capped at 18 participants and 7 auditors, and was full shortly after the Masterclass was an-

nounced. This was an enthusiastic and diverse group, made up of professionals, students and teachers from across the United States and Canada.

The session got off to an inspiring start on Wednesday evening July 18 with a recital by **Carolyn Hove**, who is now in her twentieth year as solo English horn with the Los Angeles Philharmonic. She was wonderfully partnered throughout by pianist

Jed Moss. They opened with Carolyn's arrangement of the Beethoven variations on the theme "Bei Männern, welche Liebe fühlen" from The Magic Flute. This arrangement works extremely well, and would be a great addition to any recital program. The Beethoven was followed by Vincent Persichett's *Parable for Solo* English Horn. The first half of the program ended with Elliot Carter's Pastoral for English Horn and Piano. Carolyn and Jed skillfully mastered the rhythmic intricacies of this demanding work. Following intermission, Carolyn introduced us to the charming *In*troduction and Allegro by Richard Lane. The virtuoso Concertino by little-known composer Hugo Reinhart closed the recital with a flourish. Overall, this varied and intriguing program showcased every possible facet of the English horn, and Carolyn's playing inspired (and awed) us all.

The next three days were a whirlwind of masterclasses, reed-making classes, repair/adjustment lectures by Mark Chudnow and rehearsals of solo repertoire with piano. Thursday and Friday had the same basic schedule: the day kicked off with a three hour Orchestral Literature class. An added bonus after this on Thursday was lunch with the instructors - a great way to break the ice and get to know everyone. The afternoons started with a two hour Instrument Repair lecture by Mark Chudnow, who was set up in his own studio just down the hall. Following a short break, participants either had reedmaking sessions in groups of three led by Carolyn, or rehearsals

of solo repertoire with piano. A dinner break was followed by a Solo Repertoire class from 7-9:30. After two days of this well-organized schedule, we'd covered a lot of ground.

Saturday, the final day of the Masterclass, started again with an Orchestral Literature class. This was followed by an hour-long question and answer period during which participants bombarded Carolyn with questions about choosing

equipment, reedmaking, auditions, practice routines, vibrato...you name it, she answered it. It was a great way to sum up and clarify all the topics we'd covered in the previous days. The afternoon had a final Orchestral Literature class and reedmaking session, as well as a dress rehearsal for the Participant Recital in the evening.

The Participant Recital was our chance to try to put into practise all the great things we'd learned from Carolyn over the three days. The huge variety of repertoire on this concert was a unique opportunity for all of us to discover new pieces. This was followed by a reception generously hosted by BYU.

Overall, the amount of repertoire and topics covered in the few days of the Masterclass was very impressive. Every participant had prepared two orchestral excerpts and one solo work – 36 orchestral



Carolyn Hove working with participant Kelly Hay and pianist Jayne Galloway.



Mark Chudnow and participants

excerpts and 18 solo works in all. Geralyn's superb organization and Carolyn's focused teaching made it possible for us to get through all of this repertoire in three days. The Orchestral Literature classes were particularly well structured. Every participant received a packet containing all the excerpts. As well, the excerpt being played was displayed on a projector at the front of the hall, so it was easy to follow along and see exactly what Carolyn was discussing.

In her teaching, Carolyn used the allotted time efficiently and positively. She zeroed in right away on the particular issues of each participant, while also keeping it relevant for those listening. Her approach was always constructive, and it was exciting for everyone to hear and see some of the changes participants

were able to make under her guidance. This was an enabling experience for all concerned. And whenever Carolyn picked up her instrument, she demonstrated one of her main points about playing the English horn: it's about finesse.

Having Mark Chudnow there for the Masterclass was a huge bonus. His step-by-step explanation of oboe adjustments was something we all needed. Everyone appreciated Mark's patience in answering any and every possible question, and he managed to dispel much of the fear and confusion often associated with adjustments and repairs. He also worked tirelessly on instruments while we were attending classes. Another bonus in Mark's studio was the selection of reedmaking supplies, and bocals from Tom Hinniker and Phil Ross. Carolyn offered to help anyone looking for a bocal - her expert ears were much appreciated.

Kudos must also go to the three hard-working pianists, Jayne Galloway, Diane Carter, and Alyssa Morris (also a class participant) whose time, energy and enthusiam were invaluable.

On behalf of all the participants, thank you to the winning team of Carolyn, Geralyn and Mark for an all-round great experience. Many thanks also the sponsors of the Third Annual Carolyn Hove English Horn Masterclass: the BYU School of Music, Dr.Dale Monson, Director, and Alain de Gourdon of F. Lorée, Paris. •

Bring on the Music

Trio plays at Smith Island school as part of program run by the BSO

Chris Guy, *Baltimore Sun* Reporter Baltimore, Maryland



Katherine Needleman and Michael Lisicky play at Ewell School. "Our children here are so close, they're all like an extended family," teacher Janet Evans says. "The down side is that we don't have access to the arts." (Sun photo by Glenn Fawcett / September 7, 2007)

September 8, 2007

SMITH ISLAND - **Michael Lisicky** had the kids of the Ewell School right where he wanted them yesterday - in their classroom soaking up every note, every passage, even a few honks and squawks thrown in for laughs by his Trio La Milpa.

Unlike other music education programs that the Baltimore Symphony Orchestra oboist has conducted, this one couldn't have been any cozier.

The entire school - 14 students from pre-K through seventh grade - took part. The children listened to the oboe trio while sitting at their desks in their one-room schoolhouse here in the middle of the Chesapeake Bay. None has ever heard a symphony orchestra. No one could identify an oboe.

Lisicky couldn't have asked for more.

"You do one of those presentations in a huge school auditorium, and you don't reach kids - it's recess," said Lisicky, "Here, we have the most intimate type of setting. I've been thinking about doing something to bring music like this to Smith Island for years."

Located 12 miles out in the bay from the Lower Eastern Shore, Maryland's inhabited off-shore island

is accessible by a flotilla of small boats that haul passengers, mail, groceries and other necessities from the town of Crisfield.

Yesterday, the three musicians - Lisicky, his wife, **Sandra Gerster**, and **Katherine Needleman**, the Baltimore Symphony's principal oboist - arrived by boat for a weekend residency program that Lisicky had organized.

Lisicky said the idea came during the years he and Gerster played for the Richmond Symphony and vacationed a couple times on nearby Tangier Island.

When the trio signed on this year for the BSO's "On the Go" program, an outreach and education effort based at the symphony's Strathmore center in Bethesda, it seemed to be the perfect opportunity.

Michael Mael, the vice president at Strathmore, said the program is designed for small groups of first-through third-grade students in settings that allow children to interact with musicians. The idea, he said, is to use music as a tool to learn about cooperation and communication through 45-minute workshops.

The On the Go program, which began in February, has taken musicians to 1,300 students in 25 schools.

"It's not a traditional music education forum where students file into an auditorium and the symphony plays," said Mael. "We're talking about kids being able to touch the instruments. The musicians are right there, sitting on the carpet with kids."

Janet Evans is a teacher and a principal at Ewell, the school she attended as a child and where she has taught for 25 years. She said the music program - which was paid for by the BSO - was a wonderful gift to a school that can afford extended field trips, such as a visit to the Inner Harbor, only about once every two years.

"Our children here are so close, they're all like an extended family," Evans said. "The down side is that we don't have access to the arts. This program is a wonderful thing."

Evans and other natives have watched the population in Smith Island's three small towns - Ewell, Tylerton and Rhodes Point - dwindle. Decades of declining oyster and crab harvests have been matched

by plummeting population on the island, where most people still earn their living from the water.

In 1980, more than 600 people lived on Smith Island. A decade later, the population was about 380. Now, longtime residents guess that 250 or 260 live here full time.

At the school in Ewell, which serves all three towns, Evans and two teachers' aides supervise all 14 children. The island's teen-agers go to Crisfield High, which requires a daily round trip to the mainland on the "school boat." Ten years ago, Evans said, the island school had 30 or 40 students.

Janet Tyler, whose daughter, Ashley, 8, is a thirdgrader at the school in Ewell, said she can't recall a similar program.

"There certainly aren't a lot of people on this island who've ever had the chance to hear classical music," said Tyler, director of the island's museum. "Maybe you can go to Salisbury once in a while, but it's a real trip anywhere from Smith Island. This is great for kids and adults, too."

The chamber music trio, which spent two weeks this summer on an outreach program to Greenland, is to spend the weekend on Smith Island. Tonight, they have planned a formal recital at the Ewell United Methodist Church. Tomorrow, they will play at two churches on the island.

Plans are in the works for a new program in which BSO musicians will visit schools to introduce music written for trios and recorders. Students will then learn the music, which they'll play when the musicians make a return trip to the school.

"Certainly, we're not the only ones doing this kind of program, but with the decline of arts education, there seems to be renewed interest in getting music and the arts back in the curricula," Mael said. "I think there is a future."

The Kazan Kremlin Festival and Oboe Competition, May, 2007

Marc Fink Madison, Wisconsin



Competition oboists and jury (seated from left): Khaniafi Chinakaev, Marc Fink, Ivan Poushechnikov, Tanatar Nurali, Dmitrii Antonov.

n international festival and oboe competition in the land of Genghis Khan and Ivan the Terrible on the banks of the Volga River? Seem improbable? DA; impossible? NYET.

The driving force behind this truly exceptional event was oboist **Khaniafi Chinakaev**. Professor of oboe at the Kazan Conservatory, and former principal oboist of the St. Petersburg Philharmonic Orchestra, Khaniafi conceived the idea for this festival while attending IDRS conferences in Madison and Banff, and he fashioned the "Kazan Kremlin" festival after the IDRS model, with a definite Russian twist.

First, a word about the beautiful city of Kazan. With a population of 1.2 million people, Kazan is the capital and largest city in the Republic of Tatarstan. Kazan, which celebrated its 1000th anniversary in 2005, has a rich history. In 1552, Czar Ivan the Terrible "Russianized" Kazan by invading and conquering this Tatar stronghold. Today, the population of Kazan is almost evenly divided between those of Russian origin and those native to Tatarstan. At the

heart of the city is the "Kazan Kremlin," situated high above the river banks where the Kazanka and Volga Rivers intersect. It is difficult to imagine how Ivan the Terrible's troops could conquer this seemingly impenetrable fortress, but his strategy involved attacking through the tunnel system used to bring water into the city, thereby gaining access from below the city. The Kazan Kremlin today is as spectacular as the Moscow Kremlin, and includes the palaces, towers, historic mosques and Russian Orthodox cathedrals, and several museums on Tatar history, art, and culture. The Kazan Kremlin as well as the entire city were "dressed up" for the 1000th anniversary celebration (including complete renovations to many of the ancient mosques and churches), and you feel an overwhelming sense of history as you stroll along the streets of Kazan.

The "Kazan Kremlin Festival" was the brainchild of Khaniafi Chinakaev, festival organizer. At the heart of the festival, held from May 4-8, 2007, was the oboe competition. Twelve young oboists were



Co-first place prize winner: Aleksei Balashov, Moscow oboist

entered in the competition, although one was forced to withdraw due to injury. Similar to the IDRS Gillet/Fox competition, the age limit for registrants is 30 years. The entrants ranged in age from 15 to 27 and represented St. Petersburg, Moscow, Kazakhstan, and Kazan. Serving on the jury panel were Professors Chinakaev, **Ivan Poushechnikov** (IDRS honorary member, Gnesin Academy in Moscow), Tanatar Nurali (Kazakhstan Conservatory), Dmitrii Antonov, flute professor at the Kazan Conservatory, and myself. The competition was organized into three rounds as follows:

Round One:

Schumann, *Romances*, op. 94 Haydn, *Concerto*, Movement I

Round Two:

Klyucherev, *Suite for Oboe and Piano*Two works of choice including one 20th century piece

Round Three:

Mozart, *Concerto in C*, K.V. 314 One work of choice Klyucherev was a 20th century composer from Tatarstan, and his *Suite for Oboe and Piano* includes two beautiful movements based on Tatar folk melodies: Skazka (Fairy Tale) and Prozniki (Holidays). Other 20th century selections included Britten's *Temporal Variations*, Russian composer Marina Dranishnikova's *Poem*, Poushechnikov's *Young and Old*, and Dorati's *Duo Concertante*.

The competition took place in the Small Hall of the Kazan Conservatory. The pianists for the competition were exceptional and included Marina Ziganshina (Kazan), Anna Grishina (Moscow), and Aigerim Isenova (Kazakhstan). Perhaps the most striking feature of the competition to me was that ALL pieces in ALL rounds were performed by memory. For those of us who may struggle to gain the courage to perform the Mozart *Concerto* from memory, imagine adding Schumann, Haydn, Pasculli, Dorati, Poulenc, Saint Saëns, and other works to this repertoire. To say that these young oboists were prepared would be a huge understatement. Memory slips were quite rare and momentary, and the thoroughness of preparation was remarkable.



Co-first place prize winner: Mikhlina Malika, Kazakhstan oboist



Marc Fink and Khaniafi Chinakaev performing with Kazan Chamber Orchestra, Rashid Skuratov, confuctor

Three players were eliminated in each of the first two rounds of the competition, leaving the following finalists:

Aigyl' Akhmetyarova,

Kazan, age 24, student of Chinakaev

Gul'nara Bakirova,

Kazan, age 21, student of Chinakaev

Aleksei Balashov.

Moscow, age 24, student of Utkin

Pavel Biryukov,

Moscow, age 16, student of Poushechnikov **Mikhlina Malika**.

WIIKIIIIIIa WIAIIKA,

Kazakhstan, age 27, student of Nurali.

The jury decided to hear movements two and three of the Mozart *Concerto* as well as the entire work chosen by the finalist. Works chosen included Bellini's *Concerto*, Bozza's *Fantasy Pastorale*, and Pasculli's *Concertos based on La Favorita and Sicilian Vespers*. The playing in the final round was exceptional in every case. There were differences in interpretation, sound concept, articulation, and technical

command but easily any one of these finalists could have been declared the winner.

After difficult deliberations, the jury agreed on the final results:

First prize (shared), \$2,000 per oboist: Mikhlina Malika and Aleksei Balashov

Second prize (shared), \$1,600 per oboist: Aigyl' Akhmetyarova and Pavel Biryukov

Third prize: \$1200: Gul'nara Bakirova

On the final day of the festival, the first prize winners performed the Mozart *Concerto* with the Kazan Chamber Orchestra conducted by Rashid Skuratov. Aleksei performed movement one, and Mikhlina performed the second the third movements. In addition, Kazak oboist Gul'nara Bakirova and pianist Maria Ziganshina performed two movements of Tatar composer Klyucherev's *Suite*. The performances were outstanding in the beautiful new concert hall shared by the conservatory and the city in the center of Kazan.



Oboe Master Class: Pavel Biryukov, Marc Fink, and translator



Outside the Kazan Conservatory (from left): Tanatar Nurali, Marc Fink, Khaniafi Chinakaev, Marina Matusevich (festival administrator), Ivan Poushechnikov

During the festival, I was asked to present a master class, particularly highlighting differences in oboe training in the United States and Russia. With the aid of a translator and my somewhat halting Russian, I pointed out that much more time and energy is spent on developing tone production in the US with more emphasis also placed on reedmaking and the importance of the quality of the reed. I sampled the oboists in attendance and learned that about one-half of those present made their own reeds (more than I expected). Two members of the jury made reeds for their students (Chinakav and Nurali) as their teachers had done for them. I spent some time discussing and demonstrating the control of the breath and vibrato, concepts which still set apart both schools of playing. In many instances, the instruments I tried were badly out of adjustment and required lots of effort to ensure that low notes would respond. At the end of the class I was struck by the complete dedication of these oboists and their thirst for new ideas. There was no feeling that "there is only one correct way to play the oboe" and I continue to enjoy the experience of sharing ideas within the oboe world community. What an incredible opportunity IDRS and festivals such as the "Kazan Kremlin" provide!

BOL'SHOI SPASIBO to Khaniafi Chinakaev, Professor Rubin Abdoullin, Rector of the Kazan State Conservatory, festival administrator Marina Matusevich and the many warm, friendly Russian musicians who made my stay so enjoyable. *Na zdarovye, Khan and Kazan!*



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Articles



D or D flat?: Stravinsky's Berceuse and the Long Story of a Short Note

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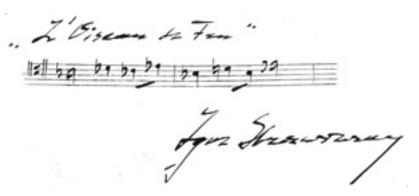


Figure 1 An autograph by Stravinsky of two bars from the Firebird Berceuse.¹

espite its obvious physical nature, a musical score may seem to lack the permanence or gravity of a work of visual art, as the printed notes are incomplete without the final added dimension of performance. While paintings and statuary can retain their basic appearance for years, sometimes even for centuries, a musical score undergoes countless virtual variations each time it is presented, even while its physical form remains the same. As listeners we not only expect these variations, we recognize and value them as the essence of each unique musical experience. Even so, these small deviations are usually limited to tempo and dynamics while the pitches in the score remain constant from performance to performance.

In the visual arts, the term "permanence" may also negatively describe the artist's ability, or lack thereof, to alter a piece once it leaves his or her hands. After a painting or sculpture is sold or displayed, it is almost unheard of for an artist to retouch the work, regardless of their ultimate satisfaction with its final form. Yet if a composer decides to change a musical detail after a work is heard in concert, he or she might revise the piece via an addendum to the published score, notes on the rental parts, through recordings or by other means. So the question arises: is there a point when a musical work, like a painting, is no longer open to revisions by its creator? And further: after such a change has been made, has the work been corrected, or has it been compromised?

There are two extremes of opinion that have developed with respect to the score: one that holds the score as sacrosanct, as evidenced by the rise in popularity of "critical" and *urtext* editions, and another that treats each musical composition as a work in progress, one whose process of evolution continues even after the composer's death through each successive performer's presentation of the piece.

Somewhere between these two extremes stood the attitude taken by Igor Stravinsky, especially as regards his right to alter his own music. Whether returning to a piece in order to fix some details he had discovered after hearing the work in concert, or, as in the case of his ballets *Firebird* and *Petrushka*, to recast the works for smaller ensembles, his revisions frequently led to confusion among performers, as the original versions were never entirely removed from the public eye, taken down from library shelves or banished from the concert hall.

An especially confusing case for bassoonists is found in the famous solo in the Berceuse from *Firebird*, one of the ballet's most popular movements, and the first to receive a formal revision by its composer. As will be demonstrated in this article, what most likely started as a simple misprint was soon to undergo a series of intentional revisions by Stravinsky. Yet thanks to the popularity of the many existing versions of the work, from the original ballet through three suites, the composer's own piano reductions, two arrangements for violin and piano, and even one for solo organ, bassoonists to this day continue to wonder exactly what note they are supposed to play in the solo's recapitulation: d natural or d flat?

One might assume that the story of a simple half-step note change might be equally simple and concise. Such is not the case in this instance. If the reader will follow this rather lengthy investigation through to its conclusion, he or she will find that this is not just the story of a single note, but is more about the process of composition, the rights of the composer to retouch a work, and even about the responsibilities of the performer. It will call into question whether or not a work is truly "finished" upon publication, which elements in a score remain open to interpretation, and how we performers might reconcile different versions of the same work.

That being said, this article is actually shorter than it could be. Despite the decades of debate and the many anecdotes that have developed around this solo, some having appeared in print in this very journal, the author has decided to limit this article to an investigation of primary source materials and supporting evidence that come directly from, and only from, Igor Stravinsky. The versions of the Berceuse examined in this article were all composed and/or arranged by Stravinsky, except for the organ transcription, which was prepared by his publisher and can be assumed to have received his tacit authorization. The composer conducts all the recordings cited, and the letters and quotations come either directly from Stravinsky or from his longtime assistant and biographer Robert Craft. The one footnote in which bassoonists' opinions are cited recalls an actual quote by the composer heard at a rehearsal in which the Berceuse was being performed. It is hoped that with this collection of score excerpts, correspondence and recordings, the composer's own opinions about the solo might finally be made clear.

The worldwide celebrity of *Firebird* was both a boon and a burden for Stravinsky. Robert Craft characterized the situation in these words:

From the most popular work that Stravinsky ever wrote, *Firebird*, he received the least income. Even worse, he was forced to spend a fortune on litigation in which the composition, and his and others' arrangements from it. involved him. ²

Both the first and last commercial recordings the composer made were of suites from this ballet. It launched his international career, and as one of the most frequently performed works on his conducting tours, it followed him all the way to the close of that career. His frustration with it was already clear by 1931, when Stravinsky sent a letter to Willy Strecker at Schott complaining of having to conduct it so often: "See if you can find a way for me to conduct something other than *Firebird* and *Petrushka*, which I do all the time everywhere. You would be an angel!" By 1950, he had distanced himself even further, claiming, "I wrote *Firebird* and *Petrushka* so long ago they no longer seem to be particularly mine. When I conduct them, they seem like standard general repertory—as if I were conducting *Shéhérazade* or *Till Eulenspiegel...*" As frustrated with the work as he may have been, the public would always want its regular dose of *Firebird*, so it is no surprise to find so many variants of the original within his catalog. In order to keep track of all these versions through the course of this article, the author has chosen to tell the story of the Berceuse solo in the form of a chronology.

L'OISEAU DE FEU (Composed 1909-1910; published 1910 by Jurgenson, Moscow)

Perhaps the only detail of this entire article that will be accepted by all readers is the fact that between 1909 and 1910, Stravinsky composed the complete ballet score to *L'Oiseau de Feu*, and in that ballet at four measures after rehearsal number 186 in the Berceuse, the bassoonist is instructed to play a d natural as the first note of the triplet that appears on beat 2 of that bar. As the composer never made a formal revision of the full ballet score, the original solo appears today as it did then:



Figure 2 Reprise of the Berceuse bassoon solo, Reh. 186, 1910 version.

L'OISEAU DE FEU. CONTE DANSÉ EN DEUX TABLEAUX. RÉDUCTION POUR PIANO À DEUX MAINS PAR L'AUTEUR. (1910, 1918; pub. Jurgenson 1911) ⁵

As with almost all of his stage works, as well as many chamber and orchestral pieces, Stravinsky usually prepared the piano reductions of his music himself, both for rehearsal purposes and for extra income, and such is the case with *Firebird*. In both of the *Firebird* piano reductions, one finds that the reprise of the bassoon melody reflects exactly what is found in the original score, above. This adds to the evidence that at these early dates (March 1910 for the first reduction, and December 1918 for the second) Stravinsky had no intentions of making any changes to this solo.

SUITE TIRÉE DU CONTE-DANSÉ "L'OISEAU DE FEU" (1911; pub. Jurgenson 1912)

The rarely performed first suite, employing the original orchestration, did not include the Berceuse. Its five movements were: I. Introduction – Kashchei's Enchanted Garden – Dance of the Firebird, II. Supplication of the Firebird, III. The Princesses' Game with the Golden Apples, IV. The Princesses' Khorovod, V. Infernal Dance. Performances of this suite must certainly have inspired Stravinsky to consider creating a new version for smaller orchestra, as the ensemble required to perform these movements was monstrous, including quadruple winds and horns, triple brass, a full battery of percussion, celesta, piano, three harps and a suggested minimum of sixty strings.

BERCEUSE TIRÉE DU CONTE-DANSÉ "L'OISEAU DE FEU." (1912; pub. Jurgenson 1912; version for reduced orchestra with concert ending)

The question of a misprint or revision in the bassoon solo actually begins with this publication, not with the 1919 suite. Stravinsky completed and separately published revisions of the Berceuse and Finale first, and appended them to the other movements he reworked in 1918 and 1919 to complete the new suite. As few musicians living today have ever performed the Berceuse and Finale as printed by Jurgenson, and as so many have played them in their "second home," it is natural to assume that the missing accidental in the triplet originated with the 1919 suite.

Stravinsky was wise to arrange the Berceuse first, as it hardly needed any adjustments to be accommodated by a smaller orchestra. Besides some very subtle changes in the high woodwind parts and the reduction of two harp parts into one, the only obvious audible difference to be found in this first arrangement (besides the bassoon note) is its ending, which closes on a simple tonic e flat minor chord. Upon the completion of the reduced orchestration of the Finale, this would later be replaced by the famous *tremolando* transition.⁶



Figure 3 Excerpt from the Bassoon 1 orchestra part, 1912 version. © 1912 P. Jurgenson, Moscow.

In both the orchestral score and the separate bassoon part (shown in Figure 3 above), at 1 bar before rehearsal 7 the bassoon solo has NO cautionary d natural sign at the start of the triplet on beat two. Neither does it have a cautionary flat sign, so how can anyone be certain whether this was an omission or a commission by the composer? The only way to know for sure would be to compare the printed version with the manuscript, which unfortunately has not been located by this author.

While Stravinsky somehow found time to finish the Berceuse reduction and have it published by 1912, he did not get around to completing the new orchestration of the Finale until 31 March 1915, three years later.⁷ It should be no surprise that it took him so long to do this, as he was busy changing the course of music in the meantime, composing not only *Le Sacre du Printemps*, but also the cantata *Zvezdoliki*, the *Three Japanese Lyrics*, the later sections of *Le Rossignol*, and the orchestrations of his song set *Recollections of My Childhood!* Still, a cash cow like *Firebird* was worth a bit of his precious time, and Stravinsky is perfectly clear about his reasons for undertaking the task: "Thus excerpts from *Firebird* will be accessible to orchestras that do not have the necessary instruments to present the work in full." With this punishing schedule of composition, is it any wonder he might have overlooked a missing accidental in the bassoon solo?

Proof that during the first decade after its publication Stravinsky probably still considered the alteration of the bassoon part a misprint comes from an examination of the first two recorded performances listed in the table at the end of this article, as well as the 1918 piano reduction, which all held to the d natural. In his recording with the "Orchestre Symphonique de Paris" and in the playing of the hand-punched Duo-Art piano roll, the bassoonist (in the first instance) and the composer-as-hole-puncher (in the second) both play d natural. Despite being made nine years after the 1919 suite's completion, the music performed in the recording of 1928 is an amalgam of the original orchestration (movements 1-4) and the 1919 suite (5-8). At the time of this recording, Stravinsky clearly considered it necessary to correct the lowered note and restore it to d natural. ⁹

SUITE DE L'OISEAU DE FEU POUR ORCHESTRE MOYEN (1919; pub. J. & W. Chester 1920)

Stravinsky finished his suite for "medium" or "regular" orchestra in April 1919.¹⁰ The title is misleading, as completing this suite involved more than simply reducing the orchestra size. During his legal battles for his rights to *Firebird*, he indignantly asserted the differences between the 1919 and the 1911 suites in a letter to Schott:

...he [Schott's lawyer] has only to ask any conductor who has conducted both suites to know that this is not a simple reorchestration but a veritable recomposition.¹¹

As soon as the 1919 suite began to receive performances, problems became apparent with the new edition. After a few years of conducting the suite and constantly correcting the many misprints, Stravinsky sent a frustrated letter to Henry Kling at J. & W. Chester lamenting that their version "is full of errors. It is my duty to tell you so." ¹²

It was hoped that examining the composer's manuscript of the 1919 suite at the Bibliothèque nationale in Paris would finally bring the question of d or d flat to an end, proving once and for all whether the change was in the composer's hand or simply one of the many errors mentioned by Stravinsky. This was not to be. On page 63, during the final moments of the Infernal Dance, one finds the words "Selon ancienne partition" ("According to the old score") and on the next page there is no Berceuse and no Finale. This emphasizes the importance of the 1912 manuscript in our quest to find the definitive answer to the present question. That manuscript, however, cannot answer yet another question that poses itself from this point: what if the change was in fact a misprint, and rather than correct it, the composer chose to adopt it? Subsequent arrangements of the Berceuse begin to lend credence to that theory. (see Figure 4)

BERCEUSE AND FINALE FROM "L'OISEAU DE FEU" arranged for organ by Maurice Besly. (1922; pub. J. & W. Chester)

An item of particular relevance to this article is found in the Nadia Boulanger collection at the Bibliothèque nationale in Paris: an autographed copy of an arrangement of the Berceuse for organ solo, made not by Stravinsky but by Maurice Besly. In it, the transcription of the bassoon solo appears exactly as it does in the 1912/1919 versions, but with an added cautionary flat mark in parentheses in front of the triplet! This is the first time that a transcriber had entered the game, and Mr. Besly must have deemed the missing natural from the 1912 revision to be intentional on Stravinsky's part, and confirmed it by adding an accidental to his arrangement. The only justification for including in this chronology an arrangement that was not made by the composer is to propose that Stravinsky might have corrected the note in question (if he was even aware of it) when he signed this copy:



Figure 4 Reh. 6, 1919 suite. © 1920, 1991 for all Countries, Chester Music Limited

It may be appropriate at this point in the article, at the risk of adding even more confusion, to draw the reader's attention to a second misprint/alteration that appears two bars earlier in the same solo. (See Figure 4, measure 2 above.) For some reason, the second beat of this bar appears in the 1919 suite, the 1945 suite and the 1922 organ version as a quarter note d natural, not as two eighth notes d and b flat as in the original ballet. Could it be that the quarter note d natural was a misreading of the composer's autograph? See Figure 1 at the opening of this article and notice how the eighth note d natural in the second measure seems separated from the beam that should join it to the second eighth note b flat. In the case of the organ arrangement, it may be that Maurice Besly copied both the quarter note mistake and the missing natural sign from the 1912/1919 versions, but why Stravinsky did not correct it in 1945 cannot be explained.¹⁴

BERCEUSE TIRÉE DU BALLET "L'OISEAU DE FEU" Transcription pour Violon et Piano par l'auteur (1926; pub. B. Schott's Söhne 1929)

The first non-orchestral arrangement of the Berceuse made by the composer is in the original key of e flat minor, and in the equivalent measure of this work as that of the bassoon solo discussed in this article (measure 28 in the arrangement), the melody matches the original ballet version, and reads d natural at the triplet in question. A second parallel between this arrangement and the original is that the piano treble mirrors the high violin parts from the ballet, and a d natural appears in the piano on the second beat of the measure at hand, at the same time as the natural appears in the melody. Many people use this coordination of pitches as proof that the bassoon pitch MUST remain d natural or it would cause a clash, despite the frequency of dissonance in Stravinsky's music in general. The second version for violin and piano, discussed below, will supply the composer's response

to that argument. Another important reason to quote this version in this article is to establish for the record that this is the last time the melody appears with the original pitch in a published version by the composer himself.



