

JULY 2012

**IDRS**

INTERNATIONAL  
DOUBLE REED SOCIETY  
OXFORD OHIO USA



**41<sup>ST</sup> ANNUAL  
CONFERENCE**

**JULY 7 – 11, 2012**



**THE  
DOUBLE  
REED**

**Vol. 35 • No. 1**

YEAR OF THE  
**ARTS**

2011-2012

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Daniel Stolper, Editors

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# THE DOUBLE REED

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USA, July 7-11, 2012

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## Honorary Members

Maurice Allard (1923-2004)

**Günter Angerhöfer** (1926)

Lady Evelyn Barbirolli (1911-2008)

Philip Bate (1909-1999)

**Neil Cathcart Black** (1932)

Robert Bloom (1908-1994)

**Maurice Bourgue** (1939)

Gwydion Brooke (1912-2005)

Victor Bruns (1903-1996)

Donald Christlieb (1912-2001)

Lewis Hugh Cooper (1920-2007)

Gerald Corey (1934-2010)

John de Lancie (1921-2002)

Robert De Gourdon (1912-1993)

Ferdinand Del Negro (1896-1986)

Willard S. Elliot (1926-2000)

**Alan Fox** (1934)

**Bernard Garfield** (1924)

Bert Gassman (1911-2004)

Alfred Genovese (1931-2011)

Fernand Gillet (1882-1980)

**Loren Glickman** (1924)

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)

**Stevens Hewitt** (1924)

**Heinz Holliger** (1939)

Cecil James (1913-1999)

**Richard Killmer** (1938)

Ronald J. Klimko (1936-2012)

Benjamin Kohon (1890-1984)

Simon Kovar (1890-1970)

Dr. Paul Henry Lang (1901-1991)

Lyndesay Langwill (1897-1983)

James Laslie (1923-2011)

Alfred Laubin (1906-1976)

**Humbert J. Lucarelli** (1937)

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)

**Brian Pollard**

Ivan Poushechnikov (1918-2010)

Wayne Rapier (1930-2005)

**Mordechai Rechtman** (1926)

Charles Robert Reinert (1913-2007)

**Lowry Riggins** (1930)

**Matthew Ruggiero** (1932)

Roland Rigoutat (1930-2007)

Louis Rosenblatt (1928-2009)

Frank Ruggieri (1906-2003)

Sol Schoenbach (1915-1999)

Leonard Sharrow (1915-2004)

Jerry Sirucek (1922-1996)

Louis Skinner (1918-1993)

Robert Sprenkle (1914-1988)

**Ray Still** (1920)

**Daniel Stolper** (1937)

**Laila Storch** (1921)

**Klaus Thunemann** (1937)

**Milan Turkovic** (1939)

**K. David Van Hoesen** (1926)

William Waterhouse (1931-2007)

Arthur Weisberg (1931-2009)

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## President's Award

**Peter Klatt (Industry Liason)**

**Jim Prodan (Archivist)**

**Noah Knepper (Founding Member)**



## Message from the President

Martin Schuring  
Tempe, Arizona

Dear IDRS Friends,

It is with a heavy heart that I begin this message. I learned only yesterday that our dear friend and IDRS colleague, **Ronald James Klimko**—known to everyone as “Ron”—died on Sunday, March 18 while on a skiing vacation.

Ron was bassoon editor of *The Double Reed* from 1982 until his death, supervising countless issues and articles as well as contributing many items himself, especially the always highly-regarded and good-natured reviews of bassoon recordings. But, this hugely dedicated effort was only the beginning of what Ron gave to the double reed world. He was a tremendously dedicated teacher, most notably as bassoon professor at the Lionel Hampton School of Music at the University of Idaho. He was a lifelong student of all things bassoon, cultivating friendships with great bassoon artists around the world. Most of all, Ron was an enthusiast. There was nothing about bassoon (and his other great passion, snowboarding) that did not excite and inspire him.

In my now ten years on the IDRS Executive Committee, Ron’s presence at the meeting table was always a soothing and good-humored one. His dedication to IDRS was legendary and his memory extraordinary. He seemingly never forgot anything, including names, places, and dates with great precision. At the after-meeting dinners, he would tell stories for hours about his experiences with music and bassoon around the world, usually enlivened with a few corny jokes—those were always told with a twinkle in his eye to convey that he knew just how corny the joke was.

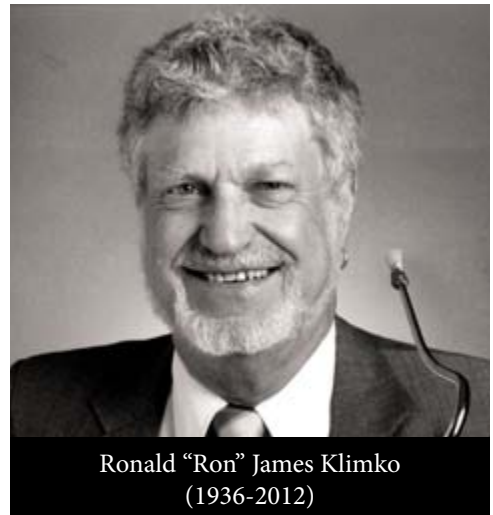
Gradually, Ron’s health began to weaken. He nonetheless attended every IDRS function, most recently at our annual Executive Committee meetings in January. It was during these meetings that he announced that he felt that this coming year should probably be his last one as bassoon editor. My first impulse was to try to talk him out of it, but

that was quickly replaced with the realization that if anyone had earned a retirement it was Ron. As it turned out, he didn’t quite make it. He was working on this issue until the day he died.

One of the great pleasures of my job as President is to contact each year’s new Honorary Members to give them the news of their selection. The reactions are always memorable and touching. It was my singular pleasure to call Ron and give him the news. He was almost speechless for a moment before, in typically modest fashion, deflecting attention from himself and reflecting on all of the great artists honored before him. Recognizing Ron with Honorary Membership in the Society was one of the highlights of my tenure as IDRS President. It was a richly deserved honor.

Bassoonist, teacher, musician, writer, friend. To Ron, may you rest in peace. To his many friends and his family, his like will not come again. But he has left a huge record both personally and professionally. Even though he is gone, he will not be forgotten.

Rest in Peace, my friend.  
Martin



Ronald “Ron” James Klimko  
(1936-2012)

## Report of the Executive Secretary/Treasurer

Norma R. Hooks  
Finksburg, Maryland

### THERE'S NEVER A "GOOD" TIME TO SAY GOODBYE...

As we were getting ready to wrap up the publication of this first issue of *The Double Reed* for 2012, we received the tragic news of the fatal heart attack of our beloved Bassoon Editor, **Ronald J. Klimko**. Ron had spent St. Patrick's day with family and friends snow boarding in his "paradise", McCall, Idaho. We understand that the heart attack hit on Sunday, March 18, 2012. Our most heartfelt sympathy goes out to his wife, Kathy, and all his family. There will be a huge hole in the double reed world with Ron's passing.

In March of 1981, **Gerald Corey**, the first Bassoon Editor announced the appointment of "Dr. Ronald J. Klimko, editor of a brilliant survey of bassoon performance and teaching in North America ..." to be the new editor of the bassoon portion of *The Double Reed*. With the publication of Issue 34 in 2011, Ron completed his 30th year in the position. This issue is the fulfillment of Ron's fondest dream, to have *The Double Reed* completely in color. We're so sorry he couldn't be here to see it in print.

To quote **David Dutton**, a very dear friend and colleague of Ron's, "He was a great teacher and a fine composer, as well as being one of the primary reasons for the success of the International Double Reed Society. His skills and efforts at producing the Journal of that organization (along with that of **Dan Stolper**) made it 'the finest journal of any of the woodwinds' according to several publishers."

Please send your tributes and remembrances of Ron to Dan Stolper, stolper@dc.rr.com, or Ed Craig, ejc3ecc@cavtel.net, for inclusion in the next issue of *The Double Reed*.

If you wish to honor Ron, his family has requested that in lieu of flowers, donations be made to the Lionel Hampton School of Music, University of Idaho, PO Box 444015, Moscow, ID 83844



### A LITTLE BUSINESS

#### Email "no" list

If you don't want to receive information about double reed organizations outside of the IDRS, either by e-mail or regular mail, please let me know. I can designate your name to be kept confidential and would be happy to put it on that list.

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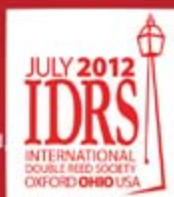
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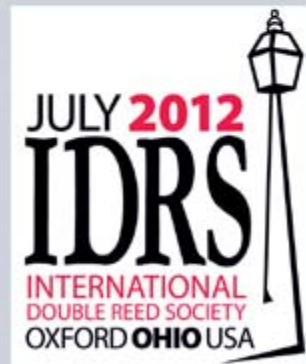
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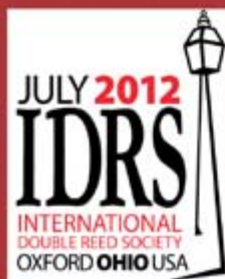
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For further information, please contact: [info@idrs2012.com](mailto:info@idrs2012.com)



For more information on  
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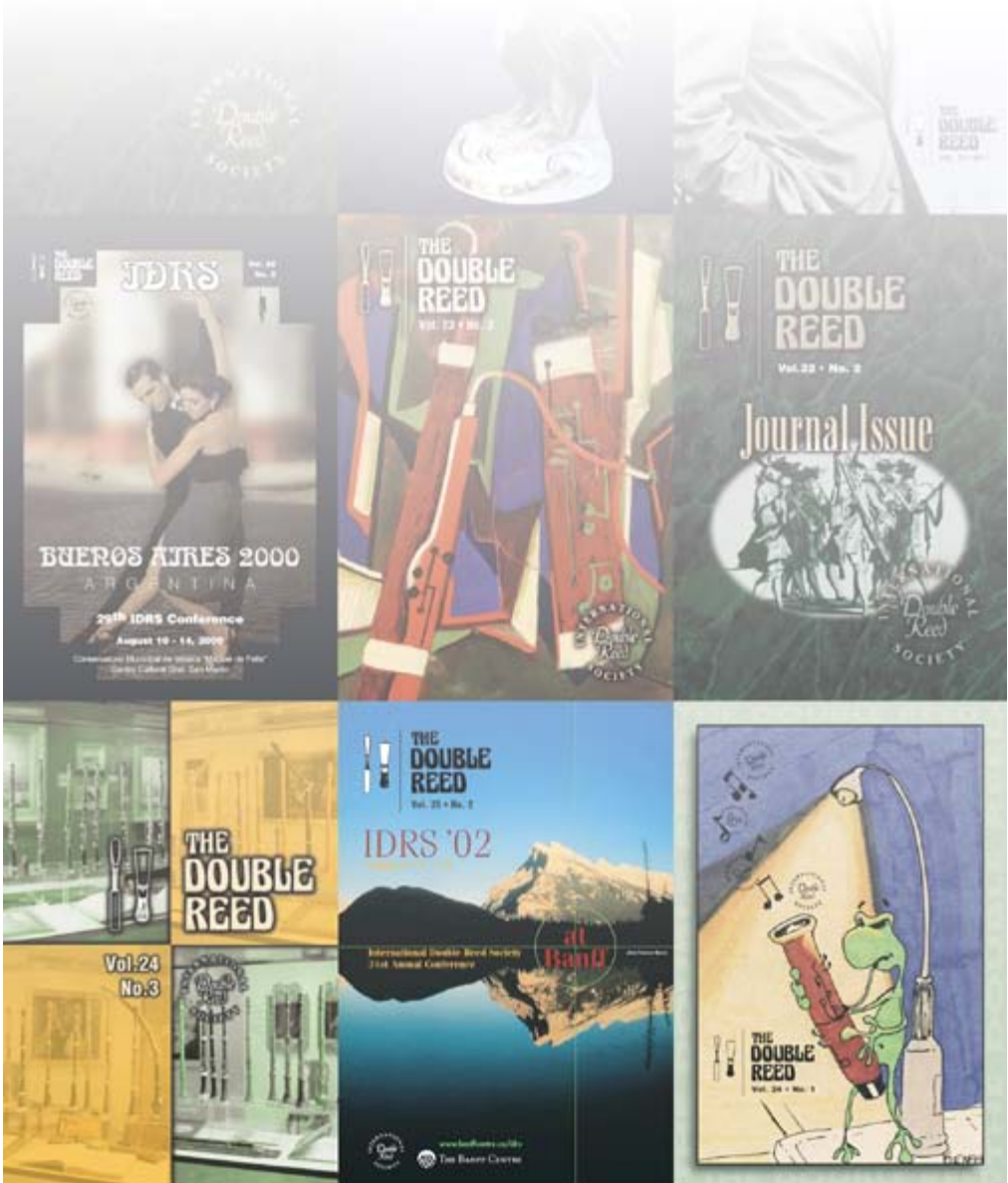
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# Current Events



## In Memoriam: Grover Schiltz (1932–2012)

Compiled by Michael Henoeh  
Evanston, Illinois



It is with great sadness that I bring to you news of the passing of **Grover Schiltz**, a former member of the Chicago Symphony Orchestra's oboe section as well as principal english horn. He was 80.

A native of Aurora, Illinois, Grover began oboe studies with **Robert Mayer**, a member of the CSO's oboe section and principal english horn. After receiving a bachelor's degree in music from the University of Michigan, Ann Arbor, he spent several summers at Tanglewood and played in military bands while in the U.S. Army. Before joining the CSO in 1959, Grover performed with the Civic Orchestra of Chicago (studying with CSO principal oboe **Ray Still**) and also played in the Lyric Opera of Chicago Orchestra and the Grant Park Symphony. Between 1956 and 1959, he toured with the Boston Pops Orchestra, played with the Saint Louis Sinfonietta, and was first oboe of the Kansas City Philharmonic for three years.

Grover served in the Chicago Symphony Orchestra for forty-six years, from 1959 until his retirement in 2005. He was assistant principal oboe

from 1959 until 1964 and also principal english horn from 1964 until 2005.

Grover also was active in numerous chamber music ensembles in the Chicago area including the Chicago Symphony Winds. He taught oboe and baroque performance practice at Northwestern University, the University of Illinois at Chicago, and Roosevelt University.

An avid collector of nomadic rugs, corkscrews, and ceramics, he shared his interests and hobbies with his beloved wife Beverly, a double bass player and music librarian. Grover and Beverly have bred show dogs, including Pembroke Welsh corgis and dachshunds, and have finished numerous champions over the years. Grover also was an avid photographer and gourmet cook, and he was an active member of the Chicago Symphony Orchestra Alumni Association board of directors.

Services will be private and a memorial will be planned for the spring.

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### Judith Zunamon Lewis

Oboe, Lyric Opera Orchestra of Chicago

I fell in love with the English horn at the age of 7, when I heard Grover Schiltz play the solo in the second movement of Dvořák's *New World Symphony*. The next year, I began studying the oboe with one of Grover's students, **Mike Schultz**. A few years later, my parents bought me my first English horn, a Chauvet, just like the one Grover played when he first took over the English horn position in the CSO. It wasn't until my freshman year at Northwestern (1979) that I finally met Grover. I had been assigned some English horn parts at school and was struggling. He met me in the basement of Orchestra Hall and spent two and a half hours with me. I left with several pieces of shaped cane, 4 or 5 wonderful reeds, and much wisdom on how to interpret the vari-

ous solos I was working on. He didn't charge me either. When he asked what my aspirations were, I told him, quite presumptuously, that some day I hoped to be sitting in his chair! He found this mildly amusing and invited me to call him any time for more lessons.

I continued to study with Grover during school breaks and over the summers until my junior year, at which time he joined the faculty at Northwestern. Together we convinced Northwestern to let me be the first English horn major the school had ever known. Lessons were rarely under two hours and he was never in a bad mood. I was often awestruck by his sound, which was always sweet, but had a robustness and complexity to it. He was able to produce many tonal colors, had amazing control over his vibrato, and his phrasing was always tasteful. He taught me to listen for subtleties and nuances that are often overlooked by others. Grover was a phenomenal reedmaker. I would bring in the most hideous excuses for reeds and he would transform them into respectable ones I could use for performances and juries. When I asked him what he did, he would smile with a twinkle in his eyes and say, "Magic fingers!"

Lessons with Grover were some of my happiest memories at Northwestern. I laughed. I cried. He allowed me to call him late at night or very early in the morning. (I don't know when he slept!) He was nurturing, yet demanding. We often had lessons at his house, which included a routine of talking about life, having a delicious lunch, fixing my reeds, studying etudes, playing duets, and generally loving music. We had the most wonderful conversations and his wife, Bev, would often be a part of the lesson as well. One of the greatest thrills happened my senior year while in the Civic Orchestra. He asked me to play 2nd English horn to him in the CSO; Solti was conducting. He laughed when my parents tried to photograph me from the balcony without a zoom lens and all you could see were the tops of our heads.

In 1986, Grover performed Bach's *Wedding Contata* and the Mozart *Adagio for English Horn* as a wedding gift to me. It was challenging to focus when I wanted to just listen to his exquisite playing. I never really stopped studying with him. Even in recent years, I knew the door was always open. His sense of humor and wit delighted me.

I could always count on his friendship and support. He served as teacher, confidante, friend, and ultimately, colleague. Looking back on my education, I can honestly say that Grover's devotion and care, plus his memorable playing had an enormous impact on my career. I will miss him deeply

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### Carolyn Hove

Solo English horn

Los Angeles Philharmonic

The recent untimely passing of Grover Schiltz is a great loss to the oboe and English horn community. He was a magnificent musician, marvelous teacher and extraordinary human being whose professional accomplishments and personal attributes were admired by all who came in contact with him. He had been my teacher, mentor and a dear friend for over 36 years and his guidance, inspiration and support played a major role in my decision to become an English horn player.

Grover's playing was characterized by his beautiful tone quality, superb musicianship and musicality and he maintained extremely high standards throughout his career. He was also a master of the baroque oboe and baroque ornamentation. He had a "no nonsense" approach to teaching, which was much appreciated. His standards were very high and he not only expected, but encouraged his students to do their best at all times. He was an inspirational teacher, full of wisdom and always generous with his time.

One distinct memory is from a conversation we had in 1975, shortly after I had become his student. He strongly believed that I should major in oboe performance and study with **James Caldwell** at Oberlin College. As many of us recall, prior to the 1970's, there were few women in the major U.S. orchestras, especially in the woodwind and brass sections. Grover told me that I was coming along at exactly the right time since women were beginning to win auditions for important positions. He advised me to work harder than I thought possible and to stay focused on my goals because he believed that I could achieve my dream of joining a major orchestra.

Grover had many interests that extended well beyond the field of music, and it was always enlightening to hear him talk about his passion for

travel, photography, rugs, dogs, cooking and wine. His delightful sense of humor was endearing and he was never at a loss of subjects to discuss.

He presented himself as an excellent role model for us all in terms of his sense of ethics, honesty and the fair treatment of others. The most important lesson of all that I learned from him was to concentrate on my own work and career interests, to let my playing speak for itself, and not to realize my professional ambitions as the expense of others. It was sage advice from a very wise man, one who will be dearly missed.

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### Michael Henoch

Assistant Principal Oboe—  
Chicago Symphony Orchestra  
Professor of Music—Bienen School of Music,  
Northwestern University

When in 1972, I joined the Chicago Symphony Orchestra as assistant principal oboe, Grover Schiltz had been a member of the orchestra since 1959. That meant that he had been hired by and had played for the legendary Fritz Reiner. He was the English horn player, but had joined the orchestra as assistant principal. I immediately found Grover to be a consummate professional. He was a solo artist of the highest order, a cheerful colleague, a tireless worker, and a man of many interests outside of music. The oboe section, at that time, was led by principal Ray Still. **Richard Kanter** was the second oboist. They knew Grover since the early 1950s. That section remained intact until Ray's retirement in 1994.

To say that Grover Schiltz was a Renaissance man would be to entirely underestimate his wide-ranging intelligence and unbounded curiosity. He was forever asking questions about whatever he observed, and when he found a subject that particularly piqued his interest, he would eagerly master it. Grover achieved this all with a casual air and a delightful wit and sense of humor.

As a performer, Grover sang on the English horn without ever forcing his tone. He retired from the CSO in 2005 after 46 years of outstanding service. Grover had an infallible ear for intonation and sound quality, and the imagination to bring life to each solo he played. He was a self-confident and proud musician, but not arrogant

about his abilities. In the 33 years I worked with him in the CSO I never once heard Grover talk back to a conductor, even if he was asked to perform in a way that he found distasteful. He may have played a passage a thousand times, but was always open to exploring a new path.

Unlike most oboists and English horn players, Grover never complained about reeds. He was an excellent reed maker and considered reeds to be just part of the job and nothing to fuss over unduly. Grover was, to say the least, an inspiration to me. We got along famously, with never an argument or disagreement in all the years I knew him. He was always helpful when I had questions and I found it particularly interesting when he would speak about his lessons with **Marcel Tabuteau**. Grover was in one of the Army bands in Washington, D.C. during the Korean War and took the opportunity to study with Tabuteau whenever he could travel to Philadelphia.

Grover was also an outstanding teacher. We taught together for many years at Northwestern University until his retirement from that institution in 2010. He was highly respected by his students and his fellow faculty members. I admired his generosity of spirit and his no nonsense approach to teaching today's students who often take honest criticism as an assault on their protected self esteem. In addition to the legacy of excellence that he left as a player, his many successful former students hold important positions in symphony orchestras here and abroad.

To Grover's lovely and devoted wife, Bev, I offer my sincere condolences and want her to know how much we miss him, and how grateful we are to have known him and to have had the privilege of calling him friend and colleague.

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### Richard Kanter

Chicago Symphony Orchestra

I first met Grover at Ed Nielsen's woodwind repair shop in 1952. I was working for Ed, buffing oboe bodies and polishing keys. Grover came in and played for us, and I thought his playing was really special. I was 16 and Grover must have been 20, and a senior at the University of Michigan. After playing on one of his reeds, I found my own sound so much improved that I did my best to



Grover playing the Francaix at an IDRS convention

emulate that tone quality and style of reed. That was the start of a 60-year friendship.

Of course his marvelous English horn and oboe playing were just two of his many achievements. He was a wonderful teacher, a great cook, and an intrepid traveler. He had an unquenchable curiosity and a detailed knowledge of so many subjects, from antique oriental rugs to Groville Kennels, where he and his wife Bev raised dachshunds and Welsh corgis, producing many champions.

Grover was a fountain of knowledge and could converse accurately on practically any subject that came to mind. But one of the most rewarding aspects of our friendship was playing in the C.S.O. with Grover for 41 wonderful years. In our section, along with Ray Still and **Michael Henoch**, we shared musical camaraderie, great performances and recordings, wide-ranging tours, and an endless supply of humor.

I miss Grover.

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### Eugene M. White, Ph.D.

IDRS Member

I was deeply saddened to hear about the death of Mr. Schiltz, and my sincerest condolences go out to his family. The music community has lost a great and inspirational member—his life and playing have enriched all of us.

A few years ago during a casual conversation with **Christopher Philpotts** (Cincinnati Symphony Orchestra principal English hornist) at an oboe workshop at the University of Cincin-

nati/College Conservatory of Music, I mentioned that I had been told by a colleague that my Lorée English horn may have once belonged to Grover Schiltz. Chris suggested that I contact Mr. Schiltz directly to inquire about this claim, and assured me that talking with him would be a delightful experience. In a few days, with a little trepidation, I took the plunge and called him. After initially talking with his pleasant wife about my intentions for calling, she put me on the line with him. Well, Chris was absolutely right! Within a few minutes of chatting with Mr. Schiltz, he put me at ease and I immediately felt like I was talking with an old friend, as he related some of his vast music history and his love of playing the English horn in the Chicago Symphony Orchestra for many years. What a spellbinding raconteur! I heard nothing less than ebullient joy in his voice as he related one fascinating anecdote after another. And to my surprise, he was very interested in my path to the English horn, including my tenure in the U.S. Army Band program and various community orchestras. In short, it soon became very evident to me that I was talking with not only an outstanding musician, but also someone who was a warm and caring person with many interests and a *joie de vivre*. I was absolutely entranced as he regaled about music and life in general, and before I realized it almost an hour had passed. He was so generous with his time—to me, a total stranger! By the way, he couldn't recall anything about my instrument, since he had played so many over the years, but advised me to cherish and play it daily. Needless to say, that telephone conversation shall always be a major highlight of my life.

---

### Alan Schlachter

I must have been his first or one of his first students. My lessons began in 1960 when my parents took me to their home on Milwaukee Road in Glenview. Their many dogs loved the duets we played. I studied through high school and then post college, visiting them often. Trivia—when we moved to Las Vegas nine years ago, I surrendered my license plates (oboist) to him. We were stunned and shocked to hear of Grover's passing and wish Beverly and his family our best. Playing on one of his English horns I got from him

following his retirement feels much different now and while playing, I feel his spirit lives on. May he rest in peace.

---

### Robert Sheena

English horn, Boston Symphony Orchestra

During my years of living in Chicago (1983-1987), and after I finished my M.M. at Northwestern in 1984, I realized that I still had a lot to learn and so I sought out Grover's help as an oboe teacher. More than just a great teacher, I would say that Grover really was a mentor for me during that time. As a great teacher, he was so able to clearly explain what he thought needed improvement in my playing, yet it was his love-for and interest-in the wonderful things life has to offer that are not related to music and the oboe that caused me to think of him as a mentor.

Such other interests undoubtedly brought balance to his life in a way that eludes so many oboists as we tunnel down into the exclusive and time-draining world of reeds, reeds, reeds. So for me, as a young oboe student at the time, he set a tremendous example, not only through the artistry of his playing, but also through his desire to have other passions and pursuits. It was just as clear to me then as now that his was a philosophy of living that I admire and wish to emulate.

While playing in the Civic orchestra, I was also fortunate to be called to sub in the CSO on a number of occasions. I know you can imagine the thrill of getting to sit between Grover and Ray Still while playing second oboe on Elektra, opening night of Ravinia 1986. It was the greatest inspiration and education to listen to Grover's beautiful phrasing, his impeccable good taste, smooth legato and always thoughtful use of vibrato—all qualities I have sought to make my own and pass on to my own students.

In May 1999, when my youngest daughter Olivia was about to be born, I needed to help the Personnel Manager of the BSO find someone to take my place for a BSO tour of Japan and China, so I could stay behind for her birth. Naturally, we asked Grover to play English horn in the BSO for me and he agreed, in part because he really wanted to go to China! (the CSO had never toured there). Then, on May 7, 1999, with the BSO and

Grover already in Japan, NATO forces accidentally bombed the embassy of the People's Republic of China in Belgrade, and suddenly anti-American sentiment in China flared! As a result, the BSO decided not to continue on to China from Japan and Grover didn't get his trip there. For years after that he and I used to joke the "I owe him a trip to China".

I feel so fortunate to have known Grover Schiltz and to have been his oboe and English horn student. It is of paramount importance to me that my own students know that so much of the high standards of playing I try to demand from them I learned from Grover. In that way, I hope to honor his memory. ♦

## Tribute to Alfred Genovese

Eric Barr

Dallas, Texas



Alfred Genovese in his early Met years.

I first met **Alfred Genovese** in the summer of 1966. Along with other pupils, I took private lessons with Mr. Genovese and played second oboe with him in the Summer Seminar Orchestra at Dartmouth College. This was my first opportunity to work closely with an artist of Genovese's stature and it proved to have the most profound effect on my musical and personal life.

Each day I spent with Genovese that summer offered new insights into oboe playing and musical interpretation of a very high level. His manner with the oboe was revelatory to me in its great ease and flexibility .....a wonderful combination of immense deep talent, unerring taste and superb training. This was born out in my first lesson. I played a few lines from the Ferling Etude #5 until Mr. Genovese gently interrupted me with "Here...let me show you". He then began quietly with much warmth and delicacy, playing over the range of the oboe in a very lovely manner until reaching the middle e minor section. There, everything changed as he began to "turn up the heat" until my ears burned. High drama in that Ferling Etude. I felt at that moment that I had been living in a "black and white" oboe world. It was for me an unforgettable display of great expression delivered with wonderful control and musical taste.

Al Genovese and I became friends over the years. I am grateful for the time we had together. He was a "raconteur extraordinaire" and his incredible memory was legend among his friends. His passing leaves the world a duller place. ♦



## Obituaries

### Richard Dean Blair (1927–2011) David Arthur Ledet (1921–2011)

**RICHARD DEAN BLAIR**, Professor Emeritus from The [University of Texas](#) School of Music, passed away peacefully on December 2, 2011.



He was born in Detroit, Michigan on May 22, 1927. His musical training was with **Marcel Tabuteau** of the Philadelphia Orchestra and **Fernand Gillet** of the Boston Symphony Orchestra. He received a Diploma in Oboe in 1951, a B.M. in

Applied Oboe from the New England Conservatory of Music in Boston in 1956, and an M.Mus. in Music Education from The University of Texas at Austin in 1966.

Dick's tenure at UT spanned 41 years, in which he lovingly shared the beauty of music with students of all levels as they gained skills in oboe and chamber music performance. He encouraged students "to listen and to really hear". His love of teaching spread throughout the campus and attracted non-music major recorder students as well. A consummate musician who knew the real meaning of making music, he shared an open heart and was an inspiration to all who knew him.

At various times, he served as the Assistant Dean of Fine Arts, Acting and Associate Chairman of the Department of Music, and other administrative positions. He also was an Assistant Director of The University of Texas Longhorn Band. The famed Script Texas band formation was his creation, and, upon his retirement in 1995, he was invited to conduct the National Anthem at the UT-TCU football game where his Script Texas was to be featured. In typical Dick humor, he remarked "67,000 people came to see me conduct. Some of them might have come to see the game!" Remember whenever you see the Script Texas on the football field, it is just Mr. Blair saying "Hello!"

His performance career included the UT Woodwind Quintet, various other music department ensembles, and engagements with orchestras throughout Texas. He was English hornist with the San Antonio Symphony for four years, and served for over 20 years as the principal oboist of the Austin Symphony Orchestra.

Dick's heartfelt passion was buying antiques and adding to his large collection of antique music boxes. Other joys included creating hand-crafted items in his wood-working shop, spending time at his homes in Fredericksburg, TX and Silver Plume, CO, and traveling to France with a group of oboists.

Survivors include his wife of 50 years, Amy, daughter and son-in-law Nissa and Aaron Shakocius, granddaughter Anja Shakocius, son and daughter-in-law Brian Blair and Muriel Lynne Bartholomae, grandsons Benjamin and Peter Blair, and sister and brother-in-law Lois and Ted Hitchcock. In lieu of flowers, memorial contributions may be made to Texas Satsang Society, Austin ECKANKAR Center, 223 W Anderson Lane B-206, Austin, TX 78752, or The New England Conservatory's Annual Fund, 290 Huntington Ave., Boston, MA 02115.

The members of IDRS mourn his passing.

**DAVID ARTHUR LEDET** of Provo, Utah passed away November 2, 2011 at home. Born April 17, 1921 in Little Rock, Arkansas to Oliver Arthur and Leucius Anna Potter Ledet, he attended Little Rock High School, Southeastern Louisiana College, and received his PhD from the Eastman School of Music in Rochester, New York. He was



Professor Emeritus of Music at the [University of Georgia](#), and former director of the National Association of Schools of Music, the national college music school accreditation or-

ganization. He played the violin and oboe, and his publications include *The Art of Oboe Playing* (co-authored with **Robert Sprenkle**, 1961) and *Oboe Reed Styles* (1981, 2008).

David Ledet contributed to building several fine college and university music departments in the US, but he was in no way defined by his academic career. He was a member of the Church of Jesus Christ of Latter-day Saints. He loved to travel, touring Europe by motorcycle in his younger years. He made numerous research trips to European libraries, bringing to light, then editing unpublished oboe manuscripts. To facilitate this, he taught himself German. Additionally, he was a private pilot, a beekeeper, and an amateur radio operator. KC4BED was his call sign. He taught himself to play the banjo in the family bluegrass band. He was loved for his keen wit, his charming smile, and repertoire of entertaining songs.

He is survived by his loving wife Marlene Carol Shepard, sons D. Bruce Ledet (Sonya Murphy, Lake Forest, NC), Gregory S. Ledet (Jeanene Terral, Deland, FL); daughters Diane L. Child, (David Child, Westlake Village, CA) and Wesley Anne Swagger (Jeffrey Swagger, Mesa, AZ); and beloved grandchildren: William Ledet, Abby Ledet, M. Janine Ledet, Grace Ledet, David Gregory Ledet, Daniel Child, Aaron Child, Amelia Child, Jacob Child, Brianna Miller, Keith Miller and Brandy Swagger. His parents and his sister Nordeen Ledet precede him in death. ♦

## Bassoonists' News of Interest

Ronald Klimko (1936–2012)  
Issaquah, Washington

**E**ighteen bassoonists gathered in the Palacio de la Opera in La Corunna, Spain on February 11, 2012, for two four-hour master classes with professor emeritus **Frank Wangler**, (Crane School of Music–SUNY, Potsdam) and his son, principal bassoonist of the Orquesta Sinfonia de Galicia, **Steven Harriswangler**. The preceding evening the students were treated to a performance by Harriswangler of the Andre Jolivet *Concerto* for bassoon and orchestra with the Orquesta Sinfonica de Galicia accompanying the soloist. Steven is a Juilliard graduate, and his wife, bassoonist **Mary Ellen Harriswangler**, a Curtis graduate, have been living in Spain for the past eighteen years as members of the bassoon section of this professional orchestra in the city of La Corunna. The third member of the section is bassoonist and contra bassoonist, **Manuel Alejandro Salgueiro Garcia**. The orchestra was formed only twenty years ago, and with current musical director Victor Pablo Perez, has become one of the premier orchestras in Spain. The Jolivet program was dedicated to the memory of Steve's brother **Thomas P. Wangler**, also a bassoonist, who died suddenly this past August from a seizure. The Harriswanglers have four children, two of whom also play bassoon. Frank Wangler's wife, **Kim Wangler** is also a bassoonist and a partner in their bassoon reed business selling reeds on-line under the brand name *Bel Canto Reeds*. Kim is the Director of the Music Industries program at Appalachian State University, Boone, North Carolina.



On February 3, 2012, Canadian bassoonist **Jo Ann Simpson** joined flutist Pascale Margely and keyboardist Johanne Couture in a program of chamber music at the Conservatoire de Musique de Gatineau, Quebec. Works performed included the *Sonata in E minor* H.551 by CPE Bach (1714-1788); *Sonata No. 10 op. 5* by Gottfried Finger (1660-1730); *Sonata en Trio in G Major, K. 46* by JJ Quantz (1697-1763); *Sonata Sopra "La Monica"* by Philippe Friedrich Bödecker (1615-1683), the JS Bach *Cello Suite #2* transcribed for solo bassoon; Vivaldi's *Sonata in a minor*, Telemann's *Fantasie No. 1 in a minor for solo flute*; and Villa-Lobos' *Bachianas Brasileira No. 6* for flute and bassoon.

The Virtuosi Quintet (Karla Moe, flute; **Elizabeth Condon**, oboe; Larry Tietze, clarinet; Janet Lantz, horn; and **James Jeter**, bassoon) performed a program at the historic St. Malachy's R. C. Church in New York City on March 25, 2012. Works performed included the *Concerto No. 2 after Vivaldi S. 593* by JS Bach, arranged by **Mordechai Rechtman**; the *Sonatina for flute and bassoon* by Eugene Bozza; Edvard Grieg's *Peer Gynt Suite* arranged for wind quintet by Joachim Linckelmann; the world premiere of *Woodwind Quintet* by James Lahti, and Anton Reicha's *Quintet Op. 92, No. 3*. (James Lahti is well known in New York as a pianist, organist, and composer of works in all genres.)



The Virtuosi Quintet

The French *Association Bassons* ([www.basson.com](http://www.basson.com)) is planning their 7th annual meeting on April 20-22, 2012 at the Cité de la musique et de la danse in Strasbourg, France. The organization has broken new ground in recent years by being having membership and participation open to both players of the French system bassoon and the German system instrument, and encourage co-participation of both systems in performance together. Their annual conferences are an opportunity to learn of the latest developments and performance activities, particularly of the French bassoon. Scan the QR code below with your smart phone or tablet for more information. ◆



7<sup>th</sup> Rencontres internationales de l'association

# BASSONS

Concours international • Concerts • Masterclasses • Conférences • Exposants

20, 21, 22 avril 2012  
Cité de la musique et de la danse  
Strasbourg  
France

## Oboists in the News

Compiled by Daniel Stolper  
Palm Desert, California

On December 10 and 12, 2011 the Orlando Philharmonic Orchestra performed Bach's *Christmas Oratorio*. The section containing two oboe d'amores and two English horns decided to take advantage of the day off between performances, and on December 11 ran the Elf Classic 5K in Orlando. All runners placed well within their age groups. Pictured below are IDRS members **JAMIE STREFELER**, **KRISTIN NAIGUS**, **AARON JAKUBIEC** and **AARON HILBUN**.



### CHRIST CHURCH PRESENTS FOSSA & FRIENDS IN CONCERT

Music at Christ Church presents oboist **MATTHEW FOSSA** & Friends in concert on Sunday, Feb. 19 at 4 p.m. Fossa is the principal oboist of the Pensacola Symphony Orchestra. The concert is free and open to the public; a \$10 donation is suggested.

Fossa teaches oboe, music theory and music appreciation at Pensacola State College. He has composed numerous works ranging from solo instrumental pieces to compositions for full band and orchestra.

The Christ Church program includes John Rutter, "The Lord is My Shepherd" from the *Requiem*; E. J. Moeran, *Fantasy Quartet*, and Benjamin Britten, *Phantasy Quartet*, and Christopher Ball *Oboe Concerto*.



The Inland Valley Symphony presents CLASSICS: *Romeo & Juliet* on Saturday, February 18th, 2:30 pm at the Gershwin Performing Arts Center (Murrieta Mesa High School in Murrieta), featuring an all-classical program conducted by Maestro Anthony Parnter.

The symphony will play Tchaikovsky's famous Overture to *Romeo & Juliet*. Award-winning pianist Ryan MacEvoy McCullough is flying in from Toronto, Canada, where he is currently studying at the Royal Conservatory of Music. Ryan will be featured on Chopin's *Piano Concerto No. 1* and **MEG CASSELL**, oboe soloist, will make a special guest appearance performing the *Concerto for Oboe* by Strauss.

According to Alana Joos, President of the Inland Valley Sym-



phony... “Our audience members continue to request Ryan MacEvoy McCullough each year as one of our guest artists so we are delighted to have him return again to perform with the Symphony. We are also very excited to offer Ryan’s recital to piano music lovers and look forward to a great turn-out for both programs! Meg Cassell is a stellar oboist who is also returning for her second concert with IVS.”

## Santa Barbara Independent

### CAMERATA PACIFICA MARCH CONCERT

*Syrinx*, Shostakovich Featured

Monday, March 12, 2012

by JOSEPH MILLER

Camerata Pacifica exhilarated and astonished a capacity audience at Hahn Hall on Friday night. One of several Camerata Pacifica performances being shot on video for future broadcast by KCET, Los Angeles, this was a diverse program of nearly all 20th century music that was mostly threaded on a 19th century reed, as Claude Debussy’s *Syrinx* provided the background for the entire first half. Camerata artistic director Adrian Spence began the concert by playing Debussy’s iconic piece for unaccompanied flute from backstage, its haunting melody falling on the ears in dreamy indirection. The sequence of duets and solos that followed was then interlaced with three of Sir Richard Rodney Bennett’s extrapolations on *Syrinx*.

Ovid’s account of the origin of the Pan pipes tells of the earthy Pan’s pursuit of the ever-chaste and unattainable nymph, Syrinx. When she finally falls within his grasp, her body is transformed into a strand of reeds. Pan cuts and binds these reeds, and forever after plays the sad strains of unrequited love. The signature phrase of Debussy’s *Syrinx* (like the theme from *Prélude à l’après-midi d’un faune*) suggests a descending breath across just such chromatic pipes. All three of Bennett’s works begin with that phrase, before venturing beyond the key area in tonal and rhythmic restlessness. Two have the ambiguous title *After Syrinx (I & II)*, which might be read ‘in pursuit of’ as much as ‘later’.

The centerpiece of the first half was Iannis Xenakis’ *Dmaathen*, a demanding duet for oboe and percussion. Oboist extraordinaire, **NICHOLAS DANIEL**, drew upon curdling multiphonics and circular breathing to elicit atonal cries and calls, while Ji Hye Jung deftly worked a complex of gong, congas, marimba and bass drum that enclosed her on three sides.



The raw climaxes of *Dmaathen* were wild in thunder and double-reed shriek. Toru Takemitsu's *Towards the Sea* was, by contrast, a poem of silences in consonant tonality. This mellow pairing of alto flute and marimba contrasts wind and percussion, but also reveals surprisingly similar tubular resonances. Spence's long tones were waves swelling out from inaudible nothingness. Pianist Adam Neiman was articulate throughout the Bennett pieces, the complex time rippling through his arms, terminating in sudden treble key grabs. The entire set of duets and solos was played like a series of movements, without intervening applause, entrances or exits. The four musicians remained visibly on stage throughout; which means there were always at least two, and sometimes three people onstage simply listening.

This had the effect of blurring slightly the audience/performer distinction. But more, this peer listening had a dynamic presence, just as a rest in music is not passive, but has positive being. After nearly an hour, the first half was lauded with an enthusiastic standing ovation.

Dmitri Shostakovich's *Piano Quintet in G minor* was the sole work on the second half of the program. The three principal Camerata strings (Catherine Leonard, violin; Richard Yongjae O'Neill, viola; Ani Aznavoorian, cello) took the stage, joined by violinist Ara Gregorian and Adam Neiman on piano. Consummate musicianship and unity animated the varied colors and contours of this well-loved work.

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## Fenway News Online

### WINSOR MUSIC PRESENTS HELEN GRIME PREMIERE

POSTED BY MANDY KAPICA

FEBRUARY 25, 2012

Winsor Music's next concert will feature a reunion of sorts. The program will include the world premiere of Scottish composer **HELEN GRIME's** *Oboe Quartet*, which was commissioned by Winsor Music, and a Bach cantata to be conducted by Boston's superstar composer John Harbison. The connection: Mr. Harbison was Ms. Grime's teacher in 2008 at Tanglewood Music Center, where she was the recipient of a Leonard Bernstein Fellowship. He was so impressed with the quality of her music, that he recommended her to oboist **Peggy Pearson**, Winsor Music's Artistic Director, as a commissioning partner. He says, "Describing Helen Grime's music in terms of its maturity, generosity, even its frequent gravity, would be accurate, but you might think her a sober, mid-career composer, which she is not. Her music is also fresh, bold and appropriately rambunctious; she is a young composer of brilliant accomplishment with much more to come." The result is the *Oboe Quartet*, which will be featured in the Winsor Music concert of March 25, 2012 at 7:30 pm at St. Paul's Church in Brookline. Mr. Harbison will give a pre-concert talk at 6:45 pm.



Born in 1981, Helen Grime is a multiple-award-winning composer whose music combines complexity with an emphasis on the importance of melody. She is the 2010 recipient of the Lili Boulanger Memorial Fund and Associate Composer of The Hallé Orchestra for the 2011/12 season. She is an oboist herself, and won several prizes for her *Oboe Concerto*, which she performed with the Meadows Chamber Orchestra and the Royal College of Music Sinfonietta.

Ms. Grime's music has been performed by some of the finest orchestras and ensembles including the London Symphony Orchestra, the Philharmonia Orchestra, the BBC Symphony Orchestra, and the BBC Scottish Symphony Orchestra. Recent commissions include a work for clarinet and ensemble for the Tanglewood Music Center and Virga for the London Symphony Orchestra.

## THE WINDSOR STAR

### WSO SHINES UNDER DELFS' DARING PROGRAM

BY TED SHAW, *THE WINDSOR STAR*

Under the skilful direction of guest conductor Andreas Delfs, Windsor Symphony Orchestra was at the top of its game Saturday at Chrysler Theatre.

It was an intriguing program that mixed the classical W.A. Mozart with the neo-classical Igor Stravinsky, and the charm of Richard Strauss's *Oboe Concerto*.

The confidence displayed by Delfs on the podium rubbed off on the 35 musicians, who delivered every nuance in a performance that ranks among the orchestra's very best.

The 52-year-old Delfs made the unusual and artistically daring decision to merge an early 20th-century Stravinsky work, the *Pulcinella Suite*, with the 18th-century Italian music by Domenico Gallo on which it was based.

By alternating between movements from the Stravinsky and the Gallo string sonatas, Delfs opened a window on the composer's art, revealing how Stravinsky sculpted his masterpiece from raw material.

The approach was so unusual, in fact, that many in the audience not familiar with either work didn't realize the piece had concluded. Part of the problem was the concert program listed both works separately.

Delfs conducted the 18th-century pieces from the harpsichord. The sonatas featured a trio consisting of violinists Lillian Scheirich and Michele Dumoulin, and cellist Andrew McIntosh.

When it was time to conduct the Stravinsky portions, Delfs rose from the piano bench.