Figure 5 1926 vln/pno transcription, mm. 25-28. © 1929 B. Schott's Söhne.

BERCEUSE FROM THE BALLET "THE FIREBIRD" Transcribed for Violin and Piano by the composer and Samuel Dushkin (1932; pub. B. Schott's Söhne 1932)

In the early 1930's, Stravinsky worked with the violinist Samuel Dushkin on his new Violin Concerto, as well as the Duo Concertante and a set of transcriptions of earlier works, which the two musicians planned to perform on upcoming tours. In the course of these work sessions, Dushkin presented his own transcription of the Berceuse to Stravinsky and recorded the composer's reaction:

Once I thought I would surprise him by making an arrangement of the *berceuse* from "The Fire Bird." After I had played it for him, he looked unhappy. I felt slightly hurt. "Don't you like it?" I asked. "It sounds like Kreisler's arrangement of Rimsky-Korsakov's 'Chant Hindou,'" he said. "Well," I said, "it *is* rather Oriental, isn't it?" Stravinsky lowered his head and said sadly, "Yes, I'm afraid that's the trouble with it." ¹⁵

Dushkin's story provides another glimpse into the love/hate relationship that had developed between the composer and this piece. Could it be that one of the contributing factors toward what Stravinsky wincingly acknowledged as "Oriental" was the augmented interval at just this moment in the Berceuse melody? It may very well have been the case, as in this arrangement the composer makes some important changes. First, he transposes it to a more violin-friendly key, e minor instead of the original e flat minor, and at the triplet which has been the focus of this article, Stravinsky adopts the new version from the suite, writing a d natural at the start of the triplet (the transposed equivalent of the bassoon's d flat). He then retains the dissonant clash with the upper chromatics, writing a cautionary d sharp in both violin and piano treble on beat two, the parts that would have been played by the violins in the original. In other words, what is printed as d flat in the bassoon and d natural in the violins in the suite, here appears transposed as a d natural in the piano clashing against a d sharp in the violin and the piano treble.



Figure 6 1932 vln/pno transcription, mm. 25-28. © 1932 by B. Schott's Söhne.

Stravinsky affirms this change at the end of the arrangement with a reprise of the melody with the lowered pitch, this time in the violin.



Figure 7 1932 vln/pno transcription, mm. 37-41. © 1932 B. Schott's Söhne.

THE FIREBIRD Ballet Suite 1945 for Orchestra (1945; pub. Leeds Music Corporation, New York for USA and B. Schott's Söhne, London for all other countries 1946)

What was speculation in the 1912 and 1919 versions can now be stated with fact: by the time of the 1945 suite, Stravinsky had not only adopted the new version using d flat, but he also inserted a cautionary flat sign in front of the note in question, something that would be otherwise unnecessary thanks to the e flat minor key signature. The d naturals in the first and second violins remain, proving that this clash did not in and of itself necessitate a corresponding d natural in the bassoon melody. As in the original 1912 reduction, this change in the bassoon solo is the ONLY alteration Stravinsky makes in the entire orchestra in this movement of the suite, other than to reassign the second flute part back to the first flute as in the ballet, which was changed in 1919, and to replace the original slurs in the violin parts at Rehearsal 155 that went missing in the 1919 suite (see Figure 8 on following page).

In what seems like a little joke between the composer and all those bassoonists who ever questioned this note change, Stravinsky adds an optional concert ending for the Berceuse with a return of the bassoon solo (158bis in the 1945 score). The bassoon enters one last time with the melody, hesitates with a rest in the third bar, and in the fourth finally brings the melody and the piece to a close via the d natural, using it as the leading tone to finish the work in its tonic key of e flat minor. It seems as if the composer is saying to bassoonists everywhere: "You want your d natural? Here's your d natural!" (See Figure 9 on following page.)





Figure 8 Reh. 155, 1945 suite. © renewed 1974 MCA, Inc. MCA Music, New York for USA, B. Schott's Söhne, Mainz and Schott & Co Ltd, London for all other countries.



Figure 9 Concert ending of Berceuse, 1945 suite. © renewed 1974 MCA, Inc. MCA Music, New York for USA, B. Schott's Söhne, Mainz and Schott & Co Ltd, London for all other countries.

CHRONOLOGY OF STRAVINSKY'S RECORDED PERFORMANCES

Arguments about the printed pitch can be won or lost only on the strength of corroborating evidence from recorded performances by the composer. The tables below list the known recordings that Stravinsky made either as conductor, pianist, or in the case of the piano rolls, as technician.¹⁷ These include studio recordings from 1928 through 1967 and several live recordings that are now commercially available or that are available through archive services. The version performed is listed in the first column, the performers in the second, and the recording information in the third. When known, the original recording information is followed by label and catalog numbers from modern reissues. Finally, the fourth column lists the pitch played at the moment corresponding with the original triplet, in whichever version is performed.

Version	Orchestra or performers (all conducted by Stravinsky unless otherwise noted)	Original recording company, recording dates, and current release information	Note played in Berceuse, m. 27, beat 2
1911 Suite plus Berceuse and Finale	Orchestre Symphonique (de Paris)/Orchestre des Concerts Straram)	Columbia 8-10 Nov 1928 Pearl GEMM CD 9334; EMI 54607	d natural
Complete Ballet, player piano version	Stravinsky's hand-punched Duo-Art/Pianola piano roll	Created ca. 1923-1928. Klavier Records KCD-11038; Dal Segno 2001 DSPRCD007; Christopherus Verlag SCGLV LP	d natural
Berceuse, 2nd version for violin and piano	Samuel Dushkin, violin; Igor Stravinsky, piano	Columbia, Studio Albert, Paris 6 June or 6 April (?) 1933 EMI CDS 7 54607 2	Transposed equivalent of d flat
Suite 1945	Philharmonic-Symphony Society of New York	Columbia 28 Jan 1946 Pearl GEMM CDS 9292, LYS 271-273	d flat
Suite 1945	Philharmonic-Symphony Society of New York	CBS "Invitation to Music Series" 30 Jan 1946	Not located by NY Philharmonic archivists, but most likely the same as the Columbia recording, made two days earlier
Suite 1945	Boston Symphony Orchestra	BSO broadcast 23 Feb 1946, Symphony Hall Boston	d flat
Suite 1945	French National Radio Orchestra	Live broadcast on Swiss Radio 25 Sept 1956	Not received in time for inclusion in this article
Suite 1945	Orchestra Sinfonica di Roma della RAI	Live recording, Rome 23 Oct 1957 Nuova Fonit Cetra ARCD 2031-ADD	d flat

Suite 1945	BBC Philharmonic, Royal Festival Hall,	10 Dec 1958 BBC Transcription Service discs -98562-66	d flat
Complete Ballet	Columbia Symphony	Columbia Records, Hollywood 23-25 Jan 1961 Sony Classical SM3K 46291	d flat (the composer retroactively changed the note, even in the complete ballet score)
Suite 1945	Israel Philharmonic Orchestra	Festival of Israel concert, 6 Sept 1962	Not located by IPO archivist
Berceuse and Finale	Warsaw Philharmonic	Recorded live 28 May 1965 Accord ACD 116	d <u>natural</u>
Suite 1945	New Philharmonia Orchestra	14 Sept 1965 EMI Classics DVD DVB 4901119	d flat
Suite 1945	Columbia Symphony	Columbia Records, Hollywood 18 Jan 1967 Sony Classical SMK 46 293	d flat

The 1965 concert in Warsaw is the only known recorded performance conducted or performed by the composer since 1928 in which a d natural can be heard at the triplet. The concert included the Variations and *The Rite of Spring*, conducted by Robert Craft, plus the Symphony of Psalms and the Berceuse and Finale from *Fire-bird*, conducted by Stravinsky, but the author could not confirm with Robert Craft which version of the Berceuse was used in that performance. Other than that live concert in Warsaw, <u>every single recorded performance</u> by Stravinsky of the Berceuse from 1933 through 1967, either for orchestra or in arrangement for violin and piano, contains the altered version of the original solo. Can there be any clearer demonstration which version the composer preferred?

In an interview published in Mina Lederman's journal *Modern Music*, Stravinsky admitted to a quirk of his personality that must be acknowledged if anyone, bassoonist or not, is to make sense of the above chronology:

People always expect the wrong thing of me. They think they have pinned me down. Then all of a sudden—*au revoir...* It is not up to me to explain or to judge my music. That is not my role. I have to write it—that is all...¹⁸

Stravinsky lived and composed in a constant state of forward evolution. Like the Soldier in *Histoire du soldat*, he seems to have had a phobia about moving backward or heading back home, even figuratively. The meticulous changes he felt obligated to apply to so many of his works will always frustrate those who preferred the earlier versions. But if one of our tasks as musicians is to bring to life the text handed to us by a composer, should we not respect the elder composer as much as the younger? Be it a revised Octet, a corrected *Sacre*, or a fourth-generation *Firebird*, our charge as performers is, as always, to recreate what the composer has entrusted to us. In the case of the *Firebird* Berceuse, what Stravinsky left us with was not textual confusion, but two versions of the same beautiful solo. We bassoonists can live with that.

ENDNOTES

- 1 Reprinted with permission, University of British Columbia Library, Rare Books and Special Collections, H. Colin Slim Collection, item #48.
- 2 See "Firebird: A Publishing History in Correspondence" in Robert Craft, Stravinsky: Selected Correspondence Volume II. (New York: Alfred A. Knopf, 1984), 219-258. See also "Appendix A: The Trial Between R. Forberg and J. & W. Chester Concerning The Firebird and Stravinsky's Deposition" in Vera Stravinsky and

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- Robert Craft: Stravinsky in Pictures and Documents. (New York: Simon and Schuster: 1978), 501-505.
- 3 Robert Craft, ed., Stravinsky: Selected Correspondence, Vol. III. (New York: Alfred A. Knopf, 1985), 225.
- 4 Excerpt from an interview with Alexander Fried of the San Francisco Examiner, 13 December 1950. Quoted in Robert Craft, *Igor and Vera Stravinsky: A Photograph Album 1921 to 1971.* (New York: Thames and Hudson, Inc., 1982), 31.
- 5 The manuscript of the first piano reduction was completed 21 March 1910 and published by Jurgenson in July 1911. A second, much revised version was completed 6 December 1918 and dedicated to Vladimir Vasilievich Yuzhin. The manuscript of the first version and an annotated proof of the second are held in the Pierpont Morgan Library, New York. See *Correspondence II*. 219n.
- 6 The same chordal ending appeared first in the 1910 piano reduction of the ballet, and in that version Stravinsky included an optional continuation if using the reduction for ballet rehearsals.
- 7 Stravinsky in Pictures and Documents. 59.
- 8 Stravinsky to Jurgenson, 24 July 1914. Correspondence II. 225.
- 9 See Louis Cyr, notes to the Pearl GEMM compact disc Igor Stravinsky: *The Rite of Spring/The Firebird*. GEMM CD 9334.
- 10 Letter from Stravinsky to N. G. Struve, 6 April 1919. Correspondence II. 226.
- 11 Letter from Stravinsky to Schott, [24?] February 1927. Correspondence II. 242.
- 12 Letter from Stravinsky to Henry Kling, 17 January 1924. Correspondence II. 229.
- 13 Bibliothèque nationale de France code Vmg. 22926 (2)
- 14 That is, unless Stravinsky consciously adopted the same mistake as Besly. Robert Craft confirms that Stravinsky worked on the 1945 suite by consulting not his own manuscript, but rather the pirated Kalmus score available in the US at the time. Stravinsky in Pictures and Documents 378.
- 15 Samuel Dushkin, "1949 Working with Stravinsky," in Edwin Corle, ed., *Igor Stravinsky*. (New York: Duell, Sloan and Pearce, 1949), 187.
- This is not the last time the composer would go on record stating his dissatisfaction with the sound of this particular interval. In a copy of Ciro Stadio's *Studi d'Orchestra per Fagotto* (Edizioni Ricordi 1932, reprinted 1951) that belonged to Lewis Hugh Cooper and which was donated to the University of Michigan, there is a note in Cooper's hand on page 77, where the Berceuse solo appears. There is an arrow pointing to the first note of the triplet and a flat sign marked over that note. The note reads: "Natural in original score, changed to flat by Strawinsky [sic] shouting 'Too Exotic' at Philly rehearsal (according to Sol Schoenbach 'Too Bad')"
- 17 The author gratefully acknowledges the assistance of Jerry Young of Austin, Texas in supplying some of the archival broadcasts and live recordings. Thanks are also due to Richard Wandel, archivist for the New York Philharmonic, for information on the 1946 concerts and recordings. For a complete annotated list of live and studio recordings, see Philip Stuart, *Igor Stravinsky—The Composer in the Recording Studio: A Comprehensive Discography.* (New York: Greenwood Press, 1991).
- 18 Stravinsky in Pictures and Documents. 378.



Ex.1. This part (fagotto obl. on the title page) by Christoph Graupner (1683-1760) is from the bass aria "Wenn ich Jesus Geist besitze" with strings and continuo, from the cantata "Seht, Jesu will zum Vater gehen" (430/13, 1722). Bassoon obbligato parts in this style, some of them with oboe, occur in at least twenty of the approximately 1400 surviving Graupner cantatas composed during his time at Darmstadt from 1709-1760. (Reproduced with generous permission from the Hessische Universitäts-und Landesbibliothek, Darmstadt, Germany; Mm 430/13).

The Bassoon in Vocal Works 1700-1850: A Little-Known Obbligato Repertoire

Jim Stockigt Melbourne, Australia

This repertoire collection is respectfully dedicated to the late **William Waterhouse** in deep appreciation of his unique contributions to bassoon literature, scholarship and organology. Without his stimulating and generous encouragement, this project would not have progressed.

ach time I hear a Mozart opera or a vocal work with obbligato or solo bassoon, I enjoy the way in which bassoon tone supports the human voice without obscuring it. Amongst wind instruments, obbligati for bassoon are less common than for oboe, flute or trumpet, but there are outstanding examples in the cantatas BWV 149, 155 and 177 of J.S.Bach and in works of Telemann, Graupner (Ex.1 and Ex.3), Zelenka, the Bach sons, CH Graun, Handel, Keiser, Naumann, Hasse and Steffani, as well as Fux and Caldara (Ex.2) and their Viennese contemporaries. While Mozart wrote no aria with bassoon as the single obbligato instrument, he often used bassoon as part of a concertante group. It is notable that there appears to be no source that draws together the vocal works that use bassoon as an obbligato or prominent continuo instrument. It is surprising that this genre receives only minimal attention in the two most complete compendia of bassoon repertoire,1,2 although Clarke's book on woodwind repertoire identifies some important examples.3 I have assembled what I know of this rich and little-known repertoire by listing published and unpublished sources and selected discography, collected over about 15 years, in the expectation that this may broaden the teaching, recital and recording repertoire for bassoon.

This compilation is limited to vocal works written between about 1700 and 1850, in which the bassoon has an obbligato, prominent continuo or orchestral solo role. A significant body of pre-1700 works, many probably written for dulcian, has not been catalogued here. Earlier vocal works with bass double-reed obbligati or major continuo parts by composers such as Heinrich Schütz, Dietrich Buxtehude, Samuel Capricornus, Marc Antonio Ziani, Georg Caspar Schürmann, Christian Liebe, Matthias Weckmann, Nicolaus Bruhns and the numerous Spanish composers who wrote for bass double reed instruments, 4 are worthy of a catalogue as a separate collection. More mod-

ern works by composers such as Chabrier, Stravinsky, Britten, Poulenc, Weill, Grainger and Bantock, many of them mentioned by Clarke,³ are not included here.

Terminology in eighteenth century manuscripts was sometimes imprecise about the intended instrument. While the term *fagotto* is standard in the Vienna sources, the designations *bassono* and *fagotto* seem to be used interchangeably in many German sources, with *basson* dominant in France. In a Graupner cantata (*Grp.1*, *see list below*), the instrument is described as *Fagotto obl* on the title page, but *Bassono solo* in the score, apparently from the hand of the same copyist. Thus, conclusions about the intended instrument may be better based on the characteristics of the part and a study of organology, than on the terminology used by copyists.

The range of obbligato parts is generally up to g', extending to a flat', notably in the aria Willkommen, Heiland! Freut euch, Väter from "Auferstehung und Himmelfahrt Jesu" of CPE Bach (CPB.2) and up to a' with JS Bach (JSB.11) and Telemann (Te.6). The upper register of the bassoon is extensively used in the operas of Rameau, although the diversity of eighteenth century sources and the questionable authenticity^{5,6} of modern editions makes it difficult to establish what Rameau actually wrote. At the lower extreme of the range, Bb appears only occasionally (Z.1). The paradoxical B\(\pi\) and contra G in Du musst glauben (JSB.5) in JS Bach's cantata BWV155 is probably explained by the fact that a bassoon in tiefen Kammerton (a' 392), would sound a minor third below an organ tuned in hohen Chorton (a' 466), so that fingered Bb would coincide with the contra G, and fingered D would produce B\(\bar{\psi}\) in relation to such an organ.\(^7\) In that relationship, the highest note in the BWV 155 aria would be a comfortable tenor f'. Original instruments at this low a' 392 "french" pitch have been found close to where Bach's works were first performed.8

The arias listed here cover a range of affect. In

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Ex. 2. Incipit of the bass aria *Occhi, che vi fissate nel sole e vi abbagiate* (Eyes that stare at the sun and become dazzled), from the Oratorio, *Gionata* (Jonathan, Samuel II) of Antonio Caldara, performed 4 March 1728. Note that in addition to the two obbligato fagotti, there is the instruction *Nelli Ritornelli soli accompagnata da altri fagotti*, which implies that there must have been at least four bassoon players in performance. Reproduced with permission from Sammelband Mus. Hs. 17051, *Libero Terzo*, Musiksammlung der Österreichischen Nationalbibliothek, Vienna.

the religious works, arias with bassoon obbligato generally have a dark and sombre affect. Light relief is provided in the operas of Telemann and Keiser, in the works of Boyce and Storace and in the Vauxhall songs of JC Bach (JCB.7-9). The role of the bassoon in the works listed here ranges from a melodic obbligato that introduces the voice, often in da capo aria form (eg. JSB.4-5; Ca.3-4; Fu 2-4; Ge.1; Grp.1), to that of an additional or elaborated continuo part (eg. Ar.1; JSB.1,6; Ha.1, 8-10; Grp.2-4; Ste.7; Vi.2). In some instances, where bassoon is not specified, it can be used as a continuo instrument as a performance option, sometimes with great success (eg. recordings of JSB.3,10; Ke.7,8; Vi. 4-6; or in various cantatas from Telemann's Harmonischer Gottesdienst). While bassoon may be specified as part of the ripieno continuo, tacet when the voice enters, there is a contrasting style of writing in the early eighteenth century that uses colla voce bassoon with the vocal line (eg Grn.2,3; Gl.1; Ho.1 and particularly in the Telemann arias, Te 6; 11; 15; 21; 22 and 26.). For some operas (eg Gl.1), there appear to be several versions, with and without the colla voce bassoon.

In some instances the same material appears in several works. For example, the well-known aria *Venti*, *turbini* with obbligato violin and bassoon from Handel's Rinaldo is a re-run of an aria from a cantata Apollo and Dafne, written decades earlier. Haydn uses the same material with obbligato bassoon in two stage works, Il Mondo della Luna (Hy.2) and Philemon et Baucis (Hy.5). There is a notable similarity between several Vivaldi works, the "baggage" aria "Ch'alla colpa fa'traggitto" found in Copenhagen (V.1), the aria with bassoon obbligato "Non lusinghi il core amante" from "L'Incoronazione di Dario" (V.2) and the aria "Dell'alma superba" for tenor, bassoon and continuo from Serenata a tre, RV 690 (Vi.3). Mozart's aria Se il padre perdei from Idomeneo with wind quartet (Mo.6) reappears as an aria Plasmator Deus, with obbligato for bassoon alone (Mo.14); the arranger is not known. Some bassoon obbligati appeared to take on a life of their own. For example, Naumann's bassoon obbligato of concerto proportions in the tenor aria Se a librarsi in mezzo all'onde incomincia il fanciuletto in his 1767 Dresden setting of La Passione (Na.1), reappears in Padua as an anonymous aria with the same text, omitting the upper string parts, while adding florid bassoon cadenzas. There was an innovation in the presentation of bassoon obbligati from the classical period in the 2004 Köln production of Wenzel Müller's opera Kaspar der Fagottist (Mü.1), (alternative title, Die Zauberzither). In this magic opera,

contemporary with Mozart's *Zauberflöte*, 9 the title character, Kaspar, is accompanied by a genie or fairy, Pizziki. Her role in the by-play and dialogue of this *Singspiel* is associated with prominent bassoon passages. In the 2004 production, the role of Pizziki was taken by Hoshimi Ryo, a petite bassooniste in ballet tu-tu, whose playing on-stage was charming and dextrous. Further appearances are awaited.

Church music from the first half of the eighteenth century appears to have been the high-point of obbligati for single instruments, in the case of JS Bach often in the format voice(s), solo instrument and continuo in da capo format, generally emphasizing a single affect around a brief repeated text. From about 1760, the instrumental soli, even those that are complex and highly demanding (eg Hs.1; Hy.4; We.1) become more absorbed into the orchestral texture, a trend that is notable in the works of IC Bach that are listed here. A gradual decline of solo obbligati through the eighteenth century may be reflected by the fact that Telemann's *Lukaspassion* of 1727 includes extensive bassoon obbligati (Te.3-5), whereas his Lukaspassion of 1744 has no specified bassoon part. Similarly, Johann Gottlieb Naumann omitted the extensive bassoon obbligato of 1767 (Na.1) from his 1787 version of *La Passione*. A notable exception is the extensive obbligato in Neris' aria Ah! nos peines from Medea of Cherubini (*Ch.1*), first performed in 1797. Despite the apparent decline in new obbligati, arias with obbligato bassoon continued to appear in concerts, for example when John Holmes¹⁰ accompanied a Mrs Ashe in a performance of Paisiello's Ah fate, O Dio di pianto, (Ps.1) from his cantata Il Ritorno di Perseo, on Friday 14 February 1806 in London, on the same program that featured a New Grand Symphony for a full band by Beethoven.11

Several controversial bassoon obbligati appear in this listing, for example in two standard works of Mozart and Handel.12 The history of Hiller's bassoon obbligato (Hi.1) in the aria If God be with us that appeared with the 1803 Breitkopf publication of the Mozart revision of Handel's Messiah has recently been discussed in the journal.12 Pajot12 also gave an account of the uncertainty that surrounds the 1800 Breitkopf publication of the Mozart Requiem with bassoon instead of alto trombone as soloist in the Tuba Mirum (Mo.12). Another puzzle surrounds the 1985 recording of Rossini's Il Signor Bruschino (1813) from the Warsaw Chamber Opera (Ro.1) in which the florid english horn obbligato in the aria Ah voi condur volete ala disperazione that is standard in the 1986 Fondazione Rossini edition is played an octave



Ex. 3. Obbligato part from the soprano aria Es ist genug, Herr Jesu, lass mich sterben (It is enough, Lord Jesus, let me die) from the cantata Liebster Gott vergisstu mich (Dear God have you forgotten me) of Christoph Graupner, for 7.Trinitas, 19 July, 1711. The score specifies Bassono solo, although the title page of the cantata specifies Fagotto obl. Reproduced with permission from Hessische Universitäts- und Landesbibliothek, Darmstadt, Germany (Mm 419/13).

lower on bassoon, with some success. The provenance of the bassoon version is not known.

Few bassoonists, even those who live in Vienna, are aware of a unique collection of baroque arias with one or two obbligato bassoons in the Österreichische Nationalbibliothek.¹³ A tenor aria accompanied by a double obbligato of cello and bassoon in a broadcast of Fux's *Orpheo and Euridice*, led me to the Garland publication of that opera, which showed that Fux had written for two bassoons. The incipit of this aria, reproduced with Michael Nagy's paper on Fux obbliga-

ti for bass wind instruments, ¹⁴ gives a library signatur that leads to five volumes of early eighteenth century transcriptions of arias by Vienna court composers of 1710-1740, bound according to the obbligato instrument, somewhat in the style of orchestral studies. (Three other volumes contain arias with violin, 'cello and trumpet; a fifth, possibly for flute or oboe, is lost). The bassoon volume contains transcriptions of *twelve* arias with obbligato parts for one or two bassoons. The material is so well preserved (Ex.2) that prints from microfilm can be used directly for per-



Ex. 4. Obbligato, *Bassono solo*, from aria "Ich will länger nicht verweilen" (I do not want to linger on) from the cantata (1.Epiphany 1750/51) "Ihr Tränen geht" (Get rid of your tears) of Georg Gebel. Reproduced with permission from Thüringischen Staatsarchiv, Rudolstadt, Germany (HKR 849).

formance, after almost 300 years! Further examples of a rich tradition of bassoon obbligati in Vienna of the early eighteenth century are documented in MacIntyre's 1986 publication: *The Viennese Concerted*

Mass of the Early Classical Period. 15

In no sense is the collection presented here complete; there is still much to be added. French sources and libraries in Eastern Europe have not been sur-

33rd International Double Reed Society Conference Monash University, Melbourne, Australia, July 3, 2004

Hidden repertoire The bassoon as obbligato instrument in the baroque era

Simon Rickard and Jim Stockigt, baroque bassoon, Judith Dodsworth, soprano, George Liakatos, tenor, Stephen Grant, bass, Samantha Cohen, theorbo, Ruth Wilkinson, bass viol, Linda Kent, cembalo.

Johann Joseph Fux (1660-1741)

"Per regnar con piu gloria" from "Orfeo at Euridice"

Tenor, two bassoons, continuo

Georg Gebel (1709-1753)

"Ich will länger nicht verweilen"

Cantata "Ihr Tränen geht"

Soprano, bassoon, continuo

Antonio Vivaldi (1675-1741)

"Ch'alla colpa fa'traggitto"

Bass, bassoon, continuo

Christoph Graupner (1683-1760)

"Es ist genug. Herr Jesu lass mich sterben"

Cantata "Liebster Gott vergisstu mich" (1711)

Soprano, bassoon, continuo

Johann Sebastian Bach (1685-1750)

"Seid wachsam, ihr heiligen Wächter"

Cantata BWV 149 "Man singet mit Freuden vom Sieg"

Alto, tenor, bassoon, continuo

Antonio Caldara (1670-1736)

"Occhi che vi fissate nel sole" from Oratorio "Gionata"

Bass, two bassoons, continuo.

Ex. 5. Program of a recital of arias with bassoon obbligati from 30th International Double Reed Society Conference, Monash University, Melbourne, Australia, July 2004.

veyed systematically. Notably, there are many obbligati for one and two bassoons, often with oboe, amongst the 1400 or so cantatas of Christoph Graupner, held at the Hessische Universitäts- und Landesbibliothek, Darmstadt, of which only four are listed

here. His church music is not yet catalogued in part one of the Graupner *Werkverzeichnis*; ¹⁶ a further volume is in preparation. One of the four cantatas listed here, *Gr.1* from 1711 (Ex 3), indicates a style of melodic solo writing for bassoon that seems well

ahead of its time; the others (*Gr.2-4*) are elaborate ostinato continuo parts, often with oboe. Only three of many bassoon obbligati by Georg Gebel (Ex.4) of Rudolstadt, Thüringen, are listed here. That there are bassoon obbligati in at least 20 of Gebel's cantatas can be confirmed from the recently published *Gebel Werkverzeichnis*;¹⁷ these, and their oboe equivalents, remain to be investigated. It is also notable that the distinguished Australian musicologist, the late Andrew McCredie, in his little-known 1963 doctoral thesis *Instrumentarium and Instrumentation in the North German Baroque Opera*,¹⁸ provides details of instrumental obbligati in the operas of Telemann, Reinhard Keiser and others, as well as location of manuscript sources.

Recitals that feature arias with bassoon obbligati have been few, for example that given by **Keith Sweger** of works of JC Bach at the 1993 IDRS Conference¹⁹ and more recently a program at the IDRS in Melbourne in 2004 (Ex 5). Familiarity with this repertoire would allow arias with obbligato bassoon to be programmed alongside vocal works with flute, oboe or clarinet, together with arias that combine several instruments. Quality keyboard reductions, including some that are becoming available (*Ch.1*, *Hy.1*; *Mo.13*; *Mo.14*; *Pa.1*; *Ve.1*), will be a valuable asset in making this possible.

Some of the works drawn together in the list that follows require outstanding virtuosity, either as a soloist (eg *CPB.2; Ca.3; Na.1*), or within the ensemble texture (*JCB.3; Grp.3; Grp.4; Ha.1; Te.10,18; Ze.3,4*). The list includes two virtually unknown works that have satisfying obbligati through multiple movements for either one (*Ry.1*), or two bassoons (*Gi.1*).

Some little-known works that could be especially interesting as recital pieces include:

Obbligati for one bassoon: *Ca.3*, *Ch.1*, *Fu.2*, *Ge.1*, *Grp.1*, *Hi.1*, *Kr.1*, *Mo.13*, *Mo.14*, *Na.1*, *Ry.1*, *Te.25*, *Vi.1*, *Vi.3*.

Obbligati for two or more bassoons: *Ca.4*, *Fu.4*, *Gi.1*, *Hn.2*, *Ke.1*, *Te.12*.

Bassoon together with other obbligato instrument(s): Ca.1 (trombone), *Grp.2* (oboe d'amore), *Hy.1* (traverso), *Ha.6* (oboe), *Hs.1* (oboe), *Te.1* (oboe d'amore), *Te.11* (traverso, oboe), *Ze.1* (violin, oboe).

Greater familiarity with vocal works that include obbligato bassoon may enrich recital, recording

and teaching repertoire, as well as pointing the way towards innovative graduate student work and personal research. What could be better as an academic parallel to instrumental training, than to seek out a little-known baroque or classical vocal work with challenging instrumental obbligati, prepare a performance edition and present the work in recital? Electronic access to original sources is advancing apace and the possibilities are immense. It is proposed to extend this collection and to make the repertoire better known and more readily accessible through a website: www:obbligatofagotto.org, so that progressive additions can be made. •

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Baroque and Classical Vocal Works (1700-1850) with Bassoon as Obbligato, Solo or Major Continuo Instrument.

Letters A - L indicate the instrumentation of the aria (see footnote)

- & The work is unpublished in a modern edition
- + Published in a modern collected edition
- Work does not indicate bassoon specifically
- ? Source of material not yet identified

Instrument designations from original or facsimile sources are <u>underlined</u>

ALBRECHTSBERGER, JOHANN GEORG (1736-1809)		
"Triumphos plausus" alto, <u>fagotto solo</u> , strings, 2hns (AWV Anh 17) Edition Molinari Regensburg, 1998. Österreichiche Nationalbibliothek, Wien. Mus. Hs. 22470	Al.1	Е
ARIOSTI , ATTILIO (1666-1740)		
"Premerà soglio di morte" Opera Vespasian (1724) Act 3. Bass, <u>fagotti et violoncelli</u> , continuo. British Library I.350.a. Garland Publ.1977 pp 60-61.	Ar.1	F
BACH, JOHANN SEBASTIAN (1685-1750)		
CANTATAS		
BWV 42 #4 "Verzage nicht, o Häuflein klein", Soprano, tenor, cello+bassoon, continuo	JSB.1	F
BWV 143 Lobe den Herrn, meine Seele, #6 "Jesu, Retter deiner Herde" Tenor, bassoon, strings, continuo	JSB.2	F
BWV 149 Man singet mit Freuden vom Sieg,		
#2 "Kraft und Stärke sei gesungen", bass, continuo	JSB.3	A*
#6 "Seid wachsam", alto, tenor, solo bassoon, continuo	JSB.4	A

BWV 155 Mein Gott, wie lange, ach lange #2 "Du musst glauben" Alto, tenor, solo bassoon, continuo	JSB.5	A
BWV 173a Durchlauchster Leopold #7 "Dein Name gleich der Sonnen geh" Bass, cello+bassoon, continuo	JSB.6	F
BWV 177 Ich ruf zu dir , Herr Jesu Christ #4 " <i>Laß mich kein Lust noch Furcht</i> " Tenor, solo violin, solo bassoon, continuo	JSB.7	G
BWV 197 Gott ist unsre Zuversicht #6 "O du angenehmes Paar" Bass, oboe, strings, cello+bassoon, continuo	JSB.8	Н
BWV 202 Weichet nur, betrübte Schatten #3 "Phöbus eilt mit schnellen Pferden" soprano, continuo #7 "Sich üben im Lieben" soprano, oboe, continuo	JSB.9 JSB.10	F* F*
MASSES		
BWV 232 H moll Messe, B minor Mass "Quoniam tu solus sanctus", bass, horn, two bassoons, continuo	JSB.11	G
BWV 246 St Luke Passion (authorship doubtful) #39 "Den Fels hat Moses' Stab geschlagen", tenor, oboe, bassoon, strings,	JSB.12	Н
continuo. #50 "Das Lamm verstummt vor seinem Scherer", tenor, 2 oboes, bassoon, strings, continuo.	JSB.13	Н
Weihnachtsoratorium, Christmas Oratorio BWV 248 Part 1: "Er ist auf Erde kommen arm", soprano, bass, 2 oboes d'amore, bassoon	JSB.14	F*
Part 6: " <i>Nun mögt ihr stolzen Feinde schrecken</i> ", tenor, 2 oboes d'amore, cello+bassoon	JSB.15	F*
FRAGMENT		
BWV 1088 "So heb ich denn mein Auge sehnlich auf" Bass, fagotto 1, fagotto 2, continuo. in "Passions-Pasticcio" with movements by Graun, Kuhnau, Telemann, Altnikol, and JS Bach. Bärenreiter, BA 5096, 2000 CD 92.073, Rilling, Hänssler Verlag 1995/99	JSB.16	В
BACH, JOHANN CHRISTIAN (1735-1782)		
Allessandro nell'Indie "S" ver che t'accendi di nobili ardori" Tenor, fagotto obligato, 2 horns, strings. Garland Publ.1984, pp 63-75.	JCB.1	E+
Catone in Utica, Act 3 " <i>Per darvi alcun pegno d'affetto il mio core</i> " Tenor, oboe solo, <u>fagotto obligato</u> , 2 horns, strings. Garland Publ.1984, pp 67-76.	JCB.2	I+
Temistocle " <i>Non m'alletta quel riso fallace</i> " Tenor, <u>fagotto obligato</u> , 2 oboi, 2 horns, strings. Garland Publ. 1987, pp 72-85. The production in Leipzig and Toulouse April-May 2005, (Les Talens Lyriques, Christophe Rousset) used a shorter version of this aria than that published by Garland.	JCB.3	E+
Orione "Se volete eterni Dei" soprano, 2 vln, <u>fagotti obligati</u> , continuo From "Favourite songs from the opera call'd Orione" London 1763. Garland Publ. 1989, pp 230-233	JCB.4	D+
Amor Vincitore (Recit and Aria) "O fonte, o bosco, o monte"; "Queste selve gia d'amore" Soprano, obbl. flute, oboe, clarinet and fagotto, strings, horns, continuo. Garland Publ. 1987, pp 79-138	JCB.5	I+

Lucio Silla " <i>Seal generoso ardire</i> " Tenor, obbl. oboe, horn and <u>fagotto</u> , strings, continuo. Garland Publ, 1986, pp 55v-64v.	JCB.6	I+
Favourite Songs Sung at Vauxhall Gardens "Ah why should love with tyrant sway", soprano, <u>fagotti</u> , orch. (First collection 1766)	JCB.7	E+
"Smiling Venus goddess dear", soprano, <u>fagotti</u> , orch. (Second collection 1767) "Cease a while ye winds to blow", soprano, <u>fagotto obligato</u> , orch. (Third collection, 1771) Collected Works, Vol 25, Garland Publ. 1990 First-third collections, pp 207-270. Also Facsimile Edition, Richard MacNutt, Tunbridge Wells 1985. CD Hungaroton, Németh, HCD 31730	JCB.8 JCB.9	E+ E+
BACH, CARL PHILLIP EMMANUEL (1714-1788)		
Die Israeliten in der Wüste (Wotq. 238) #15 "Gott sieh dein Volk im Staube liegen" Bass, <u>fagott</u> , strings, continuo Im Verlag des Autors, Hamburg, 1775. Eulenberg 10018, pp 90-97.	CPB.1	С
Auferstehung und Himmelfahrt Jesu (Wotq. 240) #15 "Willkommen, Heiland! Freut euch, Väter" Bass, fagott, strings, continuo Eulenberg 10013 pp 106-127, sets the aria in A flat major. An eighteenth century version of this aria, a half tone lower in G, is held by the Gesellschaft der Musikfreunde, Wien (Sig. 111:14232)	CPB.2	С
BOYCE, WILLIAM (1710-1779)		
Solomon: a serenata "Softly rise, O southern breeze", Recit, air and chorus Tenor, SATB, solo bassoon, two oboes, strings, continuo. Musica Brittanica Trust LXVIII William Boyce. Ed. Ian Bartlett, Stainer and Bell, London 1996, pp 83-103.	Bo.1	E+
The King shall rejoice: Anthem for the Georgian court. Aria " <i>Harken O daughter</i> " Tenor, solo bassoon, strings, continuo. Recent Researches in Music of the Baroque Era, Vol 8, A-R Editions, Madison, Wis. pp 71-82.	Bo.2	C+
CALDARA, ANTONIO (1670-1736)		
Joaz, Part 2, "Cosi a fiume, cui rigido ghiaccio", alto, trombone (alto) <u>e fagotto</u> , continuo. Facsimile, Garland Publishing 1986, vol 12, pp 122-135. Ed Howard E Smither from Mus Hs 17129, Österreichische Nationalbibliothek, Wien	Ca.1	G+
Missa dolorosa Gloria, #6 <i>"Domine Fili"</i> , tenor, bass, <u>fagotto solo</u> , continuo. Carus Verlag 40.680, 1980	Ca.2	A
Three eighteenth century transcriptions (ref.13) Mus. Hs. 17051, (Livero Terzo), Musiksammlung der Österreichischen Nationalbibliothek, Wien. Mitridate Aria dell'Opera "Scocca dall'alto il fulmine", tenor, 2 vln. vla, fagotto, continuo	Ca.3	C&
Gionata Aria del Oratorio "Occhi, che vi fissate nel sole", bass, fagotti, continuo	Ca.4	В&
Il due Dittatori Aria dell'Opera " <i>Non dovria chi impera e regge</i> ", bass, <u>fagotti concertati</u> , continuo.	Ca.5	В&

THE DOUBLE REED		9/
CHERUBINI, LUIGI (1760-1842)		
Medea. Neris' aria, "Ah! nos peines" soprano, bassoon, strings Gregg International Publishers Ltd. England 1971. Piano reduction from Editions Viento (www.editionsviento.com) Bassoon and piano without voice. Musikverlag Hilaria A 4073 Wilhering, Austria Ed. Karl Oehlberger	Ch.1	Е
CONTI, IGNAZIO (1699-1759)		
La Distruzione d'Ataj Oratorio "Se potesse la mia mente", alto, 2 vln, vla, <u>fagotto solo</u> , continuo. Musiksammlung der Österreichischen Nationalbibliothek, Wien, Mus. Hs. 17051 (ref.13)	Ci.1	C&
CONTIERO, G-B (?-?)		
Sei Caprici, opera prima; Sei Caprici opera secunda, a solo tenore con accompagnamento di <u>fortepiano e fagotto</u> .	Co.1	K&
Sei Divertimenti, opera prima; Sei divertimenti, opera secunda, a solo tenore con accompagnamento di violino e fagotto. Archivio Musicale della Capella Antoniana Padova DII n.1525	Co.2	K&
de MAJO, GIAN FRANCESCO (1732-1770)		
Iphegenia in Tauride, (Mannheim, 1764) #15 "Pudico fu spesso" Bass, solo oboe, solo bassoon, strings, continuo. Recent Researches in the Music of the Classical Era Vol 46, pp 184-198. A-R Editions Madison, Wis.	dM.1	G+
DITTERSDORF, KARL DITTERS VON (1739-1799)		
Mass in C, <i>Benedictus</i> , <i>a</i> lto, <u>violino solo, fagotto</u> , 2vln, continuo Reference and incipit in MacIntyre (ref.15) Österreichische Nationalbibliothek, Wien, Mus Hs 19197	Di.1	G&
DONIZETTI, GAETANO (1797-1848)		
L'elisir d'amore. Romanze de Nemorino " <i>Una furtiva lagrima</i> " Tenor, clarinet, bassoon, harp, orch	Do.1	I
FASCH, JOHANN FRIEDRICH (1688-1758)		
Hohe Messe FWV E:3 Quoniam tu solus sanctus, two basses, 2 fagotti, continuo. Agnus Dei Tenor, SATB, 2 oboi d'amore, 2 fagotti, strings, continuo. Peter Lang Verlag, Frankfurt, 1992, pp 62-63, 219-228. CD International Fasch Gesellschaft http://www.fasch.net/English/homepage.htm Akademisches Orchester Uni Halle Wittenberg, 1993	Fa.1	Е
Pentecost Cantata "Sanftes brausen, süsses Sausen" FWV D:S2 Bass, chalumeau, oboe, fagott, strings, continuo. International Fasch Gesellschaft, Zerbst, see above CD Accademia Daniel cpo 999 674-2	Fa.2	G
FUX, JOHANN JOSEPH (1660-1741)		
Julo Ascanio, Re d'Alba #23 "t'aborrisco, t'aborrisco, ah! non é vero" Soprano, 2 fagotti, strings, continuo Akademische Druck- und Verlageanstalt, Graz, 1962, pp111-118.	Fu.1	D

98	THE BASSOON IN VOCAL WORKS 1700-1850: A LITTLE-KNOWN OBBLIGATO REPERTOIRE	<u> </u>	
	Three eighteenth century transcriptions (ref.13) in Sammelband Mus. Hs. 17051, (Livero Terzo), Musiksammlung der Österreichischen Nationalbibliothek, Wien. La Desposizione dalla Croce di Jesu Cristo Salvator Nostro Aria del Sepulcro #14 "Se pura piu nel core", Bass, fagotto solo, continuo CD Haselböck Novalis 150 089-2 AVC, 1992	Fu.2	A&
	Il Testamento Di nostro Signor Gesu Christo "Scende l'uomo"	Fu.3	C&
	Bass, fagotto, 2 vln, continuo Orfeo e Euridice Componimento da Camera #18 "Per Regnar con piu di Gloria" Tenor, fagotto 1º, fagotto 2º, continuo Also: Garland Publ. 1978, and Akademische Druck- und Verlageanstalt, Graz, 2004, pp109-116.	Fu.4	В
GE	BEL, GEORG (1709-1753)		
	Cantata "Ihr Tränen geht" "Ich will länger nicht verweilen" Soprano, <u>bassono solo</u> , continuo Thüringisches Staatsarchiv, Rudolstadt; (HKR 849, 52a,b), see Ex.4	Ge.1	A&
	Cantata "Danksaget dem Vater" "Lamm, dass ohne Wandel ist" Tenor, <u>bassono solo</u> , strings, continuo. Thüringisches Staatsarchiv, Rudolstadt; (HKR 959, G241,G242)	Ge.2	D&
	Weihnachtsoratorium " <i>Komm süsseste Hoffnung</i> ", soprano, alto, traverso, violin, bassono, continuo Thüringisches Staatsarchiv, Rudolstadt; (HKR 843, G23) CD Cantus Thuringia cpo 999 993-2 There are several other Gebel cantatas with obbligato bassoon in the Rudolstadt Archiv. (see Schröter, 2004, ref 17)	Ge.3	G&
GI	LLES, JEAN (1668-1705)		
	Motet Psalm 135 Laudate Nomen Domini Alto, tenor, bass, SATB, two solo bassons, solo 'cello, continuo. Incipit, "bassons seuls" #4006 in Catalogue du fonds de musique ancienne de la Bibliothèque nationale. Da capo press New York 1972. MS, Bibliothèque nationale FRBNF39637766 Part Score c.1970: Edition des Maîtres Français, 59 rue de Dunkerque, Paris 9 Record: Arion AR 38186, Ensemble Vocal d'Avignon, J-L Petit, 1973 CD: Les Festes d'Orphée, Grand et petit motets, www.crotchet.co.uk/K617193.html	Gi.1	D&
GI	UCK, CHRISTOPH WILLIBALD (1714-1787)		
	Die Pilger von Mekka #7 "Ich weih mein Herz" Tenor, english horn, solo violin, 2 bassoons, strings, continuo	Gl.1	H+
	#11 "Schönste, Du scheinst gleich der Rose" Tenor, flauto solo, 2 bassoons, strings, continuo Bärenreiter Kassel,1964. BA 2280, pp 45-50, 91-100. CD Orfeo C 242 912 H (1991) omits colla voce bassoon	Gl.2	G,J+
GF	RAUN, CARL HEINRICH (1701-1759)		
	Passion "Kommt her und schaut" "Siehe, ich komme" Bass, 2 bassoons, strings, continuo, Facsimile in "Handel sources; materials for the study of Handel's borrowing" Ed John H Roberts, Garland Series, vol 5, 1986 pp 17-29.	Grn.1	D+

Der Tod Jesu Aria "Ein Gebeth um neue Stärke"	Grn.2	CL
Soprano, flute, 2 bassoons, strings, continuo	Grn.2	G,J+
Chorale "Ihr Augen weint; Weinet nicht!" SATB, bass, 2 bassoons, strings, continuo. Collegium Musicum, Yale University, 2nd series, vol V, A-R Editions, Madison Wis. 1975, pp 39-51, 171-180.	Grn.3	D,J+
GRAUPNER, CHRISTOPH (1683-1760)		
Cantata "Liebster Gott vergisstu mich" (1711)	Grp.1	A&
Aria: "Es ist genug. Herr Jesu lass mich sterben" Soprano, <u>bassono solo,</u> continuo, see Ex.3 Hessische Universitäts- und Landesbibliothek, Darmstadt D-DS Mm 419/13	Grp.1	А
Cantata "Wie wunderbar ist Gottes Güt" (1717) Aria: "Gross sind des Herren Werke" Bass, oboe d'amore, <u>bassono</u> , continuo D-DS Mm 425/3 CD Accad Daniel, 2000, GEMA disc hrmk 005-01	Grp.2	G&
Cantata "Jesu will zum Vater gehn" (1722) Aria: "Wenn ich Jesus Geist besitze" Bass, fagotto obl., strings, continuo D-DS Mm 430/13	Grp.3	C&
Cantata "Jauchzet ihr Himmel" (1743) Aria: "Gottes Sohn ist Mensch geboren" Soprano, fagotto obl., strings, horns, timpani, continuo D-DS Mm 451/58.	Grp.4	C&
HÄNDEL, GEORGE FRIDERIC (1685-1759)		
Rinaldo HWV 7 #17 "Venti, venti, turbini" (1711 version in G, 1731 version in F) Alto, obbl violin, obbl bassoon, oboes, strings, continuo	На.1	Н
#26 Almirena "Ah! crudel", soprano, solo oboe, solo bassoon, strings, continuo Bärenreiter 4059 pp 77-84, 121-124	На.2	Н
Rodelinda HWV 19 #25 "Un zefiro spiro" Soprano, flauto dolce 1&2, bassoon, vln, vla, continuo Bärenreiter 4064 pp 139-146.	На.3	Н
Amadigi HWV 1 #19, Dardano "Pena tiranna io sento al core" Alto, oboe, bassoon, strings, continuo. Bärenreiter, BA 4031 pp 103-108.	На.4	Н
Ariodante HWV 33 "Scherza infida"	Ha.5	C
Soprano, bassoon, strings Chrysander, 1881, Kalmus New York pp 70-73.		
L'Allegro, il Penseroso ed il Moderato HWV 55 Duet #39 "As steals the morn upon the night" Soprano, tenor, solo oboe, solo bassoon, strings, continuo Bärenreiter, BA 4023 pp 168-178.	На.6	Н
Brockes Passion HWV 48 #47 "Was Wunder, dass der Sonnen Pracht" Soprano, two bassoons, two violins, continuo. Bärenreiter, BA 4021 pp136-139.	На.7	D
Cantata "La terra è liberata (Apollo e Dafne)" HWV 122 Aria #1 "Pende il ben dell' universo"; Aria #2 "Spezza l'arco e getta" Aria #9 "Mie piante correte" (plus solo violin, similar to Rinaldo aria, Ha.1) Aria #10 "Cara pianta co'miei pianti". All four arias bass, oboes, bassoon, strings, continuo Kantaten mit Instrumenten vol II, ed. Hans Joachim Marx Bärenreiter, BA 4055. pp 129-134, 135-140, 166-172, 167-176.	На.8 На.9 На.10	Н Н Н

HASSE, JOHANN ADOLF (1699-1783)		
Mass in g (Terza nuova Messe, 1783) <i>Qui tollis peccata mundi</i> Soprano, chorus SATB, oboe, bassoon, (2 hns), strings. Sächsische Landesbibliothek-Staats-und-Universitätsbibliothek Dresden. Mus 2477-D-504 pp 92-113 CD, Berlin Classics CD BC 1006 2 (1990), Virtuosi Saxoniae, Güttler	Hs.1	I&
HAYDN, JOSEPH (1732-1809)		
Opera Armida Act 3 #2 <i>"Torna pure al caro bene"</i> Soprano, solo flute, solo bassoon, strings G Henle Verlag, München 1965, pp 269-276.	Ну.1	I
Opera Il Mondo della Luna, #12 "Begli occhi vezzosi dell' idolo amato"	Ну.2	I
Soprano, 2 oboes, 2 bassoons, horns, strings #46 "Se la mia stella si fa mia guida" (see also Hy.5, below) Alto, solo bassoon, oboes, horns, strings. G Henle Verlag, München 1979, pp 98-109 (vol1), pp 340-349 (vol 2).	Ну.3	I
Opera La fedeltà premiata, Act 1, " <i>Deh soccorri un infelice</i> " Alto, solo bassoon, horns, strings G Henle Verlag, München 1968, pp 165-177 (E flat major), 178-190 (F major)	Ну.4	I
Opera "Philemon et Baucis" or "Jupiters Reise auf die Erde", " <i>Dir der Unschuld Seligkeit</i> " Soprano, solo bassoon (unis 'cello), oboes, horns, strings G Henle Verlag, München 1971, pp 101-109. NB: resetting of <i>Hy.2</i> above.	Ну.5	I
Aria " <i>Pietà di me</i> " Two sopranos, tenor, solo engl. horn, solo horn (high!!), solo bassoon, strings. Doblinger, Diletto Musicale 250 CD, Bella Voce BLV 107.001, Sutherland, Dennis Brain, 1956	Ну.6	I
HEINICHEN, JOHANN DAVID (1683-1729)		
Missa #9, D, <i>Crucifixus</i> Bass, violin, fagotto, continuo, Carus Verlag, 2003 27.048/03	Hn.1	G
Litaniae pro Festo Corporis Domini, Aria " <i>Peccatores te rogamus</i> " Tenor, bass, three <u>bassoni</u> , continuo Sächsische Landesbibliothek-Staats-und-Universitätsbibliothek Dresden. D-Dl Mus. 2398-D-30	Hn.2	В&
HILLER, JOHANN ADAM (1728-1804)		
 Handel's Messiah. Aria: "If God be for us". ("Ist Gott für uns, wer kann uns schaden"). Hiller altered this aria in 1786 by addition of bassoon as obbligato instrument. The aria was replaced by a recitative by Mozart in 1789, but the Hiller version was retained by Breitkopf and Härtel in 1803 in "Der Messias, nach Bearbeitung von W.A.Mozart" (ref. 12). (Stadtbibliothek zu Leipzig III, I, 31). Some nineteenth century scores include two versions: eg Novello c.1850, strings only pp 253-256, with bassoon pp 257-260. 	Hi.1	С
HOMILIUS, GOTTFRIED AUGUST (1714-1785)		
Johannespassion "Wir weinen dir und deine Tugend" Two sopranos, two flutes, two fagotti, strings, continuo Carus Verlag 37.103 pp 116-130. CD Dresdner Barockorchester Carus 83.261	Но.1	Н

Passionskantate, Ein Lämmlein geht und trägt die Schuld <i>"Mir hast du Arbeit gemacht"</i> Bass, fagotto, strings, continuo Carus Verlag 37.104 pp 119-121. CD Neue Düsseldorfer Hofmusik Carus 83.262	Но.2	С
KEISER, REINHARD (1674-1739)		
Opera Octavia (1705) Aria "Geloso sospetto tormenta" Soprano, bassoons 1,2,3,4 and continuo Score: Editions Viento (www.editionsviento.com) CD: Camerata 30CM-545 Turkovic et al	Ke.1	В
Aria "Holde Strahlen", soprano, two bassoons, continuo	Ke.2	В
Aria "Bei dem Zunder neuer Pein", bass, two bassoons unis, continuo Aria "Wie lieblich spieled ihr", soprano, two bassoons, continuo All four Octavia arias publ. Phylloscopus (www.phylloscopus.co.uk)	Ke.3 Ke.4	B B
Opera Masaniello furioso (1705) #44 Aria " <i>Die Tugend, Vernunft und die Liebe</i> " Tenor, bassoons 1,2,3 doubling vln 1, vln 2, vla Schott 1986. Abteilung Oper und Sologesang, Band 11. pp 118-121.	Ke.5	D+
Opera La Forza della Virtu (1700) "Wenn wird mir das Glück sich zeigen" Soprano, flutes, vln 1&2, <u>bassono solo</u> , continuo Facsimile in "Handel sources; materials for the study of Handel's borrowing" Ed John H Roberts, Garland Series, vol 2, 1986 pp 117-123.	Ke.6	E+
Opera Der geliebte Adonis (1697)		
Aria, Eumene, act 1 "Hoffnung liebe Schmeichlerin", Soprano, continuo Aria, Gelon, act 1 "Und wenn ein Weib vom Himmel fiel", Tenor, continuo with tutti conclusion.	Ke.7 Ke.8	F+* F+*
Aria, Venus, act 3 " <i>Mein Herze lebt getrennet</i> " Two sopranos, violin, <u>basson</u> , 'cello, continuo Facsimile in "Handel sources; materials for the study of Handel's Borrowing" Ed John H Roberts, Garland Series, vol 1, 1986. pp 41-43, 55-56, 147-153. CD CPO 999 636-2, Capella Orlandi Bremen 1999	Ke.9	G+
KREUTZER, CONRADIN (1780-1849)		
Aria "Der tote Fagott", bass, bassoon, piano Pub. R. Schottstädt, Köln: schottstaedt@schottstaedt-music.de CD Camerata CM-15036-7 Turkovic et al 2004	Kr.1	K
LUCCHESI, ANDREA (1741-1801)		
Oratorio "La Passione di Nostro Signore" Aria di Giuseppe #9 "Torbido mar che freme", tenor, solo bassoon, orchestra.	Lu.1	E?
MICHEL, JOSEPH (1679-1736)		
De XX Leçons de Jeremie) (' 1	D.O
Leçon du second jour nr. 8 " <i>Alephe go virvidens pauper</i> " Soprano, v'celle, <u>basson</u> , continuo	Mi.1	D&
Leçon du III ^e jour nr. 20 <i>"Incipit oratio Jeremioe Prophoetoe"</i> Bass, violon et flutes, <u>basson</u> ou viol, continuo. Imprine a Dijon MDCCXXXV	Mi.2	G&
MONDONVILLE, JEAN JOSEPH CASSANEA DE (1711-1772)		
Motet "In Exitu Israel", psalm 113 Aria "Montes exultaverent", tenor, 2 bassons, strings, continuo Score Salabert Paris 1993 Bibliotheque nationale FRBNF39589350 CD Erato 0630-17791-2 Les Arts Florissants, Christie	Mn.1	D?