The *Pulcinella Suite* is full of musical jokes, and the audience responded in kind. Alongside it, Gallo's pieces sounded quaint, but that only served to illustrate the brilliance of Stravinsky's creation.

The other major work on the program was the marvellous





Richard Strauss *Oboe Concerto*, written near the end of the Second World War.

WSO principal oboist **GRAHAM MACKENZIE** was the featured soloist, and he more than lived up to the challenge. The concerto is not for the faint-of-heart - the oboe's opening passages run on for 56 bars without rest.

But Mackenzie delivered and got a standing ovation for his efforts. His work wasn't done, however, because he was prominently featured in the Stravinsky.

The opening work was a divertimento by Mozart, and even here Delfs' firm hand was in evidence.

His conducting style is all grace and delicacy, and there is a permanent smile on his face. Evidently, he loves his work.



### METROPOLITAN WIND SYMPHONY TO PERFORM IN LEXINGTON, MA

The **Metropolitan Wind Symphony (MWS)** will continue their 41st season with their Winter Band Concert on Sunday, March 4, at 2 p.m. at Cary Hall, 1605 Massachusetts Ave., Lexington, MA.

Featured will be *An American in Paris* by George Gershwin and "Hudson River Rhapsody" by James Kessler, with **ELANA LORANCE** soloing on oboe. Also featured will be *Lincolnshire Posey* by Percy Grainger, march from *Symphonic Metamorphosis* by Paul Hindemith, *Blue Shades* by Frank Ticheli, *October* by Eric Whitacre, and ballet music from *Le Cid* by Jules Massenet. MWS Music Director Lewis J. Buckley will conduct the program. Buckley will deliver a pre-concert lecture at 1:30 p.m.

Lorance is currently in her ninth season with the Metropolitan Wind Symphony, where she plays principal chair. Lorance has been a featured soloist with the MWS in 2004 and again in 2012. Most recently, she has been appointed to an adjunct faculty position at Bridgewater State University, where she will teach oboe.



### THE CAMERATA DI SANT'ANTONIO CONTINUES ITS MUSICAL EXPLORATIONS

by Jan Jezioro

The Camerata di Sant'Antonio chamber ensemble season's continues this Sunday, March 4, at 7pm, at its home in St. Anthony of Padua R. C. Church, behind Buffalo City Hall, and you have to hand it to Christopher Weber, the group's founder and music director: He somehow always manages to design adventurous programs for

his consistently excellent chamber ensemble, often featuring totally unknown works by sometimes obscure composers, but which are yet both immediately accessible and totally enjoyable.

Of course, Weber would probably be the first to acknowledge that his sometimes completely unknown program choices did not just appear to him in a dream.

While oboist **PAUL SCHLOSSMAN** moved to Pittsburgh last year, due to a change of employment, he's still an integral member of the group, no more so than in his uncanny ability to ferret out unjustly forgotten music. It's unlikely that any classical music lover in Western New York is familiar with the Danish musician and composer Fini Henriques, born in 1867. He was a childhood violin prodigy who studied with the great violin virtuoso Joseph Joachim in Berlin, and later performed as a member of the Royal Danish Orchestra, before embarking on a solo career and founding the chamber music society Musiksamfundet, which he led for 20 years. Receiving its Buffalo premiere is his *Suite in F Major for Oboe and String Orchestra*, a work typified by an elegance and wit that originate in the composer's great insight into the character of the oboe.

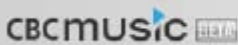


Paul Schlossman

**STEPHEN CAPLAN** celebrated his 25th year teaching oboe at the University of Nevada Las Vegas on January 26th with a recital featuring current and former students. In addition, Caplan is now an Artist for the Buffet Group and his book *Oboemotions: What Every Oboe Player Needs to Know about the Body* has been published in a Japanese translation. As principal oboist of the Las Vegas Philharmonic, he will participate in the inaugural season of Las Vegas' new performing arts venue, The Smith Center, beginning with a performance of Mahler's "Resurrection" Symphony in March. Later this spring Caplan will perform Sir William Herschel's *Concerto #2 for Oboe* with the Carson City Symphony, and will present workshops in Honolulu, Hawaii.



Stephen Caplan



## OSM PREMIERES A CONCERTO BY JOSÉ EVANGELISTA

On March 2, the [Orchestre symphonique de Montréal](#) and its principal oboist **TED BASKIN** will perform the world premiere of *Hautbois concertant* by José Evangelista.

The audience at Montréal's *Maison symphonique* will hear this newest composition by Evangelista, a retired [Université de Montréal](#) music professor who moved to Canada from his native Spain in 1970. Evangelista's childhood love of concertos and his passion for the oboe make him the ideal choice for this OSM commission.

Below, Evangelista's responses to CBC Music's questions about *Hautbois concertant*:



Ted Baskin

**Q: How did you put the piece together?**

A: I thought it would be appropriate to write a neo-classical piece, meaning that the piece is in three movements in the fast-slow-fast scheme in which the soloist is the star. The orchestra is referring to the soloist. It's commenting, it's accompanying, the role that is usually intended in a concerto.

Since my childhood the concerto genre has interested me very much. I remember when I started buying LPs, I loved all the classics – Mozart, Chopin, Beethoven, Bartok and Prokofiev – mainly for piano, but not only. I like it, I am drawn to it.

**Q: I love the titles of the three movements. Tell me about them.**

A: The first is called Cristal because of the accompaniment of the orchestra. Most of [the] time it's a kind of metallic crystal sound with percussion, harp and pizzicato.

The second movement, Giurlande, is directly inspired by a principal of Indian classical music, which is the idea of the garland. In Indian music they sometimes compose pieces where they change the raga – the mode, the atmosphere, this rich concept of melodic composition. So, I borrowed this idea of a garland; not a garland of mode, but a garland of tonality. The second movement starts in a certain key, and then after a few moments modulates to another key, and again and again, until going back to the point of departure.

The third movement, Non-stop, is just a different expression for *perpetuum mobile*. It's something I've liked since I was a child. A fun composer for me is Mendelssohn. Fast music that never stops is a model I have followed in many of my pieces. Mendelssohn is known for this kind of music, as in the scherzo from his String Octet or the overture from *A Midsummer Night's Dream*.

**Q: What appeals to you about the oboe?**

A: The oboe is the most melodic instrument of the orchestra. I have been interested in melody as the central element of composition in many of my pieces, so it is natural that the oboe be a good interpreter of my music. It has a particular kind of sound, a very personal sound. You can never miss it.

**Q: What should the Montreal audience listen for in this piece?**

A: The simple fact that a living composer writes for orchestra and is performed next to the great masters at a concert, and that it's natural, and nothing special. Composers are pushed into a corner and that corner is becoming smaller. All kinds of music – pop and jazz and rock and this and that – has taken over the label of contemporary music. People have a negative impression of new composition. Therefore it is difficult for a composer to have the confidence to communicate.

**Q: You mentioned your love of Mendelssohn's String Octet. Why this piece?**

A: It is transparent music, there are many things happening and you hear them all. At the same time, with energy because of the rhythmic movement that does not stop.

# OTTAWA CITIZEN

**NACO'S CHARLES HAMANN, TORONTO SYMPHONY'S SARAH JEFFREY AMONG OBOISTS IN FREE CONCERT AT UNIVERSITY OF OTTAWA JAN. 22**

If you love the sweetly singing strains of the oboe, this is your weekend, and all of it is free. The 2012 University of Ottawa Oboe Weekend, happening Jan. 21 and 22 at the university's Perez Building, 610 Cumberland St., includes a concert with some star players, a massed oboe band, master classes and displays by sponsor Gary Armstrong Woodwinds. "All oboe, all the time," says National Arts Centre Orchestra principal oboe **CHARLES HAMANN**, who teaches at the university and is one of the organizers and performers. Other performers include Toronto Symphony principal oboe **SARAH JEFFREY**, who will present a master class at 1 p.m. Saturday and will perform in the closing concert Sunday with Hamann and others. That's likely to be the main draw for general music lovers, offering a chance to hear superb players in repertoire you're not going to hear every day.

Hamann offered these comments on the weekend's events: "We are honored to have Sarah Jeffrey, principal oboe of the Toronto Symphony, as our guest artist. Sarah will present a masterclass at 1:00 on Saturday for the University of Ottawa oboe studio in Freiman Hall. Sarah is a distinguished soloist and teacher and has often been heard in Ottawa at the Ottawa Chamber Music Festival.

**FRANCINE SCHUTZMAN**, longtime second oboe and English horn of NACO, who will retire at the end of this season, leads an English horn masterclass on Saturday at 4:00pm. Her English horn masterclasses are always popular and informative.

**SUSAN MORRIS**, U of O alum and principal oboe of the Ottawa Symphony Orchestra, leads an oboe masterclass for adult amateurs on Sunday morning. We have a lot of interest in this class, and Susan is a fine teacher!

On Sunday afternoon, there will be a mass oboe band for all interested. Well-known Ottawa oboist and teacher **ANGELA CASAGRANDE**, a U of O alum, will lead in her own arrangements of popular classical works scored for oboe and English horn on the stage of Freiman Hall. If people know the *Royal Fireworks* music by Handel, that piece was originally scored for 24 oboes and meant to be played outdoors. We may have one or two excerpts from that piece! This will be fun and a bit racuous, for the true oboe aficionado!

Sarah and I will collaborate with several other colleagues in the concert at 4 p.m. Sunday afternoon in Freiman Hall. Performers include Dominique Bellon, also part-time faculty member at the U of O; Francine Schutzman; and our wonderful U of O piano



Charles Hamann



Sarah Jeffrey



Francine Schutzman

colleague, Fred Lacroix. **DARREN HICKS**, a fine U of O student, joins us on bassoon in the Handel.

We open the concert with the captivating *Diversions for Two Oboes* by Jeffrey Rathbun, written for his Cleveland Orchestra colleague and teacher **John Mack**. Mr. Mack performed the piece with me here at a Music for a Sunday Afternoon concert in 2004 (Mr. Mack, a legendary oboist and pedagogue, sadly passed away in 2006). The piece is in three movements and is notable for its use of multiphonics, which form haunting chords in the second movement, and different multiphonics which create rude and funny sounds in the last movement. This is a true masterpiece for two oboes, by turns lyrical and brilliantly virtuosic.

Francine Schutzman will play the Carlo Yvon *English horn sonata*. Yvon was an early romantic era oboist who wrote a few fun and flashy pieces for oboe, and I am looking forward to discovering this piece for English horn!

Percussion fans will enjoy hearing the beautiful and atmospheric *Plaisirs éphémères de l'été*, by Thomas Couvillon (written 2011), with percussionist Peter Boyer and oboist **DOMINIQUE BELLON**, which is scored for percussion, oboe, and English horn.

Among the variety of percussion instruments used, this piece features a 5-octave marimba, and we've had to search high and low to find one in Ottawa. Apparently there is only one in town, and we finally found it and made arrangements to get it to the U of O!

Sarah is playing the wonderful **David Walter** arrangement of the famous Ravel *Sonatine* for oboe and piano, and I'll play Edmund Rubbra's romantic and moody *Sonata in C*, a piece I've wanted to play for a long time. We finish with two movements of the Handel *Trio Sonata No. 6 in D major* for two oboes and continuo. The Handel Trio sonatas are scored for either violin and oboe or two oboes, and it's great to do this piece with an oboe colleague you'd not usually play with to try to find a common sound and style. We'll have a blast, I'm sure!

Gary Armstrong Woodwinds is our presenting sponsor, and Gary will display oboes and accessories throughout the weekend in Room 109, as well as do repairs on oboes.

We would like to thank all of our sponsors, including the University of Ottawa School of Music, Gary Armstrong Woodwinds, and Lorée Oboes of Paris, France, for their generosity in making this event happen. Thanks to their generous support, we are able to offer free admission to all events for the weekend. Donations are appreciated, and will go towards the funding of future events. Please make cheques payable to Gary Armstrong Woodwinds."



Susan Morris



Angela Casagrande



Darren Hicks

## WOMEN IN THE ARTS FESTIVAL

As part of National Women's History Month, Canisius College is hosting a Meet the Faculty Recital.

Monday, February 27 - Meet-the-Faculty Recital featuring ANNA MATTIX (photo right), English horn and oboe, at 12:00 p.m. in the Montante Cultural Center. The program will include Carl Nielsen's *Fantasy* pieces, Georg Phillip Telemann's *Canonic Sonata*, Paul Hindemith's *Sonata* for English horn and *In the City at Night*; a new solo work for the English horn by American composer Jenni Brandon.



Anna Mattix

## Sleaford Standard

### ADIE DUO TO PLAY WIDELY RANGING REPERTOIRE FOR TOWN'S MUSIC CLUB

Published on Friday 9 March 2012 12:05

THE latest Sleaford Music Club concert sees the Adie Oboe and Harp Duo playing a wide selection of the classical repertoire, ranging from early music to Bernstein.

The concert is on Friday March 16 in the Civic Suite of the Council Offices, Eastgate, Sleaford.

The Adie Duo was formed in 2005, by Harriet and CAROLINE ADIE, who discovered a wealth of music which suited their instruments. They perform regularly for music societies across the country under the Countess of Munster Recital Scheme.

In recent years they have given recitals in venues across London, including a concert attended by the Mayor of London and performances at Southwark Cathedral, St James' Piccadilly, the Guildhall and Lauderdale House. The duo enjoys performing in unusual venues, touring the world with cruise liners and participating in outreach work for the charity Music in Hospitals.

Caroline studied at the Royal Academy of Music. She has given solo performances all over the world, including the Middle East, Italy and Cyprus. She read music at King's College, London and has recently completed her Master's at the Royal Academy.

For the Sleaford concert, the gifted harpist Keziah Thomas replaces Harriet Adie. Keziah was born in London in 1980 and holds an ARCM performance diploma, having played at the Wigmore Hall and the Royal Albert Hall as a teenager. She went on to study at the Royal College of Music where she won many prizes. Since graduating she has developed a busy career as a soloist and chamber musician and has performed at three World Harp Congresses. She made her New York debut at Carnegie Hall in October 2010 for which she commissioned a new work by Andy Scott.



Adie Duo



## EARLY-MUSIC ENSEMBLE LES DELICES TO HOLD CONCERT TO RAISE MONEY FOR SECOND RECORDING

Published: Friday, March 09, 2012, 6:00 AM

Updated: Friday, March 09, 2012, 12:29 PM

By Donald Rosenberg, *The Plain Dealer*

**DEBRA NAGY** is used to playing monuments of music, such as the big choral works of Bach, with period-instrument ensembles around the country, including Apollo's Fire, the Cleveland Baroque Orchestra.

That's one of the reasons the Baroque oboist formed her own group, the Cleveland-based Les Delices, to play chamber music of the French Baroque.

"Creating an ensemble like Les Delices is a personal musical outlet that, over the course of time, helps me establish a body of work that serves as a contribution to the field," Nagy said recently over coffee.

Her contribution has generated an enthusiastic following in Cleveland, where Les Delices presents several programs a year. The group released its first compact disc in 2009, and it will spend three days next week in Harkness Chapel at Case Western Reserve University, where Nagy is a lecturer in the historical performance program, making its second.

To raise money for the disc, Nagy (pronounced Nahje) and four esteemed Les Delices colleagues will perform the recording's program, "Myths & Allegories," Sunday during a benefit event at Tregoning & Co. Gallery on Cleveland's West Side.

Nagy estimates the budget for the recording at \$12,000. Some of the money, she hopes, will be raised through Kickstarter, the website that gives artists a forum to fund creative projects. The project will be funded via Kickstarter only if Les Delices receives online pledges totaling \$6,500 by Sunday, March 25.

"For me, it's very exciting," said Nagy. "When you do three programs a year, you're doing a lot of artistic development. Recordings are important for artistic development."

Les Delices, which has an operating budget of nearly \$40,000, is on the verge of other developments. It has applied for nonprofit status, which will allow donors to make direct contributions and for the organization to seek public funding.

Nagy started the ensemble's concert series in 2009, when it began performing at Tregoning & Co. Gallery and Plymouth Church in Shaker Heights, where it is in residence. She helped support the concert series in 2010 as the recipient of



Harpsichordist Michael Sponseller, left, artistic director and oboist Debra Nagy, violinist Scott Metcalfe and viola da gamba player Emily Walhout are members of the Cleveland-based, early-music ensemble Les Delices.

a Creative Workforce Fellowship grant of \$20,000 from the Community Partnership for Arts and Culture.

In the short time Les Delices has existed, it already has appeared on prestigious early-music concert series in New York and elsewhere. The group's benefit Sunday follows concerts in Columbus and Ann Arbor, Mich.

Like many Baroque peers, Nagy spends weeks on the road per year playing with major period-instrument ensembles. She is principal oboe of the American Bach Soloists in San Francisco and a frequent guest with groups in Philadelphia, Boston, Seattle and Washington, D.C.

"It's completely different from being a symphony musician," she said. "We work with a fairly small pool of people nationally, but the interactions change every week. That can be very energizing -- and tiring."

But Nagy is mostly keyed up, especially when discussing Les Delices. She'd like to present more concerts locally in galleries, which she believes are ideal for the group's intimate artistry.

She's also amenable to taking Les Delices beyond the French Baroque, though that period will remain central to its mission, since the field is "something uncharted," she said, and the music embraces flexible approaches.

"We're opening up a huge repertoire," said Nagy. "That's what keeps it gratifying."

**Juilliard** | DANCE  
DRAMA  
MUSIC

**OBOIST GONZALO RUIZ LEADS JUILLIARD415 IN "THE SPLENDORS OF DRESDEN" SHOWCASING THE WINDS OF JUILLIARD415 WITH WORKS BY J.S. BACH, FASCH, HEINICHEN, AND TELEMANN THURSDAY, APRIL 12 AT 8 PM IN JUILLIARD'S WILLSON THEATER**

Juilliard Historical Performance faculty member, oboist **GONZALO RUIZ**, leads Juilliard415 on Thursday, April 12 at 8 PM in Juilliard's intimate Willson Theater in a free concert showcasing the winds of Juilliard415. The program, entitled "The Splendors of Dresden," features Telemann's *Suite in E Minor* from *Tafelmusik*, TWV 55:e1; J.S. Bach's *Oboe Concerto in D Minor*, BWV 1059; Johann David Heinichen's *Concerto con Violino, Oboe, e Traverso in G Major*; Telemann's *Septet (Concerto) for three oboes, three violin and continuo in B-flat Major*, TWV 44:43; and Johann Friedrich Fasch's *Suite in G Major*, FaWV K:G12. Extremely limited FREE tickets will be available beginning March 29 at the Janet and Leonard Kramer Box Office at Juilliard. Box Office hours are Monday through Friday from 11 AM to 6 PM. For further information, call (212) 769-7406 or go to [www.juilliard.edu](http://www.juilliard.edu).

Juilliard415 musicians performing on this concert are: Antonio



Gonzalo Ruiz



Campillo Santos and Emi Ferguson (flute); Mr. Ruiz with **Kristin Olson** and **Brandon Labadie** (oboe); **Nathan Helgeson** and **Clayton Zeller-Townson** (bassoon); Jude Ziliak and Tatiana Daubek (violin); Kyle Miller (viola); Beiliang Zhu (cello); Wen Yang (double Bass); and Elena Zamolodchikova (harpsichord).

Gonzalo Ruiz is one of North America's most critically acclaimed and sought-after historical woodwind soloists. In recent seasons, he has appeared as principal oboist with leading period instrument groups in the United States and Europe, including the Philharmonia Baroque Orchestra, English Concert, Musica Angelica, Boston Festival Orchestra, Apollo's Fire, and Sonnerie. Mr. Ruiz has worked with such conductors as Christopher Hogwood, Nicholas McGegan, Jordi Savall, Gustav Leonhardt, Reinhard Goebel, Andrew Manze, and Marc Minkowski. His playing has been featured on numerous recordings of solo, chamber, and orchestral repertoire. Mr. Ruiz was a prizewinner at the Bruges Early Music Competition in Belgium, and with American Baroque, was the recipient of the 2000 ASCAP Award for Adventurous Programming. Equally accomplished on the modern instrument, he was principal oboist of the Buenos Aires Philharmonic, and the New Century Chamber Orchestra. Mr. Ruiz has taught at Oberlin's Baroque Performance Institute and the University of North Texas and currently teaches at Juilliard. He also has taught at the Longy School in Cambridge, Massachusetts and has given master classes at Indiana University. Mr. Ruiz is an acknowledged expert in historical reedmaking techniques, and over two dozen of his pieces are on permanent display at the Metropolitan Museum of Art.

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## STAR-TRIBUNE

### CHATHAM CONCERT SERIES CONTINUES WITH OBOE PERFORMANCE

Posted: Monday, January 2, 2012 8:30 am

The Chatham Concert Series will continue Sunday, Jan. 8, 2012, with "Gabriel's Oboe" performed by **WILLIAM PARRISH**, principal oboist for the Roanoke Symphony Orchestra. The concert will begin at 3:30 p.m. at Emmanuel Episcopal Church on North Main Street in Chatham. The Saturn String Ensemble and pianist Claudia Jones Patterson also will perform.

Before joining the Roanoke Symphony, Parrish played English horn and oboe with the Honolulu Symphony Orchestra. He also has played with the San Francisco Symphony and Metropolitan Opera Orchestra, and was an educator at the famed Juilliard School of Music.

"Gabriel's Oboe" is the wildly popular theme music originally written for the 1986 film "The Mission." Concerts also are scheduled for Feb. 3 and March 9, 2012, at 7 p.m. The February performance, "English Vocal Music from Butterworth to the Beatles,"



William Parrish

will feature baritone Dr. David Castonguay with the Saturn String Ensemble. The March concert will be a St. Patrick's Day prelude featuring organist Kenyon Scott and bagpiper William Plail.

AMARILLO GLOBE NEWS  
**amarillo.com**

## OBOIST TO JOIN SYMPHONY

By BRAD NEWMAN

For the Amarillo Globe-News

**NANCY AMBROSE KING** traces her accomplished music career to a woodwind quintet performance she attended in fourth grade. That's when she heard the oboe, an atypical instrument for which she soon developed a lasting fondness. "It sounded so different from anything I'd heard before," she said. "I went home from school that day and told my mother that I wanted to play the oboe."

King, a professor of oboe at the University of Michigan, has since performed on stages throughout the world. She will bring her talent to Amarillo for the first time this week for two concerts alongside the Amarillo Symphony. "Nancy's performance is going to be a great treat for the audience," said Susan White, executive director of the Amarillo Symphony.

King will be the featured soloist on Richard Strauss' *Concerto for Oboe in D major*, scheduled to conclude the first half of the program. "This is work that is close to my heart," said King, who will release a recording of the composition this month. "It is one of the most beautiful pieces written for the oboe."

The concerto, written in 1945 near the end of Strauss' life, is a demanding work for the oboe soloist, due largely to the breath control and endurance it requires, King said. "It's a bit like running a marathon," she said. "But the piece is widely regarded as a pinnacle in the oboe's literature."



Nancy Ambrose King

**Recordnet.com**  
 News worth sharing *online*

## COMPLICATED BY DESIGN

By Tony Sauro

Record Staff Writer

March 08, 2012 12:00 AM

**THOMAS NUGENT**, the Stockton Symphony's principal oboist, solos during Johann Sebastian Bach's *Oboe Concerto in F major* - with Peter Jaffe multi-tasking on harpsichord. He'll conduct while sitting down as they did in Bach's time (1685-1750). Jaffe's done it before. "It's more akin to a rhythm guitar with a chamber-music



Thomas Nugent

feel,” said Jaffe. “Like 18th-century jazz. It’s exhausting. But it’s really all about Tom playing oboe.”

Nugent, adjusting mentally to being in the spotlight, can relate. He calls his solo a “marathon.” The University of the Pacific lecturer, who’s been a symphony member for six years, will hear Avner’s creation for the first time tonight. He’s been preoccupied preparing for his initial solo spot with the orchestra: during Johann Sebastian Bach’s *Oboe Concerto in F major*.

“It’s a very, very tiring piece to play,” Nugent, 53, said of the 22-minute concerto he’s performing for the first time. “It’s a tremendously demanding work. It’s like running a marathon. I’m really looking forward to it.”

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In September, music masters student **TIM MICHLING** began his position as oboe instructor at Oakland University (Rochester, Michigan) where he teaches undergraduate and graduate level music majors, as well as non-music majors wishing to study oboe. He also coaches a student chamber group and performed as a member of the Oakland Chamber Players (a group consisting of OU faculty and affiliated Detroit Symphony Orchestra musicians). Michling is now in his second season as principal oboist of the Ann Arbor Symphony Orchestra and this year has performed with the Michigan Opera Theater Orchestra and the Flint Symphony Orchestra, as well.

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### SATORI MIDWINTER CONCERT

The Satori chamber music ensemble traditionally likes to feature a guest performer or soloist for its midwinter concerts. On Saturday at Foy Hall, that honor goes to oboist **CHERYL BISHKOFF**. Although she calls Rhode Island home, where she is the principal oboist for the Rhode Island Philharmonic, Bishkoff is well-known locally for her frequent performances with the Pennsylvania Sinfonia Orchestra and the Bethlehem Bach Festival Orchestra, where she is co-principal oboist.

Bishkoff is an accomplished recitalist with a wide range of repertoire who frequently appears both as soloist and in chamber music programs. With the oboe in the spotlight for the entire first half of the program (the second half features Brahms’ lovely *Piano Quartet in G Minor, Op. 25*), it’s no surprise Bishkoff chose Mozart’s virtuosic *Quartet for Oboe and Strings in F Major* to strut her stuff.

She’ll be joined by Rebecca Brown, violin; Adreana Linares, viola; and Deborah Davis, cello.

“Mozart’s oboe quartet is a tour de force for the instrument,” Bishkoff says. “The oboist it was written for, Friedrich Ramm, had to have been a virtuoso. I’ve decided that the third movement is something of a dare — it’s almost as if Mozart was saying, ‘OK, if



Cheryl Bishkoff

you're that good, try to play this.' It's such a wild technical ride, I can't imagine how it was played on the oboes of the time.

"We've now got keys for all those notes — they didn't. In all the years since it was written, it remains as difficult now as it was then."

Equally compelling musically, but much more ominous and melancholy, are Charles Loeffler's 1905 *Two Rhapsodies* for oboe, viola and piano. Martha Schrepel is the pianist in this pair of pieces based on two poems by the French poet Maurice Rollinat.

The first, *L'Étang (The Pond)*, portrays the eerie scene of a dark pond inhabited by goblins and consumptive toads. The second, *La Cornemuse (The Bagpipes)*, tells the story of a dead piper whose bagpipes can be heard like a wailing wind through the woods.

"They represent the height of American romanticism and impressionism at the turn of the century, with big, lush chords and soaring melodies," says Bishkoff. "People either love them or hate them — I'll admit they're a little over-the-top. But one of the fun parts for me is in 'La Cornemuse,' where the oboe gets to sound like a bagpipe over the drone of the viola underneath."

On a lighter side is Madeleine Winefride Isabelle Dring's *Trio for Flute, Oboe and Piano*, in which Bishkoff and Schrepel will be joined by flutist Nora Suggs. Dring, who died in 1977, was a quirky multi-talented British composer/pianist/actress known for her strong sense of humor and lighthearted compositional style. Her trio, composed in 1968, is typical of her writing, which some compare to Gershwin.

"It's an upbeat, happy-sounding piece, with a lighthearted middle movement that sounds almost like a madrigal, and a final movement that sounds like one big giggle," Suggs says.

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**NICHOLAS STOVALL**, principal oboist of the National Symphony Orchestra of Washington, DC, performed the Vaughan Williams *Oboe Concerto* with the Eclipse Chamber Orchestra, Sylvia Alimena conducting, on Sunday, February 26, 2012 at the George Washington Masonic Memorial, Alexandria, Virginia. Also on the program was the premiere of NSO assistant principal bassoonist, **Truman Harris'** *Serenade for Orchestra*.



Nicholas Stovall

The Sony Music Foundation is hosting **THE 10th INTERNATIONAL OBOE COMPETITION OF JAPAN 2012** in Karuizawa in September next year. The Competition is being held triennially since 1985, and to date, the prize winners have taken the position of the principal oboists of such world famous orchestra as the Chicago Symphony Orchestra, Amsterdam Royal Concertgebouw, Berlin Deutsche Opera Symphony Orchestra, Orchestre de Paris, Orchestre National de France, Yomiuri Nippon Symphony Orchestra, Tokyo Philharmonic Orchestra to name a few.

#### **DATES**

Period for application:

February 1, (Wed) through April 2, (Mon), 2012  
(must arrive by this date)

Preliminary Screening with recorded materials:

(closed to public. April, 2012)

Registration:

September 27 (Thu), 2012

First Round:

September 30 (Sun), October 1 (Mon), 2012

Second Round:

October 3 (Wed), 4 (Thu), 5 (Fri), 2012

Final Round and Award Presentation Ceremony:

October 7 (Sun), 2012

Prize Winners and Jury Concert

October 8 (Mon, Holiday), 2012

#### **PLACE**

Karuizawa Ohga Hall, Karuizawa, Nagano Prefecture, Japan  
(altitude: 1,000m)

#### **CHAIRMAN OF JURY**

Hansjoerg SCHELLENBERGER; Oboist, Conductor

#### **JURY MEMBERS**

Maurice BOURGUE, Oboist

Ken-ichi FURUBE, Principal Oboist of the New Japan Philharmonic

Gordon HUNT, Solo Oboist of the Philharmonia Orchestra and  
London Chamber Orchestra

Yoshiaki OBATA, Professor at Tokyo University of the Arts

Norbert TAEUBL, Clarinetist of the Vienna Philharmonic

Masaru YOSHIDA, Principal Bassoonist of the Yomiuri Nippon  
Symphony Orchestra, Tokyo

#### **SECRETARIAT**

Chie Takezawa, Sony Music Foundation

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e-mail: [info@oboeck.jp](mailto:info@oboeck.jp), URL: <http://oboeck.jp>

## Oboe Day '12 at the University of South Florida

Amy Collins  
Tampa, Florida



Oboe Day '12 at The University of South Florida, Tampa, Florida, held on January 15, 2012, was a huge success! **Amy Collins**, professor of oboe at The University of South Florida, headed up a reed making master-class, while **Carlos Coelho**, Indianapolis, Indiana, ran an oboe maintenance class along with performing minor oboe adjustments.

All participants enjoyed USF's New state-of-the-art School of Music Building.



## From the Northwoods to Manhattan

Chris Newlun

Traverse City, Michigan / New York, New York



I am **Chris Newlun**, rising oboist and English horn player, student of **Dan Stolper** and **Tom Stacy**, and principal English horn player of New York Youth Symphony. I graduated Interlochen Arts Academy in 2010 and am now pursuing a bachelors in music performance at Manhattan School of Music. I won my spot in NYYS at the beginning of this season in September and have enjoyed rehearsing with arguably the east coast's finest youth orchestra. The orchestra consists of students from ages 12-22 in local arts high schools and conservatories who have completed a competitive audition with representatives from Manhattan School of Music, Juilliard, and Mannes. We will be performing Tchaikovsky's *4th Symphony*, Bernstein's *"Jeremiah" Symphony*, and the world premiere of *Word for Word* by Ted Hearne

at Carnegie Hall on December 4th. Under the direction of conductor and music director Ryan McAdams, the young and talented members of NYYS will deliver a powerful performance in one of America's finest halls.

As a student at Interlochen Arts Academy, I really learned how to deal with musical hardship and frustration, and how to make the most out of a good situation. I was the youngest student in the studio for two years and had many great role models to look up to as I made my way to the top of the oboe studio at Interlochen. It definitely wasn't easy to be in the back of the section for two and a half years, but that experience taught me that your current situation isn't everything. Mr. Stolper always gave his students the opportunity to rise up via monthly re-auditions, so it was never long before you got another chance to move up. All you needed to do was practice hard and have a good audition and you could find yourself higher up in the studio. The work ethic I learned at Interlochen has helped me in every aspect of life. Mr. Stolper made a world of difference for me with preparing for auditions and dealing with temporary disappointment. There would always be another chance to get better, but nothing was ever handed to me at Interlochen. Mr. Stolper once told me: "Good luck is being prepared for an opportunity when it presents itself" and he really made his students live up to that.

During my junior year in high school, Mr. Stolper directed me to have a lesson with the then principal English horn player for the New York Philharmonic, Tom Stacy. After a great lesson, Mr. Stacy suggested I go to his English horn seminar at Hidden Valley Music in California and audition at Manhattan School of Music. I have only been studying with Tom Stacy for two years, but he is already making a noticeable impact on my performances. The personality and distinct creative ownership to Mr. Stacy's playing has really rubbed off on me, and because of that, I am

very comfortable making music into something new instead of playing it the way I have always heard it played. With dynamic visual comments to my playing and the ever present desire for “color change” in my tone, its very hard to get a sense of right vs. wrong with Mr. Stacy and I really like that approach to music. Its more about playing the music as it feels to you, and making that feeling so real that the audience can appreciate it for how it effects the performer. Mr. Stacy has never once told me “how” to play a piece, only that I need to know how I want to play it. There is no end to the creative ideas we come up with in lessons, every note is a chance to do something new and exciting to make the listener go “Ahh!”

Apart from Mr. Stacy’s lessons, I have been doing very well for my self here in New York City. There have been no shortage of exceptional opportunities here that I couldn’t find anywhere else. I had the distinct opportunity to perform at Lincoln Center in May with The Empire State Symphony and in October I was informed of The International Lyric Academy, an Opera program in Italy I will be attending this summer along with many other talented MSM students. When I first arrived in New York I felt like a foreign exchange student, that atmosphere is so incredibly different from my quiet home in the woods of northern Michigan, but now that I’ve warmed up to The Big Apple, I am finding it has more and more to offer everywhere I look. There are always performance opportunities in and out of school and endless chances to show your capabilities in orchestras, chamber groups, or solo performance. The Stacy studio recently produced a very eccentric recital in which all of Mr. Stacy’s students had the opportunity to show how versatile they can be. With pieces for oboe and guitar, English horn and percussion, jazz oboe and English horn, there was nothing conventional about this recital. Even the reception Mr. Stacy provided afterwards was quite adventurous with huge cupcakes spewing gummy bears and sprinkles, and a nice side of cucumber water.

New York has been very good to me and I owe it to Mr. Stolper and Mr. Stacy for getting me here with the ability to thrive. I wouldn’t have been able to perform at Carnegie Hall with NYYS or at Lincoln Center with The Empire State Symphony with out their instruction and the limitless support and love from my parents Bryan and Penni Newlun. Here’s a big thanks to my parents, my teachers, and everyone else who has helped me along the way to get me here. Let the enthusiasm and creativity in my music show my unending gratitude for all the help and support I’ve received. ♦



## BYU–Idaho Bassoon Weekend with David Sogg

Dr. George Adams  
Idaho Falls, Idaho



On Friday, March 2nd and Saturday March 3rd, Brigham Young University–Idaho hosted twenty-six bassoonists from Idaho and Utah in Rexburg, Idaho. Bassoonists and faculty from BYU–Idaho, Idaho State, Brigham Young, Weber State, Boise State University and University of Utah were joined by local high school students and community musicians. **David Sogg**, co-principal bassoon of the Pittsburgh Symphony Orchestra and Artist Faculty at Duquesne University opened his master class sessions with a presentation on “Vocal Performance as a Guide to Expressive Playing”. Selected arias performed by celebrated artists were used to demonstrate the finest nuances of phrasing and interpretation. For musical entertainment, the *BYU–I Bassoon Bandits* entertained with **John Steinmetz’s** *The Monster That Devoured Cleveland*. Following this was a session devoted to student performances of orchestral excerpts, including Tchaikovsky Symphonies 4 and 5, and the aria “Una furtiva lagrima” from *L’Elisir d’Amore* of Donizetti. That evening participants heard a special concert by the BYU–I Sinfonietta in which Mr. Sogg performed concertos by Franz





Horneck and Antonin Reichenauer. The concertos are part of a number of long-neglected works in the Dresden Staatsbibliothek, which David Sogg and others are editing and preparing for publication. The Reichenauer received its North American premier, and along with the Horneck, which he also performed at the 2011 IDRS Conference, gave all listeners a glimpse of Mr. Sogg's technical

virtuosity and lyrical musicality.

Saturday opened with a detailed and informative session on reed making in which students' reeds were analyzed and adjusted, and David Sogg demonstrated how he makes his reeds. Following this was a session in which four selected students were coached by Mr. Sogg in an open private lesson. Soloists were **Amanda Moreton**

from BYU (Dr. **Chris Smith**, professor), **Rob Hillman** and **Caitlin Guerra** from BYU-Idaho (Dr. **George Adams**) and **Elizabeth Crawford** (University of Utah, **Lori Wilke**). All students performed impressively and received warm appreciation from their fellow bassoonists. The weekend was wrapped up with a *Bassoonists Roundtable* in which a variety of topics were aired and discussed.

Participating students in the events were: Amanda Moreton, **Scott Self**, **Chelsea Davis**, **Lisa Love**, **Rachael Nelson** and **Megan Huckaby** (BYU); **Rob Hillman**, **Caitlin Guerra**, **Alicia Hansen**, **Justin Buttars**, **Alyssa Cummings**,

**Paige Dahle** and **Steffen Lassen** (BYU-I); **Loren Davis** (Boise State), **Dillin Diggie** and **Jan Eddington** (Idaho State), **Rosie Esquivel** (Weber State), Elizabeth Crawford (U. of Utah) and community bassoonists **Charles Call**, **Brian Felt**, **Dylan Neff**, and **Paige Avedician**. Faculty attending were Dr. Chris Smith, Dr. **Thom Priest** (Weber State), **Janelle Oberbillig** (Boise State) and Dr. George Adams (BYU-I and Idaho State). All participants want to express their deep appreciation to the BYU-I Department of Music (Dr. Kevin Call, chair) and Don Sparhawk (Director of Special Events). ♦



## Inspiration Through Wit and Humor

A Master class with Jonathan Kelly, Principal Oboist of the Berlin Philharmonic

Ian Shafer

New York, New York

Photos by Matt Dine



For those lucky, relatively few, ticket-holding New Yorkers the concerts given by the Berlin Philharmonic under the direction of their Music Director, Sir Simon Rattle, were sublime. For oboists, however, the special treat was the master class with principal oboist, and Marigaux artist, **Jonathan Kelly** given Saturday morning, February 25th, at the Dimenna Center for the Arts, in Manhattan. This event was hosted by iNNOLEDY, New York and Marigaux Oboes, Paris in celebration of the new partnership between the two companies. If the concerts at Carnegie Hall were five-star, fine dining this was a five-star brunch to be sure.

It was a gathering of New York's finest, a veritable, "Who's Who Among Oboists" with **Bert Lucarelli, Elaine Douvas, Nathan Hughes, Linda Strommen, and Matt Dine** in attendance. Six students, who represent the finest oboists of the emerging generation, were chosen by their respective teachers to represent their school and teaching. In order of appearance they were: **Clara Blood**

a student of **Robert Botti** at the Manhattan School of Music; **Hugo Souza** a student of **Bert Lucarelli** at Queens College, CUNY; **Julia DeRosa**, a student of **Elaine Douvas**; **Ivonne Perez**, a student of **Pedro Diaz** both at the Juilliard School; **Victoria Lee**, a student of **Liang Wang** at the Manhattan School of Music; and **Sarah Lewis**, a student of **Nathan Hughes**, also at the Juilliard School (and now famous from the, "Stuff Oboist's Say" video circulating on YouTube).

After a warm introduction from **Tong Cui**, managing director of iNNOLEDY, the master class began promptly at 10:00 a.m. Appropriately, it was focused on orchestral excerpts with an eye toward audition preparation. Each student was given approximately twenty minutes to play, which undoubtedly could have been longer if time would allow, as Mr. Kelly was never without something to say. His comments were always given in a mild and gentle manner, often punctuated by a personal anecdote, which served to keep the mood very light and congenial. At many points the audience



laughed, often at the relation of Mr. Kelly's own personal hurdles. A favorite, was his story on discussing the necessity of double tonguing (a devilishly difficult thing to do on the oboe), especially in passages such as the beginning of *Don Juan* or in *La Scala di Seta*. He said, (paraphrasing) "...I used to be [in my younger years] one of those oboists who said, 'I really don't play fast technical stuff, I'm an oboist, I play slow and lyrical,' then I realized that *all* oboists say that, because it's just really hard to do! But, I figured if I really wanted to get a job I just had to learn how to do these things. Luckily, it is not as difficult as one might initially think. Just practice it five to ten minutes everyday and it will happen..." Such was his wonderful advice, warm, kind and tender. It was helpful and refreshing to hear that someone of his level had struggled with the same issues that all oboists try to tackle.

Of course, it should go without saying that each of these oboists played beautifully, technically flawless with much bravado, but certain common themes did emerge, those of breath control, legato, and posture. Mr. Kelly repeatedly highlighted the importance of posture, especially the posture of the head in relation to the body. For many of oboists, as the music rises or if there is a sudden accent, it is accompanied by a sudden head-jerk

upwards. He warned against this, as it will affect the sound in a negative way. He also commented on the "dancing" that many oboists do while playing (especially while standing and playing) which jeopardizes the solidity and unity of sound created from a firm, planted connection to the floor. He suggested, "Watch great violinists play, especially their feet because they never move!"

A rather comical, but quite effective visualization given was his version of an 'ideal oboist.' It started with a large wine barrel as a belly upon which sat a pillow and upon that a floating ball. The head, represented by the ball, is able to freely move and is connected to the wine barrel, which is wide and hollow, able to completely fill up with air. "The stuff in the middle is just loose and relaxed," he said. Much laughter accompanied his imitation of the 'ideal oboist' walking around the room. "The important thing to remember," he said "is the connection of the air from the belly to tip of the reed and to stay relaxed in between... This air must feel like you are driving a luxury sports car, like a Rolls Royce, but at 20mph... You can feel the power of the engine just at the slightest touch of the gas pedal, it just hums with power—not like my car, which goes put, put, put [Laughter]... It may seem silly, but I actually think about this 'wine-man' with a

big belly, and a ball for a head, sitting on a pillow, driving a Rolls Royce while I'm playing on stage."

Mr. Kelly stressed the importance of singing and all of the facets of the technique of singing as it relates the oboe. He explained that due to the rehearsal schedule of the Berlin Philharmonic, which leaves a large gap of time in the middle of the day, he decided, only recently, to fill that time by taking voice lessons. What he learned while taking lessons was extraordinary. Above all, he learned breath control, projection and *posture!* He demonstrated what "Jonathan Kelly, the oboist" looked like (imagine a man with excellent posture, a tall back and head, fully expanded chest, ready to break into an operatic aria at a moment's notice) versus "Jonathan Kelly, without the oboe." Here he sat slouched in his chair, limp and exhausted. He stressed that when you play, you must maintain this "singing" posture, even in fact, when you breathe. "Don't break your posture when you take a breath," he explained to one of the students, (paraphrasing) "...If you do, the whole line dies... make the musical line stretch as far as possible because this is what the oboe is generally made to do, play those melancholic long lines...Stretch, stretch, stretch...." He suggested watching great singers, such as Fritz Wunderlich for posture and the sense of legato.

A particular highlight of the master class came near the end when he coached Sarah Lewis through the Mozart *Concerto*. This piece for many

oboists has grown very tired through constant repetition. It is on every major audition across the globe. However, Mr. Kelly was able to imbue it with zeal and such imagination as to breathe new life into the familiar tunes. He did so first by explaining, (paraphrasing) "...Please remember that Mozart was not writing an audition piece. He had no idea that this would be become the standard by which all oboists are judged. With that in mind, we need to find Mozart's wonderful wit and humor, his pathos and joy amongst these notes..." He did just that. Looking closely at the second theme of the first movement, beginning with the quick trill followed by the cascading arpeggio downward, Mr. Kelly described this as a spot (to his mind) directly out of *Le Nozze di Figaro* (or something like it, in that spirit at least) where there is a duet between two sopranos, in this case, between the Italianate style of Cecilia Bartoli and the "creamy, heavy" style of Renée Fleming. The trill followed by the arpeggio is Bartoli; the answer of the successive quarter notes is Fleming. Again a sarcastic interruption of the Italian, followed by the "Oh, I--am--so--sad," of Fleming. (Sung by Mr. Kelly), and finally leads to a duet between the two. This was demonstrated first by Mr. Kelly himself playing the music as written, then by Sarah playing the part of Bartoli and he as the sad Fleming and then finally Sarah Lewis playing both parts to resounding applause from the audience. Much of what followed was in the same vein, in a word, inspired. He was





able to bring to this concerto something that seems to be missing in many oboists' rendition, which too often is banal from familiarity.

After the final student performance the floor was opened for general questions for Mr. Kelly. Mr. Hughes asked, (paraphrasing) "...What is the Berlin Philharmonic tuning to now and were there tremendous differences that you had to overcome in order to adjust to playing with them...?" Mr. Kelly replied, (paraphrasing) "...We tune to 443, but often times when you are playing in unison with some instruments, especially low trumpets, it is much higher. Before the move, I used 47 mm tubes, but I was always sharp, and switched to 48 mm, which helped, but in order to adjust to the tuning in Berlin, I now use 45 mm tubes. I find it gives me great flexibility and can play even at a lower tuning with ease...With regard to playing with the orchestra, yes; it was difficult for me to adjust. Berlin has a very unique way of playing, unlike any other orchestra. It is a very extroverted style. I



Renaud Patalowski, President of Marigaux chatting with Bert Lucarelli

think that has to do with the hall itself. The conductor is in the dead center [of the hall] with the orchestra just in front. The audience completely surrounds orchestra. In order to make sure everyone in the hall hears you, you have to play in this extroverted way. When I was first hired, I thought the two-year probation was ruthless, but what I found was that it really took the full two years in order to feel comfortable there. But, now that I am comfortable, I love it....!" Another member of the audience asked what was the audition for Berlin like. "Terrifying!" [Laughter] "When it got down to the three finalists, they had us all stand next to each other on stage. Then they asked each of us to play the extracts one by one, 'You, *La Scala*; You, *La Scala*; You, *La Scala*; You, *Don Juan* etc. by that point we all were beyond caring and were giving each other high-fives after each time we played! It was surreal."

The day ended with an open trial of the new Marigaux instruments. Of course, Mr. Kelly, a Marigaux artist, was interested in sampling the newest that they had to offer. Mr. Renaud Patalowski, president of Marigaux Oboes gleefully showed off the wonderful instruments to all who came to try. Mr. Jean-Marc Jourquin, master-craftsman for Marigaux was on hand to lend his expertise and knowledge for all who needed a tune-up, repair, or simply advice.

Mr. Kelly's wit, self-deprecation, charm and talent were on full display that morning at the Dimenna Center for the Arts. Through laughter and inspiration coupled with musicianship at the highest level, it is safe to say that everyone felt inspired, energized and reminded why they picked up the oboe in the first place. Many thanks are due to iN-NOLEDY, New York and Marigaux Oboes, Paris for sponsoring this event, and Mr. Dine, oboist and photographer for *The New York Times*, for the amazing event photos shown here. One can only hope that they will be able to bring Mr. Kelly back to New York soon. ♦

*Ian Shafer is a free-lance oboist based in New York City. In addition to his work as an instrumentalist, he has held positions as a conductor, a chamber music coach, and a music educator. He has performed with many orchestras around New York City and the country. He has had the pleasure of working with some of the finest conductors in the world including: Christoph Eschenbach, Charles Dutoit, and Jens Bachman. In addition to his orchestral performances, he has appeared frequently as a chamber musician and recitalist and twice has performed at the United Nations for delegates of the United States and the United Arab Emirates. He teachers include Bert Lucarelli, Ray Still and Patricia Stenberg. He received his M.M. from New York University and his B.M. from the Oberlin Conservatory of Music.*

Additional event photos can be viewed at: <https://www.facebook.com/media/set/?set=a.318962244811976.70085.125676560807213&type=3>



## Oboe Days at the University of Evansville

Elizabeth A. Robertson  
Evansville, Indiana



Oboephoria at Oboe Day 2010. From left to right are: Jay Erkill, John Becker, Anish Pandit, Taylor Reutman, Sarah Dohanich, and Rachel Erkill.

**D**uring the past two years, the Music Department at the University of Evansville has hosted two Oboe Day events, organized by Dr. **Elizabeth Robertson**, Consortium Instructor of Oboe. These educational outreach events are the start of what is hoped to be an annual tradition.

The first Oboe Day, held on November 6, 2010, featured two special guest artists: **Daniel Stolper** on oboe and **Timothy Clinch** on English horn. The enthusiastic attendees included junior high, senior high, and college students, as well as adults. The event opened with a reception and an enjoyable performance by Oboephoria, a six member oboe ensemble comprised of Elizabeth Robertson's high school students (**Rachel Erkill, Sarah Dohanich, Taylor Reutman, Anish Pandit, John Becker, and Jay Erkill.**) This introduction was followed by a more formal recital given by Daniel Stolper, Timothy Clinch, and Elizabeth



Left to right: Daniel Stolper, Elizabeth Robertson and Timothy Clinch



Oboe Day 2010 participants



Oboe Day 2011 participants

Robertson in Wheeler Concert Hall. Timothy Clinch then presented an excellent seminar on playing the English horn.

After lunch, Daniel Stolper gave a highly informative masterclass, discussing many fundamental aspects of oboe playing and inspiring students to develop their skills to a higher level. Students were then able to choose between two afternoon reed making classes. The first session, taught by Daniel Stolper, focused on advanced reed making techniques and finishing reeds. The

second session, taught by Elizabeth Robertson, demonstrated cane processing and allowed students to try sorting, splitting, planing, and shaping oboe cane. The event ended with a rehearsal and an exciting performance by ten students in a large oboe ensemble, along with University of Evansville music professor, Dr. Edwin Lacy, directed by Elizabeth Robertson.

The second University of Evansville Oboe Day, held on November 6, 2011, again featured two guest artists: **Dr. Mark Ostoich** on oboe and

**Yuki Harding** on oboe and English horn. The event began with a recital of solos, duets, and trios performed by Mark Ostoich, Yuki Harding, and Elizabeth Robertson. Following the recital, Mark Ostoich gave an extensive masterclass covering several important issues such as air support, embouchure, phrase shaping, and dynamic control. Afterwards, Yuki Harding gave a brief masterclass on playing English horn. The remainder of the event consisted of reed making instruction. Yuki Harding, who is a professional reed supplier, gave a presentation on basic reed

making technique and proper knife sharpening. She also demonstrated the initial process of tying, scraping, and crowing a reed. Mark Ostoich provided additional suggestions and insights regarding crowing, scraping, and finishing reeds.

Both events were very well attended and created a great opportunity for both younger and more advanced students to hear professional players and to benefit from their teaching. Elizabeth Robertson is currently in the process of planning next year's event and is looking forward to hosting more Oboe Days in the future. ♦



Dr. Mark Ostoich with Taylor Reutman



Left to right: Yuki Harding, Mark Ostoich and Elizabeth Robertson



Yuki Harding demonstrating reed making techniques.

## Ohio University Hosts its first Annual Oktoboefest

Laura Smith  
Athens, Ohio

Ohio University's oboe studio was pleased to celebrate its first annual Oktoboefest over the course of October, 2011. In what we hope will be a continuing tradition of whirlwind oboe events in the fall, three visiting artists gave recitals and master-classes over the course of two weeks. Dr. **Michele Fiala** gave a solo oboe recital, and the OU oboe studio performed on the annual "Hallowpalooza" concert. The series of oboe-related events was hosted by Dr. Fiala and Dr. **Matthew Morris**, bassoon.

The first visiting artist was Professor **Aaron Hill**, of the University of Virginia. He gave a musically and athletically impressive performance of his transcription of the Chaconne from J.S. Bach's *Partita in D minor*, originally for violin. He encouraged the three students in his master-class to reach for vividness of character and boldness of expression, and shared his advice on methodical reed-making.

Dr. **Marlen Vavříkova**, of Grand Valley State University, came to give a master-class focused on making the stories and historical contexts of pieces evident in performance. While working with students of varying levels she always encouraged risk-taking and pushing the boundaries of expression, sometimes even at the expense of refinement, in order to best communicate the emotions in the music. Dr. Vavříkova also gave a recital featuring Walter Piston's *Dance Suite*, a Telemann fantasy, and a complex solo oboe piece written for her by Czech composer Edvard Štiffauer.

Days later Professors **John Dee** and **Tim McGovern**, oboe and bassoon professors of the University of Illinois, Champaign-Urbana, arrived to give a joint recital and teach master-classes to the respective double-reed studios. Professor McGovern worked with a graduate bassoon student

to achieve a sense of ease in both lyrical and technical sections while John Dee worked across the hallway with the three oboe participants to develop an awareness of linear musical movement.

Dr. Fiala's recital allowed her to perform standard and unusual works, including the Mo-



zart *Oboe Concerto* and *Circus for Solo Oboe* by Andrew Jackman. She showed her usual charm throughout and an unabashed theatricality in *Circus*, miming in sound and gesture the antics of clowns, acrobats, and elephants.

The round of oboe events concluded with the OU oboe studio and two bassoonists playing *The Queen's Farewell Stomp* by David Gordon for over 1400 schoolchildren as part of the fourth-annual "Hallowpalooza" outreach concert. The month was a wonderfully immersive experience for new and returning students alike. We hope you will join us for Oktoboefest 2012. ♦

## The Queen's Award for Music Goes to Cambridge Musician

Thursday, January 26, 2012 1:50 PM



Cambridge oboist **Nicholas Daniel** is about to be given Her Majesty's Medal for Music and spoke to Holly Willis about playing, teaching and commissioning work for unsung heroes of the orchestra – the oboe.

**N**icholas Daniel is having a rather good year. He is the latest recipient of The Queen's Medal for Music, awarded each year to an outstanding musician who's had a major influence on the musical life of the nation. He has also just celebrated his 50th birthday in style, conducting at a festival in St Barts.

The Internationally acclaimed oboist and conductor has been influencing the nation's musical tastes since winning Young Musician Of The Year as a teenager. A staggering eighteen million people tuned in to watch him win the competition in 1980 and sales of oboes went through the roof after the final as children begged their parents for lessons.

'It is still a relatively rare instrument to be played,' says Daniel, 'For The Queen's Medal to go to an oboist is just wonderful. I hope it will encourage people who are learning to keep at it. It was a fantastic piece of luck that they thought to consider me.'

The oboe is the perfect instrument for Nicholas. It is about the same register as the human voice so it felt familiar to him, as an ex-chorister

who even today feels the loss of his treble voice.

'When your voice breaks and you can't make that sound anymore it is a very odd experience and I still have dreams in which I can sing like that,' he says. 'It was around the time my voice broke that I started to practice the oboe a lot, even skipping lessons to practice, forgetting the time.'

All the hours of practice paid off when Nicholas won Young Musician of the Year, launching his career. He now has two teenage, musical sons of his own, but is cautious about the pitfalls awaiting musicians who come to prominence at an early age.

'Pupils are like orchids,' he says. 'If you don't tend to your orchids they are not going to grow in the right way, if you hothouse them they don't develop longevity.'

Nicholas gives masterclasses all over the world, has taught at The Guildhall, Royal College of Music and flies regularly to Zurich to tutor gifted pupils there.

'Teaching feels like something important for me to do,' he says. 'After a concert you feel over the moon but teaching people who need help is a great way to go back to basics. It helps me be a better oboe player myself—it's part of what makes me a musician.'

His gift for bringing out the best in other musicians extends to conducting and commissioning. The list of composers that have written pieces for him or whose work he has premiered reads like an A—Z of modern British composition and includes Tavener, Birtwistle and Tippett.

'The oboe has a limited repertoire so conducting is a way for me to enjoy music that I couldn't be part of as an oboist,' he says.

'That frustration with my repertoire has led me to commission and perform a lot of new pieces which, in terms of my playing, is by far the most important thing I do. I get such a buzz from it.'

Nicholas is patron of several musical charities including Awards for Young Musicians (AYM)



which gives assistance to children whose families could not otherwise afford to pay for music lessons. He campaigns with charity Sound And Fair for the fair trade of the distinctive African Blackwood that almost all oboes are made of.

Closer to home he previously worked with the Arts Council for the East of England as well as the Cambridge Music Service and took part in a Grade One-athon to raise money for East Anglian Air Ambulances. He is currently involved in plans to create an academy for young musicians and composers in Cambridge and auditions are expected to start in the Spring.

Cambridgeshire is close to Nicholas's heart. He lives near St Neots and it was fellow musician Evelyn Glennie, who lives near Huntingdon, who first recommended the area as a good place to live.

'I like the big skies of East Anglia and the fresh air,' says Nicholas. 'You can get to the coast quickly but also to plenty of cities. I am associated with the Britten Sinfonia, based in Cambridge, so it's convenient being near them as well.'

With such a breadth of work and musical interests it no surprise to hear that Nicholas was the unanimous choice of the committee that helps decide who will receive The Queen's Medal for Music. Not bad for someone who opted for music lessons over horse riding when given the choice by his mother, because he thought music sounded less like hard work!

Nicholas Daniel was announced as winner of The Queen's Medal for Music by Sir Peter Maxwell Davies at a concert with the Haffner Wind Ensemble at Kings College Cambridge, 29 January, 2012. The programme included Mozart's *Serenade no. 10* for winds and Britten's *Metamorphoses after Ovid*. ♦

## The 9th Double Reed Festival in Japan

Ryoichi Narusawa  
Tokyo, Japan

The 9th Double Reed Festival in Japan took place on August 6 and 7, 2011 at the Tokyo College of Music in collaboration with the Japan Oboe Association and the Japan Bassoon Society.

At the beginning of the concert, **Kiyohiro Nishizawa**, principal oboe of the Sendai Philharmonic Orchestra, made a speech about Sendai City, one of the areas most seriously damaged by the earthquake in March. The orchestra was just starting a rehearsal when the quake occurred. It was fortunate that the concert hall was situated in an area without any damage from the tsunami, whereas hundreds of people were killed in the downtown and harbor areas.

After his speech Mr. Nishizawa, student of **Fumiaki Miyamoto**, played two oboe sonatas by Donizetti and Poulenc with Ms. Hatsuko Ohori at the piano. Mr. Nishizawa worked actively to start his benefit concert series just 10 days after the disaster. (His performance of the Mozart *Quintet K.452* in the ruined town was broadcast nationwide on NHK.) He currently serves as the director of the NPO “Center for Recovery Through the Power of Music” ([http://www.sendaiphil.jp/news/english\\_1.html](http://www.sendaiphil.jp/news/english_1.html)).

The next program, “Young Oboists’ Concert,” started with the “youngest” girl, **Ms. Kyoka Sato**, only 13 years old, who played Pausanius’s *Vespri Siciliani Fantasy* accompanied by Ms. Emi Hashimoto, pianist. Ms. Sato played this challenging piece with incredible technical facility as well as a beautiful singing style. She was followed by two young artists, **Ms. Hinako Kume** who played Mozart’s *Oboe Concerto* and **Ms. Ami Kaneko** who performed a difficult program: Schumann’s *Three Romances*, Kalliwoda’s *Morceau de Salon* and Skalkottas’ *Concertino* with Ms. Erika Yamamoto, pianist.

Bassoonist **Takashi Yamakami**, currently serving as the Secretary General of the Japan Bassoon Society, is well-known also in the United States and Asia. He played Elgar’s beautiful, less-

known *Romance* for bassoon and piano, as well as the Poulenc *Trio* in collaboration with oboist **Ms. Chinae Narikiyo** and pianist Ms. Miyuki Washimiya.

Narikiyo and Washimiya also played the *Sonata for Oboe and Piano* by Kishio Hirao (1907-



Double reed ensemble conducted by  
Takehiko Nitori



Kiyohiro Nishizawa playing Poulenc Sonata



English horn master class by Takehiko Nitori



Katsuya Watanabe playing Miguel del Aguila's Summer Song

1953), one of the most important Japanese composers of music for the oboe.

The audience enjoyed not only solos and trios but also the intimate sound of a double reed quartet (two oboes, English horn and bassoon) performed by Showa Music College students who played four dance movements (selected from Bach's works)

and "Clover Fantasy" by Japanese composer Mari Miura (arranged from her clarinet quartet).

The main concert of the day was performed by **Yoshihide Kiryu** of Tokyo College of Music, former principal bassoon, NHK Symphony Orchestra, and **Katsuya Watanabe**, former principal oboe, Deutsche Oper Berlin and currently serving as principal oboist in Solistes Européenne Luxembourg. Professor Kiryu, who studied with **Leonard Sharrow** as a Fulbright Scholar, played Glinka's *Sonata* and Brahms' *Sonata No.1* (arranged from the viola and clarinet sonatas respectively) with pianist Miyuki Washimiya. Then Mr. Watanabe introduced us to a new work, *Summer Song* by Uruguayan composer Miguel del Aguila as well as the well-known virtuoso piece Pasculli's *Concerto on La Favorita* which he performed with flawless technique and an operatic singing style. Ms. Mikiko Furusawa was the pianist.

On the second day of the festival, the opening concert began with the bassoon students' chamber ensemble from Tokyo National University of Fine Arts and Music and then a larger bassoon ensemble from Tokyo College of Music. The two ensembles played music by Weissenborn and Collette as well as an arrangement from Prokofiev's *Romeo and Juliet*.

The main oboe concert of the day started with pop tunes (jazz, Latin, improvisation etc.) by **Minami Shimoba**, oboe, with Ms. Miki Katayama, keyboard player. **Ms. Miki Kawachiyama**, from Brussels, Belgium, played *Three Moods for Unaccompanied Oboe* by British composer Michael Berkeley (son of Lenox Berkeley), as well as Britten's *Metamorphoses* and Poulenc's *Sonata* with pianist Ms. Miyuki Mukouyama. The audience also enjoyed an oboe and strings chamber ensemble with **Ms. Tomoko Kusumegi** and friends playing the Mozart and Britten *Quartets*. The closing performance of the concert program featured the "Bad Lot Ensemble," a large group with oboes, oboe d'amore, English horn, and bassoons. The ensemble included well-known oboists **Ms. Hiroko Suzuki** (student of **Pierre Pierlot**), **Ms. Akiko Sakurada**, and **Isami Takahashi** (student of **John Mack**), as well as bassoonists **Yoshi-ichiro Matsuzaki** (known to IDRS members) and **Ms. Hiroko Saito**, who played with Ms. Mio Arai, harpsichord. The ensemble played J.F. Fasch's *Sonata* and several pop tunes from Japanese *Anime* music.





Keiji Suemasa coaching Ms. Ami Kaneko on operatic repertoire



Ms. Kyoka Sato (13 years old) playing Pasculli

There were also lectures and masterclasses, such as:

“Talking on Basson Français” by **Kiyoshi Koyama** (former Japan Philharmonic, who studied with **Maurice Allard**)

“Orchestral Repertoire at the Theater” by **Keiji Suemasa** (Solo oboe at the City Opera Theater, Bremerhaven, Germany who studied with **Helmut Winschermann**)

“Maintenance and Daily Care of Oboes” by **Mitsunobu Ito** (former Yamaha technician)

In addition, there was a bassoon masterclass by Shinji Yanagiura (principal, Orchestra Ensemble Kanazawa) and an English horn masterclass by Takehiko Nitori (former NHK Symphony, Tokyo).

There was also a medical lecture, “On Musician’s Hands— Medical Care” by Dr. Masashi Nawata, Lecturer of Orthopedics, Shinshu University, Nagano.

There was also a round table discussion, “Bassoonists’ Memoirs and Remembrances,” led by

**Hitomi Sugawara** (President, Japan Bassoon Society, formerly NHK Symphony, Tokyo), **Yasutoshi Koshi** (Vice president, Japan Bassoon Society, formerly Yomiuri-Nippon Symphony, Tokyo), and oboist **Kozo Yoshinari** (president of Japan Oboe Association.)

The vendors’ booths were also busy with important representatives from abroad, such as **Ke-xun Ge** of KGe Reeds, **Michael Britton** of Howarth, and others.

The closing ceremony of the festival featured the entire double reed ensemble with nearly 20 oboists and bassoonists, both professionals and amateurs, conducted by **Takehiko Nitori** (Vice President of the Japan Oboe Association and formerly of the NHK Symphony) playing three movements from Handel’s Water Music.

The next festival is scheduled to be held in Tokyo in August 2013. ♦

*(Note: The personal name is a gentleman unless “Ms.” is given.)*



# Articles

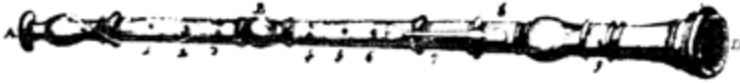


# 'PIPER AT THE GATES OF DAWN'

## Bruce Haynes: Legendary Pioneer of the Hautboy

A Biographical Tribute by Geoffrey Burgess  
Philadelphia, Pennsylvania

### BRUCE HAYNES



Ill. 1 Bruce Haynes' stamp based on illustration of oboe from Diderot's *Encyclopédie* (1756)

#### *Piper at the Gates of Dawn:*

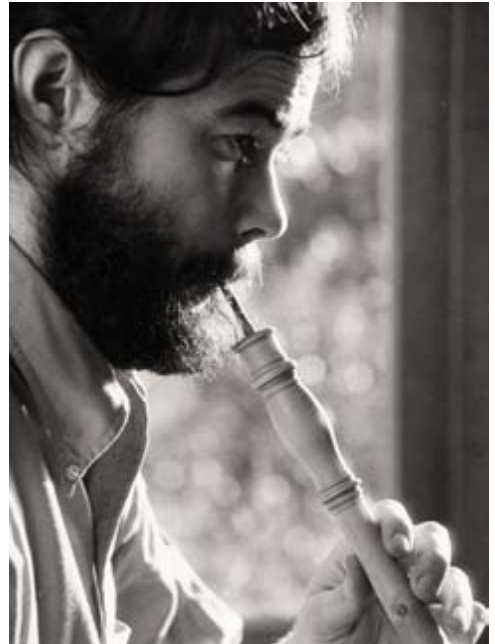
1. Title of Chapter 7 of Kenneth Grahame's children's tale of woodland animals, *Wind in the Willows* (1908)
2. Title of the debut album of Pink Floyd (1967)
3. Provisional title given by Bruce Haynes to *The Oboe* (Yale UP, 2004)

*'It's gone!' sighed the Rat, sinking back in his seat again. 'So beautiful and strange and new. Since it was to end so soon, I almost wish I had never heard it. For it has roused a longing in me that is pain, and nothing seems worthwhile but just to hear that sound once more and go on listening to it for ever. No! There it is again!' he cried, alert once more. Entranced, he was silent for a long space, spellbound.*

#### BRUCE HAYNES

(Louisville, KY, 14 April 1942–Montréal, Québec, 17 May, 2011)

Last May the musical community mourned the loss of **Bruce Haynes**, hautboy player and author of some of the most influential research on the oboe recently published. For the past decade Bruce struggled against the debilitating effects of Parkinson's disease; his death, however, was the result of heart failure. He is succeeded by the cellist and gambist Susie Napper, his partner in music and life for more than thirty years, and their three children Anaïs, Toby and Jake. Bruce will be remembered for his pioneering work in the revival



Ill. 2 Publicity photo from c. 1972.

of the early oboe, his thoroughly documented history of the hautboy's first century in *The Eloquent Oboe*, research on pitch (*The Story of A*) and contributions to the *Grove Dictionary* and Yale Musical Instrument Series, as well as provocative writings on musical aesthetics, notably *The End of Early Music*. His final book on rhetorical interpretation and affects, *The Pathetick Musician*, was left in a virtually complete state that Kate van Orden will see through to publication from Oxford University Press.

No other musician in the twentieth century embraced the hautboy with the same pioneering spirit, and built such a legendary reputation as inspirational performer and teacher, and provocative scholar. The stream of Haynes' influence will last for many years. To some, it is the emotional intensity of his playing that stands out, to others his copious writing—as informative as it is thought-provoking, as critical as it is inspiring—that constitutes his most significant contribution.

Bruce's playing, research and teaching all reflected a keen interest in making sense of music: a doubly appropriate metaphor for his chosen baroque repertoire with its rich rhetorical implications. As he wrote in *The End of Early Music*, 'a subject like music beckons us on, inviting us to keep trying, though we know we will end up with more questions than answers. [...] I am delighted to share these thoughts with you. With luck they may inspire you, too, to write down your own (vii & viii).' Bruce was continually drawn to probe the mysteries of music and performance, to search for answers. At best, he left us with a sense of achievement—or as he put it, 'happiness'—that is 'mixed, momentary, and provisional.' But anyone who knew him will attest that the happiness he gave was unmixed: he was utterly and unforgettably intelligent and caring as parent, teacher, and colleague. For a projected monograph that did not proceed past a rough sketch, *Paradigm Lost: Reconstructing the Eloquent Voice*, Bruce allocated the following motto-quotation from Shakespeare that epitomizes his thoughtful meditation on the musical experience:

Spite of Fashion let some few be found  
Who value Sense above an empty Sound.

When Bruce's mother, Alice Foster Helm (1920–99) was pregnant with him, her husband Thomas Stanley Haynes (1919–92) was on military service in Europe, and was then redeployed to Japan as 'punishment' for asking to become a conscientious objector. He only returned when Bruce was three years old. Tom returned from witnessing the aftermath of Hiroshima with a deep admiration for Japanese culture, and a determination to follow a path of non-violence. These resolutions affected Bruce, who developed a life-long fascination for Japanese culture and a strong commit-

ment to peaceful conflict resolution. Bruce had two siblings: Anne, three years younger, and David born another seven years later. The family moved around a lot when the kids were still little. Tom was drawn to Ojai California, where the famous Indian guru Krishnamurti had broken his wartime silence, and attracted others committed to cultivating harmony of spirit, self and world. From there, the family settled in Berkeley, CA, a mecca for liberally-minded hippies, alternative culture, and social activism during the Vietnam era. As a child, Bruce exhibited a capacity to pursue mature interests to their completion. Around age ten, he was the subject of a paper written by a student in the psychology of education. Although not a professional psychoanalyst, Merle Currington found Haynes systematic, and highly motivated—even driven, characteristics that would certainly hold true throughout his life.

In 1955 Bruce acted in the award-winning children's TV show *Captain Z-Ro* produced by KROV-TV. As Jet, sidekick to the Captain (played by Roy Steffens), Bruce took part in futuristic Sci-Fi adventures involving time travel where the characters encountered famous figures, such as Leonardo da Vinci and Genghis Khan. This Dr Who voortrekker developed in Bruce a lifelong fascination for sci-fi and, more importantly, it planted seeds for his future enterprises in historical musical performance and research. He was 'really into' *Star Wars* as soon as it came out in the '70s and, in his last days after sustaining a series of strokes, his family was reassured to discover that he had not lost his sense of humor as he repeated through an oxygen mask the immortal words of Darth Vader: 'I...AM...YOUR...FATHER.'

As Jet, Bruce suddenly became the school heart-throb. At the time everyone was crazy about Elvis Presley, but Bruce hated his music. He told his kids that one time in class the girl sitting in front of him turned around and spat out, 'I hate you, because you hate Elvis.' He developed a passion for ants and became an expert collector, and in 1957 (age 13) he wrote a paper entitled 'The External Anatomy of Ants,' but shortly after gave up myrmecology as he couldn't bring himself to kill any more ants. This was also excellent training for his later career, and he never lost the collecting bug and obsession for cataloguing: it was just the things that he collected that would change.



Ill. 3 BH as Jet with Roy Steffens as Captain Z-Ro.



Ill. 4 Haynes — oboist at Berkeley High.

Bruce started playing oboe at age thirteen. His father, who played oboe and recorder, was his first teacher. He went on to study with **Raymond Dusté** who was able to organize some lessons with **John de Lancie** when the Philadelphian was visiting his family in California in 1960. The Tabuteau school, and particularly de Lancie, set a long-lasting tonal ideal. He started high school at Harry High, and when his father got a job teaching music at Berkley High, he was able to transfer.

There were ample musical opportunities in the Bay Area for a young talented oboist, and after graduating from high school in 1961, Haynes traveled around Europe with the American Wind Symphony, declaring in letters home that the trip was an opportunity to learn independence. The long bus, plane and train rides gave him space and time for soul searching and to contemplate the direction he wanted his life to take. He decided

to forego a scholarship to study at the Manhattan School of Music and instead enrolled at San Francisco Cal. State. As well as music, he took a course on Japanese Cultural Studies for which he wrote an essay on Haiku poetry. Throughout his college years, he was a proficient oboist. By age 22 he had played concertos by Marcello, Haydn (solo oboe and *Sinfonia Concertante*), Barlow *Winter's Past* with the Berkeley High School orchestra, solos with the Junior Bach Festival, and at San Francisco State; he had gigged with Dusté, and appeared at UC-Berkeley with **Alan Curtis** and had played recorder in alternative Bay-Area venues such as the Vin et Fromage and Florentine Cafés. He was also fortunate in securing professional engagements. In 1961–2 he worked with the San Francisco Ballet and Opera orchestras, and for four months in 1962 he played with the Orquesta Sinfonica de Xalapa. He enjoyed his time in Mexico, but when the conductor demanded that he remove his beard, Bruce refused and quit! (Susie only ever saw his chin once, and his kids claim to have never seen it at all!)

Bruce was of draft age during the Vietnam War, and the Berkeley Hippie culture was a hotbed of resistance. In 1962 he lodged an application for exemption on the grounds of conscientious objection. He had already written a high-school paper 'God or State: An Essay on Conscientious Objection' (1958), and his meticulous application was supported with glowing references defending his character as a serious young man of high morals. Driven by the experience of dealing with a father forcibly removed for national service, Bruce took every precaution to avoid conscription himself. Subsequent to President Kennedy's executive order exempting married men from the draft (issued August, 1963), he married Penny Carr, a family friend and lesbian who had no qualms with helping out. Leaving the country after college was also an effective way to remain out of reach of Uncle Sam. The Haynes remained vigilant, and as soon as the news broke in August 1965 that President Johnson had revoked the marriage exemption, they sent Bruce press clippings to Amsterdam, warning him that he may yet be eligible for conscription. No longer serving its function, Bruce and Penny annulled their marriage in May, 1966.

Despite obvious promise as a professional oboist, and his significant orchestral experience, Haynes 'became disillusioned with professional oboe playing,' and started looking for an alternative career in music. He later spoke about his perceptions with Lee McRae. 'Professional symphony players are almost always very unhappy people. They have no control over what they are doing; somebody is always telling them what to do—especially about things that really count, like how you feel about playing—they work very hard for not very much money—and it just seemed to me that that wasn't what I wanted to do for the rest of my life. So I was going to give up music, and just sort of picked up the recorder to fill in the gap.'<sup>1</sup>

This was a decisive move that would set the direction of his career. Alan Curtis, who at the time was a music professor at the UC–Berkeley, encouraged Bruce to become more serious about the recorder, and pointed him in the direction of Frans Brüggen whom Curtis had got to know in his student days in Holland. Curtis aided Bruce in obtaining a Hertz Fellowship to fund study at the Royal Conservatory in Den Haag 1965–67. As well as lessons with the legendary Dutch recorder

pioneer, Bruce also had oboe lessons with **Kees van der Kraan** of the Concertgebouw Orkest, and was able to supplement his modest stipend with income from teaching. He maintained close ties to home, and wrote copious letters to his family and to his girlfriend Joan Partridge. In them he described his musical experiences, and gave accounts of a broad range of interests, including an eclectic list of books from a biography of Debussy, Sherlock Holmes and the collected works of John Lennon.

American harpsichordists Peter Wolf was also in Amsterdam at the same time to study with the fathers of the Early Music movement and wrote of their experiences studying alongside Bruce:

It saddened me greatly when I learned a few days ago of Bruce's death. Bruce is the latest of several friends and colleagues to depart, each seminal in my development as a musician during the '60s: William Dowd, to whom I apprenticed during the summers of 1964-65; Albert Fuller, whose recordings of Rameau on the Cambridge label first gave me an inkling of the incredible glories of French harpsichord music; Don Angle, a colleague in the Dowd shop who later showed how adaptable the harpsichord is in repertoires other than the Baroque; and now, Bruce.

I first met Bruce in Amsterdam in 1965, when he, Virginia Kellogg (a baroque violinist from TX), Hans Vader (Dutch cellist), and I were formed into a chamber ensemble to be coached by Gustav Leonhardt. This was my first experience playing chamber music, and Bruce's knowledge and extraordinary musicianship on both recorder and oboe had a huge impact on me. He was, in many ways, our intellectual and musical leader. Our quartet secured sponsorship from a Dutch charity under the patronage of Princess Irene to perform in a variety of institutional settings in Holland. I will never forget sitting on the stage while the residents of an asylum for alcoholics in Nijmegen filed past in single file, sat politely while we performed for about an hour, and then filed out soundlessly afterwards. If memory serves, our group was playing on more-or-less mod-

ern instruments at A=440. At that time the Quadro Amsterdam was playing and recording on modern instruments, which made some of their path-breaking recordings all the more astounding. I know that Bruce was playing a Skowronek recorder—made for him in return for a favor. But to be honest, I don't remember what oboe he played. In any case, I don't remember any discussion with Bruce about reed making, so I doubt that it had yet become an issue. My experience in this group contributed substantially to my own coaching of chamber ensembles during my later teaching career at SUNY–Stony Brook, the University of Utah, and Rutgers.

Although our paths crossed only a few times after that year in Amsterdam—once when he came to New York as a member of the Electric Circus, which was doing some collaborations with the Bernard Krainis Consort at the time—I followed his career and had the opportunity to put several aspiring baroque oboists in touch with him for advice.

I offer my condolences to members of Bruce's family; please know that he will live on in the fond memories of many.

Bruce continued to play Conservatory oboe, but during his second year in Holland, he purchased a low-pitch baroque oboe in cocobolo wood by Püchner. At that time there were few baroque oboes from which to choose. Otto Steinkopf and Hubert Schück made instruments in Germany and Austria, Belgian Andreas Glatt had made a few oboes by 1970, and the Dutch builder Peter de Koningh, better known for his bassoons, was just beginning to make baroque oboes. In Switzerland, Bernard Schermer also made his first oboes around 1966-67 (initially in the workshop of H.C. Fehr in Zürich, later on his own in Basel). On top of that, there was the issue of reeds. Bruce had heard about the Austrian player Jürg Schaeftlein and he planned a trip to Vienna in conjunction with auditing recording sessions where Dutch players from the Leonhardt Consort would be collaborating with *Concentus Musicus Wien*. On the strength of that first meeting, he intended to enroll for further study, and requested an extension of his Hertz fellowship, but in the end he returned to the US.



III.5 Haynes showing his Püchner oboe to Joan Partridge, 1967.



III. 6 Reeds made by Jürg Scaeftlein, 1967.

Another harpsichordist who had gone to study with Leonhardt was Lisa Crawford. She went on to teach at Oberlin College for many years, and still teaches at the Baroque Performance Institute (BPI) each Summer.

I first met Bruce in Amsterdam in 1965 when I was studying with Gustav Leonhardt. I was renting a room at the Quaker center on the Vondelstraat, and occasionally I would go to a Friends meeting (out of curiosity, mostly).

Bruce came to one of these and we discovered we were both early instrument players. I can't remember if we did any playing together that year, but after returning from Amsterdam I lived in the Boston area for a number of years and we played together (Bruce on recorder!) in the late 60s. Bruce was always a remarkable, gentle, warm and twinkling person with wonderful ideas. In 1976, he came to teach at the BPI and stayed at our house. Saturday had been designated Oboe Day, but it was also the day of the Oberlin tornado. Bruce left to go to the conservatory, and made it there before a crazy few minutes of circular wind blew our lawn furniture from the back to the front of the house and twisted off the tops of several trees in town, downed trees and power lines etc. Just shows you the power of his oboe!

Bruce returned to California for vacations to give concerts. In 1966 he appeared with the Berkeley Baroque Group sponsored by the San Francisco Area Chapter of the American Recorder Society. Alan Curtis remained an important figure in Haynes' development and invited him to play with the Amphion Ensemble of Berkeley (Curtis, harpsichord, Ronald Erickson, baroque violin, Mary Cyr, gamba, Francesca Howe and Leslie Retallick sopranos) and early recordings of French Baroque operas by Rameau. Curtis also visited Haynes in Holland, and together they visited Martin Skowronek's workshop in Bremen. There, for the first time, Bruce played a Baroque recorder copied after the original measurements, i.e. at Baroque pitch:

'It quite literally blew my mind—I had never played an instrument like that.' And he quickly came to the conclusion that he was no longer satisfied with the modern recorder. Low pitch became a passion, and he immediately sought out instruments. It was this experience that led to making his own oboes. 'Since making,' he explained to a couple of years later, 'is to me an extension of playing, I make the instruments I like to play.'<sup>2</sup>

*'Now it passes on and I begin to lose it,' he said presently. 'O Mole! the beauty of it! The merry bubble*

*and joy, the thin, clear, happy call of the distant piping! Such music I never dreamed of, and the call in it is stronger even than the music is sweet!' ...*

*Rapt, transported, trembling. Rat was possessed in all his senses by this new divine thing that caught up his helpless soul and swung and dandled it, a powerless but happy infant in a strong sustaining grasp.*

After being awarded a 9 out of 10 for his recorder exam in Amsterdam in 1967, his teacher recommended that he train in instrument building with Friedrich von Huene in Boston. In Brüggens's words, this German relocated in Boston was 'the only American recorder player who has really taken the utmost consequences of history by playing on historical instruments.' Von Huene remembers heated discussions with Haynes about pitch. Up to that time, the workshop had produced modern-pitch recorders but, based on his Bremen epiphany, Bruce insisted they start to produce faithful replicas at the original pitch level. In 1968 they produced their first Denner recorder at 415. This marked a turning point for the workshop, leading to their present status as the pre-eminent producer of historic replicas of recorders in North America. The workshop set an intention to produce baroque oboes. This took some time and drew on expertise from a number of players and makers. **Paul Hailperin**, another American studying in Europe, met Bruce at the von Huene workshop in the Summer of '69.

Bruce Haynes had a big, round, friendly face surrounded by bushy hair and beard. His beatific smile that radiated good will and serenity and a keen interest in his interlocutor was an integral part of the von Huene workshop as I got to know it in the summer of 1969.

I had started my studies at the Schola Cantorum Basiliensis in fall 1967, playing a Milhouse model oboe built by the American Eugene Marteney. My teacher, **Michel Piguet** and I wanted a copy of a real baroque oboe, as opposed to the narrow-bore classical models that were in widespread use at the time. Michel chose a Schlegel oboe in the Basel collection and arranged to have it copied by the firm H.C. Fehr, in the person of foreman Bernhard Schermer. The first Schlegel oboes were finished short-



ly after I started my studies. Piguet himself, though, was playing a Rottenburg and Friedrich von Huene got the idea of making an oboe based, to some extent at least, on this design. Friedrich needed someone at the shop to try out the new instruments and so in 1969 I spent my summer vacation at his Brookline workshop. Progress was slow and when I left the shop the oboes were still not ready for playing. However, I did come away with a generous pile of measurements from Friedrich, and had started a lifelong friendship with Bruce Haynes.

Von Huene persevered with the Rottenburgs with assistance from another oboist, **Ken Roth**. This model was von Huene's alternate 440Hz baroque oboe. Around fifty oboes were made, but most of which seem to have vanished without a trace.

Bruce lived in Boston with his high-school sweetheart Joan Partridge (1945- ) whom he had married in 1968. Joan was a potter and came from a family of famous Californian photographers in-



Ill. 7 Haynes in the von Huene workshop, Boston, 1967.

cluding her father Rondal Partridge who had been Ansel Adams' assistant in the 1930s. The couple posed for a series of photos for 'A Day in the life of Haynes and Partridge,' and Rondal also took publicity shots for Bruce.

In Boston, Bruce also made the acquaintance of **Eugene Marteney**, an amateur oboist who had made a small number of copies of Classical oboes, including Hailperin's Milhouse. His choice of later instruments was probably motivated by the need to play at 440 Hz. Marteney does not seem to have been an experienced reed maker, and had Bruce make some for him. These were still experimental years, and while there were original oboes available in the Museum of Fine Arts for Marteney and Haynes to measure, the original reeds had long since disappeared. So viable reeds had to be made before taking the first steps of getting the originals and copies to play. As an oboist, Bruce took modern reeds as a starting point. This was, naturally, only partially successful. With the wrong type of reed, the originals did not function correctly and sounded at the wrong pitch. It was some time before he took the plunge to create the broad reeds on custom-made staples that we now know, thanks to his impeccable research is closer to what eighteenth-century players used.



Ill. 8 Haynes' sketch of reed used for experiments at the MFA.

As he continued experimenting, Bruce continued to perform on his Püchner baroque oboe and Coolsma recorder. He gave a recital of music by Corette, Marais, Philidor and Rameau at the Isabella Stewart Gardner Museum in 1968 with Alexander Silbiger on a harpsichord by the Boston maker, William Dowd after an original by Taskin, and Gian Lyman on viola da gamba. A highlight of his Boston period was his involvement with the Krainis Ensemble (founded by recorder player Bernard Krainis and harpsichordist Eric Leber) in an eclectic phenomenon called The Electric Circus. Advertised as 'the ultimate legal entertainment experience...', The Electric Circus toured a 'Media-Melee of projectors, performers, computers, and performing arts featuring medieval music,

rock music, electronic vibrations, original dance choreographies, films, love, and lights.' The funky edginess of the Electric Circus jived with the psychedelic movement, then was in full swing, and was something like an American counterpart to the British group Pink Floyd that, just one year prior, had released their first album—*Piper at the Gates of Dawn*. Bruce grossed more from the tour than he earned the whole year from the recorder workshop, and was not only attracted to the idea of cultural time-travel, but partook in some of the less legal activities that went hand-in-hand with this cutting-edge aesthetic.

California beckoned, and after that summer of '69, Bruce and Joan moved to a little cottage in the Berkeley Hills with enough space for oboe making as well as a potter's wheel and kiln. California was home, and in addition to instrument building, Bruce had the opportunity to work with a number of early-music pioneers who had arrived on the scene. Alan Curtis was producing Handel and

Rameau operas, and Bruce was invited to play recitals with harpsichordists Laurette Goldberg and Tharald Borgir.

The first oboes Bruce made on his own were modeled after an original oboe by Paulhahn, owned by Harnoncourt, and played by **Jürg Schaeftlein**. His father-in-law Rondal Partridge photographed the new oboes for a brochure and a promotional article in *The American Recorder* by Lee McRae, and Bruce gifted a rosewood and ivory oboe to his own father.

Bruce learned a lot from von Huene, but there was much more to be done to draw up a more complete picture of baroque oboe design. In 1970 he applied for assistance from the NEH to fund 'A Systematic and Comparative Study of 2- and 3-keyed Oboes.' While his application was unsuccessful, the next year he was still able to undertake a monumental tour of European collections, examining, measuring and playing about 70 original oboes, 13 oboes d'amore, 25 tenor oboes, 4 more of exceptional sizes, 4 Deutsche Schalmeyen, 18 clarinets, 9 musettes, 11 treble recorders, 6 voice flutes and 14 other types of recorders in The Hague, Brussels, Paris, Nuremberg, Salzburg and Vienna. Few before him or since have undertaken such an extensive survey. At that time, it was still relatively easy to get access to these rare instruments. The information he collected would be invaluable not only for his instrument building, but for future research in the history of pitch and taxonomy of oboe types. His ultimate choice fell on an oboe by Jacob Denner in Nuremberg. His museum notes provide a vivid picture of the experience of trying out three Denner oboes. As if he couldn't believe that he had found his Holy Grail, he returned a second day to confirm his observations.

Paul Hailperin recalled Bruce's visit and follow-up:

When Bruce made a tour of European museums in 1971, he visited me in Sagberg, in the Wienerwald west of Vienna. We talked about the location of important oboes and about our early experience with the practical acoustics of these old instruments.

Our next meeting later that year was



Ill. 9 A poster for an Electric Circus concert.

MIR371: This and the two following similar (use same reed and wrapping.) Best oboe of trip so far. F# 123 56 — full 6 too low (add key?). Beautiful open sound. A joy to play. F# fine with 123 56. (All cross-fingerings excellent.) ½ low, reed exp. 74.2 or 76. With this staple g" wants to drop. High notes like Paulhahn. This one noticeably better than next two, on all reeds, in response, tone, feel. Also possibly even lower than ½ tone low. Works well with any kind of reed; a sure model. Confirmed next day.

MIR370: Heavier and redder box[wood] than others. Slightly higher than Bb=440 (?as above). Reed exp. 73.1. Tone brighter than above. Lower notes speak beautifully; higher have to be forced out (try to drop). Works better with another (red) reed. Using orange reed (soft) much improvement when shortened from 74.1 to 72.2. Easier blowing than 371. Next day no problems with high register; pitch same as 371. Good low f# cross. Soft sound. Almost as good as 371.

M189: Unsigned, but plays like the two above, turned almost identically to 371, and has same keys. Considerable resistance in notes around d and e (right hand). Lower notes do not play, but overblow. Nice tone. Cross fingerings good except for b-flat, which needs some of the RH. Reed exp. 74.3; pitch b=440, or (almost) a whole tone low. This with different reeds and staples. Pitch confirmed next day.

memorable. Jürg Schaeftlein and I were on tour with Concentus Musicus across the States, and we visited Bruce's country house in California. The weather was warm and mild, the garden copious. It seemed such a fitting setting for Bruce. He was working on his first series of Paulhahn oboes. They augured well for a future as an instrument maker.

We continued corresponding on oboes and what made them play. As his interests became more directed toward musicology he would discuss pitch levels and the oboes appropriate for early works of Bach. It was in this context that he suggested I copy an



Ill. 10 Paulhahn copies by BH, c. 1970.

oboe at 392 Hz (low French pitch, as we then imagined it). And with his accustomed generosity he arrived one year at Christmas with his original Naust oboe. He left the Naust with me so that I could get an unhurried impression of the instrument and its playing qualities. How characteristic of Bruce's generosity! Later we met in London to make a side-by-side comparison of the Naust and my copy. It was revealing, both of his intense interest and exactitude, and of the near impossibility of producing a modern 'copy.'