MOZART, WOLFGANG AMADEUS (1756-1791)		
La Finta Giardiniera KV 196, Aria #18 "Ach, schmeichelhafte Hoffnung"	Mo.1	D
Soprano, 2 fagotti, strings		
Aria KV 316 (300b) "Popoli di Tessaglia"	Mo.2	I
Soprano, oboe, fagotto, strings, 2hn	Ma 2	Н
Mass in C KV 337, <i>Agnus Dei</i> Soprano, oboe, fagotto, organ, 2 vln, continuo	Mo.3	п
Vesperae solennes de confessore KV 339, <i>Laudate dominum</i> Soprano, SATB, strings, <u>fagotto ad libitum</u>	Mo.4	С
Zaide KV 344 (336b), Aria #3 " <i>Ruhe sanft</i> " Soprano, oboe solo, fagotto solo, strings.	Mo.5	Н
Idomeneo KV 366, Aria #11 "Se il padre perdei" Soprano, obbl flute, oboe, fagotto, horn, strings	Mo.6	I
Aria KV 383 "Nehmt mein Dank" Soprano, flauto, oboe, fagotto, strings	Mo.7	Н
Mass in C KV 427 Et incarnatus est, Soprano, flute, oboe, fagotto, strings, continuo	<i>Mo.8</i>	Н
Terzetto KV 480 " <i>Mandina amabile</i> " Soprano, tenor, bass, 2 clarinets, 2 fagotti, orch	Mo.9	I
Marriage of Figaro KV 492 Duettino Act 3, "Wenn des Abends Zefiretten", two sopranos, oboe, fagotto, strings Aria Act 4, # 27 "O saüme nicht", soprano, flauto, oboe, fagotto, strings	Mo.10 Mo.11	I I
MOZART ADAPTATIONS		
Requiem K626. <i>Tuba mirum</i> with <u>fagotto solo</u> Version published 1800 by Breitkopf and Härtel Leipzig. (Trombone plays only the introductory chords.) Stadtbibliothek zu Leipzig PM 6981 (See ref 12)	Mo.12	E
Aria "Mens sancto Deo", soprano, fagotto solo, orch	Mo.13	E?
Aria "Plasmator Deus" (a resetting with obbl. bn of "Se il padre perdei" from Idomeneo). Sources of Mo.13 and Mo.14 have not yet been identified; settings for soprano, with bassoon and organ are available from wkleber@web.de. CD: Arts Archives 43012-2 63m, "Unbekannte Arien für Sopran" (Mo 13&14).	Mo.14	E?
MÜLLER, WENZEL (1767-1835)		
Die Zauberzither or Kaspar der Fagottist (Wien 1791) "Die Mädchen die Lieb und der Wein", bass, fagotto, orchestra "Aber Bita, hab Geduld", duet, tenor, bass, fagotto, orchestra "Juch he! Juch he!", tenor, fagotto, orchestra Produced July 2004 in Köln (see text)	Мй.1	I?
MYSLIVECEK, JOSEF (1731-1781)		
Isacco figura del redentore, Oratorio, Munich, 1777. Aria Abramo <i>"Entra l'uomo, allor che nasce"</i> Tenor, 2 fagotti soli, strings, horns, continuo. A-R Editions, Madison Wis. Recent Researches in the Music of the Classical Era Vol 60, pp 230-251.	My.1	D+

THE DOUBLE REED		103
NAUMANN, JOHANN GOTTLIEB (1741-1801)		
La passione di Gesu Cristo (1767, 1787), Aria "Se a librarsi in mezzo all'onde incomincia il fanciulletto" Tenor fagotto obligato, strings Sächsische Landesbibliothek-Staats-und-Universitätsbibliothek Dresden.Mus 3480-D-7 (Bd1-2) and The Italian Oratorio vol 27 Garland Publishing, 1986 Ed Howard E Smither pp 123-167. (The aria with obbl. bassoon is in the 1767, but not in the 1787 Naumann setting of <i>La Passione</i> .)	Na.1	C+
An anonymous version of this aria is found in Padua (Archivio Musicale della Capella Antoniana Padova D IV n.1465), with added bassoon cadenzas, without the upper string parts.		A&
PAER , FERDINAND (1771-1839)		
Opera "La locanda dei vagabondi" Recit and aria "Eccomi lieto al fine" Tenor, bassoon, orchestra Piano reduction by Editions Viento EV 721 (www.editionsviento.com)	Pa.1	E?
PAISIELLO, GIOVANNI (1740-1816)		
"Il Ritorno di Perseo" Cantata a tre voci, 1789, Aria #5 "Ah fate, o Dio di pianto" Larghetto, allegro. Alto, <u>fagotto solo</u> , 2 clarinets, 2 trombe, strings Library of S. Pietro di Majella Conservatory, Naples, CD 793, pp 138-165	Ps.1	E&
PERGOLESI, GIOVANNI BATTISTA (1710-1736)		
"Lo frate 'innamorato" 1732, Aria "Ogni pena piu spietata" Soprano, bassoon, strings, continuo Library of S. Pietro di Majella Conservatory, Naples Piano reduction, Buried Treasures Ensemble Press (Ronald Richards) CD Phillips 434 173-2, 1978 Janet Baker, Sheen, Marriner	Pg. 1	С
PORSILE, GUISEPPE (1672-1750)		
Four eighteenth century transcriptions (ref. 13) in Sammelband Mus. Hs. 17051, (Livero Terzo), Musiksammlung der Österreichischen Nationalbibliothek, Wien. Il Sempio di Giano Chiusa da Cesare Augusto Aria del Componimento di	Po.1	C&
Camera, " <i>Troppo e ormai cheti lusingati</i> ", bass, 2vln, vla, <u>fagotto</u> , continuo La Clemenza di Cesare Aria del Componimento di Camera, " <i>Racchiuso nel seno un core</i> ", soprano, 2vln, vla, <u>fagotto solo</u> , continuo	Po.2	C&
L'Elabrazione di Salomone, Oratorio, <i>"Pien di giubilo ogni core"</i> , <i>b</i> ass, 2vln, vla, <u>fagotto solo</u> , continuo	Po.3	C&
Spartaco Aria dell'Opera, <i>"Per piacer di mie"</i> , tenor, 2 vln, vla, <u>fagotto solo</u> , continuo.	Po.4	C&
RAMEAU, JEAN-PHILLIPE (1683-1764)		
Castor and Pollux Act 2, scene 3, Telaire aria " <i>Tristes apprêts</i> " Soprano, basson, strings, continuo. Durand et fils 1903. (August Chapius) pp 73-76.	Ra.1	C+
Naïs, Opera pour la paix. Act 1, Scenes 2&3, Neptune (alto) Jupiter (bass), "Je vole ou mappelle ton choix" Tenor, bass, 2 bassons, strings, continuo Durand et fils 1924. (Reynaldo Hahn) pp 84-98.	Ra.2	B+
Platee, Comodie Ballet, Act 2, "Soleil, fuis de ces lieux!" Soprano, oboe, basson, strings Durand et fils 1907. (Georges Marty) pp 192-196.	Ra.3	H+

Hippolyte et Aricie		
Act 2, scene 1, "Contente toi d'une victime!"	Ra.4	B+
Duet, tenor and bass, 2 bassons, continuo Act 2, scene 2, Air, bass "Pour prix d'un projet temeraire"	Ra.5	B+
2 bassons, continuo Durand et fils 1900. (Vincent d'Indy) pp 120-124, 131-133. The 2002 Bouissou edition has no basson in Ra.4, and one basson in Ra.5		
La musette, Cantate à une voix Bass voice with basse continue (basses et bassons) in score, some passages marked bons, set as middle voice. "Sous un délicieux ombrage" Oeuvres completes, Tome 111, Cantates pp 97-107. Durand et fils 1897 (C Saint-Saens). Note: A copy at the Bibliotheque nationale has the margin note "Boismortier" in pencil, where the introduction refers to this work.	Ra.6	H+
Dardanus, " <i>Lieux funestes où tout respire</i> " Prison scene, from 1744 version. Tenor, obbl basson, strings, continuo. (Incorporated at start of Act 4 in the Minkowski CD of 1739 version, Archiv 463 476-2)	Ra.7	C?
REUTTER, GEORG (1656-1738)		
Missa Sancti Venantii Kyrie, <u>fagotto obligato</u> , chorus, strings, brass, timpani, continuo Ref and incipit in MacIntyre BC (see Dittersdorf above) p 153 Musiksammlung der Österreichischen Nationalbibliothek, Wien HK 789 & 789*	Re.1	E&
Aria del Oratorio Abele "Quanto piu sei feroce" Bass, fagotto primo, fagotto secundo, continuo Transcription (ref. 13) in Sammelband Mus. Hs. 17051, (Livero Terzo), Musiksammlung der Österreichischen Nationalbibliothek, Wien.	Re.2	В&
ROSSINI, GIOACCHINO (1792-1868)		
Il Signor Bruschino, Recit and Aria #5 Sofia "Ah voi condur volete ala disperazione" Soprano, bassoon, orchestra. CD Pavane ADW 7158 Warsaw Chamber Opera (The provenance of this version with obbligato bassoon, rather than english horn, is unknown)	Ro.1	E?
RYBA, JAKUB JAN (1765-1815)		
Missa pastoralis in C in nativitate domini in nocte SATB soli and coro, fagotto solo, clarino, 2 vln, continuo Each section has obbligato bassoon! Carus Verlag 40.683 (2006) CD Multisonic 31 0200-2 Belohlavek, Legat	Ry.1	Н
SAMMARTINI, GIUSEPPE (1693-1751)		
The Judgement of Paris, "This radiant fruit behold" Tenor (Mercury), bassone solo, strings, continuo The Royal Music Collection, British Library, R.M.23.b.21. Mus.Mic.4378	Sa.1	C&
SCHUBERT, FRANZ (1797-1828)		
Lazarus, Aria, Nathaniel "Wenn ich ihm nachgerungen habe" Tenor, oboe 1&2, fagotto 1&2, strings, horns, Bärenreiter Kassel, 1987 pp 33-40.	Sch.1	I
STEFFANI, AGOSTINO (1654-1728)		
Cantata: "Spezza Amor l'arco e li strali" Soprano, piffero (oboe), <u>fagotto</u> , continuo, five arias. Modena Biblioteca Estenza Mus F 1102, ff. 1-15v Ed Colin Timms, Garland Publishing Vol 15,1985 pp 1-16.	Ste.1	G+

O ((7 Pt 11 O 11)) (77		
Opera "Le Rivali Concordi" (Hannover, 1692), "Serpi Faci", soprano, <u>basson</u> , <u>basse di solo</u> , continuo, (Basse di solo is a paired	Ste.2	B+
part with basson, ? two bassons) "Fortuna assistimi" soprano, hautboy, basson, continuo	Ste.3	B+
"Serpi di gelosia" soprano, <u>basson</u> , continuo	Ste.4	A+
Garland Publishing 1977. pp 6-12, 39-41, 57-59.	010.1	211
"Tassilone" (Hannover, 1709)		
Aria #3 "Dal tuo labbro amor m'invita" soprano, solo oboe, solo fagotto, continuo	Ste.5	B+
Aria #14 "In faccia a queste pompe funeste", soprano, vln, oboe, fagotto, continuo	Ste.6	B+
Aria #35 "Sinor foste il mio tormento", soprano, fagotto solo, continuo	Ste.7	A+
Aria #36 "D'onor si tratta, dolce vendetta" soprano, 2 oboes, fagotto, strings,	Ste.8	B+
continuo		
Denkmäler Rheinischer Musik, vol 8. Musikverlag Schwann, Düsseldorf 1958. pp 18-20, 62-64, 158-160, 163-168.		
Dusseldon 1738. pp 16-20, 62-64, 136-166, 165-166.		
STÖLZEL, GOTTFRIED HEINRICH (1690-1749)		
Cantata "Befiel dem Herrn deine Wege"		
#1 Chor "Befiel dem Herrn" SATB, fagotto obbligato, strings, continuo	Stl.1	C
#4 Duet "Auf dem Wege" alto, tenor, oboe grande, violino, fagotto, continuo	Stl.2	Н
Concerto Editions CEO1-Sto3 <concertoed@earthlink.net></concertoed@earthlink.net>		
STORACE , STEPHEN (1763-1796)		
	Cr. 1	E0
"Doctor and Apothecary" Opera of Dittersdorf reset by Storace London, 1788. "On love's blest altar burns the flame" (Aria by Storace)	Sto.1	E&
Soprano, bassoon, strings, hns		
Eighteenth century English keyboard reduction		
BBC Music Library, Song title catalogue 1966, vol 4, ref # 29079		
Opera "Gli sposi malcontenti"	Sto.2	I&
Cavatina Act 1, #4 "Ah che invanio"	310.2	100
Soprano, obl. oboe, obl. fagotto, orchestra		
Sächsische Landesbibliothek-Staats-und-Universitätsbibliothek Dresden		
(D-Dl Mus. 4109-F-2)		
TELEMANN, GEORG PHILIPP (1681-1767)		
(**TFM = Zentrum für Telemann Pflege und Forschung, Magdeburg)		
http://telemann.magdeburg.de/Telemann-Zentrum/tz_index.html		
A. RELIGIOUS WORKS, PASSIONS, ORATORIOS		
Tag des Gerichts, TWV 6:8 Vierte Betrachtung #7	Te.1	G
"Ich bin erwacht nach Gottes Bilde"		
Soprano, ob d'amore, fagotto, continuo.		
Denkmäler Deutscher Tonkunst 1 Folge vol 28 pp105-107		
CD Telefunken 2CD 9031 77621-2 Concentus Musicus, 1966		
Seliges Erwägen, Passionsoratorium, TWV 5:2 Zweite Betrachtung #15 "Denke nach, du arme Erde"	Te.2	Н
Tenor or soprano, fagotti unis, violini unis, vla, continuo		
Bärenreiter, BA 5856 pp 42-49.		
CD Freiburger Vocal Ensemble, Brilliant Classics 99521		

Lukaspassion 1728 TWV 5:13		
#1."Verwegner, welch ein Hohn !"	Te.3	С
Recit, bass and baritone, fagotto concertante, strings, continuo,		
#2. "Israel und Juda zeuge"	Te.4	C
Baritone, fagotto concertante, cello strings, continuo		
#4. "Sei stille, wallendes Gemüte" Topor forotto conceptanto viole etringe continue	Te.5	С
Tenor, fagotto concertante, viola, strings, continuo Bärenreiter, BA 2965 pp 52-58, 59-63, 67-70.		
(Lukaspassion 1744, TWV 5:29, has no specified part for fagotto)		
Die Donnerode TWV 6:3a	Te.6	C,J
#2 "Bringt her, Ihr Helden" Soprano, fagotto, strings, continuo		~
Bärenreiter, BA 2947 pp 27-31.		
CD Collegium Musicum 90 Chandos CHAN 0548		
Das befreite Israel TWV 6:5	Te.7	С
#10 "Du hast Dein Volk geleitet" Tenor, fagotto, strings, continuo		
Bärenreiter, BA 2947 pp 156-159. CD Das Kleine Konzert cpo 999 673-2		
GD Das Richie Rollzert epo 777 075-2		
B. RELIGIOUS WORKS, CANTATAS, MOTETS		
"Jesu meine Freude" TWV 1:970	Te.8	D
"Unter deinen Schirmen" tenor, 2 fagotti, strings, continuo		
**TFM, Mus 1289. CD Rheinische Kantorei, Capriccio 10853		
"Gott schweige doch nicht also" TWV 1:678	Te.9	D
"Viel muss die wahre Kirche leiden"		
Bass, <u>3 bassoni obligati</u> , strings, continuo, **TFM manuscript	T	
"Es ist umsonst, dass ihr früh aufstehet" TWV 1:516 SATB, oboes, 'cello and fagotto obbl. unis, strings, continuo	Te.10	F
Habsburger Verlag, Frankfurt, Telemann #18		
"Wo soll ich fliehen hin?" TWV 1:1724	Te.11	G,J
"Ergib dich, mein Herze" bass, traverso, oboe, fagotto, continuo	10.11	٥,,
Habsburger Verlag, Frankfurt, Telemann #40		
CD Mertens, Accent ACC 24167		
Motet "Deus judicium tuum" (Psalm 71) TWV 7:7	Te.12	D
Aria "Descendit sicit" tenor, 2 fagotti, strings, continuo.		
**TFM, 1967, Mus 203a		
CD Brilliant Classics 99996/3. Rheinische Kantorei		
C. SECULAR WORKS		
Operas		
"Damon" TWV21:8		
#12 "Einen Prahler siehet man"	Te.13	D
Tenor, 2 vln unis, fagotto1&2 unis, continuo		
#18 "Ich will hinfort mir selbst gelassen"	Te.14	D
Bass, fagotto 1&2, unis. with viola 1&2, continuo #25 "An vielen Schönen sich ergötzen"	Te.15	D,J
Bass, fagotto obbl.1&2, 2 vlns, vla, continuo	10.13	2,,
Bärenreiter BA 2946 pp 158-161, 219-225, 245-249.		
CD La Stagione Frankfurt, Schneider, cpo 999 429-2		
"Der geduldige Socrates" TWV 21:9		
#25 "Ob ich schön bin"	Te.16	F
Soprano, continuo: fagotto+'cello #11 "Euer Welken"	Te.17	G
Quintet 3 tenors (unis), 2 basses, oboe, fagotto, continuo	16.17	G
Bärenreiter BA 2945 pp 203-208.		

Ve.1

E3

THE DOUBLE REED 107 "Flavius Bernatidus" TWV 21:27 Te.18 C #15 "Care lidi, amati arene" Soprano, fagotto solo, continuo, ritornello 2 vln, vla. Bärenreiter BA 5861 pp 59-64. "Germanicus" (Reconstruction by Michael Maul, 2005) Te.19 В "Amor! Amor! Hilf mir überwinden" Soprano, 2 obbl. fagotti, continuo Ortus Musikverlag, 2007 pp 39-40. ("Süsse Hoffnung, wenn ich frage", Te.20 below, is included in this reconstruction, pp 67-68) Other works "Die Hoffnung des Wiedersehens" TWV 20:70 "Süsse Hoffnung, wenn ich frage" Te.20 D Tenor, 2vln, vla, fagotto 1&2, continuo. Bärenreiter Ausgabe 769, 1954 "Alles redet itzt und singet" TWV 20:10 "Unbetrügliche Wald-Sirene" Te.21 G,J Soprano, 2 recorders, 2 oboes, fagotto, strings, continuo "Da Welt und Himmel jubiliert" Te.22 G,JBass, recorder, 2 oboes, fagotto, strings, continuo Bärenreiter Ausgabe, 767, pp 24-30. CD Das kleine Konzert, Brilliant Classics 99996/3 Der Mai TWV 20:40 "Ich sah den jungen Mai" Te.23 D Bass, 2 fagotti, strings, continuo **TFM, Mus 216 CD Das Kleine Konzert cpo 999 673-2 Trauerserenata für August den Starken (1733) TWV 4:7 "Nein, rühme dich nur keine Güte" Te.24 D Quartet STBB, 2 fagotti, 2 'celli obbl. unis, strings, continuo "Beströme dein gerechtes Klagen" Te.25 C Soprano, fagotto, strings, continuo. **TFM, 1999, Mus 1199 The latter aria has two alternative original versions. CD Rheinische Kantorei Capriccio 67 004/5 Die Tageszeiten: Die Nacht Te.26 C,J"O Nacht! und du geweihlte Stille!" Bass, fagotto, strings, continuo **TFM, 1998, Mus 1329 Hamburger Kapitainsmusik, see Maertens W. (ref 20) 1738 "Wohl dem Volke" Oratorio, #9: "Kann dies wohl ein Mensch erwägen" Te.27 Η Soprano, recorders, violoncello et bassono obl. (unis), strings, continuo. 1744 "Vereint euch, ihr Bürger" Oratorio, #24: "Kehret wieder, Fried und Glück" Te.28 H Alto, oboe, solo fagott, strings, continuo. 1756 "Wohl dem Volk, das jautzen kann" Oratorio, #13: "Tränen der Witwen" Te.29 D Soprano, bassono 1 and 2 obl., strings, continuo. **TRAETTA,** TOMASSO (1727-1779) Opera Olympiade (1758) "Cari sposi amor costante" Tr.1 C& Soprano, fagotto solo, strings, continuo Gesellschaft der Musikfreunde, Wien. sig. VI 17253 Q 3567 **VENTO, MATTIA (1735-1776)**

Opera Sofonisba (1776) Aria "Che bramate"

Piano reduction EV 720 by Editions Viento (www.editionsviento.com)

Soprano, oboe, bassoon, orchestra

<i>VIVALDI</i> , <i>ANTONIO</i> (1675-1741)		
Aria " <i>Ch'alla colpa fa'traggitto</i> " Bass, <u>con fagotto e violoncello</u> Aria from the Giedde collection in Copenhagen Publ. Werner Feja Verlag, Berlin, with alternative version for high voice CD Classic Studio, Berlin 315 2133, Berliner Fagottquartet, 1993	Vi.1	A,J
Opera L'Incoronazione di Dario Aria " <i>Non lusinghi il core amante</i> " Bass, bassoon, continuo CD Harmonia mundi 901235.37 Ensemble baroque de Nice (1986)	Vi.2	F?
Serenata a tre (RV 690) "Dell'alma superba" Tenor, bassoon, continuo Download www.free-scores.com/download-sheet-music.php?pdf=5834 CD Harmonia Mundi HMX 2901066.67, Clemencic	Vi.3	С
Cantatas		
RV 670 "Alla caccia dell'alme e de' core" <i>"Alla caccia"</i> , <i>"Preso sei mio cor piagato"</i> alto, continuo RV677 "Qual per ignoto calle"	Vi.4	F*
<i>"Qual dopo lampi"</i> alto, continuo RV676 "Pianti, sospiri e dimander mercede"	Vi.5	F*
"Lusinga e del nocchier" "Cor ingrato dispietato" alto, continuo Cantatas published by Ricordi. CD Virgin Classics Ensemble Artaserse (2005)	Vi.6	F*
WEBER, GOTTFRIED (1779-1839)		
Mass #2 in G op 28, <i>Agnus Dei</i> , soprano, <u>fagotto solo</u> , strings Simrock, Bonn, 1828, pp 74-89 (Stadtbibliothek zu Leipzig, PM 6996)	We.1	E&
ZELENKA, JAN DISMAS (1679-1745)		
Lamentationes Jeremiae ZWV 203 **Lamentation 2, Easter Eve (#6), Soprano, tenor, obbl violin, oboe and bassoon, continuo. Three arias (two recits) (D-Dl Mus. 2358-D4) Carus Verlag 40.762/60	Z.1	G
Attendite et vidite ZWV 59 Aria " <i>Deus regit nos</i> ", bass, obbl violin, viola and bassoon, continuo (D-Dl Mus. 2358-D-77)	Z.2	G&
Motet: <i>Barbera dira effera</i> , ZWF 164, tenor/alto, <u>fagotto concertante</u> , strings (D-Dl Mus. 2358-E-36)	Z.3	C&
Motet: <i>Qui nihil sortis</i> , ZWV 211, Soprano, alto, oboe concertante, <u>fagotto concertante</u> , strings, continuo (D-Dl Mus. 2358-E-37)	Z.4	G&
Manuscripts of all four Zelenka works are held at Sächsische Landesbibliothek-Staats- und-Universitätsbibliothek Dresden. There are no published editions of ZWV 59,		

164, 211; Modern transcriptions, in score, may become available for study through Das Erbe Deutscher Musik, Tübingen (erbe.deutscher.musik@t-online.de)

Key to instrumentation in these works:

- A Voice(s), obbl bsn, continuo
- В Voice(s), two or more obbl bsns, continuo
- C Voice(s), obbl bsn, strings, continuo
- D Voice(s), two or more obbl bsns, strings, continuo
- Е Voice, obbl bsn, orchestra
- F Voice, bsn as elaborated or alternative continuo
- G Voice, bsn and other obbl instrument(s), continuo
- Voice, bsn and other obbl instrument(s), strings, continuo Voice, bsn and other obbl instrument(s), orchestra Ι
- Voice, bsn colla voce, orchestra I
- K Voice, bsn and another solo instrument
- L Voice, bsn, piano

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ABOUT THE AUTHOR

Jim Stockigt is a physician-endocrinologist who studied bassoon in Melbourne with Thomas Wightman. He has had professional experience on both modern and baroque bassoon. He has been active in orchestral and chamber music in Australasia, California and London and has participated in several Kronach symposia. Medical travel has often been enhanced by side-trips to music libraries. jrs@netspace.net.au

A Bassoon Lite, Please... The Research Bassoonist

Alan Goodman Bedford, Wyoming

he letter awaited me at the Bedford Post Office. Snow piled on the tilting roof to the tune of four-feet deep. A noticeably new sag in the support beam just above the entry doorway gave one pause.

Was that a hairline crack? Was the old building about to give up her one-hundred-year old ghost? Was that where the roof would give just enough to see you buried waist-deep in snow? And head-deep in old-pine splinters?

The perpetually broken door catch minimized this danger by allowing an unimpeded dash from outside to inside without any pause to twist a doorknob.

"Dear Applicant," my mail began.

I always find this to be a comforting opening. It indicates that the replicating machine on the other end of the message realizes you aren't just any old 'occupant'. It reaches out, saying that the school I had written to realized they were dealing with an 'APPLICANT' - a person of some standing in the hierarchy of academia hopefuls.

"We thank you for your interest in the bassoon teaching position at Poisonwood College. Several applicants have been invited to interview. Yours is an application which we shall hold in reserve for a future date. Thank you for applying. Yours truly, Dr. Elwood Poisonwood."

Gee, I was being held in reserve. A creak in the eaves as Lyle Faberhagen rushed through the doorway reminded me that lingering inside the Post Office was not the best idea, at least until sometime after spring thaw.

"Whutchagotthere?" Lyle asked.

"A letter from Poisonwood College. I applied for a bassoon position there, and they're holding me in reserve."

Lyle wavered a bit above me. The man is about as skinny as a cross-country ski. His eyes must have trouble focusing because they seem to always be gaping at you, as if they're trying to memorize the contours of your nose. "I didn't know you were a teacher."

"I'm not," I said. "I'm a research bassoonist." Lyle leaned in a bit eyeballing my proboscis even more intimately. "You told me you played that funny thang fur forty-years in OR-Ches-Tras. What's there to research about it?"

Sometimes one wishes for more sophisticated surroundings. All this naiveté can keep one's intellectual appetite starved for affection. But, patience, patience, I counseled myself.

"Look, Lyle. It's easy. In college there is a hierarchy of learned professors. On top are the research guys. On the bottom are the drones - the teaching guys. The research guys know too much to teach. They get paid to sit around and think. Hell, I can sit around just as well as the next guy. I don't even have to move somewhere else. I can research while fishing down in the Salt River."