Bruce gave so much to the world of historic performance practice, that it is hard to imagine that there is anything left to give back to him. I imagine he would be pleased if the word 'hautboy' would come into general usage. I regret so much that I myself haven't been able to do him this favor. When we met in 1969 the 'baroque oboe' was my chosen instrument and it still is. Habits can

weigh heavily. But the world is always in motion, driven on by the likes of Bruce Haynes, and maybe the next generation will live on happily with the 'hautboy.'

Haynes' rediscovery of the oboe's baroque ancestor and its playing technique led him to reverse the modern habit of looking back from the Conservatoire oboe to seeing a forwards evolution from its precursors and for this purpose re-introduced the term 'hautboy' in recognition of the distinct differences between pre-nineteenth-century oboes and the present-day instrument. So hautboy is to oboe what is fortepiano to piano, and traverso to flute or dulcian is to bassoon.

According to Susie Napper, Bruce made a total of 25 oboes. His decision to adopt the Denner MIR371 was decisive, and set a standard followed by many others. He played his own Denner copy through the '70s, and after he gave up his own workshop, he collaborated with von Huene on Denners by completing the undercutting and tun-

ing on the workshop-turned and -bored oboes. These were bought by American clients and Bruce's European students.

1972 marked a turning point. Frans Brüggen appointed Bruce to replace him while he was teaching at Harvard and Berkeley. Bruce was also offered a contract from Telefunken to participate in the first complete cycle of Bach cantatas on early instruments, and other smaller projects of lesser-known repertoire—ensemble music by Hotteterre, and Couperin, and orchestral music by Lully. Life was idyllic in the Berkeley Hills, but Joan's and Bruce's hand-to-mouth subsistence existence did not bring in enough for saving, so they had to scramble to find funds for airfares to Europe. Bruce prioritized oboe building and had to apologetically renege on an offer to restore an antique musette for Museum of Fine Arts in Boston.

Asked why he decided to arrange for Haynes to replace him in 1972, Brüggen responded:

I find Bruce to be the proper figure to appear at the Dutch scene, being a good combination of Baroque oboe and recorder, and also, if I am going to America [to serve as Erasmus Professor at Harvard, and Regent's lecturer at UC-Berkeley] it seems sensible that an American comes to Holland by way of exchange. Also, it is good for Dutchmen to be confronted with a foreigner. Dutch people tend to be a bit bourgeois sometimes, to be a bit narrow-minded, especially those gifted people who are aiming to become great instrumentalists; so it is good that they are treated once by someone who treats them in a different way, with a different approach and in another language. Bruce has a very particular, a very clear way to me to see things stylistically, historically, technically. Also, partly because he is an oboe player—that brings a new flavor to it. He is extremely gifted. I think his place in American recorder life is quite considerable. I consider him one of the very best American recorder players.<sup>3</sup>

In addition to teaching a large studio of recorder players, Bruce embarked on serious study of the baroque oboe. Ann Morgan, widow of the renowned Australian recorder builder, Fred Morgan, remembers:



Ill. 11 Denner copy in ivory by BH.



Ill. 12 California photoshoot, BH with Frans Brügger by Rondal Partridge, 1972.

Dear Bruce! I hardly knew him really, except of course he was the bloke who insisted on writing something serious for the Fred Book.<sup>4</sup> My first realisation that he existed was when Fred came back from Holland one time when Bruce was living in Frans Brügger's house. Fred had a recording of him practising. I know that there are lots of good baroque players now, but this was such sweetly nuanced playing and his character shone through. And then he was around when we lived in Holland. You would meet him on the street, and he had that wonderful gift of making you feel that he really wanted to see you particularly. Serious, but never off-putting. So warm.

It was not long before Bruce developed utmost proficiency and he was a leading figure in the vital Dutch Early Music scene. His distinctive playing became a key feature of all the leading Baroque ensembles. Max von Egmond, the distinguished Dutch baritone was his colleague on more than one occasion noted:

If there is any place besides North America, where Bruce's *Abschied* caused a shock, it is The Low Countries. Amsterdam was his home for many creative years. His friends there were numerous and faithful. The world has lost a unique person and artist.

Fellow Baroque oboist, **Ku Ebbinge** was one of Bruce's closest colleagues in Holland. They studied at the same time, and ended up working closely together in countless concerts and recordings.

It is not difficult for me to recall my times with Bruce; the memories are still very sharp in my mind. The first contact with him was in the mid 1960s when he phoned me to tell me that he was living in the Netherlands and studying recorder with Frans Brügger and playing the baroque oboe. My situation was the same: I was a student at the Royal Conservatory in The Hague on oboe and recorder, and also studied recorder with Frans. He knew that I already played with the Leonhardt Consort and wanted to introduce himself. In those days in the Netherlands it was unusual to present yourself like that, so I mistrusted him. I talked with Brügger, and he convinced me that Bruce was the best possible colleague I could wish. And I soon discovered that he was right.

From then on, Bruce and I played many, many concerts and recordings with the Leonhardt Consort, Musica Antiqua Amsterdam, directed by Ton Koopman, La Petite Bande (Sigiswald Kuijken), Frans Brügger's Orchestra of the 18th Century, and the Philidor Ensemble. In the Leonhardt Consort, Before Bruce arrived in Holland, Jurg Schaefflein came to record Bach with us. The first disc of the complete Bach cantatas



Ill. 13 Members of the Philidor Ensemble: BH, Ricardo Kanji, and Ku Ebbinge.

we played on together was vol. 9. This was in 1973 or 4, and the discs were released the next year. We were very much experimenting as we went along, real pioneer work. The results we were headed towards were not always clear. I remember one time during a recording session Gustav Leonhardt remarked: 'When you think everything goes well, it IS already wrong.'

As I can remember, we never had a disagreement. We were very happy with each other's playing, although we knew that our ways were very different, but one thing was that we both loved Chinese food.

In particularly I was always impressed by the way Bruce played French music. He was, for instance, one of the first to discover the ornament *flattement* and he used it in his playing. This was a completely 'new' sound. He also was very much aware of *inégalité* and used it in French music in a superb way: not as a rhythm but as a result of the inequality of his tonguing that made the effect.

At that time, the oboe players in La Petite Bande were Bruce, **Paul Dombrecht**, **Piet Dhont** and myself. We had fantastic times

together. Bruce knew everything about the history of the oboe, Paul was the most virtuosic, Piet knew everything about staples and I played with too much vibrato (emotion).

The most personal contacts we had in the Philidor Ensemble. There was also our car accident. Bruce was living in Dedemsvaart, near my home, so we traveled back together after concerts in my car. We were both very glad that we survived the accident. Bruce as always very cool, just asked me: 'Ku, are you OK?' That was the way he was. Always calm. I would already be worried about the concert for the hour before, but Bruce would arrive five minutes before and decide on stage which reed he would use. That would have been a nightmare for me... I learned a lot since then. Bruce was a great musician and a great scientist. As Sieuwert Verster, the Dutch sound engineer and manager of the Orchestra of the Eighteenth-century, said:

'For those who have never met him:

You have missed something.

For those who knew him:

We will miss him!'

How very true these words are!

Haynes' Denner copy, built in 1972 was his regular oboe, but his decade in the Low Countries was also a time of experimentation with different models. Around 1978 he began playing a copy of an oboe by Stanesby Jr (nick-named Lolita) by Toshi Hasegawa. This was modeled after an oboe Bruce had borrowed from the Bate Collection (Oxford) in 1973, and was the oboe he used for his famous recording of concertos by Vivaldi, Platti and Marcello. In April of 1982 he took delivery of a Denner copy by Toshi that would replace his own. He recorded on that oboe for the first time in the Telefunken Bach Cantata cycle the following year.<sup>5</sup> 1983 he was trying out a Stanesby Sr model by the French builder Olivier Cottet.

Bruce's determination to establish 415 and 392 pitch levels and try out a variety of different oboe designs resulted in intense reed research. By 1979 he had abandoned modern staples and narrow reeds and was able to isolate the acoustic

properties of reeds and staples to provide a systematic study.<sup>6</sup>

Some time later Bruce acquired another original: an oboe purporting to be by Denner from Friedrich von Huene. Only the top and bell were stamped by the eighteenth-century maker, and the middle joint may have been a later attempt to construct a playable oboe from these two pieces. Bruce commissioned American hautboy maker and long-time friend, Sand Dalton to configure two oboes from the authentic sections.

During the '70s Haynes still maintained contacts in the States. Just two years after moving back to Holland, he played with the Ann Arbor-based baroque orchestra *Ars Musica*. The program presented two concertos: an old favorite, the Marcello, and J.S. Bach concerto in A major for oboe d'amore and strings. A glowing review appeared in *The Michigan Daily* right alongside the commemoration of the Beatles' first US concert ten years be-



Ill. 14 Bruce with Joan on their farm.



Ill. 15 Reed blade from Haynes, c. 1979 (courtesy Jan Stockigt).



Ill. 16 Haynes with 'Lolita' by Toshi Hasegawa, c. 1978.



#### Yesterday . . .

"The audience participation lasted for 34 minutes, from the moment the first Beethoven symphony was heard at 7:00 o'clock morning through the 120 minutes who were seated onstage with all four Beethoves had each a ball of jelly beans at 11:15 o'clock. During this time the Beethoves appeared to be singing and playing 12 songs each of which was covered almost totally by the unappreciated children of these deities." — From the New York Times review of the Beethoven Society's first U.S. concert, held ten years ago today in Carnegie Hall, February 11, 1964.

fore in Carnegie Hall. How many oboists can boast a press billing like that?

The '70s was a golden era for recording. Companies had significant budgets and, like the musicians, were eager to spend it on pushing the boundaries of known repertoire. Bruce's first discs with Leonhardt and Brüggem brought his style to listeners around the world, and soon The Hague was a Mecca for international students eager to discover this new way of playing music on an old oboe. It was particularly Japanese players who were attracted to Bruce's revolutionary approach to baroque and classical music—an interesting off-spin of the attraction that, in their heady rush to economic affluence in the '60s and '70s, many Japanese felt to elitist European culture. **Taka Kitazato** reports on the rigorous demands Bruce placed on his students in order to achieve the technical command required to take the interpretative risks encouraged by the Dutch early music style; his report also touches on the breadth of cultural experiences that Bruce opened up to his students.

### Oboeist performs with Ars Musica

By MICHAEL FOLEY

Playing their authentic Baroque instruments, gut strings and all, the locally based Ars Musica under the direction of London Lutenist performed Sunday night at St. Clare Episcopal Church before a full house of Baroque lovers. Those who came to hear authentically-played Baroque were not disappointed.

Performing with Ars Musica's Baroque oboe was Bruce Haynes. Recognized as one of Europe's top Baroque oboists, Mr. Haynes comes to Ann Arbor from Amsterdam where he is currently teaching Baroque oboe and instrument making at the Royal Conservatory. Mr. Haynes' oboe of choice is a copy of an authentic Baroque oboe of James. The oboe of choice differs from the regular oboe in that it is held in a holder that is C.

The program began with a piece by the personal friend, Dr. J. Telemann. His Quartet from "Sawgrass Oboes." This quartet was of several instru-

ments in conversation between Marcellus and Bach. Haynes substituted a Bach ornamentation of the opening movement. The contrast between the simplicity of the "Sawgrass" and the intricacy of Bach was quite evident.

To close the early Baroque era in its originality, the ensemble Dr. P. Couperin's Trio Sonata in A. Since this entailed "having the clock back 100 years", changes in timing were made to achieve greater originality. The relative simplicity of this piece as compared to J. S. Bach was representative of the earlier period. Range and intricacy were lessened in this beautiful 17th century piece.

The final selection, by Carlo Farina, who came from the early years of the Baroque era. The format of the piece is a comedy in music. The ensemble, by employing various techniques such as pizzicato, glissando and hitting the strings with the wood of the bow, created a lively of

Ill. 17 From *The Michigan Daily*, Feb. 12, 1974.



The first time I heard Bruce was his recording of Hotteterre's *Suite* in C. I was deeply moved, even shocked and, based on that experience, I decided to apply to study under him at the Royal Conservatory in The Hague. The only way for me to apply was to prepare a modern oboe entrance exam, but I really wanted to study baroque oboe instead because of this recording.

Lessons with Bruce comprised mostly technical studies, duets and then 5-10 minutes musical study. He believed scales and etudes were fundamental to mastering the instrument and I have come to realize how true that is. We had to play scales from C major up to four sharps and flats accurately with the metronome and tuning meter. We used a fingering program devised by the flute player Ricardo Kanji as well as Bruce Haynes' fingering accuracy program. We had to repeat these short exercises as follows:  
8 x A, 8 x B, 8 x A, 8 x B = 32 times



Also each lesson Bruce also had us play one major and one minor etude from J. Sellner's *Theortisch-Praktische Oboen Schule*, 1825). For Duets we used F. J. Garnier's *Méthode raisonnée pour le hautbois* c. 1798-1800. Oboe Band. We had to memorize the pieces and march as we played with Bruce. We played French music from the collection compiled by Philidor, the famous music librarian to Louis XIV.

As well as practical instruction, there was a reading class. All baroque oboists, vio-

lin players, traverso players, and harpsichordists had to read and discuss various 18th-century treatises by Quantz, Muffat, C.P.E. Bach. Quantz' *Essai d'une méthode pour apprendre à jouer de la Flute Traversière* (Berlin, 1752) became our bible.

In the late 70s and early 80s, The Hague Conservatory offered a full performance diploma (Uitvoerend Musicus) (4–6 years). There was also a two-year certificate for postgraduate study. Many students came for the certificate and others who studied baroque oboe alongside modern. The most important baroque oboe students who completed a diploma under Bruce Haynes were:

1. **Douglas Steinke**—first student to finish baroque oboe studies, former 2nd oboist of Bruggen's Orchestra of the 18th century.
2. **Toshi Hasegawa**—active baroque and classical oboe maker. He and Bruce visited the Gemeentemuseum together to

measure original instruments and made the instruments together.

3. **Jan Grimbergen**—oboe maker and player now active in Spain.
4. **Taka Kitazato**—oboist with Orchestre des Champs-Élysées and Collegium Vocale Ghent.

Other well-known oboists who worked with Bruce, but finished their studies with Ku Ebbing, Bruce's successor at The Hague Conservatory, were **Frank de Bruine** (now baroque oboe teacher in The Hague) and **Alfre-**

**do Bernardini** (oboe teacher in Amsterdam and Barcelona), **Geoffrey Burgess** (living dictionary of historical oboe, musicologist).

Bruce had a very close relationship with his Japanese students, particularly **Masashi Honma** who, as well as being the former first oboe in the Tokyo Metropolitan Orchestra, was a pioneer of the baroque oboe in Japan. Masashi played very similarly to Bruce. Two other Japanese players who studied with Bruce in Holland were **Wataru Ohshima**, of the Osaka Symphony Orchestra and **Kazumi Maki**, of the Kyoto Symphony Orchestra. Kazumi and Bruce enjoyed smoking pipes together.

Looking back, I deeply appreciated all that I learned from Bruce. If you make a pinprick in a big newspaper, and try to look through it from far away, you won't see anything through it, but as you get closer, you gradually see everything through that tiny hole. In the context of European history, art and so forth, the baroque oboe occupies a tiny place and so is like this pinhole. But as you understand baroque oboe more deeply, you come to see all European culture and history through that lens. I have studied baroque oboe for more than thirty years and have learned so much about European culture, history, painting, architecture, Greek and Roman history, etc. For me, this is the most important gift that I received from Bruce. He opened up so many subjects to me—subjects that I am still studying and enjoying. Thank you, Bruce.

Bruce established particularly close ties with Japanese musicians, and this feed on his lifelong interest in Japanese culture. In 1988 Masashi Honma helped set up a series of lectures at the Toho Music School. On that first visit to Japan, Bruce also 'hung out at various Buddhist temples,' and shortly after returning, reflected that the trip...

succeeded in being just what I wished: a fascinating experience and the fulfillment of a lifetime dream. Aside from a natural affinity with the Japanese spirit, one of the things that appeal to me about the country is its integral otherness. It's an alternative approach

to society that works at least as well as our western one (the same kind of fascination with integral otherness makes me love science fiction and baroque music). I had not realized that, in order to truly experience Japan, it is necessary to physically be there. It was with some nostalgia that I watched 'Japan' slip away during our return trip. Already in the plane, of course, there was little left but the translations of announcements. And by the time we stepped out of Vancouver Airport, 'Japan' had evaporated away like the morning dew.

That sense of virtual reality and presence was very important in Bruce's thinking. Through his performances and writings, he made us aware that Baroqueland is as exotic as Japan but, unlike Japan, we can never physically visit Baroqueland. We have guide books (treatises, methods, and fingering charts), mementos (instruments and scores), and some snapshots (musical iconography, and manuscripts) but the reality of the cultural dynamic and the story of the land is one that we have to piece together like a novelist who fills in blanks between surviving historical material to create a historical novel, or a science fiction writer who builds a story around fantasies of what science might become in the future.

Frank de Bruine, who took over from Ku Ebbinge as successor as baroque oboe professor at the Royal Conservatory in The Hague—the post created for Haynes forty years ago, supplements Kitazato's commentary on Bruce's teaching.

The first time I saw Bruce was when I went to listen to **Danny Bond's** baroque bassoon recital. I was in my first year as a modern oboe student at the Royal Conservatory and I had heard talk that this event promised to be something special.

The first piece on the programme was Handel's trio sonata for 2 oboes and continuo in g-minor and the oboists were Bruce and his student Doug Steinke. I was deeply impressed and also elated by the entire concert and I knew there and then that what I really wanted to do was to play the baroque oboe.



注目の2重！ソリストは志村由樹子、山岡重治、ブルース・ヘインズ、それにマーチ・ベネット、指揮・チェンバロが清田順彦の各氏。

## ZOOM UP

# 「蔵の街」に響いた オリジナル楽器によるブランデンブルク

第 3 回

## 栃木「蔵の街」音楽祭

栃木県の小都市で開催された市民手づくりの音楽祭。ここにやって来た内外のバロックの名手たちが、日本で初のオリジナル楽器によるブランデンブルク協奏曲全曲演奏に挑戦して、「これは聴かなきゃ損ソン！」

文・写真＝編集部



舟内を流れる巴津川（うづま川）沿いには江戸時代からの歴史の風情が感じ、栃木市は歴史を感じたして来た。街並みは古くは流行がおかれていた。この蔵も音楽祭会場のひとつになっている。

5

III. 18 Publicity for Japan tour, 1988.

When I became Bruce's student it was clear from the start that he liked to do things methodically. He explained that the only way to build a good technique was to devote time daily to technical exercises. These came in the form of long tones, a scale-based study programme for wood-

wind designed by Ricardo Kanji and, later on, a collection of particularly nasty bits from the repertoire that Bruce had cobbled together under the name 'finger twisters.' At first I was reluctant to comply (or just call me lazy), but Bruce had a soft-spoken insistence about these matters that left me

no choice. And of course I am much better for it.

When it came to playing music, Bruce's approach was like nothing I had encountered until then. Music had to tell a story, and a good story too, or it was not really music at all. One memory that sticks in my mind is the first time I brought the Telemann a-minor sonata to a lesson. For baroque oboists this is one of the first pieces of really good music that we get to play. At that time I was using an old cigarette tin (Balkan Sobranie) for a reed case. To explain what was lacking in my playing, Bruce read the text printed on the tin ("Made of the finest Yenidye tobacco.... etc. etc.") to me twice, once in a rather matter-of-fact way, and then in a way that made it sound really interesting. I had no more questions, in a simple way he had made it all clear to me.

As a teacher, apart from giving individual lessons, Bruce organised lots of classes. I remember many classes where we discussed Quantz, oboe band classes, in which we would also practice our marching skills, others on research, on tuning systems, how to judge a performance, recording and of course reed making which also included staple making, knife sharpening, even how to make your own reed shaper.

As a class, we took part in some of the groundwork for the first *Music for Oboe* catalogue. Each of us was assigned a volume of RISM to plough through, looking for any music that included the oboe. I also have memories of all of us sitting around a big table trying to make manuscript photocopies legible by typexing out all the smudges. And then there were the many afternoons and evenings that we performed for each other and Bruce himself would often participate in these.

What Bruce liked about playing early music was the sense of being a pioneer. He would talk in the lesson on how the baroque oboe gave you the opportunity to reinvent your own playing, to start almost from scratch again and to play in a way that you really liked, without any obligation to a tradition. When early music itself became

mainstream, with established groups and an established vocabulary, it was a disappointment to him.

I was very fortunate to meet Bruce and have lessons with him. For me, he was the teacher who changed everything.

*'And hark to the wind playing in the reeds!'*

*'It's like music—far away music,' said the Mole nodding drowsily.*

*'So I was thinking,' murmured the Rat, dreamful and languid. 'Dance-music—the lilting sort that runs on without a stop—but with words in it, too—it passes into words and out of them again—I catch them at intervals—then it is dance-music once more, and then nothing but the reeds' soft thin whispering.'*

The storytelling element that Bruce brought to playing music was a striking feature of his aesthetic. To him the narrative—or rhetorical—element was key to unlocking the secret language of Baroque music. Well before it became the focal point of his writings in his last years, Bruce's 'musicking' was already palpably infectious. Toshi Hawegawa recalls how Bruce's musical decisions influenced everyone around him.

It was in 1975 when I enrolled at the Royal Conservatory in The Hague. I had already heard him on recordings, but I had absolutely no idea what he was like as a person or as a teacher. So, naturally, I was a little anxious when I first met him. But the anxiety vanished as soon as we greeted each other and I was welcomed with a warm and caring fatherly smile. He spoke softly and there was no hint of the arrogance that you often encounter in famous people. I felt at ease with him right away and it was the beginning of our long relationship as mentor and student, colleagues and friends. This first impression of him remained true throughout his life until his departure.

There are certain people who change the course of one's life. Bruce was clearly one of them in my life, since I am still making baroque oboes after all these years.

Originally, when I was studying modern oboe in Japan, I had the intention of learning to build modern oboes. But, as the modern

oboe seemed very complicated and difficult, I was somewhat taken aback by the idea of becoming an apprentice in a factory. So, I asked myself: why not start with a simpler looking instrument, like the Baroque oboe. In that way, I could also learn about the history and development of the instrument. At the time, Bruce was teaching an instrument making class together with Ricardo Kanji and late Fred Morgan. It seemed a perfect way to start.

Baroque oboe and music with authentic instruments were, at the time, quite unfamiliar to me. Whenever Bruce had a concert, I went to listen. And soon I started to find this instrument something special; so rich in sound and so much more convincing to my soul. I was amazed at the music he could bring out of such a simple, primitive looking piece of wood. I realized how different music can be from the music I was familiar with. Then I knew I had been fortunate to come to the right teacher.

Bruce's influence on me grew year by year and one day I asked myself if I still wanted to move on to making modern oboes as I had originally planned. I decided then that I would stick to the Baroque oboe for a while longer, at least until I felt the time had come to move to something else. And now, 35 odd years later, I am still making Baroque oboes (I have, in the meanwhile added the Classical oboe and the Romantic oboe to my repertoire). It has been worth studying this instrument, in spite of all the difficulties that go with mastering it. Knowing what it is capable of, I can understand why Bach used it so often in his cantatas.

Through all his performances and lessons, the most valuable message from Bruce was that 'musicking' is a kind of storytelling. His storytelling was different from anyone else's I knew. He may not have had the best technique or the most perfect intonation all the time, but it was *the way* he told his stories that made all the difference because it reached deeper into the heart. And I believe that this is the essence of any art form.

Naturally, the way of his telling influenced my way of telling. Although I searched

for my own individual way of playing, sometimes our ways got mixed, and it took me a while to find out who was telling. Then I often found out that it was Bruce's story after all... One day, when I shook hands with my favourite bass-baritone Max van Egmond, after having played Bach's cantata 82 with him, he told me that my playing reminded him of Bruce – OUCH! Afterwards, when I told Bruce about this, he just smiled.

Unfortunately, after Bruce moved to Canada, we did not have much chance to see each other any more, but he would always visit whenever he came to The Netherlands. His last visit was just a couple of months before his death and we said goodbye hoping to meet again the following year, which unfortunately is no longer possible.

Deep at night, surrounded by darkness and silence, I have often sat on my couch, tired and frustrated from my work, and listened to Bruce's recordings like Bach's Cantata 82 and his Couperin *Concerts Royaux*. Bruce's playing always makes me feel it is worthwhile going through all the troubles and difficulties of building oboes and gives me renewed energy for the next day. That is the kind of music he produced and that still resonates in my soul.

He was truly a special artist and a wonderful human being and I am very honoured to have met him and spent time with him.

Ever since his childhood ant-collecting days, Bruce was an avid collector, and as an adult directed this to cataloguing any information relating to the oboe. His exhaustive drive to collect is exemplified in his Catalogue of Chamber Music for Oboe (which grew from a 9-page typescript in 1976 to an on-line resource with 10,000 entries), the iconography of the oboe, much of which is collated in *The Eloquent Oboe* which is the encyclopedic and complete assemblage of information on oboes, oboists, and playing techniques anyone has ever attempted. There were more specialized studies, such as historical information on reed making 'Oboe Fingering Charts' (1978), an essential first step for any player of early oboe to undertake. For many of these projects Bruce drew his students into the chase by instilling in them



Ill. 19 Oboe band, Versailles, c. 1975. L to R: BH, oboists: Michel Henri, Elke Brombey, (unknown), Marc Ecochard, Doug Steinke, tailles: (both unidentified), bassoons: Ku Ebbinge [sic], unidentified player, ? Ohtake.

the excitement of new finds. Ever on the hunt for new sources, Bruce would take delight in a new find. Acclaimed cornetto player, Bruce Dickey recounts a relevant incident:

About thirty years ago I purchased the 1744 treatise of Johann Daniel Berlin on all the musical instruments, because it has a fingering chart for cornetto. It also contains a fingering chart for oboe, and on my copy just above the picture of the oboe, to the left of the word *puncteret*, is an orange colored blob, just visible. This is a blueberry daiquiri stain that Bruce made while looking at the fingering chart in my living room in 1979. He was so shocked at what he had done, that he quickly closed the book to protect it, producing an identical stain on the opposite page. I remember two things about this scene. One was his enthusiasm and joy at seeing a source on the oboe that he didn't know. The other was his horror at having damaged, however little, my book. Both

were touching. I now consider this little stain to be a badge of honor, like a valuable signature, by which I remember a friend, who, while I didn't see too often, was always a joy to meet. He was always questioning. What a great quality and what a great man he was!

In the 1970s Haynes had the honor of being the first to re-introduce the hautboy in France in a series of chamber music concerts organized by the Comtesse de Cambure. **Michel Henry** was one of the first French oboists inspired by Bruce to play baroque oboe and, although never officially enrolled as a student at The Hague, participated in many projects there. His report emphasizes Haynes' remarkable ability to encourage creative freedom within structured and highly disciplined nurturing.

I met Bruce Haynes towards the end of the '70s, initially hearing him play the oboe on a recording of the *Concerts des Goûts Réunis* by François Couperin where Bruce and Pol Dombrecht played with the Kuijken broth-

ers. For me, attempting to play Baroque oboe in almost total isolation, Bruce's style was a true revelation—the discovery of a new universe of musical sound. I contacted him and studied with him over the course of several years—firstly privately, then as a guest student at The Hague Conservatory.

They were unforgettable times. In addition to Bruce's teaching, which on several levels broadened my horizons enormously, I had the opportunity to meet other exceptional personalities, like Douglas Steinke (regretfully no longer with us), who played for years in Brügger's Eighteenth-Century Orchestra, Toshi Hasegawa, who went on to become one of the most important makers of early oboes today, and Masashi Honma, formidable oboist from Tokyo. Despite their diversity, Bruce left on each of his students an indelible stamp. Many were not content just to play the instrument and branched out into instrument making, or musicological research. In this way, Bruce put into practice what, years later in *The End of Early Music*, he would call 'musicking' (a term he adapted from Christopher Small). During that time, it was like we were exploring a new continent guided by a pioneer. I recall particularly a concert in the ruins of Saline royales at Arc-et-Senans, in the East of France,<sup>7</sup> where Bruce formed an oboe band with all of his students (Ku Ebbinge on bassoon, and Ricardo Kanji playing percussion!). The concert concluded with a hot-air balloon flight: for all of us, it was the opening onto a world of discoveries, of mobility, and of liberal freedom.

And Freedom and Liberty were above all the key elements to Bruce Hayne's teaching. As teacher he was always open to suggestions, and discussion. Remember that this was back in the '60s and '70s, when so many of the taboos and prejudices aligned with authority had (provisionally) been overturned. Furthermore, Bruce told us repeatedly that the ultimate master from whom we could really learn, was not the professor, but the instrument itself. But Bruce's freedom was always framed, and went hand-in-hand with numerous exigencies: exigencies

of research, rigor and lucidity. We needed to be conscious of what we were aiming at in each different piece we played. Under his direction supervision, we made tubes for the oboe that practically everyone played in the late '70s—instruments modeled after J. Denner made by Friedrich von Huene and tuned by Bruce himself. He insisted on an almost maniacal level of precision. When one of the students challenged this ideal of precision, putting forward the claim that, for lack of accurate tools, such exacting measurement was not practicable in Denner's day, Bruce replied simply that science, research and precision were the only means for us to come closer to traditional knowledge that, before the nineteenth-century industrial revolution, was transmitted orally in the workshops and instrumentalists families.

In short, it seems to me that systematic research, the constant search for validating documentation—in a word the scientific approach—as a means, and freedom as an end sum up Bruce's teaching. Naturally, all that would be meaningless without recognizing before everything else his artistry that gave him a unique personality as oboist. Everyone who heard him, particularly live in concert, will remember his exceptional tone production, his mastery of articulation, and his manner of commanding and holding the audience's attention. Well before he wrote his principal book, *The Eloquent Oboe*, Bruce had already demonstrated in musical practice, just how eloquent and 'speaking' the oboe could be.

With Bruce Hayne's passing, all of us who knew and admired him are now orphans. The greatest homage we could pay him is to continuously remain inspired by his audacity, his rigor, his absence of prejudice, his unyielding principles, his gentleness and, as much as we are capable, his immense talent.

**Alfredo Bernardini** was one of Bruce's younger students in The Hague, and after finishing his studies under Ku Ebbinge, created the Ensemble Zefiro, and began teaching Baroque oboe at the Sweelinck Conservatory in Amsterdam, and the Escola Supe-

rior de Musica de Cataluña in Barcelona. As a collector of historical oboes, editions of oboe music and methods, and a pedagogue of advanced study of early oboes, Alfredo has been a leading figure to follow in the path charted by Bruce Haynes.



Ill. 20 Alfredo Bernardini with Bruce and Bill Waterhouse IDRS conference, Rotterdam, 1995.

Bruce Haynes gave us the tools to rediscover historical hautboys (*Oboe Bibliography*, *The Eloquent Oboe* and many articles), knowledge about historical pitches (*The Story of A*), and to develop a different and lucid perspective of our world of Historically Informed Performers (*The End of Early Music*) as well as many other matters. But before all else, Bruce impressed us with his outstanding and unique musicianship, creating an hautboy sound and displaying a musical expression that was a sensation and a huge inspiration to generations of players.

For those, like myself, who had the privilege of knowing Bruce personally and of being his pupil and his friend, Bruce's message has gone further. Conversing with Bruce was always an enriching experience. He was radical with his principles and had no interest in compromise, yet he was always listening to your ideas showing an admirable respect

and kindness. This way of being was accompanied by qualities such as his unconditional passion, indefatigable determination, scholarly precision, and good sense of humor.

Dear Bruce, you were very generous to leave so much wealth to me and many, many others. We will always treasure it and do our best to make good use of it. I am sad to know that I will not spend other days and nights chatting to you as we did many times, but I luckily know where to find you through the precious message you left with your recordings and writings and that will still make me feel close to you and revive the wonderful moments spent together.

Thank you my dear Master and Friend,  
Alfredo.

Together with Ricardo Kanji and Fred Morgan, Bruce helped establish a workshop to train students in the construction of early woodwinds. He continued to advertise his own instruments, and a prospectus from 1975 lists Denner oboes at 415Hz, Hotteterre copies at 392Hz, Denner clarinets (copied after an original owned by UC Berkeley), musettes, oboes d'amore by Oberländer, oboes da caccia after Eichertopf, and bassoons after an anonymous 18th-century maker: an ambitious list, of which only a few got past the prototype stage. He also stocked recorders by the Dutch builder Coolsma.

Eric Hoeprich was one of Bruce's recorder students who trained in the workshop in The Hague and, despite pursuing a career on another instrument, still recognized the immensity of Bruce's influence. A shining example of Bruce's infectious inspiration, Eric is a true pioneer in his own field. He is not only a masterful performer on the early clarinet, but a world authority on the history of his instrument and, like Bruce, a contributor to the Yale Musical Instrument series.

I think it was a moment in 1980, when Frank de Bruine, one of Bruce's students at the time, said to me, 'You're becoming the Bruce Haynes of the clarinet,' I realized that this was indeed exactly what I was aiming to do. (Perhaps one might also mix in a bit of wanting to become 'the Frans Brüggen



of the clarinet' as well—a sentiment Bruce would have appreciated.) In Bruce I'd found the perfect role model in practically every way: we were both from California and had come to this rather dreary place called The Hague because it was possible to do what we wanted to do. In addition to being a wonderfully gifted musician, Bruce had made instruments. I too had begun to make instruments (with his help and encouragement), and it turned out we were both drawn to the scholarly side of music as well. Years later, when we were both invited to be authors of books in the Yale series, this seemed to be a logical consequence, or maybe even a culmination, of our mutual journey. His was already replete with dozens of recordings, several books, many articles, a legacy of outstanding students as well as international respect and renown. My own journey, as ever, lags quite some distance behind. We enjoyed each other's company by e-mail or in the occasional meeting. Sadly, our meeting this past February in Montreal turned out to be the last.

Despite the shock and the void that I think everyone who knew him must feel, there was a marvelous, calm steadiness and consistency in Bruce that I will never fail to remember and will appreciate daily. As a companion, he is still very much there, smiling, gently prodding with his particular and unique style of analysis and humor. I see him staring off across the room thinking about what was being said, already forming an opinion on the subject at hand. That sense of openness and curiosity will continue to inspire for many years, and I expect it will live on through dozens of others.

As much as Bruce was a revered teacher, renowned for the generosity and careful attention he paid to his students, he had a love-hate relationship with teaching. His recruiting efforts found classes of around six students, and he supplemented his schedule with reed classes, and supervision of the Conservatory's woodwind workshop. Still, the number of oboists coming for full-time study was disappointing and Bruce also found the students—even at what had become the premier

institution for early-music study—not always of the highest level. He struggled for some time to reconcile his divided commitments to playing, research and teaching. As always, his reasoning was highly philosophical. Around 1980 he had entered a phase where it was no longer of interest to him to communicate about playing verbally; instead he preferred to put his knowledge to practice. He even wondered whether his students would not be better off without the psychological dependence of instruction, left to work things out on their own. Bruce mulled over these reservations for months, then in 1982 he finally resolved that he would retire from the Koninklijk Conservatory the following year. As a result of that decision, I just missed out on studying with Bruce in The Hague, but our paths crossed frequently in subsequent years: first as a groupie at his concerts, then as a pupil, and later as a colleague in performance and research.

In 1983, I was granted a Dutch Government scholarship to study with Haynes, but instead worked with his successor Ku Ebbing. After two years there, I had a generous offering of professional engagements, and I moved to London, but still felt the need for more lessons. Who better to study with than the man that I had originally sought out? So, in the Fall of 1986 I ventured over the Channel to 'Ty Napper,' Bruce and Susie's Brittany retreat where they were living temporarily.

Lessons with Bruce were never measured in hours and minutes: they were always rambling dialogues that started with studies and solos, duet reading, and merged into discussions on research dreams, future projects, and instrument building, all flowing naturally into simple but delicious lunches prepared by Susie. I came from an intensive two years of study in Holland, and was astounded that Bruce, despite the seminal role he played in creating that style, was already questioning it. He challenged me to re-evaluate my vibrato, which he recognized as too much like my former teacher's, and he reasoned could easily become a mannerism. He demanded attention to detail, and thinking in smaller phrase units around calculated climaxes. We addressed breath-

ing as a means of articulating phrases. He recommended taking separate 'in' and 'out' breaths, and starting phrases without taking in air to reduce tension and maintain accurate intonation. It was particularly the way Bruce taught French music that was revelatory. In this style it is so easy to play in an emotionally detached way, but Bruce insisted on an honest emotional engagement. We explored varying the length of *ports de voix* to avoid sameness and also to propel the music according to its harmonic direction. He noted that tempo markings in this music often refer to mood rather than speed: *affetuesement*, for instance, should not be taken too slowly to obscure its fundamental dance character. We explored changing articulation patterns in Telemann Fantasies, and in 'Ich will bei meinem Jesu' from the *St Matthew Passion*, we looked at the slurs as indicators of the syllabification of the text in the singer's part, and how to give the long notes more life. In the 'big' Bach g minor sonata, he suggested using a question and answer formula to better understand the musical rhetoric. I must have been impetuous in my enthusiasm for this piece, but Bruce brought me back to earth. He was always even tempered and taught quiet conscious self-observation as a means to overcome even the most challenging technical demands.

It was the most delightful time combining playing, intellectual discussions (well, at least nerdy oboe stuff!) and simply enjoying Bruce's company. He was a wonderful mentor to so many, and I count myself incredibly fortunate to have come under his guidance.

He was a model not just as an oboist and scholar, but as a compassionate human. For me, his interest in Japanese culture manifested in his personality that resembled a Zen master who is always equipped with a searching question that he asks with poised wisdom and a mischievous glint in the eye.

There was always something new to discover with Bruce. A true pioneer, one inevitably got the feeling that he had already 'been there' in so many ways. I count the period from about 1995-2004 when we

worked together on the 'Oboe' entries for *Grove* and *MGG*, and on the Yale book as a real gift. We developed a discursive rhythm of writing and reading and critiquing each other's drafts, rewriting and rereading. Bruce was always honest in his criticism, and always maintained compassion and patience. There was no question that Bruce was after the truth of the matter, but his remarkable capacity was to show you that the truth was never predictable.

In his last years in Holland, Frans Brügger invited Bruce to be a founding member the Orkest van der Achteende Eeuw (Orchestra of the Eighteenth Century), with his student Doug Steinke playing second. Haynes played in concerts up to 1982, when he began to have reservations about following his former teacher's ventures into Classical repertoire with the corresponding rise in pitch and different instruments that this required. For Beethoven and Mozart, Haynes was playing a Grenser copy by his student Doug Steinke, but the model was not stable, and the arbitrary designation of Classical pitch at 430Hz was well above what had become Bruce's new ideal: French Baroque pitch at 392 (a full step below 440Hz).

So, instead of moving to later oboes to play more familiar repertoire, he took the less-charted route of low pitch and earlier music. His new direction was very clear, and typical of his generosity, Bruce turned his decision to retire from the Orchestra of the Eighteenth Century into an advantage for others. He arranged for Masashi Honma and Toshi Hasegawa to replace him in the 1982-3 seasons. Shortly after Ku Ebging stepped in as principal oboe. Although this signaled an end to Bruce's collaborations with the famous Dutch recorder player, Brügger never lost his respect for his protégé's artistry. In a letter dated 3rd Aug, 1989, wrote:

Bruce: I listened to Cantata 187, recognized you immediately and was moved to tears. Never heard such satanic and angelic oboe playing. Also felt some father-like proudness [sic.], may I? Bravissimo!

In 1981, Haynes expressed a similar lack of interest in playing Classical repertoire to La Petite



Ill. 21 Bruce Haynes playing Classical oboe

Bande director Sigiswald Kuijken. 'Because they are technically so demanding, I'm reluctant to invest the time and energy needed to learn a new instrument for so little personal reward.'<sup>8</sup>

Bruce began searching for French-pitch instruments—recorders from von Huene and oboes from Harry van Dias, Paul Hailperin, Olivier Cottet, and others, but several years later a dream came true. In 1987, he had the opportunity to purchase an original seventeenth-century French oboe. This instrument by Naust replaced a copy of an oboe in the Charles Bizet oboe in the MFA (c.1740) by Mary Kirkpatrick. It was one of Bruce's most valued treasures, and one of the most influential oboes in the restitution of French Baroque style. Not only was an oboe of this age and provenance exceptionally rare, the Naust's stable condition made it immediately usable in performance. In the first months of owning it, Bruce featured it in numerous performances including, in some instances his transcription of Bach's *Italian Concerto*. The Naust gave Haynes the initiative to try out the puzzling short top-note fingerings found in the old

fingering charts that, up to that point, most players had avoided in favor of the most stable harmonic fingerings. The Naust necessitated further experimentation. Inspired by Marc Ecochard, he tried a completely new reed system. In 1987 he wrote to me describing experiments using a bocal and small staple-less reeds like mini-bassoon reeds.

1980 marked a watershed in Bruce's personal life. His marriage with Joan had been deteriorating and in 1979, he met Susie Napper who from that point became his life-partner. Susie and Bruce quickly became a musical unit collaborating in concerts in Europe, the States and in more far-flung places like Israel<sup>9</sup> and New Zealand.

Around the same time that Brüggem formed his Orchestra, Laurette Goldberg established Philharmonia Baroque in the Bay Area. She had known Bruce from his days playing in the Junior Bach Festival and she, too, had ventured to Amsterdam to study harpsichord with Leonhardt in 1966. From its instigation in 1981, Laurette, Bruce and Susie were central to the Philharmonia's artistic direction. Bruce played memorable performances of J.S. Bach's *Wedding Cantata* BWV 202 at the inaugural concerts. Present at early concerts, Mary Caswell recalls: 'Bruce played beautifully, was warm, engaged, infectiously enthusiastic, and I really missed him and Susie when they left Philharmonia.'

The rupture with Philharmonia marked a distressing turn of fate. This organization, into which Bruce had poured much personal investment, ultimately turned against him. Legendary horn player Lowell Greer recalls:

The passing of the great oboist and musicologist Bruce Haynes strikes at the hearts of all who knew him, heard him play, or read his superb books. I first met Bruce in San Francisco in Philharmonia Baroque, and was immediately struck by the kindness and gentleness of his spirit. Chatting with Bruce was like knowing Moses. Somehow there was history, weight, and sensibility to his thoughts. Bruce's playing was just like his speech: completely natural. There was no attempt to conform to another sound or pre-existing tone quality. As a result, it was quite therapeutic to hear him play, even for non-oboists.



Ill. 22 Susie and Bruce in a lighter moment in a photo shoot, 1980.



Ill. 23 Photo from Philharmonia Baroque's publicity for the 1986 season. Front row from outside: BH, Doug Steinke, Susie Napper, bassoon: Robin Howell; harpsichord: Laurette Goldberg.

I recall Bruce in many roles—player, mentor, and section leader—but I keep returning to one aspect of Bruce’s personality that really encapsulates the concept of collegiality. We might chat about makers, repertoire, fingerings, treatises, etc, in mutual benefit, but I don’t believe I’ve ever met anyone more helpful or embracing than Bruce in this regard. He always seemed to know how one needed to proceed to locate ‘true north’ in music, and he could articulate it in terms that built up a colleague rather than putting them down. I consider him a mentor, par excellence, to all musicians, not just oboists.

He was dedicated to mastering the skills of his instruments, building up ensemble skills, in order to bring the music of past masters to life. There was a brotherhood, or (if I may still use that term in today’s world) a fraternal bond between Bruce and those with whom he shared the concert platform. He always kept the ‘big picture’ in view, sometimes abdicating for the benefit of others. He divided the labor in the oboes to allow both participation and repose of all. I recall specifically him passing on playing oboe in the *Second Brandenburg Concerto*, so that Douglas Steinke might play it.<sup>10</sup> His gracious and thoughtful manner was manifest in every verbal exchange heard in those early days of Philharmonia, and even the short-tempered were shamed into courtesy!

We stayed in far too infrequent communication, so his sense of loss is based on the fireside chat we never had, as well as the severance of past ties. I recall Bruce and Susie’s departure from Philharmonia Baroque Orchestra. It was a stark reminder that those behind the scene, who give nothing to the identity of the ensemble, could ignore the charisma and soul of an ensemble and re-define it overnight, forcing it into a new formation. As a playing member of groups, I’ve never been able to accept the fundamental wrongness of that aspect of musical life, and it has bitten me on the tuckas, as well. No one is indispensable, except those who make no sound at all.

The Orthodox have an expression, ‘May

his memory be eternal.’ The more lofty the artist, the more we ascribe to them a demi-god stature, presuming that they will live for centuries, if not forever. But it is only the residual merit of their work that endures. Happy we are to have had the fruits of Bruce’s labors. His was a life of meaning and significance.

Violinist Michael Sand, another founding member of Philharmonia, affirms how much Bruce gave as a player.

Everybody who knew Bruce will probably say the same thing: I never heard him play without learning something about the music. But I’d like to share one other memory that says something about his kindness. There was a period when I was suffering from a sort of performance anxiety where I would lose my place in the music if I ever took my eyes off the page. This happened to me during a concert we were playing together in the Jerusalem Music Center: I looked away from the music and lost my place. Bruce knew about my problem and saw that I was having trouble. Without skipping a beat, he jumped from his part and played a few notes of mine—enough to cue me back in. It was typical of his perceptivity that he was immediately aware I was in difficulties and knew what to do about it. I was extremely grateful to him for rescuing me—I thought it a very comradely action—and I’m still grateful now, and for the opportunity I had to know Bruce and be his colleague.

After leaving Holland and giving up his farm, Bruce and Susie started looking for a new home base. Susie had the use of her parent’s house on the exhilarating coast of Brittany, but it was very distant from anything: the closest major center, Paris, was still nowhere near the early music centre it has since become. They also had a clear intention to bring their children up in a bilingual environment. Montréal was the obvious choice from this point of view and, situated half way between Europe and California, it was ideal as a base for their trans-continental lifestyle. In their first years,

Bruce found himself once more a pioneer and guiding light in a fledgling baroque music scene. In 1989 he reported that 'very few concerts are happening. Possibly some Bach cantatas next year and the odd concert with a good choir. There are good musicians here (especially singers) and some support from CBC and government, but one has to initiate everything.'<sup>11</sup> The focus of his interest had already shifted to research. At the age of 50, he became a full-time doctoral student in musicology at the Université de Montréal, with a thesis that was the culmination of his findings on a subject that had become a passion—the history of pitch. Since then, he has held various fellowships from the SSHRC (Canada), and in 2003 was named Senior Fellow of the Canada Council. He has taught as *professeur associé* at McGill University where he has been responsible for the Performance Practice seminar. Bruce continued gave special workshops in Spa (Belgium) and Vancouver, returned to Holland on the invitation of Alfredo Bernardini and he was also a key member of the orchestra for the Boston Early Music Festival 1999–2001.

But Bruce was not one to give up playing so easily. He welcomed invitations to participate in a wide range of programs in Canada and the States. In 1995 I dared to invite him to play the *St Matthew Passion* in Rochester, NY. We had a great time taming the three-headed beasts of oboe, oboe d'amore and oboe da caccia. Shortly after, the Dayton Bach Society performed the same work, and we again made up the section of the first orchestra. That was the first of several gigs in Ohio where I had the great fortune to learn more of Bruce's art. Dayton also hosted discussions that would, over time, materialize into our book. Bruce's presence was felt by many of our colleagues. David Wilson led the violin section.

I first met Bruce in 1994, at a *St. Matthew Passion* performance in Dayton, OH. I had never heard the baroque oboe played so beautifully—the sound Bruce made floored me. In the years that followed, I would especially look forward to gigs when I knew Bruce would be playing.

A casual conversation several years later revealed that Bruce had done a great deal of work on historical pitch levels, and when I told him that I was planning to devote a

short chapter of my Muffat book to pitch levels, he mailed me a copy of his dissertation as soon as he got home from the gig. I read it with great interest, relied on it heavily for that chapter of my book, and have consulted it many times since then.

Once I was in a position of contracting baroque orchestras, I was able to bring him to the Bay area a couple times for choir gigs. I remember thinking that the choirs had no idea they were getting to make music with a legend. What I remember about Bruce Haynes was his gorgeous playing, his intelligence, his kindness, and his good nature. Goodbye, Bruce—we'll miss you.

David Lasocki, internationally-regarded authority on the recorder and its repertoire, attended one of the Ohio performances, and wrote in response to David Wilson:

I heard Bruce in 1996, performing in the Bach *B-minor Mass*, and had the same experience. Tears poured down my cheeks. That was the only time I heard him play live, although I knew some of his recordings. I admired him most for his multi-pronged attack on research about his beloved instrument, the hautbois. Somewhere, years ago, I read his research agenda for the instrument which inspired and overlapped with my own on the recorder. He saw that any comprehensive view of the history of such instruments must begin with basic research tools and go on to create history from this informed position. So he did brilliant work on a bibliography of the music (which went through several editions), listings and studies of surviving reeds, iconography, performers, pitch (much expanded into a general book), and performance practice (reconceived as a book on the meaning of Early Music). As a person, I found him generous and well centered. I will miss him greatly.

Like other living legends, it seemed impossible to ever glimpse more than part of Bruce's talent. Playing next to him—whether it be in the B minor mass, Lully dances, or in a duet reading session—was always a fascinating experience. One was

drawn to his playing, and compelled to emulate it. But, like grains of sand slipping through your fingers, as soon as you felt like you 'got' what Bruce was doing and could answer him, there was a new gesture, a new phrasing that was just as intriguing, and just as inimitable. **Sarah Davol**, New York freelancer and composer wrote about the charmingly spontaneous nature of her musical and social interactions with Bruce:

I feel so fortunate to have studied with Bruce Haynes. A true mentor in that he generously shared his vast knowledge about the oboe and Baroque music, but also encouraged me to have an individual voice as a musician. I remember in particular one tour of *Acis & Galatea* that was so magical that I still recall it years later. At each concert hall Bruce had different and more delightful ornaments in the beautiful slow movement, and besides listening to his wonderfully warm sound, his kind soul would open up, and the audience and I would be in tears night after night. Suzie Leblanc was the soprano, and she would sing an answer to his ornaments beautifully. As we warmed up in each venue Bruce would decide which ornaments to play, so I would have a prelude to his creativity, but I would never be prepared for it's effect on me.

Staying in Bruce and Susie's house was to be embraced by a family. Sitting around the kitchen table we discussed everything from Baroque composers and iconography to how amazing his son's snow fort was in the back yard. He often spoke of his admiration for Susie's lovely gamba playing, and we were entertained by vignettes from Jake, Anais, and Tobias while drinking tea and sampling Susie's wonderful cooking.

When someone so kind and special as Bruce passes on, it takes a long time to synthesize his departure, but I'm left with the feeling of how lucky I am to have had him in my life.

*Mole stopped rowing as the liquid run of that glad piping broke on him like a wave, caught him up, and possessed him utterly. He saw the tears on his comrade's cheeks, and bowed his head and understood. For a space they hung there, brushed by the purple*

*loose-stripe that fringed the bank; then the clear imperious summons that marched hand-in-hand with the intoxicating melody imposed its will on Mole... And the light grew steadily stronger, but no birds sang as they were wont to do at the approach of dawn; and but for the heavenly music all was marvelously still.*

The Haynes-Napper household fell into a pattern of spending Fall to Spring in Montréal and the Summers in Brittany. As the word got out that Bruce was living on the American continent, players passed through for lessons, or just to hang out with him and collect what crumbs of wisdom they could in kitchen conversation. Three remarkable young artists—**Matthew Jennejohn**, **Chris Palameta** and **Karim Nasr**—trained under Bruce's guidance and played up Montréal into the thriving and vital Early Music scene that it now is. In 2002 Susie added another feather to her cap as catalyst for early music in Montréal, by establishing the Festival Montréal Baroque.

The paths of countless other musicians crossed with Bruce's and, even if less frequently, were just as strong and enduring. **Michael McCraw**, bassoonist and Director of the Early Music Institute at Indiana University, had heard Bruce's recordings, and met him in person in the early '80s at a concert in Germany.

Both hearing his oboe playing and talking with him after the concert were truly inspiring. I so loved reconnecting after we both moved to Canada. All of us who play early music, especially wind players, owe this man a huge debt.

Christopher Krueger, flute player with the Handel & Haydn Society in Boston wrote:

I only worked with Bruce for one concert, although I have been influenced by him immeasurably through his writings and through his influence on others. What I remember is a fabulous musician without agenda, with the simple contagious idea that every musician should be as open and as inquisitive as possible; that musicians should do whatever is possible to open imaginative floodgates, that individual

ideas are always worth consideration, and that the best music making comes from all of the above. He reached an enormous constituency in these regards!

Thank you Bruce!

For Renaissance-man **Byron Rakitzis** (flutist, oboist, bassoonist and violinist), Bruce was both model and inspiration.

I only met Bruce on a couple of occasions but I was deeply impressed by his wit, intelligence and deep love and knowledge of life and music. Truly larger than life.

I listened to his recordings in the 80s, and they were one of the influences that drew me into early music in the first place. His recent history of the early music movement was just as radical a statement, and I'm very grateful to have been able to meet and get to know Bruce a little bit in the last few years.

Much more than just an oboe guru, Bruce was a magnet for scholars of all sorts—anyone curious about music, performance, and what musical history means to us today. His writing process was one of sharing material and inviting dialogue. Those who stood in awe of Bruce's achievements, could also be astounded by his modesty. Rather than the final word on the subject, he liked to describe his work as just the starting point, encouraging others to go further. Indeed, everything was open to reconsideration, and reworking. This meant that each of his books was in a constant state of flux until it finally reached the printer, a process that demonstrated his courage to expose his 'raw' ideas to the musical community. Over the years, he would send out complete book drafts for colleagues and students to mull over, to serve as points of departure for conversation and dialogue that would go on even past publication. The inscription in my copy of *The End of Early Music* reads 'For Geoffrey, Off into the wild blue yonder...'—a reminder that, for him, even the publication of a book was not the end, but a stimulus for continued commentary, discussion, and debate. In the same way, his last and posthumous book, *The Pathetick Musician*, went through various incarnations. Bruce only began to fine tune the order of the chapters and the

flow of ideas after he had taught the material in a seminar at McGill, and had incorporated detailed reports from leaders in the field of musical performance and rhetoric. (This book, which promises to be a stimulating fresh approach to Baroque music, will be published by Oxford University Press in the near future.)

Given the way he worked, there was never a question that Bruce demanded the unconditional acceptance of his ideas. To arrive at truth—like finding peace—was for him a process requiring two-way dialogue. Everyone who got to know Bruce well would, at some point, find themselves locked in amicable argument with him. These discussions were not motivated by ego as a sport, but from a deep desire to learn. And learn we all did.

With Bruce, there was never discrimination between professional and amateur, expert, or student. Catherine Motuz, sackbut player and musicology student at McGill first met Bruce about ten years ago when she was assisting Susie organizing the first Festival Baroque de Montréal. Her blog, written just a couple of weeks after Bruce's passing, illuminates how excited Bruce could be to find a kindred spirit who shared his passions and interests.

Monday, 30 May 2011

I recently re-read an email that I wrote in 2008, describing sitting in Susie and Bruce's kitchen. I think it's safe to say that it's my favourite room in the world. It's beautiful for one, with a great wooden counter, shelves covered with motley teacups, and a pin-board full of family photos. As if to nourish the creativity and the exchange of ideas that their kitchen has always hosted, there always seems to be a freshly baked creation of Susie's to munch on. This kitchen was—and will always be—a vortex for early music: festivals, concerts, recordings and books got planned there, and many people met there for the first time; others got to know each other better on return visits. As I write, the memories of conversations with Bruce come back—authenticity in performance (Bruce introduced me to the ideas of Diderot on whether sincerity is required in acting), and disagreements about subtlety versus the exaggeration of gestures in re-



cordings (there was a stereo on shelf under the sugar to help us illustrate our points). One day during the germination of *The End of Early Music*, we disagreed about whether modern musicians should write in period style. We were both vehement and it lasted for seven delightful hours. We had to order a pizza and open a bottle of wine and no, even then we never quite agreed, but it was a delicious disagreement.

My second favourite room in the world is probably Bruce's office. It's right above Susie's music room, where I heard Ste-Colombe performed for the first time, where we rehearsed much of *Orfeo* in 2007, where I eves dropped on David Greenberg, David McGuinness and others in the middle of creating the CD *La Mer Jolie* while I worked quietly in the corner in 2004. So as you can perhaps imagine, Bruce's office just above is a vast space—very warm, but vast enough that there's space to pace and move about, and room to step back a bit from even very complicated ideas. Last time I was there, we talked about the affects of Bach Cantata movements. Bruce had gone through each cantata and assigned to each movement what he thought the affect was, refining his own list of affects in baroque music in the process. We talked about timing in music, too, and listened in fascination to a recording of romantic violinists playing Bach with no pause for breath whatsoever.

In the course of all our talks about music, Bruce communicated an open, welcoming and humble (or humbling) outlook: a willingness to take the time to listen to others, but also the discipline to dedicate time to his work despite everything going on around him (which was always a lot), and an understanding of how crucial it was to give his love of learning warm, vast and well-nurtured spaces to grow in. Being around all this changed me as a person and I very much hope that his memory will continue to do so.

I remember the last time I spoke with him, too. We had tea—and cakes of course—and talked about music but also about life and the new directions mine

would take with starting my Ph.D. I was wary that I had felt compelled to go that day, and not knowing when I would be back again, took care to say a proper goodbye when I left.

In a month's time I'll present my first academic paper. I admit that I've been dreading that when people ask questions after my talk, a part of me that I don't much like will rise defensively to the surface. This morning, in the midst remembering Bruce, I can't help but be reminded that I can choose whether this moment can feel like a test of my ignorance or if it can feel like something else. I think in the same circumstance, Bruce would have looked forward to other people's questions more than to talking himself; he would have loved each opportunity to hear of ideas he hadn't thought up on his own and delighted in other people's perspectives. And of course that's the way it should be. Thank you, Bruce, for giving me the chance to get to know you enough to realize this. I look forward to the many such challenges his memory will put before me in the coming years. I'm going to miss you a lot.

Haynes' influence reached far wider than the oboe, or double-reed community. Oboe was, for him, just a starting point for the discussion of issues with much broader and deeper implications. Translated into French, German and Italian, his ideas attracted an international readership. Within months of his death, his legacy was fêted in a jubilee celebration of the Dutch Early Music organization, STIMU in The Hague (January, 2012), and his provocative stance on historical performance was the subject of a conference "Fugacity of future? Striking a balance and opening up new perspectives of Baroque Music" at the Mozarteum, Salzburg (16-18 December, 2011). The following interview, never before published in English, is an excellent overview of his career and dominant interests from Bruce's own perspective.



Ill. 24 Oboe band at Versailles, c. 1975. BH (Denner copy), Michel Henry (anon. late 18th-century oboe, possibly Italian), Elke Brombey, Marc Ecochard (copy of Gustave Vogt's Delusse oboe by Monin). Henry and Ecochard acknowledge that their oboes were totally unsuited to a *bande de hautbois* playing at 415Hz.

## INTERVIEW WITH MARC ECOCHARD, FRENCH OBOIST AND HAUTOBOY MAKER

(Originally published in  
*La Lettre du Hautboïste*, 2005)<sup>12</sup>

**Marc Ecochard (ME):** *When did you start playing oboe, and who was your teacher?*

**Bruce Haynes (BH):** I switched over from being 2nd clarinet in the Junior Band to 1st (and only) oboe at age thirteen. My teacher was Raymond Dusté, well known in San Francisco, especially for his solos at the Bach Festival in Carmel, had been a student of **Marcel Tabuteau**. He was a great player, especially for Bach, and he was very good to me, even selling me his old Marigaux which I paid back by subbing for him when he was overbooked.

**ME:** *When was it that you discovered the two-keyed oboe (which we now call the hautboy following the terminology that you proposed) and how did that occur?*

**BH:** I was hired by an amateur oboist to teach him the hautboy in about 1960, but was not very interested in the instrument. It was only after I had spent several years studying recorder with Frans Brünnen and realized that the recorder repertoire was not very big that it occurred to me to try the hautboy. I still remember people precipitously leaving the room when I tried to play it in the first year (my first instrument, I later realized, was not very good). Eventually I had to learn to make them myself if I wanted to be serious.

**ME:** *California is far from Europe. What did Europe hold for a young American in the '60s?*

**BH:** In the early '60s, when I got serious about the recorder, Brünnen was really the only serious possibility, and besides, Leonhardt was in Amsterdam as well. By the way, Holland's conservatories are full of foreigners now, both students and teachers; but when I was there in 1964-67, I was the only foreigner in the school.

**ME:** *What were you looking for there?*

**BH:** Authenticity. And I wanted, in my youthful vanity, to find out how Brüggén played so well, so I could do the same.

**ME:** *One of your last works, The Eloquent Oboe, contains a beautiful and moving dedication to your two oboe professors Frans Brüggén and Gustav Leonhardt. Can we talk about your relations and work with these two masters of Early Music?*

**BH:** In that dedication I quote an inscription above the portal of a building at the University of Amsterdam that says (in Dutch), 'If you say something differently, you say something different.' And that is how I think about those two musicians: that they said what they said in a different way, and by doing that, they conveyed a music I had never heard before, and which made a stay of three years in Holland well worth it—even getting used to real winters. I was able to do a recorder exam at the Royal Conservatory with Frans, took several courses in Amsterdam with Utti, and heard many concerts, of course. And afterwards, learning the hautboy, I had no official teacher, only the musical ideas from Frans and Utti, and my own determination. (I still remember when I took the audacious step of making a reed as wide as 8 mm at the tip!) There was no one back then to ask a thousand questions: fingerings, pitch, sound, repertoire. Everything was new. But the ideal of the music was always there, the hope of transferring it to the hautboy. And later on I had the great satisfaction of playing my hautboy with those two, when I moved back to Holland. They really were responsible for founding a school of interpretation that, forty years later, I still honor and love to listen to. I think the Dutch school has had a profound influence on hautboy playing in France, by the way.

**ME:** *It is true that the Dutch school of baroque performance, based on a very precise melodic and rhythmic articulation as well as a groundbreaking re-evaluation of the mastery of tone, profoundly challenged the dominant French interpretational models based on romantic and post-romantic stylistic principles. That school of interpretation found its natural application when musicians started to revisit French repertoire from the seventeenth and eighteenth cen-*

*turies with their new 'old' instruments, harpsichords, violins, viols, flutes and hautboys. There is a natural causality between the style of French baroque music and the interpretative research of Frans Brüggén and Gustav Leonhardt. How would you situate the style of French music in the present musical landscape of baroque music performance?*

**BH:** Another comment, without foundation other than my own personal sixth sense, is the direct correlation I have noticed between Period players who are a little too predictable and naïve and those who don't understand French style. Many Period players are comfortable with Italian and German music, but only a few are Francophiles, lovers of the mystique of French style, which is not only so different from the other styles but quite alien to the aesthetic premises of twentieth-century performing styles. I've long been convinced that it is a necessary membership card for playing German *Vermischte Geschmack* (or 'mixed style') to have a good understanding and sympathy for French music. That is especially true for woodwind players, since the woodwinds were propagated everywhere in Europe in the late seventeenth century by Frenchmen, who were the first teachers and model players. Without that French touch, modern Period players are incomplete: their chant lacks spice and mystery. In other words it lacks a sense of 'otherness.'

If I may, let me add how proud I am to have had the honor of being one of the first to reintroduce the hautboy to France, the country where it was originally created. In the '70s I played many concerts, and after me there was you, Marc, and Michel Henry who took up the cause to be among the first to (again) play the instrument in France.

**ME:** *The exportation of French woodwind technique and technology at the end of the seventeenth century repeated itself with the work of Marcel Tabuteau in the US. One could say that he created an American oboe school with roots in the French tradition that are as strong as those in present-day French pedagogy. You are, yourself an example of a direct pedagogical lineage from Tabuteau through the intermediary of your teacher Raymond Dusté. What do you view as essential from the point of view of style as well as technique (embouchure, fingerings, etc.)?*

**BH:** We oboists get a sound in our ear, and it stays a long time. I am doomed for my whole lifetime to be trying to get a Tabuteau sound from my hautboy, and it would be very satisfying to me if I ever achieved it. There are other concerns, of course, like response and agility that take me in another direction in terms of reeds and embouchure. It's interesting to hear the snippets of old recordings of **Georges Gillet**, who was Tabuteau's teacher in Paris. The 'sound'—most of it, at least and the delicacy of articulation—that I associate with Tabuteau are there in Gillet's playing. It is interesting to see how playing branched out from there, so that at mid twentieth century the French and American sounds, originating from a common root, were so different. About fingerings, I've always been fond of Tabuteau's trademark low forked F, as he disabled the automatic resonance key so the note sounded very distinctive; a bit of the hautboy effect, where the cross-fingerings sound deliberately dull, and very different from the other notes.

**ME:** *To characterize the European hautboy played between 1640 and 1760, you chose the term 'eloquent' found, for instance, in the title of your book **The Eloquent Oboe**. Can you tell us what, in its tonal quality and the players' approach justifies this description?*

**BH:** My title is a citation from the Hamburg writer on music, Johann Mattheson who, writing in 1713, characterized each instrument with a single word (the bassoon was 'proud'). My book deals with one kind of oboe, the large-bore hautboy, which has turned out to be the instrument I've spent my life with. For me, Mattheson's phrase has always served as a kind of motto because it captures so perfectly the eighteenth-century oboe's natural character, already there but also something a player can cultivate: its mellowness and lack of tension, its ability to start and stop instantly, its remarkable capacity to convey and impart meaning, to declaim and discourse, to express forcibly and appropriately, to charm, and to provoke. To the Baroque mind, of course, eloquence was a value, and one's goal as a performer was to speak to one's audience through music, and win them over like an orator.

**ME:** *You had the opportunity to play a number of rare original instruments on a regular basis. What criteria convinced you to play old instruments in good playing condition, and what are, for you, the most noticeable differences between originals and copies?*

**BH:** I've tried between 250 and 300 originals. In 1971 (before it became too difficult) I toured the European museums and tried out some 174 hautboys. By now I find it's a pretty scientific kind of experience. Most instruments have been decent to good. But what you always hope for is the one that stands out, even from the beginning with the wrong reed and wrong pitch, the hautboy with a sense of flexibility and resonance, depth of tone, a quality that I think of as like the ringing of a large bell. It happened to me several times on that trip in 1971, especially with the Jacob Denner in Nuremberg (MIR 371), which I had to go back and try twice (like pinching myself to be sure I wasn't dreaming). I later copied that instrument (Didn't you copy it too?) and played my copy for years. At the time, I had no clue that it was not at A-415 (the usual German Cammertone, a semitone below A440). Since then, I compared its dimensions with other Denners, and it's noticeably bigger. I still play my copy, but at A-403 (the famous French pitch known as Ton de la chambre du Roy).

Compared to originals, I find most copies stiff and cranky, overly decisive about their tuning and timbre, unwilling to loosen up. That comes from sharp corners, brittle and overly heavy wood of too good quality, and the fear of makers to open up the tone holes enough. I regularly work the holes (making them larger or smaller with beeswax), depending on the tonality I'm playing in and the reed I'm using.

**ME:** *What qualities do you look for in a modern hautboy?*

**BH:** What I hope for is an instrument exactly like the original, including what might appear to be mistakes.

**ME:** *Must a modern hautboy be a faithful copy of an eighteenth-century original?*

**BH:** Now we're getting into passionate territory. We are living through a period where practically every instrument maker ardently believes in 'im-

proving' the originals, arguing that we now understand the principles of building, and that one should not copy the 'mistakes' in the originals. But who says they are mistakes? I don't think any of us is in a position to know that. It is true we may not be physically capable of copying exactly (anymore than we can be certain we are really reviving authentic performing styles), but that shouldn't discourage us from trying. Period musicians—builders and players—have varying attitudes on this question of fidelity to the original model. Personally, I'm not interested in a hybrid; an hautboy that plays 'as well as possible' is a relative idea with changeable criteria. What I really want is an original instrument, and I'm willing to change my own technique to adjust to the instrument. So for me an ideal copy is a blind duplicate of an original, 'warts and all,' so I can experiment with it and discover a different world, letting the instrument teach me. That is what the Authenticity Movement is about: not re-discovering the same old world we already know. It is not merely a different dialect, it is a new language.

**ME:** *Can the modern hautboy claim its own status vis-à-vis the old models? In other words, can it exist as a separate instrument, without being considered a replica, whether good or bad, of an old instrument?*

**BH:** I don't suppose we've tried every combination of possibilities in oboe design between the historical hautboy and the Romantic keyed oboe (the *système 6* Lorée that has remained virtually unchanged since the 1880s). I've sometimes wondered how it might be possible to combine the best traits of the two models to produce a super-oboe. That might be possible now because historically we are in a unique position, and able to compare these models—I won't say objectively, but at least we are able to play them side by side. What music would one play on a super-oboe? Maybe everything, or maybe we could write some new music to go with a new oboe. I have a friend who has invented a super-traverso that is truly amazing. It has the character of a traverso in the directness of embouchure control and the quality of the cross-fingerings, but it is loud like a Boehm flute and has a booming low register.<sup>13</sup>

As for basic defects in the design of the hautboy that need fixing like those problems on the

traverse: no octave key, and a key to fix the  $g^{\#}/ab$  problem (the hautboy uses a double-hole for these notes). With those two keys, and somebody to make me good reeds, *ferait mon affaire, je crois* [I'd be in business].

Of course, I don't know how long that would satisfy my sense of myself in history. I can imagine after a time I would begin to wonder whether it does not make better sense to use a model that corresponds to the aesthetic of the time and place from which the music comes. Not for some theoretical reason like satisfying the composer's intentions (none of those Baroque composers care any more), but simply for the logic of using the same tools, and thus automatically realizing more of the original idea and inspiration.

What interests me is exploring the new possibilities offered by the older models, which represent integral systems (almost always missing their reeds, alas) designed to produce a certain specific idea of what an oboe should do. These models appear to have worked well once in the past; and it is only a question of time for us to learn to use them effectively. And they offer an idea different from ours that is worth exploring. We have much to learn. It is astounding to think how much data is stored in these old originals. Our knowledge and understanding of original instruments is limited by two factors: their poor physical condition, and their monetary value. Original woodwinds are difficult to get close to, are sometimes in unplayable condition, and are usually dried out and looking for an excuse to crack. 'Preservation' is one of the jobs of museum curators. But whatever the problems, the fact is that these instruments will not be understood as instruments until they are played over an extended period, something that few musicians or museums are motivated to carry out. There are still designs and types of instrument that are almost completely unfamiliar (like for instance the French eighteenth-century Type E, or the very earliest French seventeenth-century examples).<sup>14</sup>

**ME:** *After the years of pioneering and discoveries, of which you were one of the principal actors, what observations do you have on the ongoing evolution of Early Music?*

**BH:** I've heard the Authenticity Movement described as a 'perpetual revolution.' And it's true the Period Style of two generations ago, or even

one, is not the Period Style of today—we can hear that from recordings. I see many hopeful signs; on the hautboy there are some great potential players coming up. The relationship between the Movement and history is curious. I hope we continue to keep the historical orientation, that we remain observant and use the past as a resource for making concerts for the ever-moving present. But if things continue in their present direction, sooner or later this Movement, like Monteverdi's *Seconda Pratica* (that thought it was reviving the music of the Greeks), will convert the past into the present, and will find it has become the most important musical aesthetic of the new century. Already it has its own received performing tradition a generation old, passed on by ear. And what will happen to our dear old 'mainstream' institutions, our large and expensive symphony orchestras and traditional Romantic conservatories? I have no wish to see them go, but they seem already under threat. It is they that may be in the museums of the future.

**ME:** *You have dedicated the last years to teaching, solo playing, and to research on the history of the hautboy (The Eloquent Oboe) and the publication of an enormous study of the evolution of pitch (The Story of 'A'). What direction will your research take you next?*

**BH:** At the moment I'm writing a book on performing styles of the twentieth century from the point of view of Period style. I call it *Authenticity and Happiness*.<sup>15</sup> Its great fun—everyone should write a book like this at the end of their career. Very cathartic. There are so many things I'm learning that I didn't have time to think about before. I listen to a lot of discs, and feel like I'm beginning to better understand what has been happening during the last half-century.

My one big project is to do what I can to encourage musicians, especially my colleagues in the Period field, to play more expressively, with more personal commitment, and with the purpose of engaging the hearts of their audiences. There is a very interesting historical rationale for this in the thinking of musicians from before about 1800: the art of rhetoric, of persuasion, of moving an audience. If musicians need permission to play passionately but want to avoid Romantic ways of doing it, this might be a help. The

best way to learn more about a subject is to write a book about it, and I'm already deeply involved with a new book with the provisional title *Gesture, delivery, sincerity: Declamation in Baroque music*.<sup>16</sup> It will discuss subjects like the Affects or Passions, persuasion, delivery, personal sincerity in playing, the 'antiphase,' nuance and inflection, rubato and pauses, Ayre (the perfect speed and precise Affect of a piece), inconsistency, drama and pantomime. Much of the historical material is French, by the way, so a dramatic approach to early music is, I'm sure, a part of the French national heritage. (That heritage fascinates us North Americans, incidentally, as we are without much of a history of our own before the Romantic period).

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Despite his negative feelings towards what the Romantic era did to music, Bruce was a hopeless romantic! His kids remember how, when they were little, he would sit listening to recordings of Puccini operas with tears streaming down his face and not know quite what to make of it. Many readers of *The End of Early Music* might have a similar reaction. There Haynes was openly outspoken about what he felt was the obliteration of musical rhetoric in the Romantic era. An ardent independent thinker, Bruce despised the structure that many Conservatories had adopted, the autocratic hierarchy of modern orchestras, and the calculated coldness that seemed to pervade modern performance (on both modern and period instruments), where it seemed all one needs to aspire to is accuracy and correctness. To him, this stood in the way of spontaneous, direct musical expression—the expression that he so admired in Puccini. His life and works was a quest to bring a similarly intense emotional component to the performance of Baroque music.

The issue of authenticity was always central to Bruce's thinking. Setting as his goal the rediscovery of music from the past as if it was newly composed, he had an uncanny ability to breathe life into even the most mundane score. A Handel sonata became a mini-opera; a French suite a lyric poem narrating tales of a fantasy world. But Bruce also had a fascination for the flipside of authenticity—forgery. He questioned whether music could ever be 'true' or 'authentically correct,' and in his

article 'A Correctly-Attributed Fake' interrogated the meaning of a 'copy' of a harpsichord by a builder who never existed. This creative (re)-construction, where replica took on such a degree of authenticity that it became indistinguishable from the genuine article (Umberto Eco's 'hyper-reality') was, for Haynes, the ultimate test of Early Music's coming of age.

The modern (re)creation of the baroque oboe was symbolic of the grey area between authenticity and forgery. In *The Oboe* he wrote: 'the hautboy may originally have been a revival of historical models, but in a sense it has also become the most modern and innovative form of oboe in use (3)... If musical instruments are a kind of physical representation of creative currents in our society, the hautboy, once an artifact of our past, now finds itself transformed into a contemporary form of oboe (284).' But even more than the instruments, it is in their use—in our musicking—that Bruce sought a greater commitment to creativity, arguing that it was only when music was once again composed in Baroque style, would we see its full flowering in our day. Basically, what he sought was a perpetuation of the fluidity between composer and performer cultivated in the seventeenth and eighteenth centuries whereby the creative and recreative artists were either one and the same, or the performer took on the responsibility of completing the composition by adding his own finishing touches in the form of ornaments.

One of Bruce and Susie's closest musical colleagues in Montréal is the German flute and recorder player Matthias Maute, director of Ensemble Caprice, a group that engages in the mischievous interplay of history and fantasy. Bruce particularly admired Maute's ability to engage in the Baroque musical creative process as both performer and improviser and, as part of his celebration of Baroque music's coming of age, he commissioned Maute to compose a sonata for hautboy. Maute describes the circumstances:

At some point a couple of years ago Bruce decided, that the endless row of volumes of *Musik in Geschichte in Gegenwart* in addition to all the other musical encyclopedias in his already very impressive library would be too much. He offered me to take over his subscription for this German encyclo-

pedia for which he had provided some important articles. He happily accepted a musical payment for the volumes already stored on his bookshelves.

It was a very pleasing experience to write oboe sonatas in Baroque style for someone, who obviously cherishes music above anything. Naturally one has to exceed one's own limits when writing for such an outstanding musician and connoisseur like Bruce. I worked hard.... This is how an Italian sonata and a French suite for oboe as well as a Trio for recorder, oboe and basso continuo in the style of the 18<sup>th</sup> century were born, all of them dedicated to Bruce by 'his most obedient servant' Matthias Maute.

Bruce's position on the modern (re)invention of Baroque music provoked a good deal of debate. Others (myself included) have pursued a slightly different track in the contemporization of the Baroque oboe by using of the tools of Baroque music, including instruments, forms and tuning systems, in new compositions and in new tonal idioms that speak to the present from the past.<sup>17</sup>

*As they stared blankly, in dumb misery deepening as they slowly realised all they had seen and all they had lost, a capricious little breeze, dancing up from the surface of the water, tossed the aspens, shook the dewy roses and blew lightly and caressingly in their faces; and with its soft touch came instant oblivion. For this is the last best gift that the kindly demi-god is careful to bestow on those to whom he has revealed himself in their helping: the gift of forgetfulness. Lest the awful remembrance should remain and grow, and overshadow mirth and pleasure, and the great haunting memory should spoil all the after-lives of little animals helped out of difficulties, in order that they should be happy and lighthearted as before.*

Bruce also tried his hand at (re)composition. He tinkered with a series of movements from J.S. Bach and organized them into concerti, dubbed *Brandenburg Concertos 7-12*. The 2011 Festival Montréal Baroque honored him presenting them in performance.

Towards the end of his life Bruce also composed/compiled an opera based on passages from Bach's sacred vocal music. The scenario of *Althea*

### PRIDE & PREJUDICE

June 24, 2011 @ 7pm, Chapelle Notre-Dame-de-Bon-Secours, Montréal.

With Bande Montréal Baroque, dir. Eric Milnes.

New Brandenburg Concertos!?! Yes! Discovered here in Montreal by Bruce Haynes! Created from Bach cantata movements, this will be an outrageous concert that breaks all the rules. However, Bach himself would have thought it very natural to steal his own music and transform it into something completely different!

of *Tarsia*, described as 'a modern baroque opera seria' with an English libretto by Haynes himself, is based around a battledor (or shuttlecock) tournament on an enchanted island. His close study of the affects of Bach's music guided the choice of recitatives and arias. The result is remarkably dramatic. Only Bruce could reveal the great Leipzig Kantor's hidden genius for opera!<sup>18</sup>

There was at least one instance where Haynes played with the notion of personal authenticity by creating a non-existent proxy to play 'in his place.' In 1987 he participated in performances and a recording of Rameau's opera *Les Surprises de l'Amour*. Despite his extensive experience interpreting French Baroque music, he took the place of fourth oboe. This allowed him to renounce responsibility in a production for which he was not entirely sympathetic. His immediate neighbor in the wind section, bassoonist **Marc Vallon**, remembers how, from the very first rehearsal, Bruce was uncomfortable with the artistic direction. He honored his contract and saw through the rehearsal and recording period, but when it came time to finalize arrangements for the recording, he forbade printing his name on the recording. When the conductor asked what name he should put, Bruce just said 'Oh, Johnny Stompanato.' Rather than use something obviously made-up, the director had the idea of giving Bruce presidential status with the 'stage name' Ronald Reagan.

*'Nearer, Mole, nearer! No, it is no good; the song has died away into reed-talk.'*

*'But what do the words mean?'* asked the wondering Mole.

*'That I do not know,'* said the Rat simply. *'I passed them on to you as they reached me. Ah! now they return again, and this time full and clear! This time, at last, it is the real, the unmistakable thing, simple... passionate...perfect...'*

Any summing up of a life as productive and so fully dedicated to the hautboy as Haynes' would fail to convey the richness of Bruce's achievements. Already a conference entitled "Fugacity of future? Striking a balance and opening up new perspectives of Baroque Music" dedicated to his stimulating theories was held at the Mozarteum in Salzburg in December, 2011 and a 'Bruce Haynes Day' took place at the Royal Conservatory, Den Haag. The full impact of this legendary pioneer can only be realized as we continue to carry out his work. Famed oboe virtuoso and professor of historical oboe at Juilliard, **Gonzalo Ruiz** summarized Hayne's contributions as follows:

What a loss to us all. Another bright light in our field gone too, too soon. What the world of the baroque oboe, and early music in general, owes to Bruce is incalculable. The wonderful life of music that many of us have been privileged to live would simply not have been possible without his example, encouragement, inspiration, and sometimes provocation. So much of what I know about the early oboe I learned from him... As a scholar of our instrument he was without peer. As a performer he embodied artistic commitment. He had the courage of his convictions in a way that commanded respect from everyone, but the magical thing about Bruce was his gentle soul. He was one of those very rare people with whom you could disagree vehemently on any number of practical or theoretical issues without forgetting for one instant that in the big picture we're friends and allies. Greatness and modesty are rarely so merged. Throughout his journey Bruce made us think harder about music, and exhorted us to feel it more deeply, and for that our gratitude will go on as long as we keep playing.



**Robert Howe**, whose enthusiasm for oboe collecting and history has been deeply inspired by Bruce's pioneering noted:

There is little I can add to the eloquent tributes to Professor Haynes, who managed to mentor me as an instrument scholar in only a few intense meetings. His standards for detailed research produced some of the best organology of our generation, consider his papers on Bach's pitch in the *Journal of the American Musical Instrument Society*, and his four books in seven years, especially *The Eloquent Oboe*. He surpassed all of my other teachers, professors and editors in his insight and understanding of how to make a research project work.

My favorite story: preparing the third oboe for a massed-oboe performance of the Fireworks, I proposed that he play at A415 in D and I at A392 in Eb, to permit the low C# in bar 12 or so. He was delighted by this proposal, as inauthentic as it may have been, for expressing the spirit of baroque hautboy players. It pleased me to delight Bruce, and it sounded great.

Bruce was a gifted, gentle, hard-working man of many talents; we have lost a giant.

**Last words.** Reported by the person closest to him: Susie Napper.

People often remarked that Bruce was very Zen. He was generally a calm person, spoke slowly and thoughtfully, and was a fount of knowledge. But Bruce, I think, was also truly happy in life, and a genuine optimist. A few hours before dying, he was lying in his hospital bed, unable to communicate except with an alphabet we'd written out on a sheet of paper. With his eyes, he would direct us up, down, right or left to spell out words. He had a tube down his throat and a gazillion other things sticking into him. He knew he was, at least temporarily, paralyzed. And yet he spelled out, 'Michelle (the name of the nurse), get me a desk and a chair so I can work.'

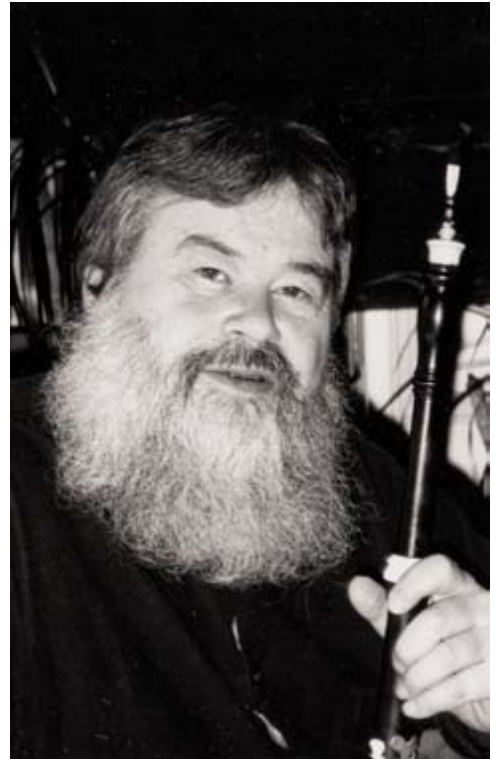
His very last words were, we think, 'I am questioning.....' Even though the sentence

wasn't finished, I think it is a brilliant summary of his intellectual life, a life completed with passion, gentleness and kindness.

*'This is the place of my song-dream, the place the music played to me,' whispered the Rat, as if in a trance. 'Here, in this holy place, here if anywhere, surely we shall find Him!'*

We are all now entrusted with the task of following Bruce into spaces that he opened up to us.

Bruce is dead. Long live the hautboy! Long live Early Music! ♦



Ill. 23 Bruce Haynes, a late portrait.

## ENDNOTES

- 1 Lee McRae, 'Bruce Haynes: Performer, Instrument Maker, and Teacher,' 46 (full citation in bibliography).
- 2 Ibid., 48.
- 3 Ibid., 49.
- 4 *Recorders Based on Historical Models: Fred Morgan—Writings and Memories*.
- 5 Vol.33, released 1984, where the maker's name is misspelled as Hasenaga.
- 6 "Making reeds for the Baroque Oboe."
- 7 The Royal salt works are a renowned architectural masterpiece from the end of the eighteenth-century.
- 8 Letter 13.xi.1981.
- 9 They participated in workshops set up by Laurette Goldberg in Jerusalem in 1983 and 84.
- 10 Steinke was diagnosed with AIDS and died a short time after this performance.
- 11 Letter to G. Burgess, June, 1989.
- 12 Ecochard posed his questions in French to which Haynes replied in English. For the original French publication, Ecochard only had to translate Haynes' responses. This version replaces his original English answers accompanied by my translations of the questions.
- 13 Bruce is referring to the Québécois flute maker Jean-François Beaudin, who studied in The Hague when Bruce was teaching there, and who has, for a number of years been developing what he calls the 'Modern traverso,' based on eighteenth-century and South Indian traditional models.
- 14 For eighteenth-century European oboes, Bruce adopted an organological typology that classified instruments by means of their exterior form. This classification is detailed in *The Eloquent Oboe*, p. 78-89. Type E oboes were made by French, Wallone and Swiss builders, and are characterized by what Bruce called the 'stretch' form, and their length also gave a low pitch. They are, among others, oboes by the Parisian school of makers represented by Bizet and members of the Lot family: Gilles, Thomas and Martin.
- 15 This was a provisional title. The book was published as *The End of Early Music*.
- 16 Again a provisional title. This would become *The Pathetick Musician*.
- 17 My anthology of new works for baroque oboe and harpsichord *Inspirations and Incantations* are examples, as are Gonzalo Ruiz's contributions in the new music initiatives of the California group American Baroque.
- 18 In fact, this was not Bruce's first compositional project. A small number of adolescent compositions survive, including a *Duet for oboe and Piano*, op.2 dedicated 'to Rebecca' and op. 3, *Music for Female Voices, Clarinet and Cello* (1961).

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## Suspending the Bassoon with a Seat Strap and a Neck Strap

Crawford Best

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In May of 1986 I received a new bassoon, #13,053, from the Heckel factory. It was an excellent instrument and I still play it today. It was noticeably heavier than my previous instruments, as well as larger in joint diameter, and I noticed those things regularly when playing it.

Not long after I started playing the new bassoon I developed a pain in my left arm which I attributed to the extra weight of the bassoon. Ultimately I decided to take that weight off my left arm and hopefully eliminate the pain by adding a second suspension method in addition to the seat strap. That second method was a neck strap used in an atypical manner, connected from the back of the chair to the neck strap attachment point at the top of the bassoon's boot joint.

That dual method of suspension worked really well, taking the weight off my arm and also improving my low register and high register technique. I attributed the latter two effects to decreased tension in the fingers from not having to support the weight of the bassoon. I have used this dual support method continually since then. A Fox neck strap or any of the other brands should work well. I remove the stiff part that normally goes behind your neck and tie together the two ends of the cord. That makes it easier to tie the cord around the chair.

The plastic piece which allows you to adjust the length of the strap broke on my neck strap so I use it two ways without that piece. I sometimes tie a knot in the strap part of the way between the two ends and loop the hook between the two cords so that the length is fixed. If you use the same type of chair all the time this works just fine. You can also make an adjustable knot with



two half hitches. That is not as convenient as the plastic adjustment piece but it works.

Unfortunately, the pain in my arm remained. I asked my doctor about it and he referred me to a neurologist. The neurologist asked me a few questions, checked out a few things, and said that I had a rather large groove in my left elbow and he thought the ulnar nerve, which runs through it, might have been irritated from rattling around in it. He suggested that I try not to bend my left elbow for a while and see what the result was. Two days later the pain was gone and has not returned! I am glad it occurred though because otherwise I may not have devised this suspension method.

Another important long term effect from

the dual suspension method is avoiding overuse syndrome and its potentially very serious consequences. If I don't use the neck strap I sometimes feel a little pain in my left arm after playing for a while. That tells me that something is wrong and that I should do something about it. I suppose there are other methods of eliminating the pain without this method of support for the bassoon but this method eliminates *all* the weight from the left arm. I can take both hands off the bassoon and it remains in the position where it was. Look Ma, No Hands!

I am sure that some players will have objections to this method, since it restricts movement of the bassoon and you. This means, for example, that you can't get the attention of your friends and colleagues in the audience by waving the bassoon around when you are playing expressively. I guess that could be a tough choice for some people. Somewhat more seriously, there may be other good reasons which I don't know about for not restricting your movements.

Recently I did not use it when I played only one piece on a program because the stage setup was changed quickly between pieces and I could not rely getting the chair with seat strap attached every time. I just did without it on this occasion.