"Gee," Lyle said, drawing his gaze away from my nose. "You think that would work in farming? I could go fishing while thinking up potato theory, or carrot theory?"

"No doubt about it," I said. "It's an open field. Somebody's got to do it. Nobody knows about potatoes and carrots more than you, Lyle. Let somebody who doesn't know anything about farming do the plowing and planting. When you have as much know-how as you do, you want to sit in a room and think about it until the time is right to reveal your research to the world."

"Gosh - research. I like it," he said. "I can't wait to get home and start."

A giant crash kept us from discussing the finer points of research. Snow dust filled the Post Office, and when it settled we could see that the white mound out front would have buried a person up to their head - or chest in Lyle's case.

"Boy," Lyle said. "Good thing we had this conversation. I coulda' been under that heap. That stuff came down like a slab of concrete!"

I patted him on the shoulder. "Research, Lyle. That's what saved us. It's where the future lies. Let others shovel. We two are into the theory of it all. I don't know about you, but I'm going right home and get my fly rod ready for some spring-thaw bassoon research." ◆



Breathe With Your Ears Observations on Circular Breathing

Malcom Messiter London, England

Reprinted with permission from the Double Reed News of the BDRS, No. 72, Autumn 2005, pp. 16.

In reviewing the bassoonist **Pascal Galois**' remarkable performance of Berio's Squenza XII last year, the all-important technique of circular breathing - not surprisingly - came under the DRN spotlight. Now **Malcolm Messiter** gives us his thoughts on this subject from the oboist's perspective.

ontinuing to breathe - often - while still playing, is a very good idea. Don't save it for a special occasion. Do it all the time. Your body works much better with lots of oxygen in the blood.

There's been a lot of misunderstanding and a fair bit of rubbish talked about what is sometimes called "circular breathing" probably because there's nothing remotely circular about it.

I learned to do it at school by mistake. My school (Bryanston) put on a chamber music concert every Wednesday night. I was responsible for getting people to play. Naturally, few were willing. So on most Wednesdays, I ended up playing in much of the concert myself, often at sight.

We played just about every trio sonata Telemann ever wrote, and hardly ever did we practise beforehand (which might have ruined the fun). Planning where to breathe was never done. I soon found myself in the middle of a tune, running out of air, and unlikely to make it to the end. In panic, I breathed through the nose without stopping playing.

I didn't want to make a big hole in the phrase simply because I needed air. That's why I think of this as breathing with your ears. Breathing through your ears is rather harder. Your ears tell you when a hole in a phrase is acceptable and when it is not. If it's not, then for goodness sake keep blowing. No amount of "tasteful phrasing" can compensate for a fragmented phrase that should have been in one piece.

At first, it is hard to control the sound when breathing. That's probably why many use it only in moments of real desperation, if ever. But it was hard to control the sound when playing "normally" as a complete beginner. Control came with practice then, and control while breathing also comes with practice

- lots of practice. That's one good reason to do it a lot

Another reason to do it a lot is to avoid oxygen deprivation. You may just be able to get to the end of the second movement of the Bach *Double Concerto*, or the Marcello *Oboe Concerto* in one breath; but you would probably be hanging on by a fingernail, bursting to breathe, feeling as if you had swum ten lengths underwater. Why suffer like that? When survival takes priority, it's not possible to be relaxed, still less create great music. Breathe all the time. Then you can take your time over that last diminuendo, and into the bargain astonish those who did not realise how you managed it.

If you have never tried this, then begin with a banana milk shake and a straw. Drink two thirds of the milk shake first, or you'll make a terrible mess. Then blow bubbles when no one's looking. While blowing bubbles, allow your cheeks to inflate with air. Then empty your cheeks of air down the straw to continue the bubbles, while you breathe **out** and then **in** through your nose, which you weren't using at the time anyway.

It does have to be banana milk shake, as the viscosity of the liquid simulates the resistance of an oboe far better than would say, a large gin and tonic.

When you can do this, try to keep the stream of bubbles constant. That is hard; but it is the beginning of control.

Another good way to begin is to use one of those Christmas rolled-up blower-tickler things the correct term for which eludes me just at the moment. You know the things. You blow and they un-curl to about 18 inches (35 cms) long, usually with a feather on the end and a silly squeaking noise. Children usually find and blow them incessantly just before 5:00 a.m. on Christmas morning! Blow one of these and see if you can keep the thing untwitchingly extended for a full three minutes. Amaze your entire family over Christmas lunch. Then try breathing with it only halfway uncurled. Don't let it move up or down. That takes real control.

Eventually you will have to reach for the oboe. At

first control is difficult. To hide the odd momentary loss of control, practise breathing in and out during trills or rapidly moving legato passages such as the cadenzas in Pasculli's *La Favorite*, most or all of *Le Api*, and so on. Eventually you will be able to do it during a long note with no detectable loss of control. Do it early - *before* you need to. For reasons I've never really understood it becomes much more difficult if you leave it too late.

Because much of the air goes out into the instrument without having spent any significant time in contact with the alveoli in the lungs, it occurred to me that it might collect less alcohol too, should there be any in the system. I once had an unexpected opportunity to test this idea. The police stopped me one night as I drove home after a party. They asked me to blow into the tube. It was dark. I could tell almost immediately that neither of these policemen was an oboe player, luckily. So, leaning against the car for support and choosing only easy-to-pronounce words, I blew into the bag as if playing Bach's *Ich habe genug*. It worked. They politely wished me a very good night and I drove away slowly, trying not to grin too obviously. \spadesuit



Pedro Díaz: From Globetrotter to the Top of the World An interview with the English Horn Soloist of the Metropolitan Opera

John Falcone Asturias, Spain



Pedro Díaz.

afirst met Pedro Díaz in Pittsburgh in the early 80's when I was a student at Carnegie-Mellon University and he was enrolled at Duquesne University across town. We met again as fellow students at the Juilliard School where we decided to form a trio with another previous acquaintance, clarinettist Robert Dilutis (now with the Rochester Philharmonic). Our reed trio, the Spontaneous Winds, was awarded a debut recital in New York's Weill Hall, but we were

more famous for living true to our name by accepting and creating gigs of all kinds: run-out concerts, weddings, bar mitzvahs, gala events and even university dorm parties. One of Pedro's individual feats with the trio was his instant solution to misplacing his music before arriving at a two hour restaurant gig. Before Robert and I could recover from temporary shock, Pedro exclaimed, "But I can play it by memory!" Not only did he play flawlessly, but with more musical "gusto" than ever. Was he just showing off? I can't say for sure, but I hope he doesn't purposely try that stunt for a whole opera at the Met! Having had that experience, I had no trouble believing a story told me by Pedro's mother when I was in Puerto Rico for a performance with the Casals Festival in 1991. She related her son's first live experience with classical music which was a concert featuring Prokofiev's Peter and the Wolf. Arriving home after the concert, six year old Pedro sang the entire piece back to his family, telling the story along the way. Surely this talent was destined to achieve great heights. Finally, in May of 2004, after years of trotting around the globe, Pedro landed his dream job in what has turned out to be his second home (after San Juan, of course). His jour-

ney has been nothing short of extraordinary, at times quite unorthodox; he played the Met audition on an English horn he'd only laid his hands on two weeks earlier.

The following interview is based on a series of video calls between Spain and New York that took place in August and September, 2007. I would like to thank Pat Chiarelli and Mary Watt for their invaluable assistance.

John Falcone (JF): I know you grew up in Madrid. Can you discuss some of your early musical beginnings?

Pedro Díaz (PD): Well, both my parents are Puerto Rican, and my father, Emilio Díaz Valcarcel is a writer and was working on a novel in Madrid starting when I was three. He had many friends from back home who were writers and artists also living in Europe and our place was often frequented by these very artsy types. It was quite a bohemian atmosphere. I also remember hearing an awful lot of classical music when I was little. We went to many concerts in Madrid and there was a constant stream of classical music coming from our home record player. And not only 18th century classical, but Prokofiev, Bartok and Stravinsky, too. I think I was familiar with Stravinsky before Mozart. Prokofiev's "Lieutenant Kije" and "Love of Three Oranges" were favorites of mine from a very early age.

JF: So that story your Mom told me about your first hearing of "Peter and the Wolf" is true?

PD: Not entirely. Actually, from records I did know the piece backwards and forwards from a very early age. Remember, the Spanish title is *Pedro y el Lobo* so I really identified with it. As for the concert my mother may have been talking about, I do remember attending a performance of the piece and singing along with the whole thing from my seat in the audience. I can't imagine that was too agreeable to the people sitting near us! But I remember having a great time.

JF: Did you begin any musical studies in Madrid?

PD: No, you see, my older brother, Raimundo (currently in the French horn section of the Puerto Rico Symphony-JF) wanted to play the piano, so my parents enrolled him in the Conservatorio Nacional which starts kids off at an early age. Unfortunately, that system requires at least a year of solfege before letting anyone touch an instrument. Raimundo's patience didn't last the year and I didn't want to go through the same frustration I saw him experience. My family moved back to Puerto Rico when I was nine and that's where my brother and I received our musical educations.

JF: Back in Puerto Rico did you start up first with the oboe?

PD: Eventually, but my first musical instrument was the Puerto Rican *cuatro*. That's a small instrument with five double strings which are plucked. It's considered the national instrument of Puerto Rico. Raimundo was studying guitar with the same teacher who also taught us solfege along with our instrument lessons (thankfully). Then my brother enrolled in the *Escuela Libre de Música* (Free School of Music) and later I did too as soon I reached the minimum age (after the sixth grade). I chose the oboe right off as I was always intrigued by its sound. My brother tried to talk me out of it citing the problems of reeds and the delicate qualities of the mechanism. Of course this only made me want to play the oboe even more.

JF: So the Escuela Libre de Música is a High School for the performing arts?

PD: Yes, most musicians from Puerto Rico who have gone on to get jobs around the world are graduates of this school. Right now there are three colleagues of mine at the Met who went there: Javier Gándara (French Horn), Rafael Figueroa (Principal Cello) and Narciso Figueroa (Violin).

JF: How about Ricardo, your clarinettist?

PD: Yes, Ricardo Morales went there as well, so that's yet another of many, though he's in Philly now. We all went to the same school for the performing arts and it's a great system where you get all your academic and musical training together. It was instituted in the 50's by a politician/pianist named Ernesto Ramos Antonini. He had the very altruistic aspiration of creating an arts school that was free. Thanks to his vision, all of Puerto Rico's youth had and continue to have access to a free musical education once they pass a simple entrance examination. Antonini should also be credited with helping establish the Puerto Rico Symphony and the Conservatory of Music. I and all Puerto Rican musicians are very indebted to this man. It's a shame more politicians haven't received formal musical training!

JF: Your first school outside of Puerto Rico was in Pittsburgh, right?

PD: Yes. I got a scholarship to study at Duquesne University through the American Wind Symphony. I came over in 1983 when I was 17 and technically I was pretty unprepared as an oboist. My teacher at the *Libre Escuela* in Puerto Rico was a great guy

named **Angel Marrero**, for whom the oboe was not his main instrument. He helped get me going with basic musical concepts, but couldn't help much with reeds and other finer details. I did have a handful of lessons with Harry Rosario, the second oboe in the Puerto Rico Symphony. Thinking back, I remember my grandfather had an extensive record collection (including a series put out by the Met!) from which I chose my favorite oboists. Among them were Harry Shulman and Helmut Winschermann. I wanted so badly to sound like these guys so maybe you could say I was self-taught in how to go about it. I'm sure I wasn't all that close, but I know I had a concept in mind. It wasn't until I came to Pittsburgh and studied with Jim Gorton that I learned how to make reeds which I learned has a little to do with how you sound! With Mr. Gorton I also got my first healthy dose of scales and long tones which helped get my technique on the right track. One of Mr. Gorton's hallmarks as a teacher has always been his boundless patience, and boy did he need it with me! Thanks to him, I developed structure in my oboe playing for the first time.

JF: How long did you stay at Duquesne?

PD: I was there for two years majoring in music therapy along with the oboe. I loved playing the oboe, but wasn't sure I could make a living at it. Then I auditioned for Juilliard, once again following in my brother's footsteps.

JF: And spent four years there in the oboe studio of Elaine Douvas, right?

PD: Yes. **Elaine Douvas** is a wonderful teacher and was the teacher that I needed at the time. Not only on the oboe, but how to be responsible, how to be professional. She has very high standards and a great work ethic. She watches over her students with great care to see that we become professionals of the highest quality in all aspects of musical life.

JF: After Juilliard you started your own personal world tour. Where was your first stop?

PD: My first full-time job came my way in 1991: 2nd oboe/English horn with the Natal Philharmonic in Durban, South Africa. I was offered the job but had short notice before I had to get there. I had only recently bought an English horn as an oddity. It was a fully automatic Fossati student horn. Boy did I struggle. It was my first real immersion with the English horn.

JF: I guess you learned to swim the hard way.

PD: Absolutely. Thrown into the mix. I really hadn't studied or even practiced English horn that much up to then. I remember playing Dvořák's *New World Symphony* once at Duquesne and receiving complimentary remarks from several of the faculty, but for better or for worse, I really didn't know what I was doing!

JF: How long did you stay in South Africa?

PD: Two years. It was so far away from home, I couldn't take it. All I ever wanted to do was go back to Puerto Rico and play in the Symphony there. That was my goal. But that didn't seem about to happen, so from Puerto Rico I accepted another job; this one in Mexico City around '94. I had a great experience there playing second oboe to Robert Weiner who now teaches at the University of Miami in Florida. After about a year, that Orguesta experienced financial difficulties. They simply stopped paying us; so I called my old teacher Jim Gorton and he said, "Why don't you come back to Duquesne and enroll in the Artist Diploma program?" Without too many other immediate options, I went back to Pittsburgh for that and also got a job right away with the Pittsburgh Opera on English horn. That's a part-time gig. This time around I was more focused, thanks no doubt to my New York education and the years of experience in South Africa. Back at Duquesne I got more serious with the English horn, studying with Felix Kraus and Harold Smoliar, the two top English horn gurus in the Pittsburgh-Cleveland areas. I also went to Blossom, I think it was summer of '96, to study with **John Mack** with whom I had studied privately before. Mack is another one who was always a supporter of mine.

JF: This was another two year stay in "The Burgh", right?

PD: Yes, in 1997 I left Pittsburgh again, this time to try the freelance scene in New York.

JF: Pedro, this is getting redundant!

PD: I know, I'm sorry if this is getting boring! I've been to and left so many places twice. To Pittsburgh twice, New York twice and later I would go to Mexico for a second time too. Then, right after I moved to New York in '97 I had an opportunity to fill in on

English horn with the *Orquesta Sinfonica de Galicia* in La Coruña, Spain. So destiny has taken me to that country on two different occasions as well! I toured Germany with that group where we played that great English horn feature: Rodrigo's *Concierto de Aranjuez* numerous times. This may have been the first time I really felt in control on the English horn. My confidence was pretty high. I won an audition to keep that job but I was kind of mentally prepared for a stab at the New York scene. I had contacts and commitments for some decent work so I wanted to give it a chance.

JF: Didn't you tour Japan once or twice from New York?

PD: Seven years in a row! Those were three week jaunts with the New York Symphonic Ensemble. I also did a tour of Asia with Orpheus in 1998. We played in Thailand, Malaysia, Brunei, Vietnam, the Philippines, and Hong Kong.

JF: Care to talk about your reed-making venture called "Pedro's Tropical Reeds"?

PD: When I came to New York to freelance I supplemented my income with reed-making. Then, when I got my first computer and hooked up to the web, I noticed there weren't any professional oboe reeds available on Ebay. After I had a couple of people hooked on my reeds I decided to see what would happen if I put a few up for online auction. This was out of curiosity more than anything else. I have to admit I got quite a thrill from watching the ensuing bidding wars.

I called the venture "Pedro's Tropical Reeds" because of a unique way I had of ageing the cane: in a tin shed behind my parents' house in Puerto Rico. This was a totally unscientific experiment but I seemed to get better results with this practice. I don't know, maybe the cane was simply not that good because I don't find the need to do that anymore. I simply use better cane. By the way, on Ebay nowadays you can find lots of pro quality oboe reeds up for auction, so I guess I was something of a trailblazer for that.

JF: Is it true about the ultimatum you gave yourself on getting a big job before turning 40?

PD: We have to go back to that last long stay in New York. I was simply burned out by the freelance scene. I know there are a lot of great people who have very satisfying careers doing that, but it just wasn't for me.

In need of a break from the rat race, I took my second sojourn in Mexico in 2003; this time with an *Orquesta* in Guadalajara. I still came back to New York sporadically for certain gigs and in August of 2004 I met my future wife, Lucie. We really wanted to settle down in the U.S., preferably in New York, and two big auditions were coming up: Seattle, and in February of 2005, the Met. I decided that if I didn't get one of these jobs I was going to hang it up. I was ready to pursue a career in computers if one of these didn't come through.

JF: Is it true you played the Met audition on a new instrument?

PD: Remember the position calls for both English horn and oboe. The oboe I played was a brand new Lorée on loan from Carlos Coelho. He's an oboe dealer in Indianapolis. I promised him that if I won the job I would buy it and he said, "Sure, sure. Whatever." Of course since it was a new oboe I couldn't practice on it too much because of the cracking risk. I basically only played it on the day of the audition and it worked great, needless to say. Since you know the ending of the story, I did eventually fulfill my promise and buy that oboe.

The English horn I used for the audition was on loan from **Suzette Jacobs** who was the life partner of the late **Henry Shuman**. Henry was a great oboist in New York who was a big help to me during my years there. He often coached me on English horn as I got ready for auditions. Being able to play the Met audition on his horn really made me feel like he was helping me from the other side. After the audition, I promptly returned that instrument to Suzette and went in search of a new horn of my own.

You know, in retrospect, I think one of the reasons I got this job is because I was too afraid of what would have happened if I didn't get it. It really felt like the end for me. After years of failed auditions my self-doubt was growing, but somehow I overcame that at the crossroads. It was "flight or fight" and I guess I put up a good final fight because here I am!

JF: It must be some relief to finally have the full-time gig and not a bad one at that.

PD: You don't know how lucky I feel. If I thought I peaked in my own personal musical growth at the audition, I was unaware of how much more I would learn on the job. It's just that I'm surrounded by so many musicians of such high calibre on a regular ba-

sis. I feel that it has lifted me and does so every time I come to work.

JF: For the English horn specialists how about some technical info: your instrument, bocal, cane, reed measurements?

PD: I play on a Lorée English horn and a Hiniker bocal (2 minus 11B) which I really like. I think my English horn reeds are pretty much the same as what everyone else is doing except I am not using any wire these days. In general, the job at the Met has forced me to look for a more mellow, blending sound. Opera has much more *tutti* playing for the English horn than the symphonic repertory. I'm constantly doubling with the violas, French horns, bassoons. There are plenty of demanding yet exhilarating solos, of course, as well. The opera repertory is replete with great stuff for the English horn.

JF: Finally, any advice for young oboists/English hornists or young musicians in general?

PD: I would say when you are studying do not question anything your teacher tells you. Follow his or her directions explicitly. Then, when you go out in to the world, don't feel that you have to remain so shackled to what your teachers wanted from you. Of course you cannot forget the basic tenets of intonation, rhythm, etiquette, etc. But beyond that, look for your own voice!

Also, when I was getting ready for auditions, I always played for other musician colleagues. I mentioned how Henry Shuman was always there for me, but I would especially recommend playing for players of unlike instruments (in my case, non-oboists). On the audition committees there are never more than one or two oboists and all those years of private lessons ought to give you an idea of what they're listening for.

JF: As someone who has travelled so much, would you recommend accepting jobs such as you did, in spite of such drastic geographical displacement?

PD: Absolutely. That kind of learning experience is nothing less than priceless. The exposure to new cultures really widens your perspective and I was willing to go to the ends of the world to be able to play in an orchestra in the same hall every day with the same colleagues every day and read and perform all the great repertoire. You could be playing in Tasmania or in Dublin; it doesn't matter. Now I already said that

I got anxious to come back to San Juan or New York after being away for awhile, but a lot of people feel right at home in those situations. They plant roots, have families and have fantastic careers far from their original homes. Bottom line is: if you're playing Mozart, Beethoven, Brahms and the rest of the masters, you're doing what we all dream of doing. •

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Editor's note: Those audience members who heard Mr. Díaz's brilliant premiere performance of Jan Bach's work at the IDRS Ithaca convention will be especially interested in these thoughts from the artist's viewpoint:

"Performing Jan Bach's *Duologue* for English horn and piano was an enriching experience. The piece exploits the technical limits of the English horn as well as the performer's stamina. It is a real piece of chamber music, an interesting juxtaposition of piano and English horn. The rich texture and jazzy rhythms of the music demand a lot from the performers. The beautiful sonorities are evident, especially at the end where Jan knows the more typical role of the English horn in expressing sadness and grief. I especially enjoyed meeting Jan and working with Diane Birr who played the piano brilliantly."

Ask the Doctor:

Recognizing and Preventing Students' Playing-Related Problems

William J. Dawson, M.D. Glenview, Illinois

atching music students as they play continues to be a source of interest, enlightenment, and occasionally dismay to me - not because they are so talented (or sometimes the opposite), but how a few can produce sounds while in the postures they assume! Whether it's automatic, or from lack of proper instruction, not everyone plays their instrument with proper posture or technique, and yet some play marvelously.

HERE'S THE PROBLEM

In testimony to youth's adaptability and resilience, some young musicians can achieve many years of excellent performance without developing physical difficulties related to their style of play. Others really do develop physical problems from their playing - and more often than we as teachers may realize. These problems can occur at all ages and at all degrees of musical experience or skill. This situation can be a greater problem if the teacher has been fortunate through the years to play without significant painful music-related conditions and may not be aware that they can occur in their students.

Writing about this problem provides a logical sequel to my recent *Double Reed* column on playing without strain. Many of the topics in that column are pertinent to this one as well, and I'll try to expand on them as they pertain to music students and performers of all ages.

Instrumental teachers play a most important role in working with their students' difficulties: they have the opportunity to act as the first line of defense - the "early warning system" - for both recognition and prevention of playing-related problems. In the next paragraphs I'll discuss a number of basic topics that will help both teachers and performers recognize, deal with, and prevent a variety of physical problems in their students and themselves.

WHY IT HAPPENS

Playing-related physical problems can result from a number of causes. The most common seems to be related to *overuse*, a term that arts-medicine physicians usually define as any activity or practice that asks more of our bodies physically than they are able to produce. Whether caused by an abnormally increased amount of time spent playing, or from abnormally increased intensity, or a combination of them both, our bodies cannot adapt quickly or efficiently enough; the usual result is the development of physical difficulties. The effects of overuse will vary in degree from person to person, and will affect different parts of their bodies with different types of problems.

Many causes can produce excesses of the "time x intensity" quotient. Rapid increases in one of both of these practice factors when preparing for a recital, jury, or audition are one of the most common, as is the increase in playing that occurs with the start of a new academic year after a relatively less musically intense time off school. With these causes, the rate of change seems to be the most important factor in producing overuse-related conditions.

Other causes of overuse include anything new in a musicians life: a new school, instrument, teacher, increasingly more demanding repertoire, and the beginning of an additional instrument are common examples. For the performer, a new job or conductor may be the impetus. Changing from symphonic music to playing for opera or musical shows, especially if the performer has to master additional instruments and increase playing time as well, has caused problems for many.

A second cause of difficulties is related to what I term *misuse*, that is, using our bodies incorrectly, but not necessarily to excess. Misuse is usually is caused by an abnormal activity, such as using poor or improper physical techniques or mechanics to perform any task, or by a "mismatch" between the sizes of the individual and the instrument.

For young musicians, one of the most common causes of misuse is holding and playing the instrument with incorrect posture. This can occur while sitting or standing, and with virtually all instruments. Proper posture involves keeping one's head over the shoulders, with the spine centered over the pelvis. The whole body should be placed within the base of support de-

fined by the position of the feet while standing. Obviously, temporary changes from this ideal can and will occur during playing, but the musician should always return to the correct beginning posture on a regular basis to avoid using too many extra muscles.

Another example of not using only the necessary muscles, and with the proper degree of force, is having an excessively tight grip on the instrument or using the fingers too vigorously while playing. In this case, it's abnormal force, not excessive numbers of muscles, that create the misuse. When opposing groups of muscles contract at the same time (*co-contractions*, which I mentioned in my last column), playing becomes inefficient and restricted, and strain can occur with prolonged use of this technique. Although keyboard players and percussionists seem to be the groups most likely to play with excessive force, double reeders can at times be guilty of this practice as well. Artistry will not suffer if we use the right muscles in the right way; indeed, it can be enhanced.

WHAT CAN HAPPEN

Since most of the causes and risk factors I've mentioned relate to the muscles, it follows that the most common physical problem produced by both overuse and misuse would be muscular. Muscle strain can occur when the muscle cannot adapt its metabolism to the excessive demands made by the force (intensity), repetition, or duration of contraction. Blood circulation to the muscle is restricted and waste products of metabolism, including lactic acid, cannot be carried away. Fatigue sets in and pain is the most common symptom felt by the musician, usually in the soft, fleshy part of the muscle. Continued use becomes increasingly less efficient, and additional symptoms of stiffness, tightness, fatigue, aching, etc. may appear. Any muscle can experience this condition, but the hands, forearms, shoulders, and spine (neck and low) back) are the most common sites for the instrumentalist.

Repetitive movements of the wrist and fingers, especially when done with abnormally strong muscle force, can result in irritation of the tendons which move these structures. This condition does not involve the fleshy, contractile part of the muscle, but instead leads to an inflammation of the tendon and its coverings - the smooth glistening surfaces known as *synovium*. Inflammation conditions usually end in "itis," so the proper medical term for these conditions is *tendinitis* or *tenosynovitis*. Both can produce pain in the tendons during or after the time of repetitive use.

Pinched nerves resulting from overuse or misuse

are generally quite uncommon under these conditions. The one exception would be in slender performers with excessively sloping shoulders, who may be at increased risk for a condition known as *thoracic outlet syndrome*. Pain and feelings of numbness can occur anywhere in the upper extremities as a result of nerve compression in the neck area behind the collarbone. Carpal tunnel syndrome is not usually caused by overuse, but I have seen it in conductors who accompany a choral group on the piano while standing. This, of course, would be a classic example of technique misuse.

THE TEACHER'S ROLE

Let's begin with the basic: the teacher should realize that, any personal experience notwithstanding, students can indeed develop painful playing-related physical problems. Recognizing them does not require significant effort or special training. The easiest method is to observe students during all aspects of the lesson or rehearsal for any actions or signs that might indicate difficulties. They often will, almost unconsciously, reveal discomfort by actions such as dropping a hand from the instrument and shaking or rotating it, by stretching the neck or arm/shoulder, or even grimacing. Other signs of potential trouble include excessive fidgeting or changing positions while seated.

Just as a teacher observes a student's embouchure, it is equally easy to look for new improper or abnormal postures, whether sitting or standing, or for evidence of abnormally increased force while holding or playing the instrument. White knuckles are one of those signs, as is listening to the music for lack of smooth flow and normal facility changing fingerings.

Once the teacher has noticed some evidence of a problem, it's best to stop the lesson at that point and bring it to the student's attention. I suggest asking what he or she is feeling, and thus help develop an awareness of the problem. The next step is to determine the cause of the problem. Can he or she relate the difficulty to playing, and if so, how? With a little practice, a teacher may be able to figure out a cause-andeffect relationship in many cases - and the performer can do the same thing by critically looking at his or her own individual playing patterns and techniques. For many early problems, common sense and logic may provide a better first response than medical training. Unless health professionals are interested in and have experience in treating musicians' problems, its highly likely that they do not know much about a performer's specialized physical activities and their music-related difficulties.

BASICS OF "TREATMENT" AND PREVENTION

Early, effective intervention by the teacher is the best initial way to handle these physical problems, and in many cases doing so can actually prevent the problem from continuing or becoming worse. Again, common sense helps lead us into decisions that can benefit the student.