**Ken Moore**, who taught at Oberlin for many years, used this method. In his words, he used the "seat strap to support the weight of the bassoon and neck strap for more stability and to take a small amount of weight off the left hand". There may be others who use it also but I have not run across any, so I thought it could be useful to put this information out there. There have been plenty of examples of players having serious consequences from overuse syndrome and clearly anything which reduces pain and prolongs your career has to be a very good thing. Give it a try. ♦





# Reed Rooms, Reed Class, and the Reed Making Instructor: What Institutions of Higher Learning in the United States Offer the average Oboe Student

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This is the first in a series of articles that address the state of reed making pedagogy in the United States as assessed by a survey conducted in 2009. The survey was implemented via email using an online survey platform. Invites numbering 273 were issued to members of the oboe community with 115 responses, a remarkable response rate of forty-two percent. Oboe professors teaching at universities and colleges in the United States answered questions about the way that they make reeds and teach reed-making. The target survey population was oboe instructors at significant teaching institutions in the United States. Invitations were limited to instructors working at colleges, universities and conservatories. Those participating were employed at an institution recognized as a leader in music studies and/or included in the College Music Society (CMS) *Directory of Music Faculties of Colleges and Universities, U.S. and Canada* (2006- 2007). Of those included in the CMS directory invitations were sent to instructors at institutions offering a graduate music program and/or employing the oboe instructor full-time. The first survey request was sent in the spring of 2009 via an email invitation and it closed in August of the same year.

As one explores reed-making education in the United States there are many factors specific to the teaching institutions themselves that affect the type of education received. Outside of specific reed-making “how-to” (ie. gouge, staple brand and length, measures, etc.), factors including everything from hiring policies to curriculum requirements affect reed making education. Continuing articles address specifics of how-to items.

## THE REED MAKING INSTRUCTOR

Virtually everywhere teaching reed-making is the duty of whoever teaches oboe playing, and is therefore tied to the position of professor or oc-

asionally to the role of graduate assistant. This is such a basic idea that it almost goes without saying, however it is significant to note how the attributes of the teaching position relate to the type of reed education a student receives, though this relationship is not necessarily one of causality. Reed-making is a critical component of an oboist’s education, but it would be unusual for a job hopeful to give a reed-making master class during a job interview. A search committee knows that not all good players are good teachers, but there is a certain assumption that all good teachers must be at least “good-enough” reed teachers.

Due to the limitations of this survey, surveyed institutions did not include those with both no graduate program and a part-time or adjunct instructor. Even within these limitations, only sixty percent of the survey respondents are full-time tenured or tenure-track faculty members. This stated, the vast majority of oboe instructors in the United States are not full-time at any one institution. Many make a living as part-time instructors at multiple institutions. Others consider themselves principally performers, solo, orchestral, or recording artists who also teach. It stands to reason that instructors with full-time status are more likely to give reed advice outside of normal teaching hours, and three in four full-time professors offer a designated reed-making class. See Figure 1 (*following page*) for a full illustration.

Survey responses indicate that reed time is often a part of studio time and lessons. A common sentiment expressed in the additional comments is that lessons are used for reed-making when needed according to the level and aptitude of the student. When asked if reed-making was offered for credit, only thirty-two percent indicated that it was. Of those that offer reed-making for credit, many stated that it could be taken as an independent study class. Even though reed-making credit is not widespread, many participants noted that making reeds factored as a specific percentage of

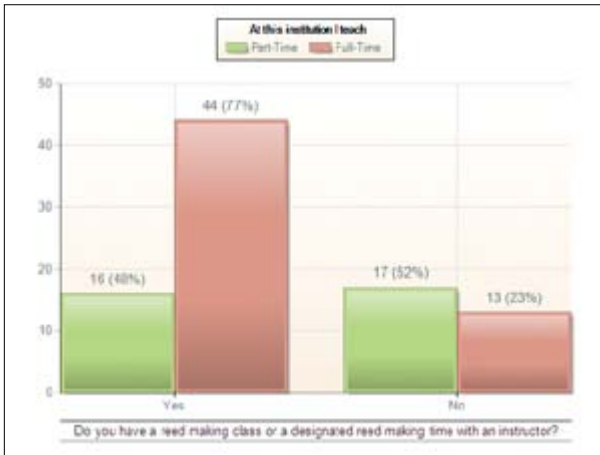


Figure 1: Reed Instruction vs. Full-time Status

the students overall lesson grade. One cleverly stated that oboe playing is “part performance, part carpenter.”

There is a delicate balance between teaching oboe playing and teaching reed-making. The playing cannot happen without a reed, but the reed is only a means to an end. When asked if reed-making was a part of weekly lessons seventy-seven percent said it was, but many qualified this statement in the “additional comments” section. The following is an example of a typical response: “The point of the reed-making classes is to remove reed instruction from the lesson as much as possible... lessons are for playing”. This general sentiment is balanced with, “Often touching base with reeds is the way we begin lessons.” Many express frustration with time constraints: “I sometimes include reed-making [in lessons], but I can’t do it every week. I only see the students one hour each week!”, Or “I try to keep the reed-making in reed class so the lesson doesn’t get taken over by reeds.”

Interestingly, graduate students are not the principal teachers of reed-making at any respondent institution (though one could wonder if an instructor would answer a reed-making survey if he were not the primary teacher of reed-making), and only thirteen percent of participants said that both they and their graduate student(s) taught reed-making. The overwhelming majority at eighty-seven percent indicated that the professor/instructor alone taught reed-making. It fol-

lows that this is particularly true of studios where reed making is a part of private lessons. On the flip side, studios with separate reed time and a designated reed room are in the minority. One respondent stated, “Everyone is a part of the teaching [with] many mentors.” Group mentoring is most likely to occur in studio classes and the reed room.

## THE REED ROOM

Reed rooms at universities play an integral role in the pedagogy of reed-making for students. In every music department, tiny threads, the remnants of an oboist reed-making venture, can be seen hanging from piano benches and music stands. The strings are not confined to the reed rooms, though they appear there in piles many graduations old. After the private lesson, the reed room is the most common place to find someone learning to make reeds. Reed room lore can seem as ancient as the oboe itself; some of the first parables of reeds are told there. The reed room often doubles as a practice room, as individuals “test” their craft. It could be generally assumed that universities with reed rooms would be more likely to have students make reeds together in a collaborative learning environment. This is also most likely to occur at a university that has sufficient enrollment to justify the allocation of space for reed-making.

The survey shows that universities with a professor that is tenured or tenure-track are most likely to have a reed room. Those with full-time instructors have an equal chance at having a reed room, and those with only adjunct professors are least likely to have a reed room. This is illustrated most easily in the following chart, which compares the full-time status of the respondent with the presence of a reed room. Of all respondents only a little over half, about fifty-six percent, teach at institutions with a reed room.

The size and quality of the reed room is a source of pride for instructors, and written responses to the reed room question were especially enthusiastic. One said, “One of the largest in the country!” Another stated, “Seats 15 comfortably”.

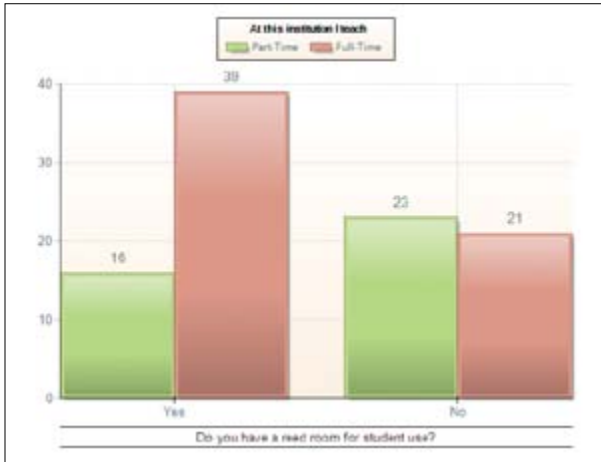


Figure 2: Reed Room vs. Full-time Status

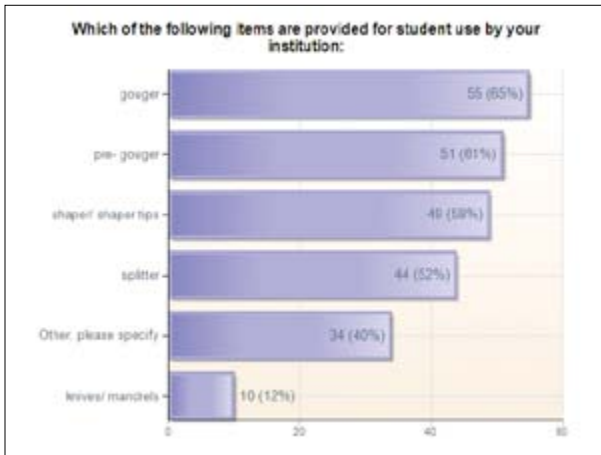


Figure 3: Tools Provided by the Institution

Still another spoke of natural lighting and even of the “microwave!” Contrastingly, from others there are complaints about space and funding problems. Some expressed that the reed room is shared with other instruments or is extremely small. Many respondents indicated that the oboe professor’s personal office is used as a reed-making space at their university. Of the sixteen responses under the “other” category, four stated that the oboe studio doubled as a reed room.

New technology has seen advancements in the basic reed room concept. In recent years the International Double Reed Society has created an online reed room, which is a virtual community. This forum is a tribute to reed rooms everywhere

in the sense that it acknowledges the importance of the reed room as a pedagogical tool. Before learning communities were in fashion, oboists had their own place to gather and discuss reeds and many other topics of interest.

## AVAILABILITY OF REED TOOLS

It is common for some reed making tools to be provided by the institution. Gougers are the most popular of these tools: remarkably sixty-five percent of respondents have gouging machines for student use at their institutions. One proudly stated that his school has six. Gougers are particularly expensive and therefore unlikely to be owned by students since cane can be purchased already gouged. At the time of this publication, gougers ranged in price from one to two thousand dollars depending on the brand and options. Gougers are also expensive to maintain. They often require yearly maintenance and investments in additional blades. This is just outside the normal limits for a large purchase of a student but within a moderate range for a request from a faculty member at most institutions. Figure 3 illustrates the remaining reed making items that are common in reed rooms.

Interestingly, the survey indicated that some schools have gougers and no pre-gouger. This suggests that some find the pre-gouger to be unnecessary. It is possible to skip pre-gouging, but this puts significantly more wear on gouging machines. It is likely that with the extreme use that most University gougers see, that this is not the case. There are multiple types of pre-gougers. Some are operated by crank and other employ the use of a rod, or pusher, which pushes the cane through the planning blade. Perhaps these institutions have new gougers made to function well without planing or pre-gouging the cane, or, though this explanation is less likely, perhaps students provide their own pre-gougers.

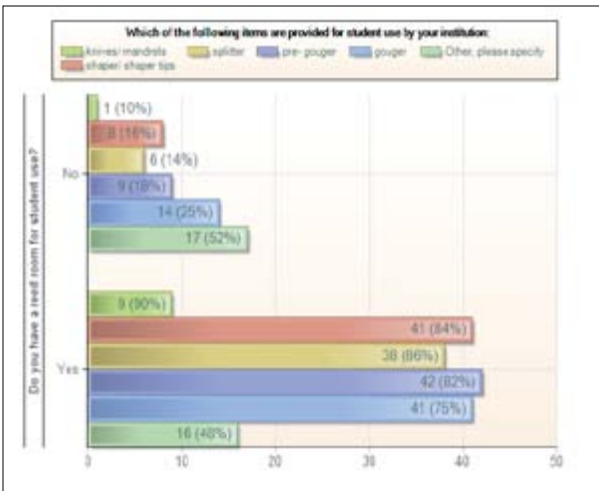


Figure 4: Reed Room vs. Tools Provided

Survey responses included various items under the “other” category, including sharpening stones, micrometers, cane and razor blades. Shapton sharpening stones, which are ceramic or diamond stones of exceeding quality, were the only items mentioned by brand more than once. Fine stones in this category are priced in the hundreds of dollars. The expense of the stones coupled with the importance of having a sharp knife explains their inclusion by respondents.

When evaluating the responses to the question of tools, it becomes obvious that the more expensive a piece of equipment is, the more likely a university will acquire it for the reed room as opposed to having a student purchase it for his or her private use. As one might guess this works in reverse as the price of a piece of equipment is inexpensive enough to be owned by the average college student. Additionally, Figure 4 compares

the equipment owned by institutions that have a reed room with the equipment owned by institutions without a reed room. A student is much more likely to have access to reed tools, especially expensive ones, at an institution with a reed room. Recalling the correlation between having a reed room and having a full-time professor, it follows that one is more likely to have access to reed tools if one's institution has full-time instructor.

In many ways this article has only given harder evidence for what many of us already felt we knew, namely that, with the exception of small conservatories, one of the most persuasive, albeit generic, elements of an inclusive reed education is the size of an institution and the full time status of the instructor. On the average institutions with full-time instructors also contain such educational boons as the cooperative learning environment of the reed room, the equipment to make a reed from tube cane to crow, and reed making as a class for credit, not to mention to ability to just stop by the office for a quick question about the tip. ♦

# A New Source for Double Reed Music

## (A Review of Some New Publications by *International Music Diffusion*)

Ronald Klimko (1936–2012)  
Issaquah, Washington

### INTERNATIONAL MUSIC DIFFUSION

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If one looks back at the publications by the more well-known Parisian publishers of music for double reed instruments (LeDuc, Builladot, etc.), a very striking factor is that so many French double reed artists, **Jancourt**, **Allard**, **Pierlot**, to name just a few, were also composers or arrangers of music for their instrument(s). While this tradition has continued in other countries, it seems to be one that is especially deep-rooted in the pedagogy and performance practices of the French artists dating well back into the nineteenth century.

In keeping with this tradition, Parisian publisher Pierre Cotelle has created a strong cadre of French performer/arranger/composer artists and published an interesting variety of old and new double reed music that is still fairly unknown to the North American oboists and bassoonists. Among Pierre's contributors to his publications are bassoonists **Jean-Claude Montac**, **Phillip Hanon** and **Alexandre Ouzonoff**, oboist **Claude Villeveille**, hornist Daniel Bourgue, and many others. All are steeped in this common French tradition and consequently are a wonderful source for new arrangements and compositions for their respective instrument. This review is a small sampling of the vast variety of works being printed by this new publisher.

### WORKS FOR BASSOON AND PIANO

#### ANTOINE BESSEMA (1806-1868)

*Fantasie pour Basson et Piano*

(sur des motifs de "Preciosa" de C.M. von Weber.)

(Révision par **Jean-Louis Fiat**) IMD 763.

The traditional "genre" for operatic transcriptions for a solo instrument with piano accompaniment from the 19th century is usually: Introduction, Slow theme with variation(s), and fast finale—much like von Weber's popular *Andante and Hungarian Rondo* for bassoon and piano (or orchestra). This work, based on themes from von Weber, deviates very little from this model overall, but in this case begins with a Polonaise/Hungarian theme in C major ending with a short cadenza. This leads to a slower lilting melody in 6/8 and followed by an elaborate variation. Another new theme in 6/8 continues, but now in C minor, again ending in a short cadenza. The *Allegro vivace assai* finale in 3/8 back in C Major contains a typically heroic melody which, after a contrasting G Major "B" section, gives the bassoonist the traditional technical elaboration in its return to bring the work to an exciting conclusion. While reminding one strongly of the von Weber *Hungarian Rondo*, the somewhat less technical demands of this showpiece place it in the III+ category, rising only to high c2 in range. It is a nice work, however, and could be a fun opener or closer to one's recital.

#### JEAN-FRANÇOIS BARTHÉLÉMY COKKEN (1801-1875)

*Air varié sur "La Dame Blanche" pour Basson et Piano*

(Révision par **Jean-Louis Fiat**) IMD 672

Jean-François Cokken was the professor of bassoon at the Paris Conservatory from 1852 to 1875. In this position he provided both himself and his students with a number of operatic tran-

scriptions. This one consists of an introduction, followed by a statement of the Aria/theme *Viens gentille Dame* from an opera by François-Adrien Boieldieu (1775-1834) in C Major. Three elaborate variations of this theme follow, each ending with a codetta-like tag by the piano. The bassoon joins the piano in this codetta for the final variation, bringing the work to a close. The highest note, reached only once in the final codetta, is only a2. This combined with the light technical demands of the work classifies the composition as a reasonable II+ to III-. Consequently, it could be used as a teaching piece, emphasizing the style of early Romantic music to a talented student. They could learn a lot from it.

### FRÉDÉRIC BERR (1794-1838)

*Concertino pour Basson et Piano*

(Révision par **Jean-Louis Fiat**) IMD 760

Frédéric Berr was primarily a clarinetist, but he also played and composed nine works for bassoon and piano. Despite its name, this *Concertino*, however, varies little from the Theme and Variations genre of the previous work. The only difference is that the theme is composed by Berr, himself. The work begins with a “dramatic” Introduction in C minor, ending with a cadenza. This is followed by a surprisingly “cheery” theme in C Major, (compared to the “serious” intro) and three variations each concluding with the “mandatory” codetta-tag. The finale is next in C Major, and once again it is a flashy technical showpiece, enabling the bassoonist to appropriately “show off” his/her skills. This is another III+ graded work rising only to high c2, which would be a nice fit as a recital opening or closing composition. In C Major, one can’t go wrong!

---

### WORKS FOR WIND TRIO

Since oboist Claude Villevielle and bassoonist Alexandre Ouzounoff perform together as a trio, with the addition of either a clarinetist (Lucien Aubert) or a pianist, it follows that many of their transcriptions are for these combinations of instruments. Here is just a taste of the many trios available in the IMD collection.

### GIUSEPPE VERDI

*La Traviata*

arranged by **Alexandre Ouzounoff** for wind trio  
IMD 321.

This delightful transcription consists of the *Overture*, and the arias *un di felice eterea*, with the well-known melody featured in all three instruments; *Ah for'sé lui l'anima*, with the clarinet and oboe carrying the tune; *Pura siccome un angelo*, featuring the bassoon throughout; and the famous aria *Libiamo né lietti calici*, with oboe and clarinet alternating on one of Verdi's greatest melodies. The arrangement is skillfully done, and except for the bassoon part rising only once to high c2, can be graded as a solid III. It could be performed well by a talented high school trio. Nice work, it would be great fun to perform.

### GEORGES MEISTER

*Erwinn--Fantaisie pour Trio d'Anches (1891)*

(Arranged by **Alexandre Ouzounoff**)

IMD 741.

This is an interesting work that features the clarinet as the primary solo instrument of the trio ensemble. Written by Georges Meister, who was “Chef du 1er regiment du Génie”, it was originally a *Fantaisie pour Clarinette*, but Alexandre Ouzounoff has cleverly transcribed it for wind trio. The piece begins with a dramatic Introduction that features no less than three short cadenzas for the clarinet, before settling into an Andante Cantabile melody in G $\flat$  Major, which, following another short cadenza, migrates briefly to the oboe and bassoon before breaking into an Allegro moderato theme and four variations in B $\flat$  Major. And while the clarinet still gets the bulk of the work, variation 1 has some nice technical passages for the bassoon and variation 3, an Adagio, is entirely given over to the oboe. The 4th and final variation is a sprightly *Polonaise* in which all three instruments are able to “display their wares” for all to hear, with the clarinet still bringing the work to a flashy conclusion. All in all, it is late 19th Century “Salon” music at its best and would be a fun final work for a trio recital. I recommend it strongly for your consideration.

**SERGE MOCHÉ***Promenade pour Trio d'Anches*

IMD 751

This single-movement work begins with a short bassoon(!) cadenza, followed by a slow opening melody in C Major intoned by the oboe. The bassoon then sings the melody of the middle section before the elaborated opening theme returns in the clarinet. Then the fun begins. A fast and clever new melody in a moderately jazzy style takes over, still in C Major, before a contrasting syncopated theme in F Major adds contrast to the overall ABA form, prior to the return to C Major and a spirited conclusion. Again, this would make a fun, short work, Grade II+ to III- technically, not overly difficult, and suitable for talented students to tackle as well as a more experienced ensemble.

**LAURENT RIOU***Trio pour Hautbois, Clarinette et Basson* (2006)

IMD 753.

Of the wind trios reviewed here so far, this one by Laurent Riou is the most atmospheric. Composed in an atonal but non pointillistic style, the work consists of three short movements which are held together compositionally by intervallic and/or rhythmic motives that are developed throughout the individual movements. Technically it is not as demanding as it is for its ensemble and dynamic requirements. The first movement begins and ends very quietly and, except for one forte outburst near the end, remains otherwise quite subdued. The second movement requires rapid contrapuntal interplay of a short triplet motive mostly in major and minor third intervals. Again it builds dynamically to a brief forte climax before receding once again to the pianissimo dynamics in which it began. The third movement begins with a very soft bassoon 'quasi cadenza' which introduces the main motivic material consisting of a descending musical line of mostly of third and fourth intervals. While not being twelve-tone serial music, the composer still retains a serial-like approach to cohesiveness by his sequential repetition of his melodic/motivic material. Unlike the other movements, however, this final one doesn't even reach forte dynamic level and remains generally in softer dynamics right through to its

pianissimo conclusion. I really liked this somber, serious-but carefully conceived composition and despite its overall brevity, I am happy to recommend it to any ensemble looking for interesting, new music to perform.

**MIXED TRIOS****CLÉMENCE DE GRANDVAL (1828-1907)***Trio de Salon pour Hautbois, Basson et Piano*

IMD 710.

Relatively unknown in our time, woman composer Clémence de Grandval was a friend and colleague to many of the most well-known French composers, Bizet, Gounod and Saint-Saëns, to name a few and to such famous instrumentalists of the Parisian scene as flutist Paul Taffanel (1844-1908) and oboist **Georges Gillet** (1854-1920). This lovely *Trio de Salon*, from the collection of oboist Claude Villevieille, is a one-movement piece of light, but nicely composed "Salon" music: perfect for a "Soirée musicale" in a private home or as a light-hearted and shortish work on a trio recital. The parts for all three soloists are not very difficult (bassoon only to high B $\flat$ 2), mostly in triple meter, and delightfully "suave" in their character. This work would fit well as a nice contrast to the Poulenc *Trio* (or similar works) for the same combination of instruments. It is an easy Grade II+ or III- work in difficulty and might also be played by a talented high-school-aged ensemble.

**GIOACCHINO ROSSINI (1792-1868)***Trio pour clarinette, cor et basson*

(Arr. by Daniel Bourgue)

IMD 334

This very "militaristic" work is a "workout" for all three instruments, and especially for the bassoon. It requires a lot of rapid articulated pattern playing in both the outer movements, and even to a certain extent in the Adagio middle movement of the three short movement composition. In typical Rossini style, all three performers get there 'show-off' passages to play, so it would work well as a nice technical display piece on a trio program. The first two movements are written in a somewhat archaic binary form and the last is a Minuet/Trio/Minuet.

This could work well as a “flashy” opening (or encore) in a recital program. Technically as a Grade III+, it is only challenging articulation-wise and not from a range point of view.

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## TWO WORKS FOR OBOE, BASSOON AND STRING TRIO

### FRANZ ANTON HOFMEISTER (1754-1812)

*Grand Quintette, Op. 62*

(IMD 797)

### GEORGES ONSLOW (1784-1853)

*Quintetto, Op. 80, No.33*

(IMD 798)

How interesting it is to compare these two works, beautifully realized by bassoonist Alexandre Ouzounoff, and in turn to contrast them as well!

Both compositions are written for the same instrumentation, both have four movements in generally classical genre (fast first movement, minuet or scherzo 2nd, slow third, fast finale). However, the Hofmeister work has its roots deeply imbedded in the classic era and style, whereas Onslow’s composition, written by a composer born 30 years after Hofmeister, already looks hesitantly forward to early romantic style.

Franz Hoffmeister was known not only as a composer but as a publisher of the works of many of his Viennese contemporaries, including Haydn, Mozart, Beethoven, Clementi and Vahál. His work, however, remains quite strongly in the late “Haydnesque” classical style. The first movement is a solid sonata-allegro form in B $\flat$  Major with little deviation from the classical norm. The second movement is an *Allegretto* Minuet-Trio-and an elaborated return to the Minuet. The third, *Andante sostenuto* movement is a quite elaborate Theme and Variations with an extended coda. Only in the *Allegro molto* final movement, however, does one find a deviation from traditional form: a five part Rondo where, in a Haydn-like manner, the final key of B $\flat$  returns but without the original “A” theme, followed by a flashy coda that ends the work. All in all, this work is “classical” chamber music at its finest and definitely deserves to reach a larger performance base than it has received so far.

Also a fine work, but much more in the early romantic style, the *Quintetto Op. 80, No. 33* of George Onslow equally deserves broader recognition. Composed in C minor by an artist born to a French mother and a British father, the work immediately casts itself into a somewhat darker and more expressive mood right from the start.

With the opening impassioned theme introduced by the cello, over pizzicato-then-arco violin and viola, the work acknowledges its romantic leanings very quickly. Despite its *Allegro grandioso* tempo marking, however, the sonata-allegro conventionality of a contrasting second theme in E $\flat$  Major prevails, with a lyrical melody first played by the oboe. The strings repeat the tune and bring it forward to a final closing theme at the end of the repeated exposition section. The development turns immediately from E $\flat$  Major to a variety of keys with various restatements of the second theme, and then the first as well, until the recapitulation brings the music back to C minor. The second theme follows also in C minor, but a curious coda hints at an E $\flat$  Major ending before surrendering to a dramatic, but short C minor conclusion.

The second movement also shows its romantic influences. Rather than a traditional Minuet, Onslow gives us a *Molto vivace* marked Scherzo “a la Beethoven”, with some interesting rhythmic juxtapositions in the Trio section. Here a triple meter theme is presented over a duple meter (2/4) accompaniment. Moreover, the scherzo theme returns written out rather than Da Capo, and the movement ends quietly with a coda in 2/4 hinting at the Trio theme. These are “tricks” right out the bag of Beethoven or Robert Schumann’s music!

The third movement consists of a lovely, straightforward 6/8 meter ABA-form *Andante sostenuto* in the key of A $\flat$  Major. The Finale follows, and with a *Molto vivace* tempo, the violin plays the spirited opening theme over a 16th note accompaniment by the viola. Oboe and bassoon follow suit as the theme is thrown around from one instrument to another with a modulation leading to a contrasting lyrical theme in G Major. An extended development section primarily of the opening theme, finally leads to a recapitulation, but with the second theme returning first in C Major, before the spirited opening theme is used to bring the work to an exciting conclu-



sion. And so, with Hoffmeister's *Quintetto* clearly looking backward into classic form, and Onslow's looking forward to the emerging romantic style, both works give us an excellent look at the changing styles of music in the early 19th Century.

The works above are only a sampling of the double reed publications through IMD. By going to the website [www.arpeges.com](http://www.arpeges.com) and clicking on the "Librarie " section and the IMD tab, one can open and download a complete PDF catalogue of the many publications available for all instruments, with the music for oboe and bassoon in many combinations clearly sectioned off in the catalogue. As a source of double reed music not well known worldwide, I can gladly recommend their publications for your consideration. ♦



William Waterhouse  
1931 - 2007



# William Waterhouse (1931—2007)

A *Celebration* of his Life in Pictures

Compiled by Ronald Klimko (1936–2012)  
with great assistance by Elisabeth Waterhouse

*(Editor's Note: On Saturday, April 16th, 2011, the greatest bassoonist of his generation, **William Waterhouse**, was honored by a special concert in Wigmore Hall, London, entitled The Proud Bassoon William Waterhouse Celebration. The Program Booklet, parts of which appear in this presentation, was an artwork in itself, containing a biography of the honoree, the musical program, many tributes to his memory by family, colleagues and friends, and many wonderful photographs of Bills magical life. This Celebration is presented so that a larger audience than those present at the Concert can understand and enjoy the influence this remarkable man had on the life of so many others, including this author.)*

The following biography is taken from the obituary that appeared in *The Guardian* newspaper in London in November, 2007, written by June Emerson, following the death of Bill in Santa Nuova Hospital in Florence, Italy, on November 5th, 2007, while on a working vacation with his wife Elisabeth:

**William Waterhouse:  
Eminent Bassoonist and a Leading  
Expert on the Instrument's History  
and Music**

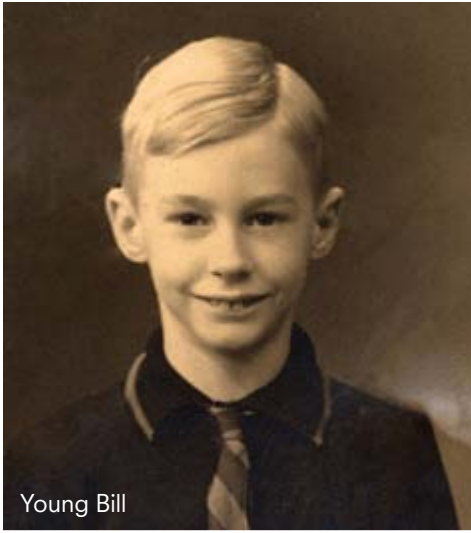
William Waterhouse is most widely remembered as an outstanding principal bassoonist with London orchestras and a chamber musician. However, he

was also a distinguished scholar of his instrument, collecting its literature and publishing rare works.

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 Elliot**, 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 bassoon 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.



Young Bill



Bill and bassoon



In RAF uniform, playing for the ladies



Closeup



Sherborne, 1946



With his specially bent bassoon crook



With a Young Ensemble

The following 10 pages are the cover and selected texts taken from the Souvenir Programme booklet of the special concert for William Waterhouse at Wigmore Hall.

SATURDAY AFTERNOON  
16 APRIL 2011  
AT 2.30

# THE PROUD BASSOON

## WILLIAM WATERHOUSE CELEBRATION



Director: John Gilbody

**PLG**

PARK LANE GROUP

creating opportunity for young musicians

## Welcome

It is a great pleasure to welcome you all to the Wigmore Hall for the concert this afternoon to celebrate the life of William Waterhouse. We all remember his boundless energy and enthusiasm which is reflected in the tributes and anecdotes collected for this programme.

Bill would have been 80 this year, and as we all know, he was a person who was not prepared to grow old. He had friends all over the world and the affection and esteem in which he was held is reflected in the distances that so many people here have travelled today.



I am immensely grateful to the performers taking part who have most graciously and generously given their time and skills for this event in honour of Bill.

Special thanks are due to the Ralph Vaughan Williams Trust and the Ida Carroll Trust for their generous support, to my immediate family and to the many others who have enthusiastically joined to create this unusual and unique occasion.

Let's enjoy this afternoon's concert.

A handwritten signature in blue ink that reads "Elisabeth Waterhouse". The signature is written in a cursive style and is underlined with a single horizontal stroke.

Elisabeth Waterhouse

## Programme

### **Giovanni Gabrieli**

*Sonata pian 'e forte for bassoon ensemble ( arr. William Waterhouse)*

### **Anton Reicha**

*Grand Quintetto for bassoon and string quartet: 1st Movement*

### **Antonio Vivaldi**

*Concerto in G minor for flute, bassoon and strings*

### **Gordon Jacob**

*Suite for bassoon and string quartet: Prelude and Rondo*

### **Graham Waterhouse**

*Bright Angel for 3 bassoons and contrabassoon*

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INTERVAL- 20 minutes

Refreshments available from the Restaurant and Bechstein Room.

Ice creams on sale in the Foyer and by the Cloakroom.

Please check that your mobile phone is turned off especially if you used it during the interval.

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### **Jean Françaix**

*Divertissement for bassoon and string quintet*

### **Giuseppe Tamplini**

*Fantasia di Bravura on themes of Donizetti for bassoon and strings*

### **Graham Waterhouse**

*Epitaphium for string trio -In memoriam WR. W UK premiere*

### **Franz Schubert**

*Octet D803: Finale*

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Would patrons please ensure that mobile phones are switched off.

Please stifle coughing as much as possible and ensure that watch alarms and any other electronic device which may become audible are switched off.



## Programme Notes

**Giovanni Gabrieli (c.1557- 1612)**

*Sonata pian 'e forte for bassoon ensemble (arr. William Waterhouse)*

Linda Begbie/bassoon, Roger Birnstingl/bassoon, Stefano Canuti/bassoon, Ben Couldwell/ bassoon, Howard Dann/bassoon, Alec Forshaw/bassoon, Michael Grocutt/bassoon, Yoshi Inada/bassoon, James Kopp/bassoon, Nicholas Macorison/bassoon, Julie Price/bassoon, Richard Meek/bassoon, Jim Stockigt/bassoon, James Thomas/bassoon, Lyndon Watts/bassoon, Takashi Yamakami/bassoon, Jonathan Jones/contrabassoon.

Venetian-born Giovanni Gabrieli studied with the Flemish composer Orlando di Lassus at the court of the Duke of Bavaria in Munich. On his return to Venice he became organist at St. Mark's Cathedral. Perhaps influenced by the spacious architecture of this building, Gabrieli exploited the use of *cori spezzati* ("separated choirs") in many of his ecclesiastical works.

The *Sonata pian e forte* is taken from the *Sacrae Symphonie* (Venice c.1597) and is scored for two "choirs" of four instruments. One of the first works of the Renaissance to specify dynamics, its special qualities are due to extensive use of syncopation, unexpected chromaticisms and skilful use of harmonic suspension. These combine to give the work a unique and somewhat dark expression.

William Waterhouse's transcription for bassoon ensemble, which he borrowed from David Owen's arrangement for recorders, was made in the 1970s for his students at the RNCM. To the eight original parts, a contrabassoon part was added for extra resonance in the *tutti passages*. The transcription is published by the Prairie Dawg Press, Kansas, USA. (Graham Waterhouse)

**Anton Reicha (1770- 1836)**

*Grand Quintetto for bassoon and string quartet. 1st Movement*

Lyndon Watts/bassoon, Lucy Waterhouse/violin, Leonie Curtin/violin, Dorothea Vogel/viola, Emily Robinson/cello.

Anton Reicha was an expatriate Czech who settled in Paris, where he composed and published a large output of music. As a teacher of composition he exercised considerable influence on composers such as Berlioz, Liszt and Franck. His own music is largely forgotten today, in spite of its solid craftsmanship and, at times, considerable originality. He is best remembered for his unique contribution to the repertory of the wind quintet. He succeeded in establishing what was, at the time, a novel combination of instruments as a viable artistic medium by composing, between 1811 and 1820, no fewer than 24 quintets for five of the most eminent Parisian wind players of his day. In addition he undertook the original task of furnishing each of them with a quintet for his instrument with strings.

While the Op.89 for clarinet appears to have been written somewhat earlier, that for Flute Op. 105, for Horn Op. 106 and Oboe Op. 107 were all written around 1820. His *Grand Quintetto* for bassoon dates from 1826. The title page of the autograph score, which is in the library of the Paris Conservatoire, bears a dedication to Antoine Henry (1777-1842) who as well as being an orchestral player enjoyed something of a career as a soloist. A member of Reicha's group, it was to him that Paganini dedicated his *Pezzo da Concerto* for bassoon, horn and orchestra.

The quintet's four movements are each of spacious proportion that is characteristic of this composer. For the first he selects the key of B flat, still perhaps the most effective one for this instrument; for much of it Reicha treats the bassoon as a *concertante* instrument giving it quantities of florid passage work and exploiting its propensity for leaping arpeggio figures. The first violin is partner to much of the action here. (William Waterhouse)

Lyndon is playing an instrument from the Waterhouse collection - a Savary *jeune* 1823.

**Antonio Vivaldi (1678- 1741)****Concerto in G minor for flute, bassoon and strings**

*Seiya Ueno/flute, Takashi Yamakami/bassoon, Boris Kucharsky/violin, Celia Waterhouse/violin, Joe Ichinose/viola, Graham Waterhouse/cello.*

**E**ighteenth-century Venice was home to conservatories where orphan girls performed on Saturdays and Sundays in Vespers services. This became a tourist attraction and a source of charitable donations. Vivaldi was associated during 1703-40 with the *Pia Ospedale della Pietá*, where among sacred vocal works, services often included concertos featuring instrumental soloists. His often virtuosic works for bassoon demonstrate the accomplishment of the resident bassoonists. Vivaldi wrote thirty-eight concertos for bassoon solo and another for oboe and bassoon soli. He also wrote at least three arias with bassoon obbligato for the opera house; these are documented on the Stockigt web site ([www.jimstockigtinfo.com](http://www.jimstockigtinfo.com)) and twenty-two concertos for small ensemble. Of the latter, sometimes called chamber concertos, seventeen call for bassoon. (An eighteenth, now lost, called for two bassoons.) The present work, catalogued under the number RV 106, is contained in an autograph manuscript held in the Turin National Library. (Percy Williams)

**Gordon Jacob (1895-1984)****Suite for bassoon and string quartet: Prelude and Rondo**

*Julie Price/bassoon, Celia Waterhouse/violin, Lucy Waterhouse/violin, Joe Ichinose/viola, Graham Waterhouse/cello.*

**I**t is safe to assume that most of the chamber music repertory for bassoon and strings, when not written by the composer himself for his own personal use has been composed in response to a request from a particular player. The distinguished English composer Gordon Jacob was for some 40 years professor of composition at the Royal College of Music. It was at the suggestion of one of his former students there, the bassoonist William Waterhouse, that he composed in 1969 his Suite. As a piece of chamber music it admirably complements the effective concerto he had written some twenty years earlier for bassoon, strings and percussion. Having performed the Concerto with the BBC in Cardiff on the 5th July 1968, Bill approached Jacob for a new work (for bassoon and strings). In 1969 Jacob supplied two: the Suite for Bassoon and String Quartet and the unaccompanied Partita. The Suite was premièred at the Cheltenham Festival in the Town Hall on the 8th July 1969 with the Melos Ensemble. The composer wrote of the work in the programme note that “..... it consists of four short movements, slow and quick alternately. The bassoon is now well established as a serious and noble instrument. It has outlived its reputation as a vehicle mainly of musical humour, and full use is made of its expressive qualities.” (William Waterhouse)

Today the first and the fourth movements will be played, the fourth having the character of a Tarantella.

**Graham Waterhouse (b. 1962)****Bright Angel for 3 bassoons and contrabassoon**

*James Thomas/bassoon, Linda Begbie/bassoon, Stefano Canutilbassoon, Jonathan Jones/contrabassoon. (RNCM Bassoon Ensemble)*

**B**right Angel was written for the International Double Reed Society Conference 2008 in Provo, Utah, where it received its first performance by Michel Bettez, Richard Ramy, Richard Moore and Henry Skolnick under the direction of the composer. In keeping with the American setting of the Conference, the title refers to a piece of American lore. “Bright Angel”, the name of a trail in the Grand Canyon, stands for impressions of a hike which the author took from the North Rim through the gorge of the Colorado and up to the South Rim in 1972, aged 9, with his father William Waterhouse during the latter’s year spent at Indiana University.

The piece tries to reflect a sense of wonder and awe at both the majesty and the brutality of Nature. Some of the contours (or recollections of them) are mirrored in the variously undulating and jagged lines. Also recalled during the composition were the perpetually shifting vistas, as well as the toil of tramping out the dusty trail, stumbling over boulders, cowering during a storm.

The musical material is mostly contained within the opening motive, first heard as a solitary voice, before recurring over a wide-spanning accompaniment of arpeggios. The slow, reflective introduction gives way to a faster section, based on an energetic, pulsating rhythm. It is to the tranquil mood of the opening that the work eventually returns, to close on an unresolved chord, capturing the eternity of the Canyon. (Graham Waterhouse)

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INTERVAL - 20 minutes

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**Jean Françaix (1912- 1997)**

*Divertissement for bassoon and string quartet (Paris 1942)*

*Vivace*

*Lento*

*Vivace assai*

*Allegro*

*Lyndon Watts/bassoon, Boris Kucharsky/violin, Celia Waterhouse/violin, Joe Ichinose/viola, Graham Waterhouse/cello, Lucy Hare/double bass.*

The *Divertissement* for bassoon, 2 violins, viola, cello and double bass dates from 1942. After a few initial performances, the manuscript disappeared and the work was presumed lost. In 1966 William Waterhouse succeeded in tracing the missing parts, subsequently recording the work with the Melos Ensemble; on publication the composer dedicated it to him. The bassoon plays a principal role and its varied possibilities are wittily exploited throughout its four short movements. The piece is vintage Françaix with a characteristically rich harmonic palette, catchy, syncopated rhythms, brittle sonorities and a slightly tongue-in-cheek lyricism, hallmarks of the composer from his very earliest works.

(William Waterhouse)

**Giuseppe Tamplini (1807-1888)**

*Fantasia di bravura on themes of Donizetti for bassoon and strings*

*Stefano Canuti/bassoon, Boris Kucharsky/violin, Lucy Waterhouse/violin, Joe Ichinose/viola, Graham Waterhouse/cello, Lucy Hare/double bass.*

Paraphrases, transcriptions and instrumental arrangements of opera excerpts or of themes and motifs from famous operas are frequent and deeply significant in the context of 18th century. Giuseppe Tamplini had a long career as an instrumentalist in Milan, the city where he was first bassoon at the Scala Theatre, but also in London where he held numerous appointments. He was first bassoon at the Italian Opera and at Her Majesty's Theatre, Music Director for the 48th Regiment of Her Majesty The Queen, on the examination commission at the Royal Academy of Music for military music, and, from 1873, manager of Casa Ricordi's London branch. Along with these activities, Giuseppe Tamplini was zealously engaged in writing his treatises on harmony and study methods for the bassoon, the instrument he had devoted so much effort to, in an attempt to increase its capacities. His extensive experience and thorough knowledge of the instrument are reflected in his compositions; a perfect example of this is the *Fantasia di Bravura on Donizetti themes* in which, after the bassoon presents the theme, we hear a set of variations with a play of embellishments between the wind instrument and the strings which is extremely captivating and vivacious. [Luigia Mossini (trans. Jennifer Pudney)]

**Graham Waterhouse (b. 1962)*****Epitaphium for string trio - In memoriam W.R.W. UK première***

*Celia Waterhouse/violin, Lucy Waterhouse/viola, Graham Waterhouse/cello.*

**E***pitaphium* is a concise work of 76 bars and was originally conceived for the memorial service of William Waterhouse, but remained unperformed until its première in Munich in July 2009. The opening theme has an archaic, plainsong aspect. The harmonic language is coloured by the “perfect” intervals of fourth, fifth and octave, often coinciding with the open strings and natural harmonics. Later there are dove-tailing “cadenza” passages, as well as pizzicato episodes. Contained within is a hidden reference to the “Requiescant in pace” motive from Britten’s *War Requiem* (the first performance of which WW participated in). The music fades away with an augmented version of the opening theme in the high register of the violin, accompanied by patterns of fifths on natural harmonics and bell-like pizzicato chords. (Graham Waterhouse)

**Franz Schubert (1797-1828)*****Octet D803. Finale: Andante molto - Allegro***

*Gervase de Peyer/clarinet, Roger Birnstingl/bassoon, Tim Brown/horn, Boris Kucharsky/violin, Celia Waterhouse/violin, Joe Ichinose/viola, Graham Waterhouse/cello, Lucy Hare/double bass.*

**S**chubert composed the Octet in the early months of 1824 in response to a request by Count Ferdinand Troyer for a companion work to Beethoven’s *Septet, Op. 20*. The work was first performed at the home of the eminent amateur clarinetist, Archduke Rudolf (to whom Beethoven dedicated his Archduke Trio). The violinist was Ignaz Shuppanzigh, who had premiered the Beethoven Septet and was associated with the composer’s late String Quartets.

By his own accounts, Franz Schubert was keen to compose the Octet as a means of preparing himself for the task of composing a big-scale symphonic work. This was subsequently realized in the Great C major Symphony.

The last movement of the Octet opens with a slow introduction, dominated by a dotted rhythm figure in the winds and upper strings and low, tremolando pedal notes in cello and bass. A spirited, *alla breve* melody follows, containing a characteristic, ornamental trill, which subsequently plays a significant role in the movement. The opening theme is accompanied by a fleet-footed “walking-bass” in the cello and later also in the double bass. About halfway through is a remarkable sequence of descending whole-tones against a rising arpeggio figure in the cello, which is quoted in Schoenberg’s treatise on harmony. The exultant mood of the work is interrupted by a sudden return of the foreboding tremolandi of the slow introduction. The final bars are jubilant and optimistic in a way only rarely found in Schubert’s works.

The Octet was one of the mile-stone repertoire pieces of the Melos Ensemble. They were one of the first Ensembles to record it (EMI 1968) and performed it at Carnegie Hall, New York on their first American tour in 1961 and on countless subsequent occasions. (Graham Waterhouse)

**Acknowledgements:**

*To all the performers for giving their services.*

*Elizabeth Scott-Taggart for the silhouette of her brother used on the front cover:*

*John Woolf for his invaluable help with organizing this event.*

*Tim Milner for advice and creating the Souvenir Programme.*

*Parul Babbar for the cover design.*

*John Sanderson for lending his viola.*

*Wigmore Hall for their friendly assistance.*

*[Ed comment - Elisabeth Waterhouse, whose inspiration and own boundless energy has led to today’s event.]*

## Performers

### **Roger Birnstingl** *Bassoon*

Roger Birnstingl was born in England in 1932 and studied piano and bassoon at the Royal College of Music, London. In 1955, as a member of the Philharmonia Orchestra with Herbert von Karajan, he made his first of over twenty-five United States tours. He has been principal bassoonist of the London Philharmonic, the Royal Philharmonic and for thirteen years, the London Symphony before joining l'Orchestre de la Suisse Romande in 1977. During this period he has played under most of the great conductors including Klemperer, Monteux, Munch, Stravinsky, Kondrashin, Bernstein, Sir Georg Solti, Abbado, Ormandy, Ozawa, Barbirolli, Sir Colin Davis, López-Corbos and Rafael de Burgos.

### **Linda Begbie** *Bassoon*

Linda is currently studying Bassoon at the RNCM.

### **Stefano Canuti** *Bassoon*

Stefano Canuti currently teaches bassoon in the Conservatorio Superior de Aragon and he is also International Chair in Bassoon at the Royal Northern College of Music in Manchester.

### **Ben Couldwell** *Bassoon*

Ben studied at the RCM with Martin Gatt and Nicholas Hunka. As a postgraduate, Ben specialised in contrabassoon and since leaving the college in 2008, he has run the bassoon department at Howarth of London. He continues to play as a freelance player regularly performing at the Minehead Festival as well as performing with his wind trio.

### **Howard Dann** *Bassoon*

Howard is a passionate French system bassoon player and currently works for Howarth of London. He won a scholarship to study bassoon at the Royal Welsh College of Music and Drama and was awarded 'Ernst and Doris Haigh Memorial Award for Performance' and the college's woodwind prize in his final year. He went on to study for a postgraduate diploma at the Royal College of Music. It was whilst at the RCM that Howard formed the Emerson Quintet, with whom he won the inaugural 'June Emerson Launch-pad Prize' for chamber music. He has won various awards and plays as a freelance with many orchestras including the Queens Hall Orchestra.

### **Alec Forshaw** *Bassoon*

Alec Forshaw had lessons with Bill when he was in the NYO, and continued these while studying

at Cambridge University. He is a founder member of the London Woodwind Ensemble, the Galliard Trio, and the chamber group, Harmoniemusik. He performs regularly with Lontano, the Contemporary Chamber Orchestra, the London Chamber Orchestra, and with the National Theatre. He pursues a varied career as bassoonist, harpsichordist, writer and arranger.

### **Michael Grocutt** *Bassoon*

Michael Grocutt studied with Bill in Manchester (1971-75) participating in the Munich Competition at the end of his studies. He was a freelance player based in the North for a decade before moving into education. In 1993 his students won the Maurice Jacobson Outstanding Performance Award at the National Festival of Music for Youth. He became Head of Woodwind and Brass for the East Riding of Yorkshire in 1996 and having retired moved to North Wales in 2009.

### **Yoshi Inada** *Bassoon*

Yoshi Inada was born in Japan, and started his career as a medical doctor (neurologist). He soon realised that he wanted to be a musician, and came to London to study with Bill, later studying at the Royal Academy of Music. He was also influenced by Elisabeth (Bill's wife) to study Alexander Technique. He teaches Alexander Technique at Trinity College of Music.

### **Jonathan Jones** *Contrabassoon*

Jonathan is currently studying Bassoon at the RNCM.

### **James Kopp** *Bassoon*

James Kopp is a bassoonist, reed maker, and writer on musical topics. He has performed with the New Jersey Symphony as well as many operatic and chamber ensembles in the New York area. He is also a performer on bassoons of early centuries, appearing with the New York Collegium, Smithsonian Chamber Orchestra, and Handel & Haydn Society (Boston). James is the author of *The Bassoon*, to be published by Yale University Press in association with the William Waterhouse Estate in 2011.

### **Nicholas Macorison** *Bassoon*

Nicholas Macorison currently studies at the Royal Academy of Music in London, having previously studied in Prague and Birmingham. He is an active freelance musician, playing the bassoon and contrabassoon in a variety of ensembles and

orchestras throughout the UK. He is also bassoon tutor to the National Youth Orchestra of Iraq.

**Richard Meek** *Bassoon*

Richard is Professor of Bassoon and music theory at Texas Tech University. He is also principal bassoonist with the Lubbock, Roswell (NM) Symphony Orchestras and Abilene Philharmonic. He performs also with the Obietech trio and on baroque bassoon with the Texas Baroque Trio. Richard is editor for solo and ensemble works for the bassoon with Allyn Publications and supervises bassoonists at the annual Texas Tech Band/Orchestra Camp.

**Julie Price** *Bassoon*

Julie Price is currently Co-Principal Bassoon of the BBC Symphony Orchestra and Principal Bassoon of the English Chamber Orchestra. She has previously held the Principal Bassoon post with the BBC Scottish Symphony Orchestra, the Orchestra of the Royal Opera House, Covent Garden and the Royal Philharmonic Orchestra. She is a Professor of Bassoon at the Royal College of Music.

**Jim Stockigt** *Bassoon*

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 and has been active in orchestral and chamber music in Australasia, California and London and has participated in numerous Kronach symposia. Medical travel has often been enhanced by side-trips to music libraries. He is the instigator of the collection "Arias with obbligato bassoon: the bassoon in vocal works, 1700-1850", a project that owes much to active encouragement from Bill Waterhouse. (Website for the aria collection: [www.jimstockigtinfo.com](http://www.jimstockigtinfo.com)).

**James Thomas** *Bassoon*

James Thomas is currently studying Bassoon at the RNCM.

**Lyndon Watts** *Bassoon*

Australian bassoonist Lyndon Watts won the principal position in the Munich Philharmonic Orchestra in 1998. He began learning bassoon in 1988, and from 1992 to 1993 he worked casually with the Sydney Symphony Orchestra and won numerous prizes in Australia. Lyndon then studied bassoon with Professor Eberhard Marschall in Munich, Germany, followed by lessons on early bassoon with Alberto Grazi in Verona. In 2002 he was a prizewinner in the ARD Music Competition. Lyndon has performed as soloist with various Australian and European orchestras and

has a professorship at Berne University of the Arts. He gives regular masterclasses throughout Europe and Asia.

**Takashi Yamakami** *Bassoon*

Takashi Yamakami studied at the Tokyo National University of Fine Arts and Music for his undergraduate and graduate degrees. His principal teachers include Yoshihide Kiryu, Heihachirou Mita and Albert Hennige. He is currently contributing as Secretary General at the Japan Bassoon Society and as Lecturer at the Tokyo Metropolitan High School of Music & Fine Arts. He organized a Japan Tour for William Waterhouse in 2004. He gave bassoon recitals, and a lecture and demonstration on bassoon reed-making at IDRS conferences in 2006, 2007, 2008 and 2009.

**Seiya Ueno** *Flute*

Seiya Ueno was born in Tokyo in 1989. He is a flutist of the new generation with true talent and virtuosity. He was Grand-Prix winner of the 2008 Jean-Pierre Rampal International Competition and also the Grand-Prix winner of 13th "Gheorghe Dima" International Music Competition 2011. He has also appeared as soloist with Tokyo Symphony Orchestra, Czech Philharmonic Octet, and New Japan Philharmonic. Seiya currently lives in Paris, and continues to perform in France, Japan, and many other countries in Europe and Asia.

**Gervase de Peyer** *Clarinet*

Gervase de Peyer born in 1926, plays with the fluency and flair born of years working with the likes of Sir Thomas Beecham, Herbert von Karajan, Otto Klemperer, Aaron Copland and Pierre Boulez. From 1969 to 1972, his ongoing LSO position as principal clarinet and the success of the Melos Ensemble of London (whose recordings have been reissued by EMI) overlapped part of his twenty year engagement in New York City as founding member of the Chamber Music Society of the Lincoln Center (1969-1989). In 1990 he founded the Melos Ensemble in Washington DC. He now lives in London.

**Timothy Brown** *Horn*

Timothy Brown has enjoyed a flourishing international career as a soloist and chamber musician as well as playing in Britain's leading orchestras with such distinguished musicians as Stravinsky, Klemperer and Gunter Wand. He played Principal Horn with the BBC Symphony Orchestra and has played with the Academy of St. Martin in the Fields since 1968 and made several award-winning recordings with their Chamber Ensemble. He was a member of the Melos Ensemble in its later years.

**Leonie Curtin** *Violin*

Leonie works with Early Music groups such as La Serenissima and the Avison Ensemble, The Sixteen and the Orchestra of the Age of Enlightenment. She also teaches at the Junior Guildhall School of Music. Previous to this, she lived and worked in Dublin, playing with the Irish Chamber Orchestra, the National Symphony Orchestra of Ireland and the new music group, Crash. She originally learned with the Suzuki method in Cork, received her degree from the GSMD and her postgraduate degree from the University of Illinois.

**Boris Kucharsky** *Violin*

Boris Kucharsky is of Russian, Slovakian and German descent and was born in Dortmund, Germany, in 1971. He studied at the Menuhin School in London and became a protege of Menuhin, who, in 1990, conducted a performance of Beethoven's Violin Concerto that first laid the foundation for Boris Kucharsky's reputation as one of the outstanding violinists of his generation. His recordings include the complete Sonatas for Piano and Violin by Beethoven. He is a Professor at Montclair State University in the USA and a much sought-after teacher at numerous Summer Courses across Europe.

**Celia Waterhouse** *Violin*

Celia Waterhouse enjoys a busy career as a chamber musician, orchestral player with BBC Symphony Orchestra, teacher and soloist. Besides regularly giving recitals she plays with the London-based Alexander Quartet and is a regular soloist and leader with the Tallis Chamber Orchestra and Arco Strings. She also teaches chamber music at annual summer courses in England and Germany.

**Lucy Waterhouse** *Violin and Viola*

After university Lucy ventured up to north Norway and led a chamber ensemble. She also later played in Norwegian Opera and Oslo Philharmonic. Back in England, Lucy freelances with the Philharmonia Orchestra and Orchestra of the Age of Enlightenment, leads "Caledonian Quintet" and TANGO VOLCANO, which tours Britain regularly, performing in festivals, often accompanied by a dance couple. The Times: "you won't find tango played better anywhere".

**Joe Ichinose** *Viola*

Joe Ichinose comes from a family of string players and grew up playing chamber music. Since graduating from the RNCM in Manchester in 2007, he has been freelancing as an orchestral musician and has played with a number of quartets and chamber ensembles in and around London. Joe is also the youngest faculty member on the National Chamber Music Course.

**Dorothea Vogel** *Viola*

Dorothea Vogel studied with Rudolf Weber in Winterthur, Paul Coletti at the Peabody Institute, USA, and with David Takeno and Micaela Comberti at the Guildhall School in London, where she graduated with the coveted Concert Recital Diploma. Since joining the Allegri Quartet in 2001, Dorothea has been busy playing concerts all over the country and abroad, teaching masterclasses and leading workshops at universities. Her viola is by Ludovico Rastelli, Genoa, circa 1800.

**Emily Robinson** *Cello*

Emily studied at the Royal Academy of Music with Mats Lidstrom and Jennifer Ward-Clarke and in The Netherlands with Jaap ter Linden. She co-founded the prize-winning ensemble Opera Quarta, whose first CD of works by Jean-Marie Leclair was awarded the Diapason d'Or. Emily currently performs in the UK and France with The King's Consort, Academy of Ancient Music, Concert d'Astense and Le Cercle de l'Harmonie.

**Graham Waterhouse** *Cellist and Composer*

Graham Waterhouse is based in Munich and is active as cellist and composer. Besides chamber music works for solo cello and for cello with speaking voice, he has written a Cello Concerto, premiered in 1995 in Mexico City, and a Concerto da Camera for Cello and Ensemble, premiered in January 2011 in Munich by the composer. Commissions include works for the Munich Biennale, International Double Reed Society, Schleswig-Holstein Musik Festival and Park Lane Group, London. His latest CD features works for string orchestra played by the English Chamber Orchestra and for winds played by Endymion. He has held residencies in Cambridge (as visiting Fellow in Churchill College), in Albertville, France and future plans include a residency in Tromsø, Norway.

**Lucy Hare** *Double Bass*

Lucy's link with the Waterhouse family began when she co-founded Tango Volcano with Lucy Waterhouse in 2001. She plays regularly with many of London's orchestras, opera and ballet companies and in the West End. She is a founder member of the Oxford Concert Party, taking tangos and celtic music and dance into unusual places including some of Britain's highest security prisons. She is proud to have appeared alongside Basil Brush on this year's BBC Red Nose Day.



Young Bill on a coach



Bill and Gerald Finzi

On a Philharmonia tour conducted by Herbert von Karajan, Elisabeth Schwartzkopf 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.



At the 89 Birmingham Conference with Günter Angerhöfer (center) and Sergio Azzolini (r. playing small bassoon)

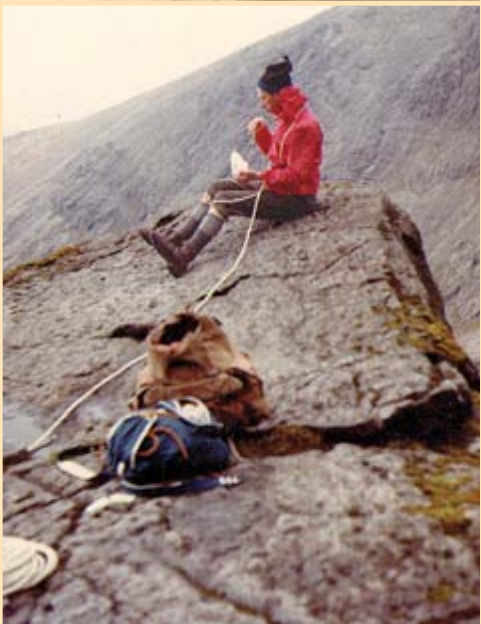




Bill with instruments from his collection



Bill at play in the Alps



Bill and fellow bassoonist-climber-friend Roger Birnstingl swapping duties on their bassoons at a hut in the Alps



In scuba diving gear and in the water, exercising his life-long passion for swimming.



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 the 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.



Leaping from a shed in 1959



Bill on horseback



Bill and Elisabeth, 1984



At Reichenbach Falls



Les enfants in 1982 (L. to R.) Lucy, Graham and Celia



Grandchildren

While taking part in a music competition in Munich, he met an RCM friend, Elisabeth. Two years later they married.



At lunch at the Lido



With family



Bill in Russia



With Katia



February, 2004



At Taiwan 1983



The family and the VW camper in 1977 near Scaletta



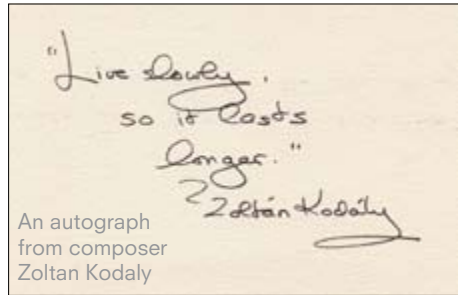
Bill with brother Richard and Eliza



With family at the Whittall vacation home in the Cotswolds

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 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 François – 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 Liszt (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, Indiana. On his return, he was commissioned to write all the bassoon entries for the New Grove Dictionary of Music.





With Rostopovich and Britten in 1961.



In the BBC



Some of Bill's students at his annual Summer Camp in Gloucestershire in the '80s



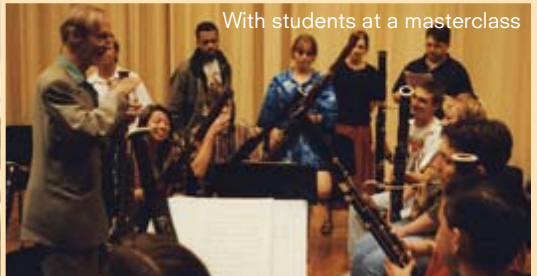
With conductor Pierre Monteux



Closeup, 1967



Teaching at Birmingham



With students at a masterclass

Bill and bassoon



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 realized 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” and “Partita for Solo Bassoon”. In addition to his “Divertissement”, Français made Waterhouse the dedicatee of his “Trio for Oboe, Bassoon and Piano”.



A rehearsal of the opening work for the 1991 concert (L. to R.) Sergio Azzolini, Bill, Richard Meek, Günter Angerhöffer, Ron Klimko, Henry Skolnick, and Matthias Bühlmann





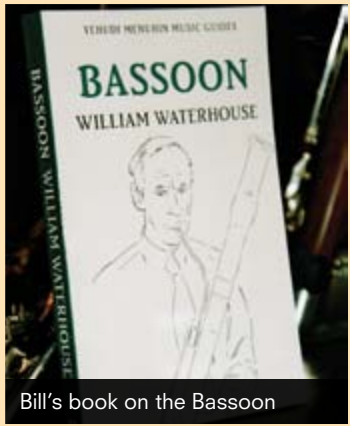
Bill and composer Peter Schickele



Bill Waterhouse performing Schickele's P.D.Q. Bach, Purcell Room



Booksigning



Bill's book on the Bassoon



Rehearsing the Jacobs Suite with the string quartet Suzanne Stanzelfit and Celia Waterhouse, violins; Daniel Lyness, viola; and Graham Waterhouse, cello for the first "Proud Bassoon Concert" on Bill's 60th year in 1991



The vacation home and performance barn at Whittall

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.



Announcing the program at one of the many concerts performed by Bill, family and friends at Whittall



Bill outside the barn



Another view of Whittall



Rehearsing for a concert at Whittall, November 2006



With friends Richard Moore and Jim Kopf at Whittall



Rehearsing for a concert at Whittall, November 2006

A distinguished lineup! (L. to R.) George Goslee, Norman Herzberg, Lou Skinner, Sol Schoenbach, Bill, Leonard Sharrow



(Editor's Note: The following are just a few of the many friends and colleagues touched by Bill Waterhouse, often at Conferences of the IDRS (where he was named Honorary Member and where he sponsored the 1989 IDRS Conference at Birmingham), and the British Double Reed Society (BDRS), where he served as an original organizer as well as a term as President. His outgoing and giving experience was a great inspiration to all those who had the privilege of meeting and knowing him.)



Bill chatting with Hugh Cooper at an IDRS Conference



Bill and the Royal Mayor of Birmingham in 1989



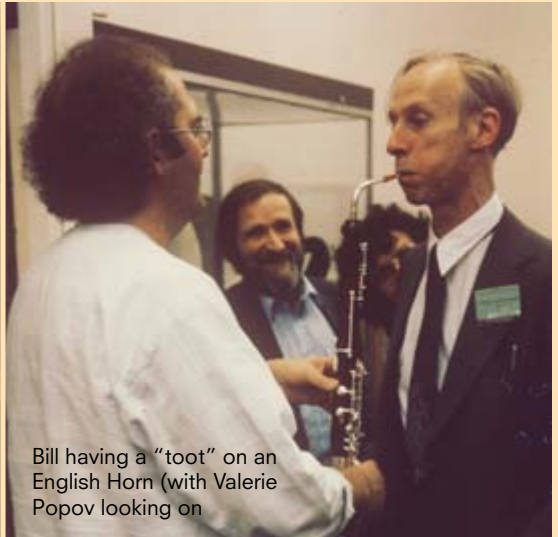
Bassoon Quintet! (L. to R.) Hugh Cooper, Bill, Steve Paulson; Klaus Thunemann, and Sol Schoenbach



A young Bill and a Young Guntram Wolff, bassoon maker



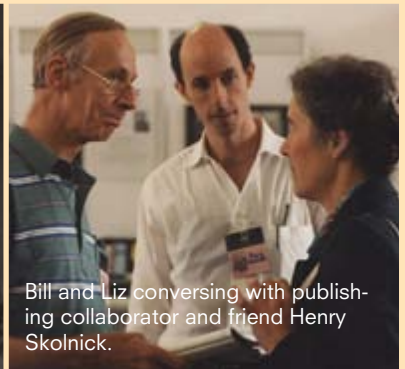
Four performers on the first Proud Bassoon Concert in 1991, outside 86 Cromwell (L. to R.) Sergio Azzolini, Matthias Bühlmann, Ron Klimko, and Richard Meek



Bill having a "toot" on an English Horn (with Valerie Popov looking on



1989 Gillet Competition finalists (L. to R.) Undine Röhner, Bill, Jérôme Guichard, Lady Evelyn Barbirolli, and François Leleux



Bill and Liz conversing with publishing collaborator and friend Henry Skolnick.



Edinburgh Conference 1980 with Bill reading to (L.to R.) Maurice Allard, a French colleague, Bill, and Gerry Corey



xx *[Signature]*

## A Bassoon Lite, Please... Earthlings!

Alan Goodman  
Bedford, Wyoming

I come in peace.

Well ... I come.

Let you earthlings that are capable explain your ways. Who among you can explain this slim creature that bellows strange sound? Hmmm-mmmmmmmnnnn, a what you say? Yes, yes. I see. It is true that we Pharglibulons from the Phlibula Galaxy—several hundred light-pons away from your planet—were simply passing by when one of our numbers, Pharbutulon-The-Pharbotulous, insisted we put down and seek out the source of that strange sound.

A bassoooo? No, no, repeat please. A basssssssoooooonnnnnn. Ah yes. It has a sibilantism that equals nothing like it on our planet, Pharglibulon. We have instruments that produce tones we enjoy for their electromagnetic confibulatory esproradions.

But This. THIS. T-H-I-S!!!! This is incalculably, demitoriously, Philbulian. And you produce the vibratory frequency with what means? Ahhhhh, this tiny fibrous tubular of some undetermined material. And it what? Oscillates according to some predetermined frequency apparatus endemic to the planet?

Ahhhhhhhhhh, quaint.

And there are earthlings who do, as you say ... what? Ahhhhhhh, dedicate their lives to producing sounds by this means? M-u-s-i-c? Producing music by this means?

Ahhhhhhhhhh, absolutely Pharglibulonific!

So, you will demonstrate exactly how this creature sounds when played by one of your expert practitioners? Yes? Someone from your famous symphonies? How nice. We Pharglibulonites shall hang here under the rafters—as is our custom—and obviate inner listening devices appropriate to the tonal oscalisms presented.

Please, begin.

Mozart? Ahhhhhhhhh, sonorous. Exquisite. Even in a strange world we see your progress. Tchaikovsky, you say. What a wonderful culture.

Earth has merit.

John Cage concerto for bassoon. Hmmm-mmmnnn. Certainly indicative of something we see from Black Hole events throughout the several universes we traverse.

Ahhhhhhhhh, twelve tone, you say? Hmmm-mmmmmnnnnnn. How electroniptoric.

People of Earth. The bassoon is a strange and wonderful instrument of vibratory interest. Mozart a wonder of evolution. Tchaikovsky soothing.

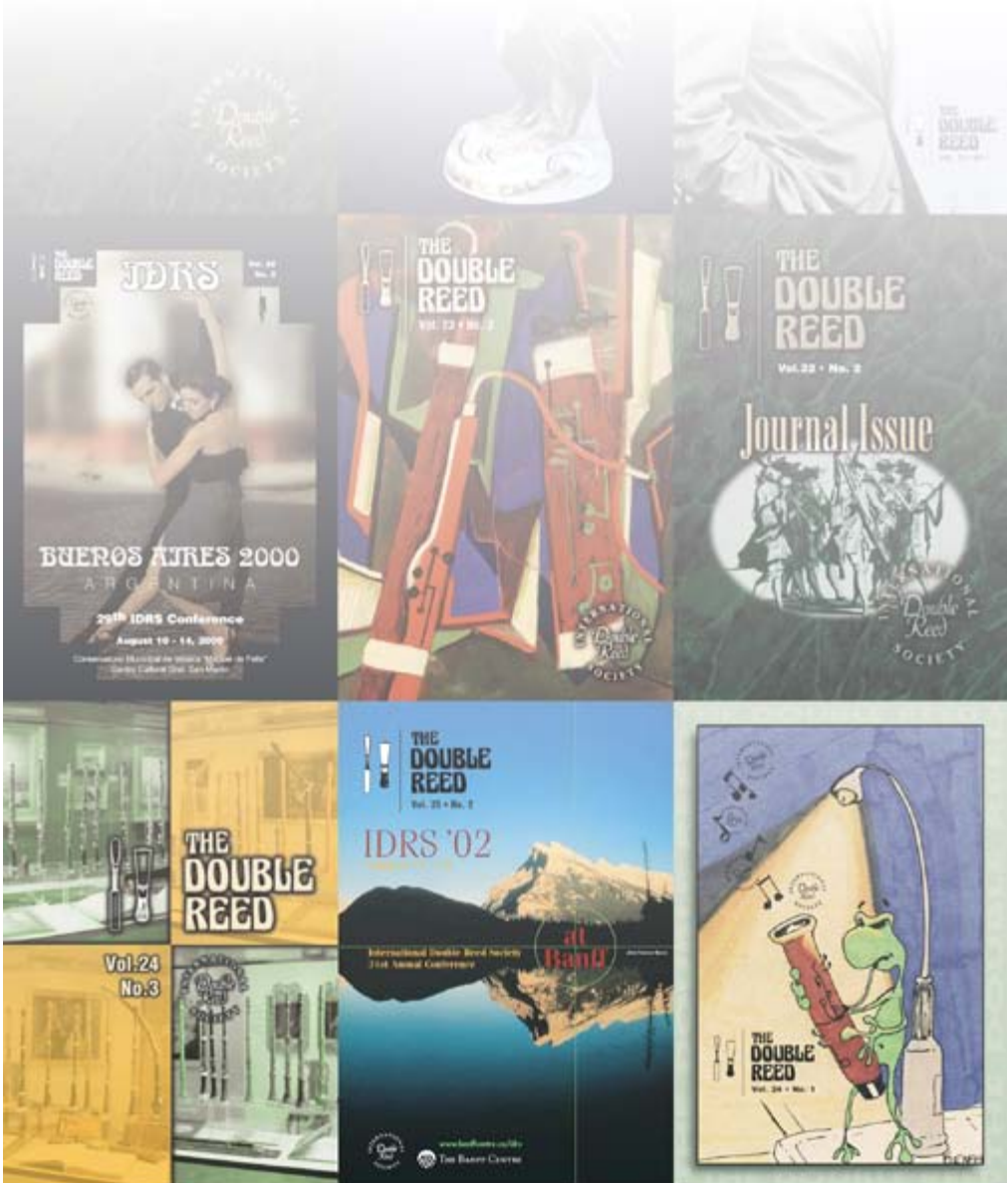
John Cage and twelve tone .... Ahhhhhhh ...

Perhaps we Pharglibulons are merely hungry. I imagine we can eat you now.

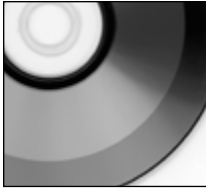
Ahhhhhhhh, tough, but with a flavor of Pharbillion. Maybe with a touch more salt and a little less John Cage? You think so too Pharbutulon-The-Pharbotulous. A nice rest stop. Here ... you think it goes better with bassoon? ♦



# Reviews







# Oboe

## RECORDING REVIEWS

REVIEW BY GEOFFREY BURGESS  
Philadelphia, Pennsylvania

### HAN DE VRIES: THE RADIO RECORDINGS

Oboe Classics, CC2024, 2011.

From favorites to the fantastic, rarities to the remarkable, *Han de Vries: The Radio Recordings* provides a spectacular showcase of the career of one of the most important oboists of the twentieth century. While perhaps not so well known outside his own country, in Holland de Vries (1941- ) is celebrated as a national celebrity. His technical prowess and musical dynamism is only equaled by the combined artistry of **Goossens** and **Holliger**, but whereas neither of these oboists is represented with a comparable anthology, this box of nine CDs and two DVDs is a major document of oboe playing in the late twentieth century. But even almost eleven hours of music cannot hope to cover all aspects of de Vries' prolific career. His work as principal oboist of the Concertgebouw Orkest (1964-71) is not represented, nor was it possible to include recordings he made with the Netherlands Wind Ensemble (1960-70, already available from EMI). Likewise, a short review cannot hope to do justice to this remarkable issue, so I will have to restrict myself to highlights, but not before making the general comment that not one track is short of compelling.

The anthology provides an overview of de Vries' playing across more than thirty years (1968-2002). In tonal terms, his playing was perhaps most beautifully poised in the '70s and, while he remains in full command in the most recent recordings (Breuker nd Concerto, 2000, Pavel Haas and Stockhausen, 2001, Kox's *Lieder ohne Worte*, 2002), his tone is perhaps a little less rich towards the end of his career. Some may find his vibrato intense, but this signature of de Vries' playing never obstructs the charm of his playing. As the recordings are drawn from diverse

sources and variable in recording quality, the way the oboe tone comes across shifts subtly from one track to another. Given the diversity of the recordings' sources, variations in sonic quality are minimal (the most noticeable occur on discs 6 and 9). Still, there is far more than tone quality to recommend these performances. There is always an assurance and suavity to de Vries' playing that takes the listener well below the surface of tone production to musical interpretation and communication.

In addition to classics, like concertos by Strauss, Ibert and Bach, Mozart chamber music, and rarities by Malcolm Arnold, Peter Maxwell-Davies and Richard Rodney Bennett, there are numerous works with strong ties to the player that will not be found anywhere else. Significant works written for de Vries by Bruno Maderna, Morton Feldman, Louis Andriessen, Schat and Janssen, and two concertos by Willem Breuker are represented (Maderna's *3rd Oboe Concerto* here available in a radio recording as well as a bonus film of the composer conducting a rehearsal).

De Vries is considered the primary living exponent of the Dutch oboe school, claiming his status in performances of showcases of oboe virtuosity written by Alexander Voormolen for his teachers **Jaap** and **Haakon Stotijn**. The distinctive style of oboe playing instigated by the Stotijns is characterized by short, wide reeds (you can see close-ups of Han's reed on the DVD of the Maderna concerto) played with little cane in the mouth to produce a unique lyrical tone—fuller in the middle range, and even across the entire range—coupled with clean articulation. This last aspect is, perhaps more than any other, a main hallmark of this style. As dazzling as it is delightful (notice the rambling cadenza in the solo concerto), Voormolen's music exhibits diverse influences and its distinctly cinematic flavor made it perfectly suited to theme music for a TV soap opera. In the double concerto de Vries takes up the mantle with his former student, **Bart Schneemann**, who has followed his teacher's career in the Netherlands Wind Ensemble as well as in early and modern genres.

More than his activities as concerto and chamber musician, and champion of new music, De Vries was also a serious collector of antique oboes, some of which he used in recordings. He

never made radio or live appearances on Baroque oboe, so all the performances of baroque works presented here are on modern oboe. (Commercial recordings of de Vries playing baroque oboe are available on the Virgin Veritas label, and on an earlier release from Oboe Classics, CC2004.) Recorded across a period of sixteen years, the samplings in the new box set show de Vries' evolution as a baroque interpreter. The performance in the earliest, of the Bach *Double Concerto* with violinist Alberto Lysy (from 1975) is well balanced in tempo and tone but anachronistic in ornamentation, while in the most recent of Bach's F major concerto, the Combattimento Consort of Amsterdam accompanies with more appropriate performance practices, the oboe stands apart stylistically. Tempos in the eighteenth-century works are on the whole lively with the exception of the surprisingly staid Vivaldi sonata.

The Classical offerings will charm and surprise. In addition to a version of Mozart's c minor string quintet for oboe and strings, and his *Adagio and Rondo* with glass armonica (presented here with harp), the four movements attributed to Beethoven (here arranged for oboe, clarinet and bassoon) are worthy of a careful listen.

Americans will be eager to compare de Vries' recordings of the Françaix *Horloge de Flore* and Ibert *Sinfonia Concertante* (1981 and 73 respectively) with **John de Lancie's** versions from 1967. The more transparent sound of the Dutch oboist seems appropriate for Françaix's frothy bagatelle and, while his "Belle de Nuit" lacks the dignified repose that de Lancie brought to it, it is no less beautiful, and provides a nice contrast to the Netherlands Chamber Orchestra's bawdy playing in the work's 'vaudeville' moments. The Ibert shows de Vries at his best. De Lancie's version is elegant, but de Vries makes the work sound as modern as it really is (written in 1959). The final Allegro brillante is just that: an exhilarating ride with all technical passages played with utmost security and verve supported by the orchestra under David Zinman's brilliant direction. Even if the Dutch oboist's tempo is hardly faster than the Philadelphian's, the energy de Vries brings to the phrasing and articulation make for a compelling performance.

A more obvious comparison would be with **Heinz Holliger** who, just a few months apart

from de Vries in age, was not only a pre-eminent champion of new music, but alongside de Vries was equally responsible for bringing the oboe to prominence on the international concert stage. Holliger's exclusive contract with the Dutch recording company Philips doubtless impacted de Vries' international exposure, but the two offer complementary and equally valid responses to shared repertoire like Penderecki's *Capriccio* and Holliger's *Mobile*. In a supplementary interview, 'Man of the Heart' (available on the Oboe Classics website), de Vries makes the controversial comment that his Swiss colleague 'never irritates the listener by imposing his personality. ... he touches my brain, I'm a man of the heart... What I admire about his playing is that it's so boring that it is never boring!' Even after listening to the entire anthology, I never tire of de Vries' musicianship. The consummate performer, he is seemingly undaunted by even the most demanding of technical challenges and makes compelling cases for music from a wide range of styles. His engaging musical communication has a personable edge on Holliger's steely perfection. De Vries also boasts that he 'gets' the Avant Gardists, and from the recordings it clear that he indeed lived their era, and spoke their language, and is not afraid to bring beauty to even the most abrasive works. Listen to how, in his hands, Stockhausen reads like an open book, Elliott Carter sounds romantic, or Stefan Wolpe's sonata becomes classic. De Vries does all this with wit: a specifically Dutch wit that can shift—as seen in Breuker's *2nd Concerto*—with beguiling nonchalance from heartfelt lyricism to dazzling showmanship or rollicking hilarity.

The quality of the recordings is even more remarkable when one realizes that they are, for the most part, live. Not only are they close to technically perfect but, being unedited, they possess a high level of integrity as performances. A few are studio recordings that, up to now, have only been broadcast. An exception is Andriessen's remarkable post-modern parodic fusion of neo-classicism and minimalism, *Anachronie II* that, while already released on CD, is a welcome addition here, if only because it contains some of the most glorious melodies on the entire set.

The live performance videos are a definite plus. The video recording of Bruno Maderna conducting his own *Third Oboe Concerto* in 1973

provides a wonderful view of de Vries as he embarked on his career as soloist (lack of synchronicity between audio and video is only occasionally disturbing), and two concertos by Willem Breukers show de Vries in different musical contexts. In the first de Vries is pitted against a Jazz ensemble. He fits in surprisingly well, and even though he does not improvise his riffs, he still holds his ground against the genuine Jazzers.

Two interviews with de Vries' sweet-toned Dutch speech idiomatically subtitled in English bring out the oboist's thoughtfulness as an interpreter. His comments on the 'glassy emotion' and lack of 'real flesh and blood' in the Strauss Concerto (the one piece that he admits to his lack of comprehension) may come as a surprise, but the simplicity and slight emotional detachment of his reading casts a different light on this familiar masterpiece, so often played in a romanticized manner that glosses over the work's creation in the aftermath of World War II.

The set has been expertly compiled with notes on each of the 51 recordings by Peter Bree, a former student and radio producer, with a booklet including a complete discography of commercial releases organized by recording company. A chronological listing would have been more suited to the retrospective nature of this publication.

In addition to being a tribute to a great musician, the set provides a remarkable purview of oboe playing and trends in composition for the oboe in the course of the last three decades of the twentieth century. In short: a necessity for the oboist's studio and college library. Licensing agreements provided for only a short print run, with no possibility of reprints, so stocks are strictly limited. Place your order direct with [oboeclassics.com](http://oboeclassics.com).

#### REVIEW BY JACQUELINE LECLAIR

Bowling Green, Ohio

#### GLOBAL REFLECTIONS, OBOE CONCERTOS BY STRAUSS, SKALKOTTAS, SIERRA AND FOSS

**Nancy Ambrose King**, oboe; assisted by **Frances Colón**, oboe; Kypros Markou, conductor and the Prague Chamber Orchestra  
Equilibrium EQ109

**Nancy Ambrose King**, first-prize winner of the 3rd New York International Competition for Solo Oboists, is a distinguished American soloist and pedagogue. She has appeared as soloist throughout the U.S. and abroad and has recorded extensively. This CD is Dr. King's ninth recording of solo oboe repertoire. In addition to maintaining her busy performance calendar, Dr. King is professor of oboe at the University of Michigan.

Frances Colón is principal oboe of the Puerto Rico Symphony Orchestra and oboe professor at the Puerto Rico Conservatory of Music. She also devotes time to the *Fundación Frances Colón, Inc.*, a non-profit organization that helps nurture Puerto Rican oboists.

This substantial CD, containing over 65 minutes of music, is a July 2011 studio recording made in Prague, Czech Republic. Dr. King's succinct program notes provide insight about the concept connecting all four concertos: various senses of nostalgia. As each composer wrote his concerto, he was somehow gazing backward in time. Richard Strauss (1864-1949), of course, wrote his *Concerto for Oboe and Small Orchestra* toward the end of his life. The work is retrospective, written in a Romantic style despite having been composed in 1945. Nikos Skalkottas (1904-1949) (who happened to die eleven days after Strauss died) wrote his *Concertino for Oboe and Piano* in 1939. One hears in this piece references to the folk music of his native Greece. Skalkottas requested Gunther Schuller (b. 1925) to arrange the *Concertino* for oboe and chamber orchestra. Schuller did so, producing the chamber orchestra version in 1982. This CD presents the premiere recording of the Schuller arrangement. Roberto Sierra (b. 1953) wrote *Poema y Danza, Concerto for 2 Oboes and Strings* for Frances Colón in 2007. Mr. Sierra

writes of the work, “The first part, (*Expresivo*) of this concerto...is pastoral in nature...When I wrote this section I had in mind the image of two shepherds playing in the open fields, where the winds would carry the melodies away. The second part (*Danzante*) stands in contrast, with its jagged rhythms, evocative of Latin popular music.” Lukas Foss (1922-2009) wrote his *Oboe Concerto* in 1948 in a decidedly Neo-Classical in style. The Foss is similar to the Strauss in that the chamber orchestra musicians often function as soloists themselves. Dr. King writes that she, “...considers the work a ‘forgotten gem’ of the oboe repertoire, deserving of more exposure to a wider audience.”

The performances on this CD are heartfelt and personal. One always welcomes a new recording of the great Strauss *Concerto*; and here the Prague Chamber Orchestra and Nancy Ambrose King deliver beautifully. One hears Dr. King very clearly throughout. She plays the Strauss with wonderful lyricism and flair and the orchestra also plays with nice personality and style.

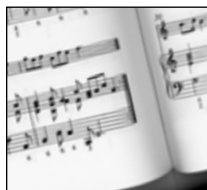
The Skalkottas is comprised of an *Allegro giocoso*, *Andante tranquillo* and an *Allegro vivo*. The movements are brief and present strong characters: the first, highly rhythmic, playful and joyous, with many large, fast leaps. The Andante is brooding and dark, and reminding us of the Strauss, has a nice, lyrical partnership between the oboe and clarinet. Movement III flies by and is over before you know it, with Dr. King displaying some fun and thrilling technique! Gunther Schuller wrote captivating textures throughout this orchestration.

The Sierra *Concerto for 2 Oboes and Strings* is a lovely work, beautifully played here by Drs. King and Colón. In one, 12-minute movement, this work is very attractive with its warm, orchestral sonorities and pastoral moods. The cadenza with the two oboes in the first section is particularly memorable. This piece is a welcome addition to our repertoire.

I imagine many of us know the Lukas Foss *Oboe Concerto* considering he was famous conductor and composer and a highly influential presence in the music world for decades. He wrote the piece as a young man of twenty-six. Neo-classical in style, the Foss follows the familiar “fast – slow – fast” model and is substantial, lasting about seventeen minutes. The inventive writing features the winds of the orchestra throughout. If we have

“forgotten” this work, I would agree with Dr. King that we should remind ourselves what a lovely gem this *Concerto* is! Despite a rough section in the low strings toward the end of the first movement, the playing on the Foss is effective and nicely shows off the piece’s charm. For example, the clarinet solo introducing the Sicilian folk song at the beginning of the Andante is beautiful. And Dr. King plays luminously throughout.

*Brava!* to Nancy King and her collaborators for creating this impressive CD!



## Bassoon MUSIC REVIEWS

REVIEWS BY DAN LIPORI

Ellensburg, Washington

### MUSIC FROM POTENZA MUSIC

(<http://www.potenzamusic.com>)

#### BRUCH, MAX.

*Four Pieces*, for Clarinet, Bassoon, and Piano, arranged by **Albie Micklich**.

PZA 3999 (\$34)

These pieces are originally for clarinet and viola, but the publisher also sold it for violin and cello, and they work quite well for bassoon (the recording I was given with Dr. Micklich playing is excellent). There are several recordings with viola or cello commercially available. There are eight movements to the work, but the composer never intended the entire group to be played together. The four movements included in this arrangement make a very nice set to play. Though Bruch wrote these works around 1910, they are very much in a conservative romantic style, and have some similarities to the music of Robert Schumann, Felix Mendelssohn, and Johannes Brahms. Though they are not meant to be programmatic, each movement evokes a particular mood/affection. The first movement in this set is in a slow tempo in A Minor and the clarinet and bassoon rarely play

together, but more in a call and response format. The main theme presented is a dotted rhythm that some refer to as a funeral march theme. The second movement is in a fast triple meter in B Minor and has a dance like quality with long, lyrical lines played by the winds, with eighth note triplets in the piano underneath. The next movement in the set, number five, is titled Rumanian Melody, and is in a slow duple meter in F Minor. There is a bit of imitation in this movement as the parts alternate playing the melody throughout. The final piece in this set, number six, is entitled Nocturne, and is in a slow duple meter in B $\flat$  Major (the only movement in a major key). Once again there is a bit of interplay between the voices. The bassoon range is from D2 to D5 and I would give this work a grade of IV-. These are very nice arrangements and are a welcome addition to the repertoire for this instrumental combination.

### VIVALDI, ANTONIO.

'Sposa Son Disprezzata' from the opera **Bajazet**, arranged for Bassoon and Piano by **Albie Micklich**.

PZA 40002 (\$17)

'Sposa Son Disprezzata' (I am wife and I am scorned) is an aria from a Vivaldi opera, but the music was actually written by Geminiano Giacomelli (it was common at that time to use other composers' music). In this scene Irene longs for the love of her husband, Tamerlano, but he is interested in another woman, and pawns Irene off in order to pursue the other woman. Irene sings this slow aria lamenting on her husband's infidelity. There are several recordings of this aria available (my favorite is one with Cecilia Bartoli). Albie Micklich has made a wonderful arrangement of this aria for bassoon, which stays mostly in the mid to upper register of the instrument. There are some written out ornaments, which fit fairly well on the bassoon. Overall it is not terribly demanding technically, but the endurance and trying to capture the affect of the scene will be moderately difficult. The range of the bassoon part is from C3 to A $\flat$ 4 and I would give this work a grade of III+. I have already fallen in love with this piece and plan on performing it very soon.

### MUSIC FROM SCHOTT

(<http://www.schott-music.com>)

### SPOHR, LOUIS.

**Adagio WoO 35**, for Bassoon and Piano.

SHT 20988 (\$17)

Spohr's *Adagio* has previously been published by International Music. This publication from Schott is a new critical edition of the work. There are two commercial recordings of the piece, one by **Karen Geoghegan** on the Chandos label (CHAN 10703), and another by **Jurgen Gode** on Antes Edition (BM31.9020). The work was originally composed as the second movement of Spohr's *Sonata for Violin and Harp op. 115*. Spohr then later arranged the work for his friend **Friedrich Thomae**, a notary and amateur bassoonist, as a birthday present for Thomae on October 28, 1817. It is in a basic ABA form and begins with a beautiful, singing quarter note melody in the bassoon in F Major. It is the repeated and ornamented before it moves into the B section in F Minor. The range expands as does the rhythmic variety and ornamentation in this section, and also becomes a bit more agitated. The A section and F Major then return with another ornamented version of the opening melody. There is a coda in F Minor, which concludes the work. The range of the bassoon is from B1 to C5 and would give this a grade of III+. I have known about this piece for years but have never played it. After reading through it again, I think it time to finally perform this beautiful composition.

### MUSIC FROM DOBLINGER PUBLISHING

(<http://www.doblinger.at>)

### WOLFGANG, GERNOT.

**Low Agenda**, for Bassoon and Double Bass.

DOB 6714 (\$32 Available from TrevCo Music)

*Low Agenda* was composed in 2007 for bassoonist **Judith Farmer** and bassist Nico Abondolo. They have recorded the work on Albany Records (Troy 1248) and it has also been recorded by **Matthias Kronsteiner** and Ernst Weissensteiner on Composers Concordance Records (comcon005; available through Naxos). The piece is a tribute to jazz saxophonist Michael Brecker and his influence can

be heard throughout. Similar to other compositions of Wolfgang, this piece uses several ostinatos, or groove patterns, as he refers to them. The work begins with a groove pattern featuring both instruments, playing in octaves frequently, then the bassoon gets its first solo section, while the bass accompanies, using many harmonics in its new groove pattern. The bass then takes the next solo section, which goes into the upper range of the instrument, while the bassoon has a fairly thin ostinato accompanying. After a return of the bassoon melody, the opening groove pattern returns, with the bass occasionally playing some slap chords, and a short coda finishes out the piece. While the bassoon part is moderately difficult, the bass part is quite challenging, using harmonics and a few other extended techniques, so this is certainly a work for more advanced players. The bassoon part goes from B $\flat$ 1 to D5 and I would give this work a grade of IV+. Though only about a four minute composition, *Low Agenda* is a very enjoyable piece to hear and play, and I hope to be able to perform it soon.