Perhaps the first important rule is to tailor any changes in practice patterns or techniques to the problem at hand. Since practice-related overuse seems to be the cause of many painful situations, here are some suggested remedial techniques:

- 1 Play or practice only 25 minutes at a time, and take the next 5 minutes as a break away from the instrument. Do this repeatedly for every 30-minute segment. Breaking up the session allows muscles to regain better circulation and minimize strain, as well as allowing a needed change of mental focus.
- 2 Vary the emphasis during a practice session; don't do a single task or play the same passage over and over.
- 3 Vary the repertoire during a day's or week's practice sessions; don't allow the student to get "stale" with the same piece or category of music.
- 4 Become aware of muscular forces in your own playing, so that you will be more readily able to recognize force abnormalities in your students.
- 5 Practice in front of a mirror, and encourage your students to do the same. Instruct them in what posture and position abnormalities to look for, just as they listen for sound abnormalities (intonation, wrong notes, etc.).

Changing the type of instrument support may be useful in some cases to decrease the weight of the instrument on the player's hands. Depending on the position in which the oboe is played, supports that originate on the player (neck strap) or chair (FHRED™, MUTS™) may be helpful. For the English horn, neck straps or an end pin will also take weight off the hands.

Bassoonists have several types of leg supports available (including those from Winc, or the Dutch variety) to decrease instrument weight on the hand. Another modification I've found useful, and have mentioned it in my last column, is using the so-called British bend bocal; this permits the bassoon to be held

more vertically, and helps decrease weight on the left hand especially. I also recommend that a crutch be used only by those with quite large hands, and only if they wish. Players with smaller hands usually find the hand and wrist position required with a crutch to be restrictive, producing excessive wrist flexion and limiting flexibility.

Contrabassoonists may find holding their instrument is less physically demanding if they use a neck strap placed around their waist and attach the hook into the stabilizing loop found on the front of many contras. Adjusting the strap tension properly can result in virtually no need to grasp and support the instrument with the left hand, leaving it free to control the keys.

Physical warm-ups are as important as musical ones. Just as we get our respiratory system in shape with long tones and our fingers with scales and arpeggios, so should we work the larger muscles in our upper extremities and spine before commencing playing. I've described a series of gentle stretching exercises in a previous (1998) *Double Reed* article that can be helpful.

Finally, a bit of physical rest after a challenging practice or performance session often minimizes the effects of stress and prolonged force. Some performers, like athletes, find that coupling the rest period with ice applied to the tender or troubled areas speeds up the revival process.

For those who wish to learn more about these topics, I suggest reading about them in the new book, *Fit as a Fiddle: The Musician's Guide to Playing Healthy.* The full publisher's reference appears below.

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'Le Poète du Hautbois' Guillaume Guidé (1859-1917)

Stefaan Verdegem Brussels, Belgium



Guillaume Guidé (1859-1917) ca.1910

In connection with the 'Oboefest', that was held at the Conservatorium of Brussels on the 27th and 28th of October this year, we take this opportunity to shed some light on a leading light of the Belgian oboe school.

Guillaume Guidé (1859-1917), Belgian oboist and teacher at the *Conservatoire Royal de Bruxelles*¹ is a very interesting figure, who nevertheless seems to have fallen through the cracks of music history, and is hardly mentioned anywhere in the standard literature. This may be because the Brussels conservatorium didn't enjoy the same illustrious reputation as the *Conservatoire de Paris* around the turn of the century, and because Guidé was rather overshadowed by his Parisian colleague Georges Gillet, ² but is probably also due to the fact that his career took a very different path when he was at the height of his powers...

Guillaume Guidé was born in Liège on the 7th of

April, 1859. Not much is known of the environment in which he grew up, apart from that his father was a craftsman from a humble background. It seems that the family roots lay in Spain (Guidez), and that the name had been frenchified over time. Along with his violinist brother Arthur, he attended the conservatorium of Liège, where he belonged to the generation that included the violin virtuoso Eugène Ysaye and his brother Théo. The violist Van Hout and the cellist Jacob - who would later form a famous string-quartet with Ysaye - were also part of this group. They formed solid friendships, which never seriously faded.

Guillaume Guidé took oboe lessons from Alphonse Romedenne,⁴ and in 1875 - at 16 - was awarded the 1st prize, followed by a silver medal, and in 1877 a gold medal. This last was a sort of virtuoso honour, awarded by the institution at that time only to the very best.

Immediately after his studies he joined the orchestra of the new Association Artistique in Angers, France. According to an 1886 Schott almanac, Angers was at the time "the most important artistic centre outside Paris".5 It maintained a busy concert schedule that attracted many composers, and premiered many new compositions. It may be that Guidé was introduced to Angers by Jean-Théodore Radoux, then director of the Liège conservatorium. He was himself a composer, and his work was performed with great success in Angers. The orchestra employed many foreigners, particularly Belgians, and at one point this led to disapproval and discussion in the local press. The response of the direction, as expressed by Louis de Romain in 1879, was that they could not find musicians of a comparable standard in France outside of Paris.6

Guidé quickly built a reputation there as an oboist: he is even billed as a soloist in several programs, despite playing only orchestral solos. He also became acquainted with a number of young composers, among whom Massenet, Vincent d'Indy - who dedicated his *Fantaisie* to him later on - and Saint-Saëns.

In the early 1880s the flautist Dumon from the Brussels conservatorium, together with the composer Peter Benoît travelled to Angers to hear Guidé at work. They were clearly very impressed, as they soon informed François-Auguste Gevaert, then director of the Brussels conservatorium and Supervisor of the Monnaie Opera House. Gevaert was seeking a new oboist to replace **François-Joseph Pletinckx**, who was retiring from the opera orchestra. Prospective candidates would have to be of at least the same calibre as Pletinckx - quite a tall order.

After an extensive interview and audition, Gevaert invited Guidé in 1884-5 to become solo-oboe in the Opera theatre and the Concerts Populaires, as well as to succeed Pletinckx as teacher at the conservatorium. Perhaps this double offer was the deciding factor in persuading Guidé to settle in Brussels. Almost immediately - following the example of Taffanel and Gillet in Paris - Gevaert and Guidé established a new concert series, the so-called Association de Musique de Chambre pour Instruments à Vent, with the aim of promoting chamber music for wind-instruments. Alongside this was the conservatorium orchestra (also founded and conducted by Gevaert), which comprised teachers and the best (ex-)students, and had its own concert series.

The Association was an almost instant success with Brussels audiences, and Guidé - together with the famous pianist Arthur De Greef, flute players Dumon and Anthoni, clarinettist Poncelet, horn-player Merck and bassoonist Neumans - would perform during the next two decades not only the great repertoire for winds, but also less well-known and new compositions. They could not only play in small settings, but also augment the group with strings and extra winds to enable the performance of larger-scale works.

All this was a powerful impulse for Guidé's career, and the following years proved a golden period for him. He developed to the full in every aspect of his work: as a teacher and as a player with the opera orchestra, but also as an oboist in countless occasional orchestras and ensembles, appearing not only as a member of the orchestra, but as soloist and conductor as well. He never failed to convince friend and enemy alike of his talents.

We can trace all his important appearances during this period in the musical press, which was much more extensive then than now. Guidé was showered time and again with praise, not only for his own fabulous playing, but also for his students and his oboe school. He was even given an illustrious nickname: "the Ysaye of the oboe". The great conductors who passed through Brussels, such as Hans Richter, Felix Mottl and Hermann Levi, also appreciated his skill.

Richard Strauss, who was guest-conductor a few times in Brussels to direct performances of his own works, and whose *Serenade* op.7 was performed by the *Association*, gave him a signed photograph with the words "à l'excellent poète du hautbois, Professeur Guillaume Guidé, de son reconnaissant admirateur Richard Strauss" - "to the excellent poet of the oboe, Professor Guillaume Guidé, from his grateful admirer Richard Strauss".¹⁰

Here is a passage from the *Fédération Artistique* of 1887:

"Monsieur Guidé, who sings and phrases on his oboe as on a violin, performed Guillhaud's *Concertino* with marvellous security, both in the line and in the articulation. Once again, in the *Fantaisie* of Hubans, he proved that no difficulty exists for him. We already knew this, but by its repeated applause the public clearly demonstrated its pleasure in reconfirming it for themselves."¹¹

Guidé taught for 25 years - always on Tuesday, Thursday and Saturday mornings (the opera rehearsals always began at midday), always in the same classroom - and built a great reputation as a teacher, thanks to the excellence of his graduates, many of whom went on to make highly successful professional careers. The best-known of these are Henri and Albert De Busscher, Marcel-Joseph Dandois and Fernand Piérard, all of whom helped to further internationalise Guidé's reputation. For this reason he is regarded today as as the father of the Belgian oboe school, one which would indirectly influence both the English and American oboe styles: during his London period, Henri De Busscher was the great model for Leon Goossens,12 and even today De Busscher remains a legend in the Los Angeles Philharmonic.¹³ Albert De Busscher and Dandois also made their careers in the USA, and Guidé considered Piérard to be the natural successor for his positions both in the opera orchestra and at the conservatorium.

The public examinations at the conservatorium at that time were well attended and even reviewed, the reviewer often paying as much attention to the teacher as to the performers. Again from the Fédération Artistique:

"Monsieur Guidé's class has affirmed its caliber yet again. The artistic qualities of the teacher are reflected in his pupils, all of whom play stylistically correctly. The class is characterised by



Caricature of Guidé, drawn in 1910 by Enrico Caruso (below right).

a tendency towards the new. Monsieur Guidé knows very well what he is doing, and guides his students in the direction of the world of modern music, which they will have later to perform once they have become established in foreign orchestras, who furnish their ranks from within our country, the nursery of European instrumentalists. His class's presentation was a great success."¹⁴

Guidé was also officially honoured for all his accomplishments, being elevated to Knight in the Order of Leopold, as well as receiving the title of Officer of Public Instruction.

Besides his musical talents. Guidé seems to have had others: he proved on many occasions to be an excellent organiser and - albeit on occasion temperamental - leader. He quickly became a sort of spokesman for the musicians in the opera, representing them in conflicts, and he took on organisational responsibilities in the broader concert world, including for the Concerts de Waux-Hall, as well as founding, together with Eugène Ysaye, the very successful Concerts Ysaye.

These abilities led in 1900 to the directorship of the Opera, together with Maurice Kufferath. This position had always been a joint one until after WWI. Despite this "promotion" he continued to teach at the conservatorium, and for the first few years also continued to perform now and then, whether in the conservatorium orchestra or as soloist – performances which drew the observation in the press that the directorship of the opera, with all the associated responsibilities, had failed to diminish his virtuosity, and that his playing still managed to silence all critics.15

Nevertheless, his function at the Opera increasingly absorbed him, forcing him to ap-

ply for early retirement from the conservatorium in 1910 - a decision that caused great commotion, and was marked by a stirring ceremony in his honour organised by the director and (ex-)students. Guidé used the occasion to announce the foundation of an organisation to oversee an annual competition, leading to the awarding of the "Guillaume Guidé" prize. 16 This competition has recently been given new life by Guidé's grand-daughter, the renowned pianist Mrs. Janine Reding.

Guillaume Guidé died on the 19th of July, 1917, towards the end of WWI. He had steadfastly refused to keep the Opera open during the war years, despite pressure from the occupying Germans. His colleague Kufferath would reopen the theatre after the war, but in 1919, just two years later, he also died. The period under the directorate of Guidé and Kufferath is widely described in the literature as one of the very best in the Monnaie's history. At his funeral on the 21st of July, 1917 - Belgium's national day - Guidé's funeral coach was followed by an impressive procession, greatly upsetting the German occupiers, as they felt that it was a show of patriotic protest... 18

This year marks the 90th anniversary of the death of the "Father of the Belgian Oboe School."

Translation: William Wroth

ENDNOTES

- Since its founding in 1832, the Brussels conservatorium was exclusively Francophone, until its splitting up in 1967 into Dutch- and Frenchspeaking departments.
- 2 The Belgian violin school of Vieuxtemps, Ysaye, Crickboom and Thomson, on the other hand, enjoyed at that time a greater reputation than the French school.
- 3 Personal communication with Janine Reding-Piette, Guidé's grand-daughter.
- 4 Both Romedenne and Joseph-Louis Friard, the first oboe teacher at the Brussels conservatorium (1832-61), were students of Gustave Vogt at the Paris Conservatorium, so the Belgian oboe school is somewhat indebted to the French school.
- 5 *Tablettes du Musicien pour 1886* (Brussels: Scott Frères) p.220.
- 6 Cited in: Philippe François (1993), Musique et Concerts Classiques à Angers 1840-1914 (Université d'Angers), p.86.
- 7 Francois-Joseph Pletinckx (1829-1889) studied oboe from the age of 12 with Joseph-Louis Friard at the Brussels conservatorium and succeeded him from 1861-1884, becoming the second oboe professor in the history of the institute.
- 8 The teachers at the Brussels conservatorium were traditionally recruited mainly from the Opera orchestra, the only permanent orchestra in 19th-century Brussels, aside from the military orchestras.
- 9 Anonymous review in *La Libre Critique*, 3rd series, 10th year, no.3, 21st of October 1900, pp.17-19.

- 10 Janine Reding-Piette (1992) 2 pianos, une vocation (Paris, Brussels: La Longue Vue), p.69.
- 11 Anonymous review in *La Fédération Artistique*, no.XIV/22 from 26th of March, 1887, p.192, referring to an Angers concert where Guidé was a guest soloist.
- 12 According to some accounts, Goossens himself of Belgian descent - adopted De Busscher's vibrato.
- 13 See, among others: Melvin Harris (1975), Henri de Busscher (1880-1975), *To the World Oboists* III/3 1975.
- 14 Alphonse Van Ryn in *La Fédération Artistique*, no.XV/35 from 23rd of June, 1888, p.291.
- 15 Review by J. Brunet in *Le Guide Musical* no. 6, 8th of February, 1903, pp.124-5.
- 16 E.Tinel, J.Nahon and G.Guidé (1912), *Manifestation* En souvenir de la Fondation du prix Guillaume Guidé 1912 / [discours d'Edgar Tinel, de Jules Nahon et de Guillaume Guidé, prononcés au conservatoire royal de Bruxelles a la manifestation du 17 décembre 1911 en l'honneur de M.Guillaume Guidé, professeur honoraire au conservatoire royal de Bruxelles], (Brussels: CRB).
- 17 R. Van Der Hoeven (2000), Le Théatre de la Monnaie au XIXème Siecle (Brussels: Les Cahiers du GRAM, ULB), p.106.
- 18 Jules Salés (1970), *Théatre Royal de la Monnaie* 1856-1970 (Nivelles: Havaux) p.183.

John Harbison's *Oboe Concerto*: A Guide to Practice and Performance

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boists are extremely fortunate to have a concerto written by John Harbison in their repertory. Unfortunately, this significant work has not yet been fully integrated into the standard repertoire due to its complexities and a lack of thorough scholarly documentation. In the hopes of changing this, I completed such documentation while working on a Doctor of Musical Arts degree.

Harbison, former composer-in-residence with the Pittsburgh Symphony and the Los Angeles Philharmonic, is a Pulitzer Prize winner. He wrote his Oboe Concerto in 1990-1991 for William Bennett. principal oboist of the San Francisco Symphony. While conducting my research, I had the unique opportunity to interview Harbison. In addition, I had an oboe lesson with Bennett on this concerto and spoke to him at length about the history and performance of the piece. The three-movement concerto is unique in its employment of traditional baroque forms, jazz, and blues. The first movement is based on a Gregorian chant-like theme and is composed in sonata form. The second movement is a two-voice passacaglia, and the third is a fantasia designed to sound like a 1920s big band. Bennett collaborated extensively with Harbison, and Bennett's suggestions, personality, and playing style influenced the concerto. This article contains performance concerns and difficulties along with their subsequent suggestions for interpretation and execution based on my work with Harbison and Bennett along with my own technical practice and performance.

This piece is extremely difficult, both technically and musically, and is perhaps the most challenging concerto in the oboe's repertoire to date. One of the biggest challenges facing any oboist performing this work is its endurance demands. The piece is about 20 minutes long, there are few rests in the soloist's part, and the movements are to be played continuously, without breaks in between. In order to build up the necessary breath control and endurance, one should consistently practice long tones and run the concerto as many times as possible as soon as possible, even before it is completely learned up to tempo. The work also poses many technical challenges due to its indi-

cated tempi and difficult finger patterns. These challenges, along with trying rhythms and articulations, are examined more in depth in the following text.

MOVEMENT I

In the first movement, the endurance problems are immediately evident as the soloist is required to play 53 consecutive measures at a slow tempo, including ritards, with only three and a half slow beats of rest. Breaths must be carefully planned and consistently practiced to be able to play these phrases and have enough air for all of the dynamic contrasts and ritards. This opening is based on a chant-like theme. Therefore, the oboist should try to sound as vocal as he or she can. The dynamic contrasts must be brought out as much as possible to lead the listener to the important notes in the phrases, such as the F in m. 38 and the D in m. 46. In mm. 56, Bennett suggested omitting the decrescendo because the underlying accompaniment is so dense. Also, the next bar needs to be played forte. One should only diminuendo when it is indicated in m. 62 (Interview in Fronckowiak 92-93).

In the B section, mm. 65-89, the oboist must be able to make very rapid changes of character. The opening should have an element of mystery and an almost masked quality. It needs to sound very fluid and connected while the oboist brings out the important pitches in the passage. For example, the sforzando D in m. 67 and the tenuto D in m. 72 must be emphasized. A more violent quality begins to surface with the fortepiano E in m. 76 and lasts until the end of this section. In mm. 84 and 85, the low notes in the line must be highlighted. Measures 88 and 89 should be played as smoothly as possible while getting proportionately quieter and slower to usher in the new section (Interview in Fronckowiak 93-96).

Fronckowiak 77).

Since it is vital to accentuate the bluesy character of this interlude, the oboist is free and encouraged to take many liberties with the music. An example of this is playing glissandos. Harbison notated only one, in between the octave A's of m. 102, but other spots can be added and are left to the discretion of the soloist (Harbison Interview in Fronckowiak 74). One could be added in m. 100 before the high A, m. 108 before the Bb, m. 112 before the C, m. 114 before the D, and m. 115 before the C. Bennett added many more, and glissandos can certainly be played in between any large interval where the oboist is comfortable and has enough time.

Before an oboist attempts glissandos in this section, it would be helpful to listen to some recordings of Johnny Hodges to try to imitate his blues style. Hodges was the lead alto saxophone player in Duke Ellington's saxophone section. A glissando on the oboe is produced by manipulating both the embouchure and the air. To do this, one should start with a little less air pressure than normal, roll the reed out a bit, and drop the jaw at the start to play the first note slightly flat. While sliding to the next pitch, one should increase the air pressure, roll the reed in, and raise the jaw to a more normal embouchure position. This causes the desired pitch-sliding effect.

The rhythms throughout this section are varied and complex. Harbison uses a mixture of 8th notes, 16th notes, triplets, quintuplets, and sextuplets. It helps to play some of them strict and straight and some swung. The rhythms in mm. 100-124 should

be played fairly strictly to line up with the accompaniment. More freedom can be used in mm. 125-141 to help accentuate the blues and jazz character. The high F on the fourth beat of m. 126 can be elongated, but then the following 16ths must be played a bit hurriedly so that the oboist is not late to the subsequent downbeat. This can also be the case with the high D on beat 2 of m. 128 and the high D on beat 3 of bar 131. On Bennett's recording of this concerto, he swung the 16th notes in mm. 129-130 and mm. 133-139. Bennett suggested that these measures should be practiced swung, even if the performer's goal is to eventually perform them straight (Interview from Fronckowiak 99). This will help the oboist capture the style and better convey it to the audience. In m. 137, Bennett played the first high F of the measure like a dotted 16th followed by a 32nd note E and dotted 16th F. This pattern was also followed in the next bar (Bennett, Recording). After consultation with a jazz saxophonist, I decided to alter the articulation Harbison wrote in mm. 133-136. Adding the slurs helps the swinging sound more natural. Included is an example of the measures as Harbison wrote them and the measures with suggested additional slurs and accents added in red.

This written out cadenza, mm. 146-173, poses similar endurance problems as some of the previous passages. Therefore, the oboist may wish to delay its entrance as Harbison has allowed for in the score (Harbison, a, 12). Delaying the entrance will also help the soloist adequately change to a more subdued and expressive character. Another challenge is to play the



Fig. 1. Solo oboe, mm. 134-136, mvt. 1. (Harbison, b, 5) Harbison's articulations



Fig. 2. Solo oboe, mm. 131-136, mvt. 1. (Harbison, b, 5) Fronckowiak's added articulations

wide slurred intervals as smoothly as possible while adequately differentiating between the two voices. To best execute wide downward leaps, one may crescendo slightly at the end of the upper note and then quickly and infinitesimally drop the air pressure just before playing the lower pitch. While making these changes in air, it will also help to push the reed a bit into the upper lip as the low note is fingered. In order to play an upward slur smoothly, one needs to increase the airspeed right before going up to the higher note. It will also help to change the vowel inside the mouth from an "ah" to an "ee". If these techniques are used throughout, it will be easier to make this section more legato. After practicing these intervals for quite some time, one should try to bring out the two voices as Harbison has indicated while maintaining the overall line and smoothness (Harbison, b, 6). It is important to realize that in this cadenza, the pitches in the upper voice make up the opening chant theme of this movement. This must be emphasized so that the listener can discern the chant from the lower, accompanimental oboe voice. Even though bars 160-173 are marked piano, the oboist must give enough support so that the low notes will always speak.

The tonguing of the Gamelan celebration, beginning in m. 175, is very difficult. Most oboists will wish to double tongue this section. Double tonguing here is a little bit more challenging than normal as many runs begin on the second 16th note of a beat. The oboist must therefore begin on a "kah" or "gah" syllable. The syllable must be explosive so that the low E it most often produces speaks loudly, clearly, and on time. The fingerings in this section can feel awkward. However, if the oboist realizes that the pitches make up a diminished version of the original chant theme, (Harbison Interview in Fronckowiak 77; Riggs 69) it may help in learning and execution.

MOVEMENT II

This second movement is very challenging for many reasons. It consists of extremely long phrases that push endurance to the limits. In addition, this movement contains continuous, exceedingly fast 32nd notes with awkward fingerings.

The oboist is required to play an exceptionally long and taxing passage as soon as it enters in m. 11. During this whole B section, mm. 11-40, the oboe does not have a single rest. Breaths must be meticulously planned and consistently practiced. Good places to breathe are after the $B \nmid in m$. 17, after the $B \nmid in m$. 25, after the A in bar 30, and after the down-

beat E_b in m. 35 (Bennett, Recording). Some optional places to breathe are after the E_b in m. 22 and after the first $D_a^\#$ in bar 39. One should take those breaths only if it is absolutely necessary.

The opening character of this section is nostalgic and delicate. The oboist must play as smoothly and connectedly as possible, especially during the wide octave leaps. The long oboe melody contains high points in mm. 21, 31, and 41, corresponding with reiterations of the subject. It is important that the soloist is aware of this underlying structure and brings out these climaxes for the listener.

In mm. 51-66, the best thing to do musically is to bring out the frequently occurring wide leaps to highlight their heroic quality. The oboist should bring out the half step intervals in mm. 76-82 as Harbison indicates with the tenuto markings (Harbison, b, 8). Bars 84 and 85 contain a ritard, and it is essential that the oboist's third beat F lines up with the first violin F on the same beat. Bennett marked this as a reminder to himself in the unpublished score (Harbison, c, 51). Subsequently, the following fortepianissimo D on the downbeat of m. 86 must be coordinated with the recommencement of the passacaglia subject.

This next passage, which is section B', mm. 96-126, is perhaps the most intimidating at first glance, but it can certainly be cleanly performed with enough time, energy, and diligence. First, it is imperative to decide which alternate fingerings will be utilized in each measure. Practice should start by only playing the accented, melody notes and leaving out all the 32nd notes in between. This will train the eyes, ears, and fingers to know where they are aiming, and this type of practice will make learning the 32nd note patterns considerably easier. This section should then be practiced slowly, one measure at a time. One should play the 32nd notes first as 8th notes, then triplets, and then 16ths with various dotted rhythms.

Circular breathing in this section is best; however, this concerto can certainly be performed if an oboist does not know how to circular breathe. Harbison felt that his musical intention would still be conveyed (Harbison Interview in Fronckowiak 82), and he indicated many places where the oboist can leave out 32nd notes (Harbison, b, 8-9). These notes would then be taken over by various orchestral members or the accompanist if performing with piano. The oboist must determine exactly where he or she wants to leave out notes as all of the indicated suggestions in the solo oboe part are not actually necessary for a non-circular breather. Since the accented notes are melodic pitches, they need to be played more

than the tremolo, accompanying 32nd notes. It will sound more musical to slightly stretch each melody note, playing some longer than others as the phrasing dictates, but this will probably depend on ease of technique. Following are some fingering suggestions to perform these difficult measures more easily.

play all F's forked
use left hand Ab-key and left hand
Eb -key at the same time throughout
the measure (except for A\(\beta \) on beat 2)
[Bennett used left hand Ebs in this
measure and right hand Abs instead
of using both keys simultaneously.]
(Harbison, d, 7)
play all F's forked
play all F's forked and leave Eb -key
on through the end of the measure
play all F's forked
use G#-key on beat 3 C#, and leave
G♯-key on for the rest of the measure
use Ab-key on downbeat Db, and
leave Ab-key on for the rest of the
measure
use the F-Gb trill fingering
use the F-G trill fingering
use Ab-key on downbeat Eb, and
leave Ab-key on for the rest of the
measure
use Ab-key on all of beats 1 and 3
use Ab-key on downbeat Eb, and
leave Ab-key on for the rest of the
measure
use Ab-key for all of beat 1

m. 120	use Ab -Bb flat trill fingering
m. 125	play forked F on downbeat

MOVEMENT III

This movement is probably the most technically difficult due to its speed, syncopated rhythms, varied articulations, and constant meter changes during the excursions. The tempo of quarter note equals 240 should be aimed for, but it also works a few notches slower on the metronome as long as the correct big band style is maintained.

To help achieve this character, Bennett suggested that the performer should try to make the oboe sound like a percussion instrument. In order to obtain this goal, the final note in nearly every oboe gesture should be accented as if playing a rim shot. In addition, all of the syncopations must be brought out and accented (Interview in Fronckowiak 113). It is also structurally important to bring out all of the syncopated C's because Harbison used the C in each gesture as an axis around which the other notes were composed. Next is an example of this; both the final notes and the syncopated C's are circled.

Forked F's can primarily be used in this movement whenever an alternate F fingering is called for. One cannot really hear that forked F's are being played, and it makes the subsequent low B's and Bbs easier to play. Bennett, however, marked left and forked F's intermittently throughout his original solo part, so the oboist can certainly decide what is most comfortable for him or her.

From mm. 29-122, the soloist must play out and make sure he or she can be heard over the accom-



Fig. 3. Solo oboe gestures with circled accents and syncopations, mm. 9-29, mvt. 3 (Harbison, b, 10)

paniment. The orchestra has call and response motives with the soloist, and the oboist's answer must not get lost in the texture. In mm. 79-81, the oboist is required to play low B, B $_{\flat}$, B, and B $_{\flat}$ in quick succession by sliding the left pinky. This slide can be difficult to do if the finger is not lubricated. Therefore, the performer should make a note in the preceding rests to rub his or her pinky on the outside of the nose in order to grease the finger. Once this is accomplished, the somewhat intimidating measure will become quite easy to play.

All of the excursions are demanding for a variety of reasons. The fingerings are very difficult, especially at the presto tempo. Rhythmically they are likewise challenging as the meters change nearly every bar. The oboist must make sure the 8th note remains constant throughout all of the changes before increasing the tempo and should try to accent each rhythmic grouping, whether it is a duple or triple. This will not only help the player, but the conductor and orchestra as well (Bennett Interview in Fronckowiak 114).

These cadenzas are also taxing due to their length. The oboist can play each in one breath, circular breathe, or sneak breaths in. A quick breath can be taken after the final high D in bar 171. This will give the player more lung power to play the following loud, accented low C#s and crescendo to a fortissimo. The second excursion, mm. 195-228, will most likely be played in one breath. The final cadenza, bars 245-286, is the longest and toughest to play in one breath. However, there are a few spots to breathe. A slight ritard can be played in mm. 268-269. A breath would then be taken before beginning the next bar, 270, which would be back in tempo. Similarly, a ritard could be played in mm. 274-275 with a breath taken before returning to the old tempo in bar 276. Lastly, a breath could be placed after the third A quarter note in m. 277. A slight space would be needed to take this breath before continuing in tempo. No ritard would be needed in this instance. It is imperative that the performer plans out at least one in case it is needed in the heat of a performance.

The following section, mm. 288-312, is arguably the hardest in the entire work. This spot is so difficult because the oboist has just played about 18 minutes of mentally and physically taxing music with few rests. After playing tremendously fast and loud in all registers of the instrument, the performer must immediately play long and soft high notes in a dolce quality. Upon seeing longer, softer notes in the slower tempo, the tendency is to start this section too slowly and then drag, which will only exacerbate any fatigue is-

sues the player may be having. The soloist, conductor, and orchestra must keep this section moving at all times. Fortunately, there are many places to breathe here, such as in the rests of mm. 291, 292, 302, and 303 and after the long, tied notes. The oboist should feel free to take as many of these breaths as needed in order to fully exhale, inhale, and recharge the lungs. These breaths sound very natural and also help to line up the soloist with the accompaniment.

Bennett changed two articulations in this section. He slurred the low C# half note triplet in bar 305 all the way to the downbeat C# in the next measure. He also did this exact same slur on the low C half note triplet of m. 307 to the low C on the downbeat of m. 308 (Recording). This makes the low notes speak easier and remain in the dolce character. The banana key can be used in mm. 307-308, or the right pinky can be slid if it is sufficiently greased as in the earlier low B-Bb slide.

Harbison marked the final coda of this piece to be played in the first tempo. It could work, however, played one click slower on the metronome as it is a soft, sweet, and vocal coda. Harbison would like the work to be played in its entirety, without the indicated Vide's. The final F# attacks in the soloist must line up exactly with the accompaniment.

With each new insight revealed from studying this composition, one will be more and more impressed with Harbison's work. Its use of jazz, blues, lyrical oboe writing, baroque forms, and innovative phrasing make it exciting to listen to and fun to play. In addition, each subsequent listening of Bennett's recording will unveil the depth of understanding and sensitivity that he brought to each phrase. Every oboist should enrich their lives by learning and performing this work. Learning how to tackle the inherent technical and musical challenges offered in the piece is very exciting, and hopefully this article will help to begin the process. \spadesuit

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Contemporary British Oboe Music¹: A Birthday Tribute to Edwin Roxburgh

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In the last couple of years I have read two very interesting books on different aspects of oboe playing and the oboe world: Libby Van Cleve's Oboe Unbound² and The Oboe³ by Geoffrey Burgess and Bruce Haynes. Both books should be on the shelves of every oboist. In reading these books I was fascinated by the music from the UK that was represented and that which was not and resolved as a result to offer some further repertoire to that which is already mentioned in those books.

I could not have chosen a better place to begin my survey than with the music of **Edwin Roxburgh** who towards the end of 2007 will celebrate his 70th birthday! I decided to celebrate Edwin's birthday in this article by focusing upon some aspects of his writing for the oboe and offering a list of works.

Edwin is a composer with a substantial body of works to his credit, (a considerable number of which feature the oboe) he is also a performer, (oboist and conductor), a teacher, and a writer (most of us will have read the book he co-authored with **Leon Goossens**, *The Oboe*, ⁴ but are perhaps less aware of an important body of other articles). Each of these areas have, of course, contributed to all that is Edwin and in my comments below each of these activities should be kept in mind as the various musical disciplines that Edwin has been involved in inform one another to a considerable degree.

As you will see from the list of works at the end of this article, the works that feature the oboe range from works for oboe and piano through to works for solo oboe and wind band.

Edwin's performing and compositional careers developed during the heady atmosphere of a very rich period of musical history; especially for oboists. Composers and oboists were experimenting with a wide range of new sounds and techniques, pushing all kinds of boundaries and opening up new paths for the instrument. Such an atmosphere, of course, influenced many of the composers of the period. The oboe world in general was a little slower off the mark, but several pioneers worked to develop and extend the potential of the instrument. In the UK one of the most important of these was Edwin Roxburgh.

In 1969 he gave the British premiere of Berio's Sequenza VII (premiered by Holliger earlier that year) and later gave the British premiere of Holliger's own *Cardiophony*: two works that are not only technically challenging but also explore the new musical language and techniques of the instrument. The performance of such works demonstrates that he was not only a pioneer but also possessed the requisite skills to achieve his aims: He was an outstanding virtuoso oboist! It would indeed be surprising if such a level of performance did not spill over into his compositional activities. Perhaps the performance of these works also suggests how 'up-to-date' were his activities, his knowledge of what was going on elsewhere, and something of his progressive spirit; a spirit which has not diminished with the passing years.

Edwin's writing for oboe cannot be placed easily into any particular stylistic pigeonhole or given one of those labels that frequently plague composers. The music ranges from the very technically challenging '...at the still point of the turning world...' through to the apparently much less technically demanding but achingly poignant Lament (for the Victims of Conflict): The former employing live electronics and a wide range of extended techniques, the latter containing refined melodic writing with strings.

In a study of Edwin's writing for oboe, the quality that to me stands out most forcefully is his ability to use the entire character of the instrument, a feat achieved by very few composers. At one end of the spectrum melodic writing abounds in both long phrases and melodic fragments while at the other he is able to use the contemporary techniques in a fully integrated way, writing successfully for the virtuoso performer. In some of the works he integrates these different elements demonstrating great compositional integrity in their use. In so doing he presents us with what I can only describe as the 'modern oboe', not simply a part of its character, but a vision of what the oboe can be when the composer fully understands the instrument. At the same time he is not afraid to grapple with the complexities of writing using all of the resources that the instrument possesses. I should state clearly that Edwin's use of extended techniques

is only a means to an end and never the end itself.

Edwin's use of 'contemporary techniques' and 'new sounds' justifies consideration in some detail. As both a performer and a as composer he is well known for his pioneering work in these areas. You will not find in any of Edwin's works a simple catalogue of effects and sounds nor will you find any gratuitous 'noises'. In fact there are quite a few of the 'new sounds' that Edwin, to date, has not employed in his compositions and several compositions that do not employ them.

His use of multiphonics bears very close inspection. Firstly, Edwin's understanding and use of multiphonics is based upon his awareness of the beauty of the sounds, as he crafts them carefully into the music. Interpreters of his music should take careful note of this – to simply blast out a multiphonic and then get on with the piece is not appropriate in his music. Secondly, the multiphonics are carefully chosen for their main pitch content. A disciplined study of the scores will demonstrate the carefully thought through relationship that the multiphonics have to the pitches of the piece. In Edwin's own words from his programme note to *Ecclissi*:

The intervals of the oboe's multiphonics are set in direct relationship to the strings' material, all the musical substance being derived from the tones of the oboe chords.⁵

or to *Elegy*

...the multiphonics chosen for 'Elegy' create the melodic and harmonic framework for the music...⁶

The multiphonics therefore occupy a seminal role in the construction and structure of the music. Thirdly, any oboist studying the scores that employ multiphonics will readily realise that there has been a great deal of background work in the development and understanding of the performance of multiphonics. The scores are very carefully annotated with fingerings, sometimes with very creative use of the keywork, (see '... at the still point of the turning world...' where the right hand shares the left hand's keys) and instructions for the use of the embouchure. Such detailed work can only come from a composer/performer or from very close collaborative work between performer and composer (both of these approaches to composition should be encouraged). There is also a very interesting use of multiphonics where, in addition to performing the set fingering, the performer has to create other pitches during the performance of the multiphonic. This creates a very complex texture which is often almost contrapuntal in its aims (see *Elegy* and *Antares* for examples of this – *Elegy* further enhances the multiphonics through the use of ring modulation). Such use of the multiphonics employs them at very high artistic level. I suggest that any composers wanting to know how to use multiphonics in their compositions should study Edwin's music!

Just occasionally Edwin uses the very top of the range. Such usage can be found in *Ecclissi*, going up to C7, where the pitches are beautifully used in conjunction with the strings. '...at the still point of the turning world...' travels to an high B6 but in very different circumstances, creating a powerful climax in the melodic line. It is interesting to note the different dynamic levels used in the writing of these pitches: they are very quiet in *Ecclissi* while in '...at the still point of the turning world...' they are a powerful 'FF' crescendo to 'fff'. (I mention this because there are discussions in the oboe world about the volume at which these high notes can be played). Edwin himself gave the first performance of both of these works.

"...at the still point of the turning world..." also uses the sound of key clicks and once again we are aware that this is not a gimmick. It creates an amazing sound world which is integral to the whole piece (this by the way is a remarkably rewarding work to perform).

A brief word about the electronics of the piece: Edwin, in his programme notes for the work states:

The first performance in the late seventies was given using an analogue system and therefore needed a conductor and twelve technicians...⁷

Today it can be performed using Max/MSP and one technician!

There are two features of Edwin's writing that can be very challenging for the performer. Firstly, the contrapuntal writing, which occurs frequently in the works that employ oboe, requires careful attention in order to draw out the subtlety of the writing and the nuances of the lines, (I suspect, by the way, that his ability to write in this way points to a rigorous training in traditional compositional techniques). Secondly, the ensemble writing is very finely wrought, creating some stunning textures but also some great challenges for the performer.

Edwin's oboe music is often, as one would expect, very demanding musically and intellectually but for

the adventurous performer is also very rewarding to perform.

It only remains for me to say "Happy Birthday Edwin!" ◆

ENDNOTES

- 1 A version of this article has also appeared in the BDRS magazine *The Double Reed*.
- 2 Libby Van Cleve, Oboe Unbound. The Scarecrow Press, Inc. Lanham, Maryland. Toronto. Oxford 2004.
- 3 Burgess and Haynes, *The Oboe.* Yale University Press, New Haven and London 2004.
- 4 Goossens and Roxburgh, Oboe. Yehudi Menuhin Music Guides. Macdonals and Jane's. London 1977.
- 5 Edwin Roxburgh's programme note to *Ecclissi* as quoted on the United Music Publishers web site and used with permission of the publishers © Edwin Roxburgh.
- 6 Edwin Roxburgh programme note to *Elegy* as quoted on the United Music Publishers web site and used with permission of the publishers © Edwin Roxburgh.
- 7 Edwin Roxburgh programme note to '...at the still point of the turning world...' as quoted on the United Music Publisher web site and used with permission of the publishers © Edwin Roxburgh.

WORK LIST

(published by United Music Publishers unless otherwise stated)

Works for oboe and piano

Images (1967)
oboe and piano - 6'
Aulodie (1977) Unpublished
oboe and piano
Antares (1988)
oboe and piano - 12'
Silent Strings (2004)
oboe and piano - 3'

A book of arrangements of 5 pieces by Debussy has just been published by United Music Publishers.

Work for oboe and electronics

At the Still Point of the turning World (1976) oboe and electronics - 15'

Works for oboe and ensemble

Ecclissi (1971)

oboe, violin, viola and 'cello - 9'

Nebula II (1974)

flute, oboe, clarinet, horn, bassoon - 12'

Convolutions (1974)

soprano, tenor, alto flute, oboe d'amore, violin,

cello and harpsichord - 10'

Elegy (1982) in memory of Janet

solo oboe, flute, clarinet, violin, cello and

percussion - 14'

Constellations (1983)

descant recorder and oboe - 14'

Wind Quintet No 2 (1983)

flute, oboe, clarinet, horn, bassoon - 14'

Double Reed works

Shadow-play (1984)

2 oboes and cor anglais – 10'

Voyager (1989)

3 oboes, 3 cor anglais and 3 bassoons - 14'

Works for solo oboe and larger ensemble

Sinfonia Concertante (1990)

solo oboe, solo horn, solo violin, solo cello and $% \left(1\right) =\left(1\right) \left(1\right) \left($

chamber orchestra - 14'

Lament (for the Victims of Conflict) (2003)

oboe and string orchestra - 7'

An Elegy for Ur (Published by Maecenas Music) solo oboe and wind ensemble – 14'

Recordings

Recordings of his music are on NMC, Warehouse Records and the Oboe Classics Label.

I would like to thank United Music Publishers for their help in providing scores, answering questions and of course for permission to quote Edwin's programme notes.



Reviews





REVIEWS BY RONALD KLIMKO McCall, Idaho

Cabinet of Curiosities: Wind and Piano Chamber Music of John Woolrich

New London Chamber Ensemble

Lisa Nelson, flute; **Melanie Ragge**, oboe; Neyire Answorth, clarinet; **Merick Alexander**, bassoon; Stephen Stirling, horn; Julian Jacobson, piano Meridian Records

PO Box 317, Eltham, London, United Kingdom SE9 4SP

CDE 84535.

Website for NLCE:

www.newlondonchamberensemble.co.uk

This is an exciting, new CD by an exciting new chamber ensemble, the New London Chamber Ensemble, formed in 2001, and consisting of excellent England-based wind musicians. The music, all by British composer John Woolrich is modern, but intriguingly intricate and well written for the wind musicians. It consists of three separate compliations entitled A Book of Studies for Wind Quintet, Sets 1 (1993), 2 (1993-4), and 3, the latter of which was composed for the NLCE in 2003. The other works on the CD are Faviola in Musica I for Oboe, Clarinet and Piano (1990), Darker Still for Flute and Piano (2001) and the title composition: A Cabinet of Curiosities for Piano, Oboe, Clarinet, Bassoon and Horn (1993).

Perhaps it is easiest to describe this unique music by using the composer's own words. Regarding the *Books of Studies*: "These three sets are each made up of shards and fragments of ticking clocks, broken melodies, capriccios, unison lines and chorales. There are six epigrams in the first set, five in the second, and ten in the third...They are chippings from the workshop: each tiny fragment is a seed for a future piece or an echo from a past one."

A Cabinet of Curiosities: "Schumann's shadow lies behind this piece...There are nine short movements, all containing ghosts of the Schumann". Darker Still: "...explores the outer edges: the dark and the bright sides of the flute's voice, lyricism and brutality, movement and stillness, the clear and the muffled.

song and silence, are set against each other. (It)...starts with a band and ends with a whisper." *Faviolain in Musica I:* "This 'fable in music' is a retelling of Claudio Monteverdi's madrigal for two voices 'O sia tranquillo il mare".

These mini-descriptions give one a good idea of the colorful and interesting, often programmatic character of this composer's music. Stylistically, it is in greatly expanded, although at times eclectic, tonality, with particular emphasis in tonal color and mood painting. Although the composer lumps the three "Studies" together in his description, I found a lot of difference between them, especially between Set 2 and Sets 1 and 3. Set 2 is more "serious and somber", with 1 and 3 being a bit more whimsical and playful, somewhat reminiscent at times of Elliot Carter's *Eight Etudes and a Fantasy for Wind Quartet*.

Overall, therefore, I found Woolrich's music to be very fascinating and listenable throughout, and as an old wind quintet player, I was just a little envious of the performers and the fun they seemed to be having performing this music. Certainly, for wind players looking for interesting new music to perform, the music of John Woolrich deserves your strong consideration.

Throughout the recording the performances by this young, new group are beautifully crafted and interpreted. It goes without saying that bassoonist **Meyrick Alexander** is one of the best of his generation and, although oboist **Melanie Ragge** is new to me, she certainly presents herself and her musicianship sparklingly well on this CD. It is my pleasure to recommend this beautifully played, beautifully recorded disc to any and all music lovers, and most especially to wind players in particular.

Rating: 3 1/2 Crows



Igor Stravinsky: Histoire du Soldat (The Soldier's Tale); Wynton Marsalis: Meeelaan

The Chamber Music Society of Lincoln Center **Milan Turkovic**, bassoon; The Orion String Quartet, André De Shields, narrator, etc.
Camerata CMCD-28062.

Website: www.camerata.co.jp

This is a recording of a live performance of the Stravinsky *Histoire*, which took place at Alice Tully Hall, NYC in 1998. Coupled with it is a composition for

string quartet and bassoon which trumpet/composition virtuoso Wynton Marsalis composed for Milan **Turkovic** for performance at the IDRS Conference in Buenos Aires, Argentina, in the year 2000. How the work got its name is told in the interesting program notes (which, because the recording was produced in Japan, appear both in English and Japanese!): "...I asked Wynton whether he would be willing to write a piece for me. He agreed, and I suggested a piece for bassoon and string quartet for the reason that, so far, only music of secondary importance had been written for this combination of instruments. The score was finished only a few days before the world premiere of the piece at the Teatro Colon in Buenos Aires. As I was frantically studying my part, I called Wynton in New York for last minute advice. At this point the quintet had no name. I asked him how they should refer to it in the program. His answer was: 'Just call it Meeelaan, (which is what he calls me in the incomparable swing of his tongue whenever we meet)."

The Stravinsky performance, with performers like Wynton Marsalis on trumpet, David Shifrin on clarinet, and Ida Kavafian on violin (along with Milan, of course), is a superb performance in every way. The narrator has a deep resonant voice and a wonderful, dynamic articulation and style, which easily brings the various "characters" of the story delightfully to life. All in all, the recording has the excitement of live performance, combined with excellent "concert hall" recording quality. An unbeatable combination.

Contrastingly, *Meeelan* was recorded in 2003 at the Radio Bremen Large Studio in Germany, with Milan accompanied by the Orion String Quartet (Daniel Phillips and Todd Phillips, violins; Steven Tenenbom, viola; and Timothy Eddy, violoncello). However, the recording technique is very much "live" in feeling, balance and sonority, so that it matches beautifully as a companion to the Stravinsky performance.

Meeelaan is an approximately 12 minute composition in three movements: Blues, Tango, and Bebop. Following a formally free introduction, the opening Blues movement is in "true" blues form in the main section of the work, with a "bluesy" flourish in the coda-complete with multiphonics. Neat! The second movement Tango (appropriate for a Buenos Aires premiere!), begins with a slow introduction before moving to the traditional "tango" rhythm. It gives the bassoon ample opportunity to play both lyrically and with nice, rhythmic and technical sections. This alteration of slow, jazzy and tango sections continues throughout the movement. The final movement, Bebop, seems looser formally with a

strong improvisatory-like style and mood. As with the other movements, the style is light-hearted, jazzy, and modern in greatly expanded tonality. It is great to hear the bassoon "swing" in a genuine and exciting jazz style. The program notes state that the work will soon be available in published form. Let us hope so, because it is a fine, unique composition. I know of no other like it. Meanwhile, I strongly recommend Milan's excellent performance of both these works for every bassoonist's record library.

Rating: 3 1/2 Crows



Ensemble Buenos Aires Clásico

Stella Maris Marrello, flute; **Natalia Silipo**, oboe; Carlos Céspedes, clarinet; **Ernesto Imsand**, bassoon; Marcos Puente Olivera, piano Pairecords: www.pairecords.com.ar PAI 3095.

This is another new chamber ensemble-this time from Buenos Aires, Argentina, founded in 2002, and consisting of young, talented Latin American artists. The music on this probably first CD of theirs, is all Latin American works: Tres Piezas (Cuyana, Norteña, and Criolla), and Danza de la Moza Donosa by Alberto Ginestera; Cadencia y Elegía Sobre Adios Nonino, Fugata, Mumuki, and La Muerte del Angel by Astor Piazzolla; Zamba de Juan Panadero by Gustavo Leguizamón; and A Don Agustín Bardi by Horacio Salgán.

Most of the works are new to this listener's ears, which is true of the opening *Three Pieces* by Ginastera. However Piazzolla's Cadencia y Elegía which follows, presented here in a lovely arrangment by Pablo Ziegler, is a well-known Piazzolla classic which begins with an elaborate cadenza for the piano before the winds enter with the beautiful Elegía, accompanied by the piano. Bassoonist **Ernesto Imsand** also has a nice brief cadenza and solo statement of the tune when the melody is repeated-overall nicely done. This is followed by an energetic Fugue by Piazzolla, a mournful Danza de la Moza Donosa by Ginastera, and an equally somber-but-beautiful Mimuki by Piazzola, all of which are new to me, before Piazzolla's familiar and dynamic La Muerte del Angel appears. The two final works: Zamba de Juan Panadero by Leguizamón and A Don Agustín Bardi by Salgán are once again not familiar to me. The first is a lovely, slow Samba which

begins with the woodwind quartet before the piano joins in; and the latter is a saucy Tango, to which the group adds a piccolo to the mix for a brief solo-all of which brings the recording to a rhythmically pleasant conclusion.

The ensemble plays quite well throughout, musically and technically sound. The recording technique, however, is not as solid. Some instruments sound close and clear, others somewhat distant and muffled in quality. Overall it lacks the "concert hall" sound quality which many new recordings have been able to capture quite effectively. Here, it conveys a drier, more studio-like timbre. Also, the program notes contain a description of the ensemble in both Spanish and English, but the rest of them are only in Spanish, which is a minor distraction to an otherwise beautifully designed and colorful program brochure.

Nevertheless, I am happy to recommend this nice CD, especially in exposing us to new music from Latin America.

Rating: 2 1/2 Crows



20th Century Duos

Bart Feller, flute; Assisted by: **Kim Laskowski**, bassoon; Rena Feller, clarinet; Kathleen Nester, flute; Theodora Hanslowe, soprano; Victoria Drake, harp; She-e Wu, marimba; and Linda Mark, piano

(This lovely CD was sent to me by **Kim Laskowski**, who is one of the artists featured on it. Unfortunately, I do not have any name or address for the recording company. The CD was produced by Feller, himself, who is principal flute of the New Jersey Symphony Orchestra, so I suggest if you want to purchase a copy, you might contact him thru the NJSO website at: www.njsymphony.org)

This is a recording of, as the title clearly shows, Duos featuring flautist Bart Feller and one other instrument all by 20th Century composers. Those featured on the recording are Villa-Lobos, Robert Muczynski, Paul Hindemith, Albert Roussel, Vincent Persichetti, Alec Wilder, and Phillipe Gaubert. All of them are beautifully recorded; but of special interest to bassoonists is the *Bachianas Brasileiras No. 6 for Flute and Bassoon* by Heitor Villa-Lobos featuring flutist Feller and bassoonist **Kim Laskowski**.

Let me first write about Kim Laskowski, who presently is associate principal bassoon of the New

York Philharmonic. Kim is one of the finest bassoonists of her generation. She makes the most incredibly beautiful sound on the bassoon that I have ever heard. Period. Her background includes study on the French system basson as a student of Maurice Allard in his class at the Conservatoire Nationale Superieure in Paris. I have had the distinct privilege of performing with Kim in the North American French Bassoon Quartet, and once again Kim played with the most beautiful sound on her Buffet. This recording proves her incredible overall prowess and artistry as a bassoonist, now on the Heckel, of course. Equally matching her is the wonderful musical skills of flautist Bart Feller in a super performance of this well-known and loved Villa Lobos work. You MUST get this recording for this selection alone, although you will enjoy the fine musicianship and beautiful recording technique of the entire disc, I am sure. (Another favorite composer of mine, Alec Wilder, is also featured here in his Suite for Flute and Marimba, a neat work consisting of six short, dance-like movements.) Among other things, this CD proves that there was indeed some lovely and memorable music written in our last century that deserve immortalization. I strongly recommend this recording to all musicians.

Rating: 3 1/2 Crows



A FINAL REVIEW:

Arthur Weisberg's performance of JS Bach's Chaconne.

Many of you like me, who attended the Ithaca IDRS Conference last summer had the distinct pleasure of attending Arthur Weisberg's lecture on preparing the Bach Chaconne (originally for violin solo) and recording it. At the end of the lecture Arthur played his recording and deservedly received a standing ovation from the attendees. Recently, Arthur sent me a copy of this recording which will eventually appear in a planned CD including the Cello Suites 2 and 4 along with the *Chaconne* in the near future. I had the luxury of hearing this wonderful performance one more time and it was as enthralling as the first listening was. When this recording comes out, you MUST GET IT. The performance is magical - masterly done by one of the greatest bassoonists of our (or any) time. I am thrilled to have this recording and will cherish it as you will when the commercial product appears! And while I am "preaching" here, I would like to talk about

one more item of vital importance to all players of the German bassoon.

In his notes to me, Arthur asserts that: "Technically, I couldn't play it until I perfected my automatic octave key system." To this I strongly agree. No matter how technically advanced a bassoonist is, the clarity and ease of execution that this system brings to the bassoon CANNOT be technically matched by even the most careful venting by the bassoonist! It is my true belief that someday ALL the bassoons made will include Arthur's octave key system. Oh, I know all the arguments by the makers about its additional cost and about "drilling too many holes in the bassoon." But consider this: When the Boehm flute and clarinet came along it was NOT readily accepted by the pros. (Why should we learn a new system when we do so well on the old?) And that is the attitude I have seen about Arthur's octave system. But what saved the Boehm improvements was that there were so MANY 'amateur' flute and clarinet players anxious to improve, who gladly embraced the 'new and improved' system. We bassoonists aren't quite so plentiful, at least not yet. But as our numbers grow, as more 'amateurs' appear on the scene, this development WILL occur, I just don't know WHEN!

If you haven't had a chance to try it out, then you must. I urge you to do so, because the only conclusion that you can reach is that this simplifies and, more important musically CLARIFIES the German bassoon's biggest shortcoming: that of cracking in the middle register. And if you are a devoted amateur - a doctor, lawyer, etc., then PLEASE add this system to your horns. You will INSTANTLY be a better player, guaranteed! Sermon over. But mark my words, this is the bassoon of the future.



REVIEWS BY RONALD KLIMKO McCall, Idaho

MUSIC FROM EditionsVIENTO

8711 SW 42nd Ave.
Portland, OR 97219-3571
Tel/Fax 503.244.3060
Email: editions@editionsviento.com
Website: www.editionsviento.com

OSVALDO LACERDA (b. 1927)

"Queixas e Reclamações" (Complaints and Protests) for Solo Bassoon.

EV 107, \$4.75.

OSVALDO LACERDA:

Quatro Variações e Fugueta sobre um teme infantile "Terezinha de Jesús" for Solo Bassoon.

EV 108, \$5.75.

Brazilian composer Osvaldo Lacerda is well-known in his home country, but less so here in the US, despite the fact that he studied here with both Vittorio Giannini and Aaron Copland. These two short works for solo bassoon are both in a single movement and both well written for the instrument. The *Complaints and Protests* is a straightforward work in expanded tonality consisting of two theme groups that are clearly described in the title, with the "complaining" theme both beginning and ending the piece in a slow tempo. Technically, it is a Grade III+, with the range reaching no higher than a high c2.

The "Four Variations and Fuguetta on a Children's Theme" is a bit more complex and technical, with the performer required to bring out the polyphonic voices (a la the Bach *Chaconne for Violin*) of the contrapuntal writing. Once again, range is only up to high b2, but the overall technical demands would make the work a Grade IV- overall. Both works and interesting studies for the bassoon and would work well as contrasting pieces on a recital.

JOHN FALCONE:

The Bassoonist of Hamelin for Solo Bassoon.

EV 109, \$4.75

This is a nifty, fun recital piece where the bassoonist serves as both player and narrator of the story. The story, of course, is of a bassoonist who is able to eliminate all the rats of Hamelin with his bassooning. (I won't reveal the ending, however, and spoil it for you.) The music is tonal, light and Prokofiev-like in its playfulness, technically no more than a Grade II+. It is a very short work and could fit beautifully on either a recital or a children's concert. I recommend it strongly. John Falcone is currently co-principal of the Symphony Orchestra of the Principality of Asturias in Spain.

(Note: EV also has a wind quintet version of this work.)

OSVALDO LACERDA

Chôro na Clave de Dó (Chorus in the Key of C)

for Bassoon and Piano. EV 226, \$6.75.

OSVALDO LACERDA

Três Peças Breves (Three Short Pieces)

for Bassoon and Piano. EV 227, \$8.75.

OSVALDO LACERDA

Três Melodias for Bassoon and Piano. EV 228. \$6.75.

Three more bassoon works from Osvaldo Lacerda. The *Chôro* is a single movement *Andante commodo* "Tango", filled with interesting rhythms and expressive melody in the expanded tonal key of g minor/Major/minor. It is roughly in ternary form and has a difficulty level no more than a Grade III-, extending no higher that high Bb2, but with the bassoon part in tenor clef throughout. It would be a fun work for any bassoonisteven a talented high schooler to get some "training" in on the tenor clef.

The *Three Short Pieces* (Andante Con Moto, Moderato and Allegro) comprise a nice, relatively easy set of Latin tunes no more difficult than a Grade III level. The bassoon part is entirely in the bass clef and the music never rises above g1; however, the final movement is in 6/8 meter and is fast in tempo and quite chromatic in nature. This would make it a real challenge for any high school-or-lower level student. The music is fun to play, nevertheless, and would

fit nicely as a short, contrasting work on a recital program.

Pretty much the same thing can be said about the *Three Melodies*, except that they are all easier tempowise, (Allegro Non Troppo, Moderato and Moderato ¾) and therefore, they qualify more in the Grade II+ to Grade III- level. These (also short) pieces could probably be performed by a high school, or perhaps even a talented lower level student.

Danzas del barroco (Baroque Dances)

arranged for Four Bassoons and Harpsichord by **Isabel Jeremías** (Gigue: François Couperin; Sarabanda: Couperin; Tambourin I and II: Jean Phillip Rameau; Xicochi-xicochi: Gaspar Fernández) EV 538, \$8.50.

These four dances are very straightforward and technically fairly easy. Most of the high (up to b2) and technical work is in the 1st bassoon part, with only sparodic technical or ornamental work in the other voices, especially the bottom two parts. Therefore, these works could be played effectively by a bassoon quartet of varying ability. All in all, they are nice, light compositions skillfully arranged by a talented bassoonist, **Isabel Jeremías**. I recommend them strongly to you.

BENJAMÍN GUTIÉRREZ, EDDIE MORA, VINICIA MEZA

Música costarricenese (Costa Rican Music)

for Bassoon Quartet.

EV 442. \$19.75 for score and parts.

This sparkling collection of bassoon quartet music from Costa Rica is now available from EditionsVIENTO. In the 2004, Vol. 27, No. 1 (pp 136-137) issue of *The Double Reed*, I gave this compilation a sparkling review, and since that time have had opportunity to perform in some of these works myself. I refer you to my earlier review and emphasize that these are fresh, rhythmic and crowd-pleasing compositions that I can recommend most highly to any talented bassoon quartet.

MUSIC FROM ACCOLADE MUSIKVERLAG

Guffertstrasse 18a
D-83627 Warngau, Germany.
Tel: 0821-506646; Fax: 506647
Email: accolade@t-online.de
Website: http://www.accolade.de)
Collection Mordechai Rechtman

JOHANN SEBASTIAN BACH

Italienisches Konzert (Italian Concerto) BWV 91, arranged for Wind Quintet by **Mordechai Rechtman**. ACC.R061.

Once more, IDRS Honorary Member, bassoonist/ arranger Mordechai Rechtman has given the wind quintet repertoire a wonderful gift with this beautifully arranged edition of one of Bach most revered compositions. And once again, in his masterly way, he has managed to make the arrangement so convincing that it sounds as if Bach himself MUST have wanted it to sound just like this! The three movement work (Allegro moderato, Andante and Presto) fits the instruments of the wind quintet like a very comfortable glove in every way. And while each movement comprises a sparkling arrangement, I particularly like the middle movement, which begins for the wind quartet without bassoon and with the horn playing the "bass part" throughout. The primary melody is scored first in the flute, then the clarinet, followed by the bassoon, and finishes with the oboe - a beautiful concept in the arrangement. In the third movement, there are two places in the horn part where a scale run up to a high c3 (transposed f2) can be played by the clarinet (as indicated in the clarinet part, but not the score) according to correspondence with Mordechai. In conclusion, therefore, I happily recommend this arrangement most strongly to any talented wind quintet. I would love to have the opportunity of performing it myself. It looks like, and I am sure, sounds like great fun! The transcription was given its first performance in Israel on April 27th, 2007, by the Haifa Woodwind Quintet and according to Mordechai, he considers the arrangement "...one of my very best."

W.A. MOZART

Sonata in d minor, KV 304 arranged for Bassoon and Piano by **Mordechai Rechtman** (from the *Sonata in e minor* for Violin and Piano). ACC.R064, ISMN M-50135-508-2.

This is another delightful transcription and arrangement of the original two-movement violin

sonata by Mozart in which Mordechai has lowered the key by one step and adapted it for bassoon and piano. The first movement is a standard sonata form Allegro, quite familiar from its frequent violin/piano performances. The second movement is a d minor Minuet with the Trio section in the key of D Major. Technically, the work is a solid Grade III+ in difficulty, requiring a mature bassoonist with both musical and technical capability. The range is only to b2, but the technical passagework would require careful preparation, as would the delicate phrasing of the work. In all, it is a nice transcription and would sound wonderful on any recital program.

W.A. MOZART:

Andante in F Major, KV 315 arranged for Bassoon and Piano by Mordechai Rechtman.

ACC.R066, ISMN M-50135-498-6.

(This work is also available arranged for Bassoon and String Trio or for Bassoon and Classical-sized Orchestra.)

This gentle, delicate Andante, in terenary form, would make a lovely encore-piece on either a recital, or (in its bassoon/orchestra guise) a concerto performance. Technically, it is quite easy, but as is always the case with Mozart's music, would require musicality far beyond its technical demands. Again, it is a beautiful arrangement of a short-but very moving gem of a composition by the master Mozart masterly arranged. I recommend it strongly to every bassoonist.

MUSIC FROM EDITIONS GÉRARD BILLAUDOT

14 rue de l'Echiquier, 75010 Paris

ARMANDO BLANQUER (1935 -): Concerto for Bassoon and String Orchestra.

Transcribed for Bassoon and Piano by the Composer. G.1944 B.

This work is not a new composition, rather it was written in 1962 when the composer was 27 years old, and first performed in the 1970's by **Maurice Allard,** to whom it is dedicated. In August 2004, American bassoonist **James Hough**, who lives and works with a Spanish orchestra in Spain, performed a Lecture/Recital at Texas Tech University, Lubbock, in which he gave a talk on the life and works of the Spanish composer Armando Blanquer, analyzed the *Concerto* thoroughly, and performed it with the published piano reduction, which was transcribed by the composer himself.

This work, which according to James is very popular in Europe, is not known at all in the United States. In his lecture James noted that the Theodore Presser Company, which holds the orchestral rental parts for Billaudot, told him that the parts have never been rented out! Chances are that James' performance on August 8th, 2004, in Lubbock, was the North American premiere of the work.

The compositional style of the work, presumably early in Blanquer's career, is greatly expanded neoclassical tonality-moving comfortably between clearly recognizable tonality and music bordering on atonality. The formal structure, however, is clearly related to standard classical concerto procedure: three movements, fast, slow, fast; sonata-related first movement form; terenary second movement form; and a rondo-finale third movement.

Technically, it is a demanding Grade IV+ to V- in difficulty, with music often in the high tessitura all the way up to high Eb2. All in all, it is a very "showy" and "flashy" work, with not too many slow, lyrical sections besides the lovely first theme of the slow middle movement. It is a good work, containing perhaps almost too many new themes and ideas throughout. However, if you are looking for a challenging, unknown composition you need look no further than this unique and quite original piece to perform on your next recital or solo orchestral event. Those rental string parts are still gathering dust there at Pressers...

MUSIC FROM MARVIN P. FEINSMITH

(15-13 Ellis Avenue, Fair Lawn, NJ 07410)

Two Hebraic Studies: Isaiah and Yizkor for Bassoon Alone

My apologies are due to bassoonist/composer Marvin Feinsmith for somehow overlooking a review of this beautiful work for solo bassoon. Hopefully a thorough review of the piece now will help it reach a wider audience. Originally available thru Raymond A. Ojeda Music for Wind Instruments (98 Briar Road, Kentfield, CA 94904), I have included Marvin's home address above to insure the availability of the work to the bassoon world, since I am not sure that the Ojeda source is still available.

The *Hebraic Studies* are based on themes very close to the Jewish culture of the composer. The first movement is a slow, rhapsodic lament entitled *Isaiah* that the composer describes as "...a mirror of the vast loneliness of the Prophet Isaiah – a man who has

seen the radiant vision of the splendor of the Lord." It is dedicated to the composer's father and mother, Samuel and Rachel. The second movement *Yizkor* (In Memoriam) is dedicated to the Marvin's teacher and friend, the late IDRS Honorary **Simon Kovar**. Marvin describes it as "...a remembrance of the past – memory throughout time – of our people, of our worlds, of our heritage and of our families."

Both movements are slow and very rhapsodic in nature, requiring a highly expressive and dynamically expansive and somber performance capacity by the bassoonist. Because of this, I would rate them at a high IV- technical level, even though the range never exceeds high b2. Technically, the form of both movements is similar: A B A, with a return of the beginning melodic phrases at the end, and a more rhapsodic and rhythmically varied middle B section in between. The compositional technique is based loosely on serial or set procedures, where segments of a row or set are repeated sequentially over a changing rhythmic pattern. The effect of these two stylistic elements is to create a lush, highly expressive, and often nostalgic mood through the music that is bound to be emotionally moving to the listener, particularly in a performance by a bassoonist capable of meeting the expressive demands of the music. This would be a wonderful and highly emotional work on a bassoon recital, or even perhaps as part of a church service of any faith. I strongly recommend it to bassoonists looking for interesting and challenging music to perform. The expressive potential of the music is endless!





REVIEWS BY JEANNE BELFYBoise, Idaho

Concerts Royaux Francois Couperin

David Walter, oboe; Marion Middenway, violoncelle piccolo; Patrick Ayrton, clavecin; **Vincent Maes**, oboe. Polymnie POL 170 526, 2003.

The quaint English translation of the French liner notes for David Walter's 2003 recording of Couperin's Concerts Royaux makes reference to "the oboe which shone, of course in its modern form, but managing to retain the colors of his ancestors." I assume this indicates the fact that Walter is using his contemporary oboe, not a period instrument, as he collaborates with harpsichordist Patrick Ayrton and piccolo cellist Marion Middenway. This latter instrument, described as "italianized," provides the high register facility of a viola da gamba. Both instruments represent "compromises" that "will not perhaps satisfie [sic] the demanding purists in this day and age." Luckily for me, I'm neither demanding nor purist enough to be unsatisfied. When Walter, oboe professor at the Paris Conservatory for two decades, takes on a musical translation, whether it be from the repertory of another instrument or from the "foreign country" that is the past, the results are consistently gratifying.

The Concerts Royaux were fit for a king, Louis XIV to be specific. Eleven suites in two separate publications were printed in the decade after the Sun King's death. Particulars of instrumentation were left open-violin, flute, and/or oboe on treble lines, and viol or bassoon in the bass, along with keyboard, in the words of Couperin himself. Walter chose five of the eleven, beginning with a seven-movement collection of French, Italian, and French-influenced German and Spanish stylized dances. The multi-culturalism of the dance suite seems to be a point of value in the composer's own estimation: "I always chose the elements on merit, disregarding ... the country of origin." In the key of E, Quatrième Concert moves from its melancholy prelude through Allemande, French Courant, Italian Courant, Sarabande, Rigaudon, and Forlane, with fluid, mellow ornamentation, especially the sequential graces and trills of the French style. The harmonic changes are

sometimes startling, verging on the pre-Classic. The Italian courant displays the virtuosic counterpoint that Couperin himself alluded to according to the linernotes. Throughout the suite, Walter and his team make the most of the contrasting tempi, articulations, and styles of ornamentation among the various movements. The perky Rigaudon follows in sharp relief to the thoughtful Sarabande. Subtlety of rhythmic stress and placement are beautifully tendered. The refrain of the restrained Forlane concludes in E major with Gallic understatement.

The Quatorzième Concert in D minor has only four movements, ending with a Fuguète that puts the piccolo cello on even footing with the oboe. The two instruments manage a timbral match well suited to the polyphony. Speaking of timbre, David Walter handles the full power of his Rigoutat with sensuous reserve, shaping short figures gracefully, and withholding his fully capable vibrato to meet the early instrument specialists on their own ground. He draws his breath across his reed like a period string player with an 18th century bow. From time to time he spins a more longwinded melody, but most of the oboe playing could pass for period instrument work - not in an affected way, but with lightness and ease. Missing are the color twists and shades of intonation that are usually heard on baroque oboes; Walter has a homogeneity of tone throughout the various keys that may be just a little too good. I don't know how he and Patrick Ayrton have worked out the vexing question of tunings and temperaments, except to say that it is mostly agreeable to my ear. Walter also takes advantage of the dynamic possibilities of his modern oboe to build more variety into the larger architecture of the dances.

Suites ("Concerts") in G, Bb Minor, and C Minor - the Premier, Septième, and Dixième, respectively - complete what is a substantial offering of French baroque chamber music. This is literature of the sort that can entertain the casual background listener or hold the attention of the serious connoisseur. David Walter is joined by his pupil, oboist Vincent Maes, solo oboe with the Orchestre de Mulhouse, on the minuet of the Premier Concert. The Dixième Concert in C Minor comprises one of the stranger groups, its harmonically adventurous Prelude followed by an Air tendre et Louré. Walter plays around a bit more with articulation and time, expanding on his tendency to invoke great variety. The third movement, Plaint, aptly features the plaintive English horn-its pairing with the piccolo cello is even more appealing. They move both contrapuntally and harmonically in dark accord. La Tromba is an evocation of its namesake, and I'll

confess, in the absence of credits in the liner notes, I'm guessing it is the d'amore, an agile, bright and forward-sounding voice, that finishes the King's concert with pizzazz.

Ray Still: A Chicago Legend

Ray Still, oboe; Thomas R. Still, harpsichord; **Leonard Sharrow**, bassoon and Robert Conant, harpsichord.

Nimbus NI 5672, 2001.

Wonder how many oboe players around my generation grew up identifying the sound of **Ray Still** as *the* sound of the oboe ... my awakening occurred at age nineteen when I heard a radio broadcast of the Chicago Symphony Orchestra. In the time before the proliferation of "Oboe Days," and before every other young player was born with a new Royal in her hands, the brief and fleeting opportunity to hear Ray Still in the midst of the orchestra was a life-changing event. His special tone color became the absolute, a standard against which all else was held to account. Listening to him play J.S. Bach's G minor *Sonata* in 1986 with his son, Thomas Still, at the harpsichord, reminds me of how internalized that sound is. I consider it mine, no matter how short of the mark I fall.

Ray Still: A Chicago Legend, issued six years ago, collects the Bach recording together with six more baroque works for oboe and continuo by Handel, Telemann, and Vivaldi, all performed in 1974 with harpsichordist Robert Conant and equally legendary CSO bassoonist **Leonard Sharrow**. These particular recordings were chosen by Still himself for this project, and have never previously been released.

BWV 1030b in G minor is a broad and challenging canvas for any oboist to cover. Still does it with the assistance of a brawny, crisp harpsichord partner, one with an especially heavy bass and the ability to make rapid dynamic changes. The oboist has plenty of room to play out. The leisurely tempo of the first movement Andante allows for a relaxed approach to the unrelenting counterpoint between the two instruments. Still's range of expression is not timbral, yet he conveys a tremendous emotional gamut through subtle adjustment of dynamics, articulation, and tempo. One senses every shade of meaning inherent in the melody and its harmonic language. There is a sincerity of effort in the Largo that supports the endless lines the oboist makes of it, and, every so often, some small ornament that is original and natural. The strength of his magnificent rhythmic intuition carries him through the final combination movement

(interrupted fugue and gigue) in a perfect tempo. One can sit back, relax, and know that the machine's gears will never grind.

The remaining performances, made twelve years earlier, bespeak a different era, when for many vibrato was 'part of the sound' and did not reflect expressive changes. That's why the opening of Handel's C minor Sonata surprises with its constant, fast pulsation. The harpsichord is much less present in these recordings, and its part is strongly supplemented by the forward bassoon playing of Sharrow. Though the details of articulation and ornaments are quite different from the spectrum of possibilities we expect nowadays, the essence of the music is the same, with Still reacting dynamically and rhythmically to the underlying urgencies of his musical line with its formal and harmonic meaning. Next he gives an evocative interpretation of Handel's fairly un-idiomatic G minor sonata for violin. His legendary operatic oboe voice is best heard in the short third movement Adagio, immediately succeeded by the rollicking 6/8 dance conclusion.

Also on the CD are three partitas from Telemann's *Kleine Kammermusik* (Hortus Musicus) of 1716, numbers II, V, VI, all seven-movement suites. Part of their charm derives from the effortlessness that all three players bring to the task. Often the short, binary dance movements sound like imitative duets between oboe and bassoon, with the discreet harpsichord work of Robert Conant in the far background.

Vivaldi takes us back into the world of the theatre. His Sonata No. 6 in G Minor, RV 58, comes from "Il pastor fido," op. 13, whose various components may not always have been written by Vivaldi. Only the last movement, Allegro ma non Presto, presents the stereotypical gestures of the great Venetian concerto composer. It's a solid work with more textural complexity than one might expect.

Konrad Strauss did a fine job remastering these twenty-thirty-year-old tapes. At no time is the product marred by any sense of the technical limitations of the original recordings. The performances are uncommonly fresh and live. The package also includes a lengthy essay on Ray Still's entire life by Dominic Fyfe, a welcome beginning to a study of his influence on our history.



Oboe Music of the Americas
Dwight Manning, oboe;
Liana Embovica-Rivkin, piano.
ACA CM20083, 2004.

For university oboe professors, performance is research and research is part of the job description. University of Georgia professor Dwight Manning brings a wellrounded curriculum vitae to his solo CD, Oboe Music of the Americas: University of North Texas DMA in 1994; (Richard) Henderson, Killmer, and Veazev pupil; public school music educator, orchestral player, scholar, and chamber musician. The CD is a product of a University of Georgia research grant and additional support from the University of Georgia. Manning paid tribute to his university's music program by recording the works of three University of Georgia composers -Leonard Ball, John Corina, and William Davis - and letting them write their own liner notes. He chose a strong, Moscow-trained Latvian émigré pianist, Liana Embovica-Rivkin, to accompany him.

The sixty-minutes of repertoire was thoughtfully selected to afford more exposure for good, underutilized recital music that happens to have been composed by North and South Americans in the mid to late 20th century (although the dates are not given for the U of Georgia works). For me, highlights of the album begin with Verne Reynolds aphoristic Three Elegies for oboe and piano, written in 1968 for Dan Stolper's New York City debut. Reynolds, a 36-year veteran Eastman faculty member (horn and composition), has a significant catalogue of works for various wind instruments, including several pieces of chamber music with oboe. The first of Three Elegies opens with a four-note motive that might be an homage to Aaron Copland's Piano Variations. Its sparse, pointillistic texture suggests Webern. Lyricism is still possible in an angular, serial context. The delicacy and spatial separation typical of Reynolds' style are thoughtfully realized by Manning and Embovica-Rivkin, with good attention to dynamic differentiation. The pianist's jewel-like technique brings out the driving, dissonant lines in the second elegy with impressive beauty and clarity. Manning to his credit conceives this (and the rest of the repertoire) as duo music, playing sensitively in give and take with his accompanist. He also shows fine conrtol and attention to detail, making Reynolds' potentially abstract score come alive with timbral variety and grace.

Following *Three Elegies* with Carlos Chávez' *Melody* for Solo Oboe (Upingos) of 1957 was an aesthetically sound idea. Its simple, folk-like tunes in a three-

minute ABA form provide a tranquil if melancholy transition to Manning's sturdy interpretation of Walter Piston's Suite of 1931. Most revealing are the central slow movements, Sarabande, Minuetto, and Nocturne, where the oboist's careful attention to interpretive detail and lovely breadth of melodic comprehension really shine. Professor Manning's tone is soundly in the middle of what the current mainstream of American oboe playing is about - covered enough never to offend, sufficiently lively to be expressive, with fine control of the diminuendo in any register. The final movement, Gigue, offers an unusual rhythmic interpretation of the two central contrapuntal quasihemiolas between oboe and piano; otherwise the Suite is as we know it: a little gem of a composition perhaps not taken as seriously as it deserved during the rest of the 20th century.

Argentinian-Brazilian José Alberto Kaplan and Brazilian Osualdo Costa de Lacerda are both represented by unaccompanied, Brazilian pop/folkinspired oboe melodies, the former in contrasting, short Ponteio e Dança movements, the latter in a single, short, three-part form. Lacerda's Improviso, unpublished in this 1974 version as of the 2004 production date of the CD, begins with arpeggios of sliding harmonic progressions, which become the framing substance of the three-minute piece. Kaplan's Dança ends with the strongest reference to Brazilian (or any) popular, catchy, Latin-esque tunes. Don't be looking for samba or bossa nova from these two.

John Corina, by his own description, is a "composer, oboist, organist, and conductor," and the former oboe and theory/comp professor at the University of Georgia. He has little to say about his music, but he wrote *Two Pieces for Oboe and Piano* in 1962 as Opus 2. It's worth noting that in 1962, in his mid-thirties, he was unafraid to compose a neotonal, classically-based set of oboe pieces with recognizable thematic material, clever metric irregularities, and good interplay between instruments. The three and a half-minute Intermezzo and two-minute Scherzando are easily digested, progressing from evocative ambiguity to assertive playfulness. It's a usable piece, no doubt laying well on the oboe, and it should be published.

Manning saved the big *Rhapsody for Oboe and Band* by bassoonist William Davis for last. Davis has extensive experience with the concert band and its repertoire, and scores idiomatically and clearly, as demonstrated by the UGA Wind Symphony, in a performance conducted by Dwight Satterwhite. The central oboe cadenza features altissimo, microtonal

effects, false fingerings (harmonics), and microtonal trills. This is an imaginative, entertaining, twelve-minute work, with plenty for the band to do, but also clearly exposed oboe writing. I would expect it to find application in other college band programs.

Robert Bloom's Sonatina for Oboe and Piano, followed by its former slow movement, Aria, is the first piece on Manning's CD. Described as "neo-romantic" in style, the Sonatina nonetheless has its 20th century moments. The Aria, called Requiem when played with strings, bears an uncanny resemblance to the first of Paul Ben Haim's Three Songs without Words, "Arioso" Perhaps the melodies and accompaniment patterns had similar sources in Hebrew folk song.

Dwight Manning didn't, but I did, save the best for last–UGA theory/comp professor Leonard Ball's *Romanza* for oboe and piano, an unabashedly sweet ballad in a contemporary, cinematic idiom. Move over, *Gabriel's Oboe*. Goose bumps are on the way, and Manning knows exactly how to raise them.

Down a River of Time: Oboe Concertos from the Baroque to the Present.

Andrea Gullickson, oboe; Czech Philharmonic Chamber Orchestra conducted by Lucia Matos. Cala CACD1037, 2006.

Butler University Department of Music head **Andrea** Gullickson went to the Czech Republic to record her latest research, a compilation of concertos culminating in Eric Ewazen's Down a River of Time. The title track, Juilliard composer Eric Ewazen's oboe concerto, was commissioned by Indiana University oboe professor Linda Strommen in 1999 in memory of her father. Ewazen's credentials as a practical, productive composer are well-established. He is close to wind musicians, especially brass players, and soloists and chamber musicians make sure his work is heard. The metaphor of the river is poignantly described by Ewazen's opening theme in "Past hopes and dreams," the first movement. In a lilting 3+3+2 meter and a wistful, shifting modality, the theme serves as basis for melodic expansion as well as the touchstone to which the six-minute movement returns, its conclusion startlingly conclusive in tonic major on a triumphant high note. Movement II, "and sorrows," meets it seamlessly nonetheless, returning to the dark undercurrents of the low strings overlaid with an oboe melody of relaxed but not severe slowness.

Ewazen's counterpoint is excellent; there's no more poetic way to say it. The string orchestra is used skillfully as it interweaves with the soloist, and the textural interest, all traditionally melodic and never timbral, holds the listener's attention while being completely accessible. Most comparable in its range, difficulty, and effect to Ralph Vaughan Williams' *Oboe Concerto*, Ewazen's work concludes with "and memories of tomorrow," lively and more impish but not out of character with the earlier movements, due the consistency of its modal harmony and Ewazen's linear style.

There's something refreshing about a baroque concerto - a string orchestra with harpsichord, a soloist, some contrasting tempi and meters. Runs, arpeggios, figurations in alternation between the instruments with dynamics, articulation, and ornaments to spice up the chord changes - just music, no cosmic meanings dubiously signified by contrived musical-programmatic connections. Just a fine soloist whose gifts for musical display and expressive power are balanced by the force and dexterity of the strings. Life was simpler in Telemann's day, certainly. No less profound, but less complex. It's nice that Andrea Gullickson chose to begin her CD with Telemann's D minor concerto. No scholarly apparatus in the notes explains the background of the particular piece, but it follows the slow movement pattern of slow-fast-slowfast, with the first and third movements serving mostly as rhapsodic lead-ins to the fast movements. Broken chords in the harpsichord and oscillating, sustained harmonies in the strings provide the recitativestyle back drop for the oboist's torrents of melody. The sprightly allegros are full of invention and just enough repetition to hold together. In addition to her delightfully liquid sound, Gullickson has fingers quick enough to toss off sudden, surprising divisions and little bursts of creative ornamentation. The orchestra is recorded with a fair amount of reverberation, and the ensemble is well-balanced dynamically, but greater contrast from both sides would have been even more effective.

The disc contains two 18th century concertos, one in a French, nearly 19th century operatic style, and the other more solidly classical. Gullickson's scholarly efforts have revived a clean version of François Joseph Garnier's five-section showpiece: slow cantabile, allegro, recitative, slow aria, allegro. Somewhat in the manner of Bellini's more widely known concerto, this work follows the conventions of the Parisian opera of the day. Emotional lyricism alternating with technical display are the chief devices – extreme register change in the aria exaggerates the mannerism typical of the middle movement of Mozart's oboe quartet. The orchestra supports, and plays an occasional tune to

spell the oboist.

To mistake Ferlendis for Mozart seems hardly possible in retrospect. Apparently, this argument by George de Saint-Foix, the scholar who rediscovered the work in Milan in 1919, held sway for awhile. Of course there is an irresistibleness to imagining oneself the savior of a previously unknown composition by Mozart. But listening to this competent but hardly transcendent compilation of predictable, derivative gestures would surely dispel that fantasy. Gullickson and her Czech orchestra make the most out of the score, including matching style and articulation to perfection with the assistance of conductor Lucia Matos. Their conviction is justified – oboe players such as Ferlendis composed well enough, but not as well as Mozart.

The refreshing melodic invention and more modern orchestration of Ermanno Wolf-Ferrari's *Idillio-Concertino* succeeds the Ferlendis *Concerto*. Though uneven in style and a bit long for the strength of its ideas, it possesses an internal logic as it entertains by means of its juxtaposition of routine, pretty tunes against twists of harmony and rhythmic hiccups. The Czech Philharmonic Chamber Orchestra gets a chance to show off its subtlety *and* its wind section.

To be honest and to recap, when I saw the twenty-five minute track time of Ewazen's *Down a River of Time*, I groaned. I was wrong – this is a charming sound-scape of neo-romantic sensibilities, with a reasonable, idiomatic stream of tunefulness for the solo oboe, one that requires fluid, unflagging legato and a spot-on command of the full range of the oboe. Andrea Gullickson has both. She has committed fine research *and* service by offering her performance of this concerto for repeated listening.

Bill Douglas Commissioning Project

Bill Douglas is being commissioned to write a flute, bassoon, and piano trio. The work will have 4-5 movements, approximately 15 minutes in duration. The flavor of the work will be in his usual style of long, lyrical, singing lines influenced by Bach, lyrical jazz, African, Afro-Cuban, Renaissance music, etc.

In the past few years, Bill has been commissioned to write several major works for woodwinds including the Partita for Bassoon and Piano, Lyric Suite for Contrabassoon and Piano, Suite Cantando for Clarinet, Bassoon, and Piano, Suite Cantabile for Woodwind Quintet, Trio for Oboe, Bassoon, and Piano, Celebration V for Bassoon and Strings, Songs and Dances for Oboe and Strings, and Celebration IV for Flute and Piano. These have been performed many times around the world.

This is a chance to be part of the creation of a major new woodwind trio and be recognized in the score for your contribution. Bill and Richard Ramey have suggested a \$100 fee to join this project. All participants would be listed on the title page as contributors, and groups would be listed by group name and personnel; commissioners will receive a set of parts and score and a recording of the piece with sampled instruments. All participants would have a one-year exclusivity agreement on performances before the piece is made available for the general public.

For more information on Bill and his music, please visit his website:

http://www.billdouglas.cc

If you are unfamiliar with Bill's music, please email him at billdouglas@comcast.net, and he will send you a sampler CD of movements from recent works for winds.

If interested in this historic commission project, please contact Richard Ramey at:

rcramey@uark.edu

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