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#### MUSIC FROM LIBBY LARSEN PUBLISHING

(<http://www.libbylarsen.com>)

##### LARSEN, LIBBY.

*Concert Piece*, for Bassoon and Piano.

LL 01 (\$26.50)

This work was commissioned by the IDRS and premiered at the 2008 convention with **Ben Kamins** on bassoon and Jason Hardink on piano. I remember that performance and how much I enjoyed hearing the work. There currently is a recording on Larsen's website of Mr. Kamins performing it. The composer writes of the piece: "*Concert Piece* casts the bassoon in the role of a minstrel/poet—a Broadway Bard, if you will, who has gathered us for a *Tell* about our culture's expressiveness. Our expressiveness, the way we speak, move, and communicate, is a deeply lyrical narrative combined with a syncopated, percussive, multi-inflected, and driving nature. I composed the music from this perspective. The first movement uses inflection and articulation to define the bassoon's lyric melody as it moves over and around the piano's driving, jazz articulated music. Time and forward motion are suspended in the second movement, allowing

room for the bassoon's broadly lyrical lines to sing freely and emotionally. Bassoon and piano come together in the third movement for syncopated interplay in an abstract call-and-response dance." The first movement uses many accents and large interval leaps in addition to the articulations. There are some pitch bends and a glissando up to an E5. The accompaniment is mostly sparse when the bassoon plays and helps in pushing the piece forward. Movement two has very long, lyrical, expressive lines throughout. Endurance is certainly an issue in this movement, as it will be difficult for most to play it without breaking at least one slur. It is in an ABA form and the B section continues to grow in intensity, dynamics, and rhythmic variety leading to the climax of the section. The movement ends as innocently as it began. The final movement uses many syncopations and runs of sixteenth note triplets. There are many accents and hard articulations in this movement as well. The bassoon range is from C2 to E5 and I would give this work a grade of V-. This is a wonderful new addition to the bassoon repertoire and I would recommend it highly.

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#### MUSIC FROM JUNE EMERSON

(<http://www.juneemerson.co.uk>)

##### CALDINI, FULVIO.

*Blue*, for Bassoon and Piano.

E650 (\$9.50)

Being the brother of oboe/English hornist **Sandro Caldini**, it is not surprising that Fulvio Caldini has written several works for double reeds. *Blue* was composed in 2001 and premiered at the 2002 IDRS convention by **Michel Bettez** and was included on a CD of Moosman performing artists. It is in a standard ABA form, and the bassoon part is essentially a written out blues solo, with all the rhythms and ornamentation included (though there is one middle section of free improv). The A section uses an ornamented dotted rhythm as the main idea hovering mostly around C Minor. The B section contrasts the opening by adding eighth note triplets along with the dotted rhythms and moves to primarily B-flat Minor. The improv section comes next and a return of the A section finishes out the piece. While the bassoon part is not terribly difficult, the piano part is a bit more involved and

there are some ensemble issues that will need to be addressed in order to line up the rhythms correctly. The range of the bassoon is from G2 to 5 and I would give this a grade of IV-. This is a fun piece to play and it would be a nice contrast on a traditional recital program.

## MUSIC FROM TREVCO MUSIC

P.O. Box 4, Tallevast, FL 34270  
<http://www.trevcomusic.com>)

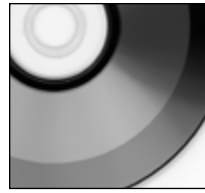
### HOLST, GUSTAV.

#### *March from Second Suite in F Major,*

arranged for Four Bassoons and Contrabassoon  
 by William Dietz.  
 WD 01 (\$16)

Many of us have played this work in a concert band setting. **Will Dietz** has created a very nice five-part arrangement for bassoon ensemble. It stays in the original keys of F Major for the A section and F Minor for the B section, and the melodies are divided up fairly well between the bassoon parts (contrabassoon is only accompanimental). If you are able to double the parts and have a few more experienced players, some sections can be taken up the octave to give a fuller texture. A college ensemble should be able to handle this arrangement without too much difficulty. The range of bassoon I is from F2 to B $\flat$ 4 (D5 with octave doubling), bassoon II from F2 to G4 (C5), bassoon III from E2 to F4, bassoon IV from C2 to D4, and contrabassoon from written B $\flat$ 1 to G2. I would give this work a grade of III+. My students enjoyed reading through this and we will probably use it for our next studio recital.

*Daniel Lipori serves as associate professor of bassoon and music history at Central Washington University. He is editor of Georg Wenzel Ritter: Six Quartets for Bassoon and Strings op. 1, published by A-R Editions, Inc. (1999), and author of A Researcher's Guide to the Bassoon, published by the Edwin Mellen Press (2002).*



# Bassoon

## RECORDING REVIEWS

REVIEWS BY RYAN ROMINE  
 Winchester, Virginia

### BRAZILIAN CONCERT MUSIC FOR THE BASSOON: VOL. I—BASSOON AND CHAMBER ORCHESTRA, COMPOSERS FROM THE UFRJ MUSIC SCHOOL

Orquestra Sinfônica da UFRJ;  
 André Cardoso, conductor  
 (Aloysio Fagerlande, bassoon;  
 Eduardo Monteiro, flute)  
 Indústria Brasileira, EM-UFRJ-011; 2011  
 Online: [www.musica.ufrj.br](http://www.musica.ufrj.br)  
 By Email: [afagerlande@ufrj.br](mailto:afagerlande@ufrj.br)

This disc contains performances of the following works:

#### Francisco Mignone

*Concertino* for bassoon and small orchestra

#### Eduardo Biato

*Concertino* for bassoon and string orchestra

#### Paulo Sérgio Santos

*Andanças* for bassoon and strings

#### José Siqueira

*Concertino* for bassoon and chamber orchestra

#### Francisco Braga

*Cantilena* for bassoon and string quintet

#### Sérgio Di Sabbato

*Concerto* for bassoon and strings

#### Mário Tavares

*Concertino* for flute, bassoon, and string orchestra

Brazilian bassoonists are no slouches. If this was not proven time and time again by the late, great, French bassoon adherent, **Noel Devos**, then we now have further proof in this recording by Devos's student and successor at the UFRJ Music School, **Aloysio Fagerlande**. The disc also proves that Brazilian *composers* know a thing or two: each of the album's seven works were written by professors or former students of the UFRJ (Universidade Federal do Rio de Janeiro), which is home to Bra-

zil's leading music school.

The disc opens with Francisco Mignone's well-known (amongst bassoonists) *Concertino*, recently popularized in the states by **Harry Searing** (LRQ Publishing) and **Frank Morelli**. While Fagerlande's rendition lacks some of the shock-and-awe qualities of Morelli's fiery recording, it more than proves itself in its depth and sincerity. Both soloist and orchestra play solidly, ably handling the tricky rhythms and textures that pop up throughout the work.

The second work on the album is Eduardo Biato's all-too-short *Concertino for bassoon and string orchestra*. The first movement has a quirky appeal, opening with pizzicato strings that bring to mind the inner workings of a clock. The middle movement is a beautiful lament set against lush strings, and the closing *allegretto* possesses a rhythmic vitality that bears some resemblance to the last movement of Francaix's *Divertissement*. Fagerlande's performance is well-paced and thoughtful, all the while remaining passionate and engaging throughout.

In contrast to the first two works, the *Andanças for bassoon and strings* by Paulo Sérgio Santos is not immediately gripping. The opening material is a bit non-committal, taking part in a harmonic and gestural language that makes it indistinguishable from many other late twentieth/early twenty-first century pieces. However, as it progresses, *Andanças* seems to find its own voice. The cadenza about halfway through is notable—for both its angularity and its extreme range demands—and the section that follows has pleasing shades of Villa-Lobos. The piece ends quietly, with closure but still a hint of mystery.

José Siqueira's three-movement *Concertino for bassoon and chamber orchestra* is a good example of 1960's-era composition. The first movement is full of angles and dark string textures balanced against more sprightly (though still dark) contrapuntal sections. Certain moments speak a monolithic language similar to what one hears in Copland's *Emblems* for wind band (which was also written in the sixties). In the second movement, Siqueira uses a much more tonal system, allowing Fagerlande to sing (almost chant, at times) a simple, beautiful tune. This is a truly wonderful slow movement and is the crowning gem of the work. Fagerlande's performance is heartfelt without be-

ing maudlin, delicately reserved while remaining deeply beautiful. The final movement of the *Concertino* is much jauntier excursion. It has more in common with the first movement than the second, but utilizes brighter textures and colors, allowing for plenty of tricky fast passagework as well as a satisfying ending.

The following *Cantilena Nupcial* by one of Siqueira's teachers, Francisco Braga, is a short confection featuring the bassoon singing amid a rich Strauss-ian (perhaps a bit of Richard *and* a bit of Johann) string texture. Both the orchestra and the soloist do it well, giving the work the respect it deserves without trying to make it more than it is.

The driving eighth-note pulse of the first movement of Sérgio Di Sabbato's *Concerto for bassoon and strings* creates a sense of soaring over a landscape—the sort of music you expect to hear in a nature film sequence as thousands of migratory birds make their journey north for the summer. That is to say, the music is highly enjoyable though not necessarily memorable. [Perhaps a Sigourney Weaver voiceover would help?] The second movement is much more successful, with Fagerlande again bringing a simple eloquence to the slower lines. The third movement is quite like the first, rounding out a piece that is both helped and hindered by its rhythm content and modal harmonic language.

Mário Tavares's *Concertino for flute, bassoon, and string orchestra* closes out the disc. The first movement at times sounds like a beefier version of Gabay's *Sonatine* for flute and bassoon. It has a catchy tune and is well played by Fagerlande and guest flutist, Eduardo Monteiro. The second movement has a beautiful, aching melody that one could only hope to hear being sung on the dusky streets of a small Brazilian town. The work closes with a fast movement centered on a quirky dance-like tune. Here the bassoon and flute are set in a good-humored dialogue that brings the piece and the album to an upbeat close.

Regarded as a whole, this is a very attractive album. Both the orchestra and soloist play with skill and authority indicative of the highest respect for the music. Perhaps Prof. Fagerlande will be able to bring some of this music to the appreciative audiences of an IDRS conference? The only real issue with this recording is that it is not easy to find. It appears that it is currently only available by con-



tacting the school itself and making an order—which, if you like South American classical music, would be well worth it.

**GERNOT WOLFGANG: SHORT STORIES  
{MORE GROOVE-ORIENTED CHAMBER  
MUSIC}**

(Judith Farmer, bassoon; Nico Abondolo, contrabass; Joanne Pearce Martin, theremin and piano; Tereza Stanislav and Sara Parkins, violin; Bryan Pezzone, piano; Brian Dembow, viola; Gloria Chang, piano)

Albany Records, TROY1248; 2011

Online: [www.albanyrecords.com](http://www.albanyrecords.com)

By Email: [egre@azica.com](mailto:egre@azica.com)

By Phone: 888-349-3310

By Fax: 216-851-9813

By Mail: 1645 Eddy Road, Cleveland, OH 44112

Also available for download on iTunes

This disc contains performances of the following works by **Gernot Wolfgang**:

*Low Agenda* (bsn, cb)

*Theremin's Journey* (theremin, pno, electronica)

*Rolling Hills & Jagged Ridges* (vln, pno)

*Quiet Time* (vla, pno)

*Encounters* (vln, bsn)

*Still Waters* (pno)

*Three Short Stories* (vla, bsn)

Wolfgang's latest disc opens with the delightful *Low Agenda* for bassoon and string bass. Not only is it a solid work, it is also a great opener. In the superbly able hands of **Judith Farmer** and **Nico Abondolo**, the piece's catchy grooves and sinuous lines prime the listener for rest of the album. Like any good short piece (this one clocks in at a little under four minutes), it leaves you wanting more.

For many in the classical world, the word *electronica* on a track listing carries a certain discomfort, bringing to mind mind-numbing hours spent sitting through interminable student composer concerts. Thankfully, while *Theremin's Journey* does incorporate large amounts of electronica, it is electronica of the coolest kind. Here, the computer sounds are interwoven with live piano and theremin, creating a sound world that is as worthy of the concert hall as it is for an art house movie.

The third track, *Rolling Hills & Jagged Ridges*, is

finely performed and contains some arresting musical ideas. However, the semi-episodic structure does not allow it to pick up steam as well as one would like and leaves the first-time listener a bit disengaged by the end.

The opening of *Quiet Time* for viola and piano is cut from much the same cloth as the previous track, making it sound a bit samey at first. Moody and atonal in a pleasant way, it is a good work but does not stand out as well as it could with a slightly different placement in the track list.

*Encounters*, a three-movement work for violin and bassoon, opens with "Riding the Tiger," a pleasingly groove-laden up-tempo romp that features the instruments in equal amounts. Movement two, "The Abstract Truth," lives up to its title. Slow paced and coolly distant, it is quite the antithesis of the first movement, sapping any energy built up while riding said tiger. Luckily, *Encounters'* third act, "Three is a Charm," picks up the pace and gives us our groove back. The bassoon bass line is funky with a perfectly placed multiphonic providing no small amount of interest. The movement is delightfully short. Whereas the first two tend to wander (and perhaps grow stale), "Three is a Charm" does its job and moves on.

*Still Waters*, superbly performed here by pianist Gloria Chang, is a very fine piece of music. Taking advantage of the solo piano's greater flexibility as concerns timing and space (just imagine the discomfort of watching a *wind* player play a few notes and then pause only to play a few more notes and pause again!), Wolfgang constructs an introspective soundscape that allows the listener to think and to breathe along with the performer.

The last work on the album is another three-movement duo involving the bassoon—this time with viola. *Three Short Stories* opens with "Uncle Bebop," which shows off both musicians' fine ensemble skills as well as Farmer's excellent low range. The middle movement, "Rays of Light," is written in the now familiar Wolfgang slow-movement idiom and features the two players more as soloists than as duo members. Farmer and Dembow's playing here is superb: well-paced and wonderfully in-tune (note the last harmony). "Latin Dance," the work's last movement has less personality than the first but still serves adequately as a closer.

This album has much to offer: performances of

the highest quality, extremely fine recording and engineering, and interesting musical content. It is not, however, an easy listen straight through. As is the danger with single-composer albums of works from a narrow timeframe (here, 2000-09), the musical language at times becomes predictable. The listener stops appreciating the individual contours, harmonic choices, and pacing for what they are and instead judges them against the whole, in the end making the final pieces on the album duller in the ear than if they stood on their own. This reviewer's suggestion: do purchase, but then listen in smaller bits.

**EL CARNAVAL DE MADRID:  
18th CENTURY DELIGHTS FROM SPAIN  
AND THE LOW COUNTRIES**

Rubato Appassionato

(Antonia Tejada, recorder; **Eyal Streett**, baroque bassoon; Sasha Agranov, baroque cello)

AcousticDelicatessen ACD 001; 2011

Online: [www.acousticdelicatessen.com](http://www.acousticdelicatessen.com)

By Email: [info@acousticdelicatessen.com](mailto:info@acousticdelicatessen.com)

By Phone: (+34) 91 573 13 86

By Mail: C/ Vicente Caballero 9, 1D, 28007

Madrid, España

Also available for download on iTunes

This disc contains performances of the following works:

**Anonymous**

*Danzas*

**Anonymous**

*Contradanzas abiertas*

**Anonymous**

*Dansen*

**Willem de Fesch**

*Sonata VI*

**Anonymous**

*Sach dels gemechs*

**Anonymous**

*Partes de Foliás*

Many recordings begin straightaway—complete silence, and then whammo—music! Not so with this fantastic album by Holland-trained, Spain-based *Rubato Appassionato*. The first track of *El Carnaval de Madrid* begins with a breath! They invite us into their music and for the next seventy minutes play

for us, their new-found friends, tunes that touch nearly every humour of human existence.

For being only three members strong, *Rubato Appassionato* creates an unbelievable variety of sound. Antonia Tejada's recorder playing is masterful in her ability to dance gaily one moment and then to evoke the deepest of pathos in the next. Sasha Agranov's baroque cello playing is full of gusto. His continuo is not tasteful—"tasteful" is too academic, too sterile, of a word—it is instead that perfect blend of individuality tempered with friendly supportiveness. And **Eyal Streett**, baroque bassoon, plays with a glorious, achingly beautiful tone—when the music calls for it, that is. Furthermore, it is in tune(!), going to prove that while early music intonation can be used expressively, there is still a difference between good and bad.

When listening to this album, it becomes clear that these three friends (Tejada and Streett are also married) are truly serving the music. They give each of the numerous dances (most of them by anonymous writers) their own personality, their own colors. So, when a particular dance calls for a gruff ferocity, it is there whole-heartedly. When another tune needs a drum or some bells, one of the players picks them up and lends that instrument's voice to the music. There seem to be no boundaries. Flutter-tonguing? Why not? Recorder glissandi? Sure!

While one could spend the rest of the review combing through each piece, it may be better to simply point out some favorite moments:

- Agranov's cello pizzicato/strumming on "El carnaval de madrid" (the album's namesake) is infectiously joyous.
- The opening to the track seven "Gigue" gives the wonderful impression of the players getting ready to perform the piece proper (akin to the opening strumming of the guitarists at a rock concert). Streett's first entrance on the tune a few seconds later is simply magnificent.
- Streett performs the "Sarabanda Largo" from Willem de Fesch's *Sonata VI* with a mournfulness nearly impossible to replicate on a modern bassoon.
- The opening and closing glissandi of *Sach dels gemechs* is pure, delightful, genius.
- The sheer breath of Tejada's color, technique, and stamina is put on grand display in the al-

bum's last track—the tour de force *Partes de Folias* (you will recognize the tune, no doubt).

We should all hope to hear much more from these fine performers over the coming years.

### DONALD CROCKETT: TRACKING INLAND

XTET; Donald Crockett, conductor  
 (Gary Woodward and Angela Wiegand, flute;  
 Phil O'Connor and Gary Bovyer, clarinet; **John Steinmetz**, solo bassoon; Nick Terry and David Johnson, percussion; Vicki Ray, piano; JoAnn Turovsky, harp; Sara Thornblade, Joel Pargman, Movses Pogossian, & Varty Manouelian, violin; Kazi Pitelka, viola; Roger Lebow, cello)  
 Albany Records TROY1270; 2011  
 Online: [www.albanyrecords.com](http://www.albanyrecords.com)  
 By Email: [infoalbany@aol.com](mailto:infoalbany@aol.com)  
 By Phone: 518-436-8814  
 By Fax: 518-436-0643  
 By Mail: 915 Broadway, Albany, NY 12207  
 Also available for download on iTunes

This disc contains performances of the following works by Donald Crockett:

*Whistling in the Dark*

*Tracking Inland*

*Wet Ink* (Version for Nine Instruments)

*Extant*

The first three works on this album do not include the oboe or bassoon. They will be given brief notice with the majority of information focusing on the last work, *Extant*, which is essentially a concerto for bassoon and chamber orchestra.

The outside sections of *Whistling in the Dark* are joyfully twitchy and involve good doses of West Coast percussion. The central section is a bit more laid back, with some ethereal wind and string sounds over Debussy-esque piano harmonies with percussion commentary. It is an approachable work that would probably be good fun to see/hear performed live.

*Tracking Inland* is a bit more difficult to wrap one's brain around on first hearing. However, due in no small part to the extremely high quality of the performers and their obvious belief in their work, the piece takes flight. This is not a great track to play on the car stereo for an afternoon drive, but

is quite fine material for some attentive, introspective listening. Of particular note on this track is the topnotch playing of harpist JoAnn Turovsky.

The third track, *Wet Ink* (version for nine instruments), bears some similarities to *Whistling in the Dark* as concerns instrumentation and Crockett's treatment of rhythm and texture. Again, the performance (as well as the recording quality) is excellent, with the players making the most of each melody and gesture. The music bounces along for a jewel-sized six and a half minutes before closing out with a puff.

The last work on the album, *Extant*, is Donald Crockett's bittersweet celebration of Xtet's tenth birthday. To paraphrase the composer, the work was inspired by thoughts of how great it was that this new music group had lasted for so long, yet how sad it was that this continued existence was *surprising*. Both the ensemble and bassoon soloist express these sentiments quite eloquently in the first of the work's two movements. In this opening "Adagio," bassoonist (and well-respected composer in his own right) John Steinmetz sings a beautifully fragile melody over wistful harmonies that sigh rather than converse.

The second movement, "Allegro Vivo," is not so straightforward in its intent or emotional impact. Written a year after the first movement, it in many cases sounds like a completely different piece. The open, fluttering writing of the "Adagio" is replaced with much more aggressive textures. Extended techniques—multiphonics, glissandi, etc.—abound, showing the imprint of Steinmetz's collaboration. Most notably different, the bassoon is not as clearly featured as soloist, but instead merges with the rest of the ensemble and becomes simply the loudest and most interesting voice in a group of many. While probably not one's idea of a typical solo work for bassoon, *Extant*, does hold the listener's attention. Steinmetz's excellent expressive and technical capabilities pair well with the (already stated) high quality of the ensemble to create a fine product.

**DREAMING IN COLOURS:  
MUSIC FOR BASSOON AND PIANO**

(**Benjamin Coelho**, bassoon;

Alan Huckleberry, piano)

MSR Classics MS1340; 2011

Online: [www.msacd.com](http://www.msacd.com)

By Email: [info@msacd.com](mailto:info@msacd.com)

By Phone: 203-304-2486

By Mail: 8 Dover Circle Newtown, CT 06470

Also available for download on iTunes

This disc contains performances of the following works:

**Peter Schickele**

*Summer Serenade*

**John Steinmetz**

*Suite from an Imaginary Opera*

**Drake Mabry**

*Duo* for bassoon and piano

**Paul Jelescu**

*Rapsodie Dobrogeana*

**Jose Siquiera**

*Drei Etüden für Fagott und Klavier*

**Hye-Kyung Lee**

*Dreaming in Colours*

Bassoonist **Benjamin Coelho's** fourth solo album, *Dreaming in Colours*, begins appropriately with **Peter Schickele's** *Summer Serenade*, the first movement of which is titled "Dreams." Those who might be better acquainted with Schickele's alter-ego, PDQ Bach, may be surprised at the moodiness with which this work begins. No shtick here, just a beautiful darkness—as if floating through the deep blues of an impressionist painting. Much as in dreams though, the beautiful floating does not last as long as you want it to: a mere minute and a half in, the listener is catapulted into a feverish, blues-tinged B section. Coelho and pianist Alan Huckleberry handle the quicksilver lines with great skill and verve, eventually delivering us safely in the last thirty seconds to the field of stars in which we began. The other two movements—a short middle bit titled "Games" and a slightly longer closer titled "Songs and Dances"—are classic Schickele, with their catchy tunes, nods to the humorous, and a noticeable fondness for repeat signs.

The second work on the album, **John Steinmetz's** *Suite from an Imaginary Opera*, begins with

a wandering soliloquy of an Aria that Coelho and Huckleberry handle admirably, keeping the music focused with great intensity throughout. The second movement "Dance," is not a light affair. Its sinewy unison lines bring to mind a dance of madness or vengeance rather than one involving tutus and sugarplum fairies. The "Recitative" that follows provides an excellent opportunity for Coelho to show off his expressive side, which he does, though with less of the fine ring to the sound as we have heard earlier on the disc. In a dramatic turn, the last two movements, "Aria" and "Apotheosis," sound as if they come from a completely different work. While a pleasant listen, they are both just a few lyrics away from a Broadway musical—the unexpected shift taking its toll on the listener and performer alike.

The *Duo* for bassoon and piano by Drake Mabry includes some thoughtful and effective uses of extended technique for both instruments—a compliment that that cannot always be given to works that delve into "alternative" sounds. For much of the ten-plus minutes, the bassoon and piano carefully tiptoe around each other in a state nearing suspended animation, making commentary but never fully opening up. When faster contrasting sections arrive, they are woefully brief. The *Duo* is a worthy piece of concert music, though in the end, the listener is left wanting something the work has refused to provide.

Paul Jelescu's *Rapsodie Dobrogeana* follows the Mabry. It is an obscure but excellent work from 1953, with plaintive eastern European melodies mixed in with lighter dance motives. Coelho and Huckleberry should be commended for bringing the work to light, though their performance is perhaps too careful. It would have been great to hear them play with more abandon—especially in the lively mixed meter sections.

Many American bassoonists were first introduced to Jose Siquiera's *Drei Etüden für Fagott und Klavier* by **Jeff Keesecker** on his fine 2001 album, *Bassoon Music of the Americas*. It is a lovely work, and it is a true joy to hear it recorded once again. While not as technically clean as the Keesecker rendition, Coelho's version has a slightly deeper sense of warmth. The main detractor though (at least for a reviewer doing multiple listenings), is the one note on Huckleberry's piano in the first movement that is a bit out of tune.

The album's namesake, Hye-Kyung Lee's three-movement *Dreaming in Colours*, closes out the disc. While one does not necessarily hear shades of blue in the first movement (titled "Shades of Blue"), it does possess a colorful kaleidoscopic quality, with lines reeling around each other in ever-changing arrays. The music is hypnotically repetitive—which can be a positive or a negative trait depending on the listener and mood. In fact, "hypnotically repetitive" can pretty much sum up the entire piece. The textures and rhythms are so unrelentingly static that even when new material is introduced, it feels as if it has been present all along. Coelho and Huckleberry play it well and it makes an adequate closer, but content-wise it is not the strongest work on the album.

### DANZI & TAFFANEL

Soni Ventorum Wind Quintet

(Felix Skowronek, flute; **Laila Storch**, oboe; William McColl, clarinet; **Arthur Grossman**, bassoon; Christopher Leuba, horn)

Crystal Records CD251; 2011

Online: [www.crystalrecords.com](http://www.crystalrecords.com)

By Email: [info@crystalrecords.com](mailto:info@crystalrecords.com)

By Phone: 360-834-7022

By Fax: 360-834-9680

By Mail: 28818 NE Hancock Rd, Camas, WA 98607

This disc contains performances of the following works:

#### Franz Danzi

*Quintet in F Major, op.68, no.2*

#### Franz Danzi

*Quintet in D Minor, op.68, no.3*

#### Paul Taffanel

*Wind Quintet in G Minor*

Many thanks to **Peter Christ** of Crystal Records for rereleasing this set of 1970's-era recordings on CD. The members of the Soni Ventorum Wind Quintet made significant contributions to the field of wind playing in their long and storied careers and it is good to see that their work is now available to younger generations who perhaps do not know how to operate a record player. (Also many thanks to Peter for including the quintet's picture on the cover—aside from being an impressive flute player, Felix Skowronek also owned an impressive mustache.)

All three works on the album are quintet standards (though less commonly heard on the professional level than they once were). The first two quintets on the album are by Reicha and Beethoven contemporary, Franz Danzi. Danzi's works sound very much like those by Reicha, except a bit more compact and with less trading of melodic lines—the oboe and flute play prominent roles. His writing is fluid and even when lines are highly ornate, they are still well-suited to the instruments.

The first movement of the op.68, no.2 quintet on this recording contains some impressively clean quick playing by hornist Christopher Leuba and bassoonist **Arthur Grossman**. The upper voices also play admirably, keeping the music focused and driven right to the close. The Andante quasi Allegretto second movement gives each of the instruments a chance to shine with Leuba's pristine high range horn playing being of special note. The Menuetto is standard fare and the Allegretto final movement is a mostly light-hearted bit that allows bassoonist Grossman to flex his technical muscles, with all sorts of tricky passagework. Flutist Skowronek's playing is confident and tasteful throughout. Clarinetist William McColl gets a few rare moments to carry the melody as well. (It seems Danzi was a bit less generous with his clarinet writing than was Reicha.)

The op.68, no.3 quintet opens with the ever-familiar slow introduction. This then leads to the also familiar faster main section of the first movement. While the intro is relatively unremarkable, the allegretto section has some fine writing and some fine playing. Introduced by the flute and then picked up by the oboe, the primary theme is a tune that many a better composer would envy. Oboist **Laila Storch's** playing throughout is an essay on refinement and skill. She plays just as quickly and cleanly as the flutist, matches phrasing with ease, and has some stunningly beautiful entrances.

One does notice a bit of fatigue in the second movement. The pitch is not as centered, but the music is always there. The third movement is noticeably more stable. It is a pleasant Menuetto, with the oboe carrying most of the melodic material—the first section being notable for its sinuous recurring gesture in said oboe part. The Finale, is again, what we have come to expect—graceful playing of classical-era writing.

As pointed out in the CD's liner notes, there is a large gap in the quintet repertoire after the generation of Reicha, Danzi, and Cambini. The genre does not again start picking up significant repertoire until the late 1800's with the works of Lefebvre and Taffanel. Of these two, the Taffanel quintet is a bit better known and is what is included on this album as its last work.

Upon first listen, it is surprising how similar the first movement of the Taffanel sounds to the first movements of the Danzi quintets. Upon closer inspection, however, one begins to glimpse more Romantic gestures—greater exploration of range as well as more complex harmonic and rhythmic content, for example. Soni Ventorum's performance is quite fine, though it would have been nice to hear them put a slightly more aggressive edge to the more turbulent sections.

The second movement bears many similarities to the Gounod *Petit Symphonie* as concerns texture and pacing, while the last movement is a Vivace that combines saltarelle-type sections with more lyrical (but still dancing) moments. It again brings Gounod to mind, but less so than the *Andante* previously mentioned. Here, it seems that the Taffanel's individual creative energies may be making their strongest showing. It is a thoroughly French movement and a welcome relief after the heavy doses of Germanic tones with which this album (and indeed, this piece) began. As would be expected, McColl, Grossman, and Leuba do a great job keeping the dark lower harmonies moving, allowing Skowronek and Storch the support and freedom to play some truly wonderful melodies.

While listening to this great music from Soni Ventorum, it is interesting to keep in mind that editing technology in the seventies was nowhere near what it is today. While cutting and splicing was certainly possible, changing the pitch or reverb of a single note was not. So, here we get to hear a group performing at an authentically high level. Instead of being disturbed by the impressively rare intonation bauble or errant finger movement when they do occur, it is a good reminder that music is a human art.

### ANTON REICHA: WOODWIND QUINTETS, VOLUME 12: OPUS 100, NOS. 5 & 6

Westwood Wind Quintet

(John Barcellona, flute; **Peter Christ**, oboe; William Helmers, clarinet; Calvin Smith, horn;

**Patricia Nelson**, bassoon)

Crystal Records CD272; 2011

Online: [www.crystalrecords.com](http://www.crystalrecords.com)

By Email: [info@crystalrecords.com](mailto:info@crystalrecords.com)

By Phone: 360-834-7022

By Fax: 360-834-9680

By Mail: 28818 NE Hancock Rd, Camas, WA 98607

Also available for download on iTunes

This disc contains performances of the following works by Anton Reicha:

*Quintet in A Minor*, opus 100, no.5

*Quintet in B-flat Major*, opus 100, no.6

If there is one thing Anton Reicha could do, it was write a pretty darn good introduction. The beginning of the opus 100, no.5 quintet is no exception. Bassoonist **Patricia Nelson** has the honor of getting us going on this, the last volume in the complete set of the Westwood Wind Quintet's Reicha recordings. With characteristic grace and good tone, Nelson admirably anchors the quintet throughout the movement (and indeed, the entire recording). Compliments should also be paid to clarinetist William Helmers for his clear sound and fine articulation.

The *Andante con variazioni* that follows the first movement is a true testament to the greater attention span that must have accompanied early nineteenth-century life. As a victim of modernity, however, it is easy to find oneself drifting a bit during the ten-plus minutes of variations. Flutist John Barcellona has a nice variation in there, so do try to refocus for that one.

Following a Minuetto that in other century would have made a good sea shanty, the quintet jumps into the technically challenging Finale that includes some rapid tonguing for each of the instruments. While this proves easier for some than for others, the group as a whole handles it well and finishes out the work with appropriate verve.

The opus 100, no.6 quintet also follows the classical forms expected of Mr. Reicha. This time, a quirky lower neighbor motive opens the piece and

then shows up again at spots in the extended *poco adagio* intro. In these first few minutes there are also nice bits of writing for flute and oboe solo with clarinet accompaniment. The Allegro is kicked off by the bassoon playing a jaunty tune which then gives way to the typical string of themes that are developed imitatively. As far as Reicha first movements go, this is a pretty nice (though admittedly long) one.

The second movement has some nice Mozartean drama in the writing—hints of the Gran Partita. The group seems to at times struggle to maintain a pitch center throughout, but there are still shining moments, such as the all-too-brief bassoon solo about midway through.

Movement three is marked “Allegro Scherzo,” and that is entirely fitting. The slightly off-kilter call-and-response banter between soloist instrument and ensemble is quite charming and serves as a good foil to the previous movement. It is clear the musicians had a good time with this one.

The final movement is a rollicking ten-minute work that at many times feels as if it could be over but then isn't. While it does finally end with a terrific upwards shriek in the clarinet, we will not be finding many Beethoven-esque final-work-in-the-set apotheosis moments: Reicha lived for sixteen more years after he wrote this, his last woodwind quintet.

(While Reicha himself had sixteen more years after his work with the quintets was finished, Westwood Wind Quintet horn player, Calvin Smith, sadly did not. He passed away shortly after this series of recordings was complete. Our condolences to his family and friends, and especially to the Quintet who surely miss him as both a colleague and as a musician.)

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**Ryan D. Romine** has held the position of assistant professor of bassoon at Shenandoah Conservatory, Winchester, Virginia, since 2009.

#### REVIEW BY HAROLD EMERT

Rio de Janeiro, Brazil

### BRAZILIAN CONCERT MUSIC FOR THE BASSOON; VOL. 1—BASSOON AND CHAMBER ORCHESTRA

(Composers from the Rio de Janeiro Federal University Music School)

**Aloysio Fagerlande**, bassoon

Any bassoonist—or oboist—seeking an introduction to Brazilian “erudite” (as it is called locally) music, **MUST** purchase this fine CD as a reference point. The bassoon is not new to Brazil, since this tropical nation has had bassoonists since 1540 including its first (1822-31) Emperor D. Pedro I (1798-1834)!

**Aloysio Fagerlande**, bassoon professor at the UFRJ Music School, is a former student and disciple of the French musician **Noel Devos**—who literally introduced the “fagote” as a solo star instrument into Brazilian music since his arrival in Rio de Janeiro in 1952 to join the Brazilian Symphony Orchestra. Dr. Fagerlande, who also studied with **Gilbert Audin** and **Gerald Corey**, displays on his Moennig bassoon a varied and representative repertoire which would be the pride of any national musical culture.

Opening the CD is the *Concertino for Bassoon and Small Orchestra* (1957) by Francisco Mignone (Sao Paulo, 1897-Rio de Janeiro, 1986) which has entered the bassoonist's traditional repertoire along with the famous *Solo Valsas* of this versatile composer. Dedicated to Monsieur Devos, the composer-conductor was rehearsing and performing with the Brazilian Symphony Orchestra when he was so inspired by Devos's first bassoon playing that he conceived and delivered this masterpiece in fifteen days. Mignone was a professor of conducting at the Escola Nacional da Musica from 1934-1967.

After the gregarious *alegria*, or joy, of Mignone, Fagerlande's bassoon introduces us to a relatively introspective work by Eduardo Biatto (1960-): *Concertino for Bassoon and String Orchestra*. Biatto is a former student at the music school and professor of composition since 1997. The work explores the bassoon's staccato as an expressive form and its second movement somewhat resembles a local,

updated Rachmaninoff slow movement.

The third selection on the CD is a surprise to this long-time resident and musical bee in Rio. It is entitled *Andanças for Bassoon and Strings* by Paulo Sergio Santos. I have known Paulo Sergio Santos for his work as both a classical clarinetist, member of the distinguished Villa Lobos Quintet (which includes Fagerlande) and famous performer of Brazilian chorinho, but this my first—and hopefully not last experience—as a listener of Santos as an unorthodox composer.

Jose Siqueira (Paraiba, 1957-Rio de Janeiro, 1985) was one the founder of the Brazilian Symphony Orchestra and also a teacher at the Music School, where he was dismissed summarily when the military regime took over Brazil in 1964. (He jokingly told persons who inquired “my only Communist leanings were that I visited numerous times the (then) Soviet Union to conduct my own music.” In any case, following in the footsteps of Hindemith, Siqueira—a former band trumpeter—composed for just about every instrument and innumerable instrumental combinations. His favorite musical system was based on modality, or whole tone scales and chords used not like Debussy but rather in a manner imitating his native terrain, Paraiba state in northern Brazil. His *Concertino for Bassoon and Chamber Orchestra* (1968) is a surprise in that the work. It does not date but is more current with age and has lovely cadenzas deftly performed by Fagerlande. The composer always emphasized in conversations with me that “music should be constructed with plans in advance, like a home.” His compositional method especially in an age where everything is permitted seems sounder—if one might make a pun—than ever. A pity that Siquiera is rarely performed these days in his native land.

Francisco Braga (Rio de Janeiro, 1868-RJ, 1945) and his *Cantilena Nupcial (Wedding Song, 1844)* show another side of the Brazilian musical scene with a composer whose work in its nobility often reminds me of Britain’s Edward Elgar. Fagerlande writes in his program notes: “this was one of Braga’s last compositions. The manuscript can be found at the Alberto Nepomuceno Library at the Federal Music School. ...there is no information on who it was dedicated to nor the occasion it was written for—another composition of his with the same name for organ, violin and cello was written

in 1943 for a wedding at the Sao Bento Monastery in Rio de Janeiro. ...Braga taught fugue, composition and counterpoint at the National Music Institute from 1902 until his retirement in 1938. Among his students were Lorenzo Fernandez and Claudio Santoro.”

That Jose Siqueira in his use of modality has followers—consciously or unconsciously—is evident in the *Concerto for Bassoon and Strings* (1997) by Sergio Di Sabbato (Petropolis, RJ state, 1955-), a graduate as well of Rio’s musical school. He composed this lovely concerto when he was only 22 years old at the suggestion of Fagerlande. The composer comments: “the composition follows the traditional scheme for soloist and orchestra, with emphasis on the modal system. The music is quite rhythmic, vivacious and fluent allowing the bassoon to demonstrate its virtuosity and to explore the capacity of its cantabile.” The work somehow reminds this listener of fragrances of works written by another Brazilian master composer, Guerra Peixe and his disciples based on the rich musicality of Brazil’s northeastern region, which the master Villa Lobos also explored in another musical manner.

My favorite work ends this insightful and delightful CD. But declaring my preference for the *Concertino for Flute, Bassoon and String Orchestra* (1959) by Mario Tavares, (cellist and conductor) tells more about this reviewer than Fagerlande’s CD. Tavares (Natal, 1928- Rio de Janeiro state, 2003) departed northern Brazil, in 1928 and made his way to Rio where he eventually played in the Brazilian Symphony (1947-1960) and then became the chief conductor and he of the Municipal Theatre Orchestra. Modesty in his conducting technique is reflected as well in Tavares compositions which are expertly composed with a touch of an artisan at his craft. A contemporary and colleague of such Brazilian giants as Villa Lobos, Guarnieri, Guerra Peixe, Siqueira, and Radames Gnattali, Tavares music evokes the lilting, more innocent epoch of Brazil which has gone forever as cybernetic Brazil prepares to host the World Cup in 2014 and Olympics in 2016. The second movement with its juxtaposition between the bassoon’s melodic lilting melodic line and the flute’s improvisation, follows in the footsteps of master VL. Like Siqueira, Tavares is unfortunately little played today in Brazil. The third movement ends on a smile, or



alegria, joy. Eduardo Monteiro (also the recording technician and director when he doesn't teach flute at UFRJ music school) is the fine flautist for this Brazilian musical voyage.

The CD can be obtained via [www.arlequin.com.br](http://www.arlequin.com.br) in Brazil or Ludwig Frank & Frank (Monnig bassoons). Mignone is published in the US, Sabato is available from [www.abmusica.org.br](http://www.abmusica.org.br) while the other works, Fagerlande promises, will be eventually published either in Brazil or abroad. (Alert to publishers of bassoon music!)

## ENDNOTES

- 1 Why wasn't Villa Lobos included on the CD? "I purposely left him out because his *Ciranda das Sete Notas (Ciranda of Seven Notes)*, composed in 1933 is the Brazilian work for bassoon and orchestra which is probably the most recorded in the world." Fagerlande told this reviewer.
- 2 The director of the UFRJ music school, Maestro, violist and musicologist Andre Cardoso ably accompanies Fagerlande with an orchestra which has developed tremendously during the past years, a mirror of Brazil's own development in all areas.
- 3 The Brazilian bassoonist plans to record in 2013 a second edition of works with orchestra including Neukomm (an Austrian composer who resided in Rio in the early 19th century as the Emperor's court composer) and other contemporary composers.



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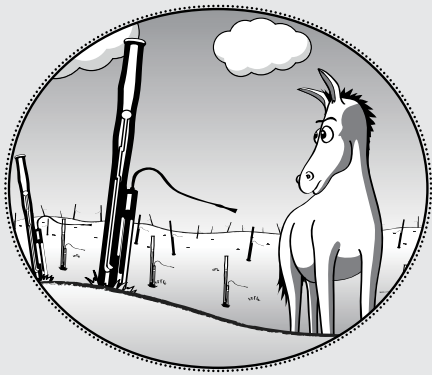
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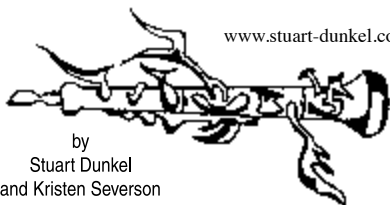
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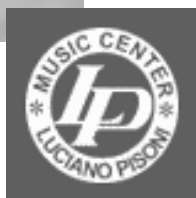
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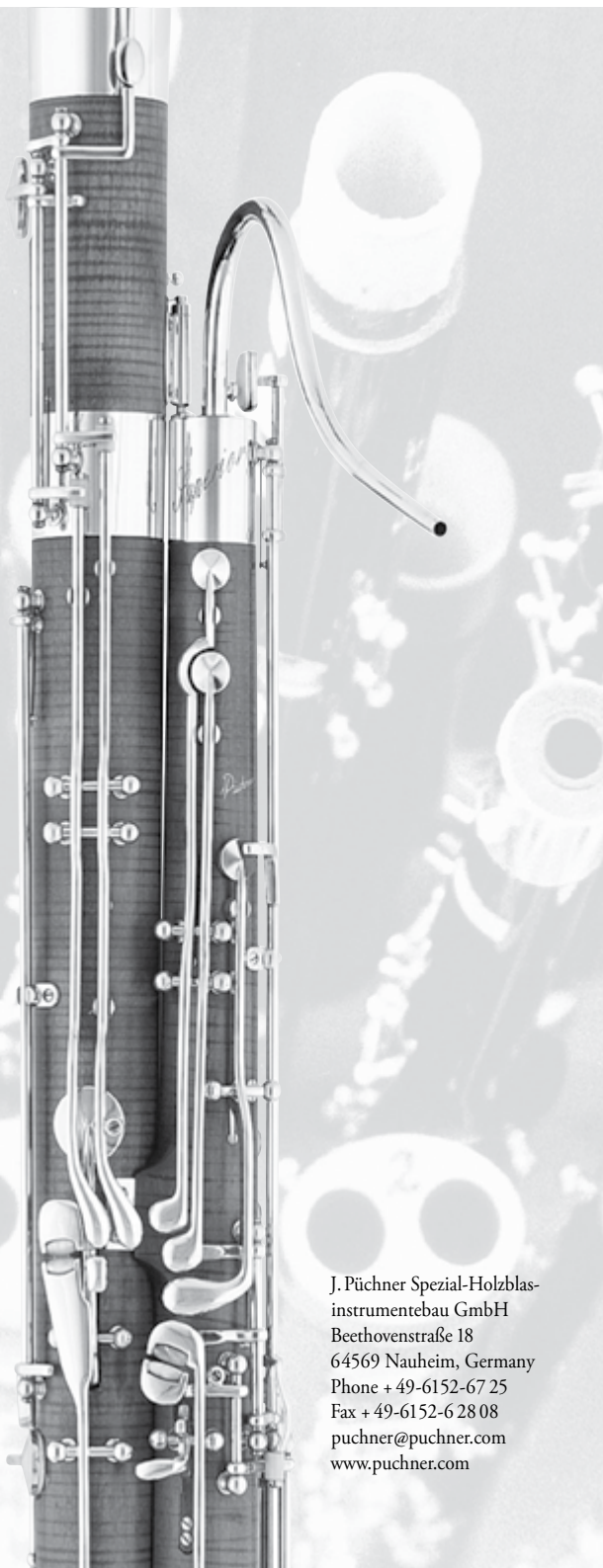
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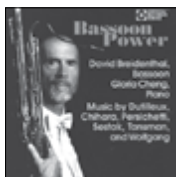
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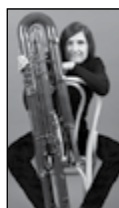
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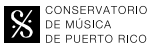
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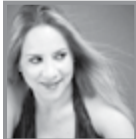


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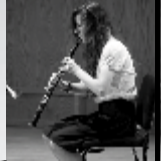
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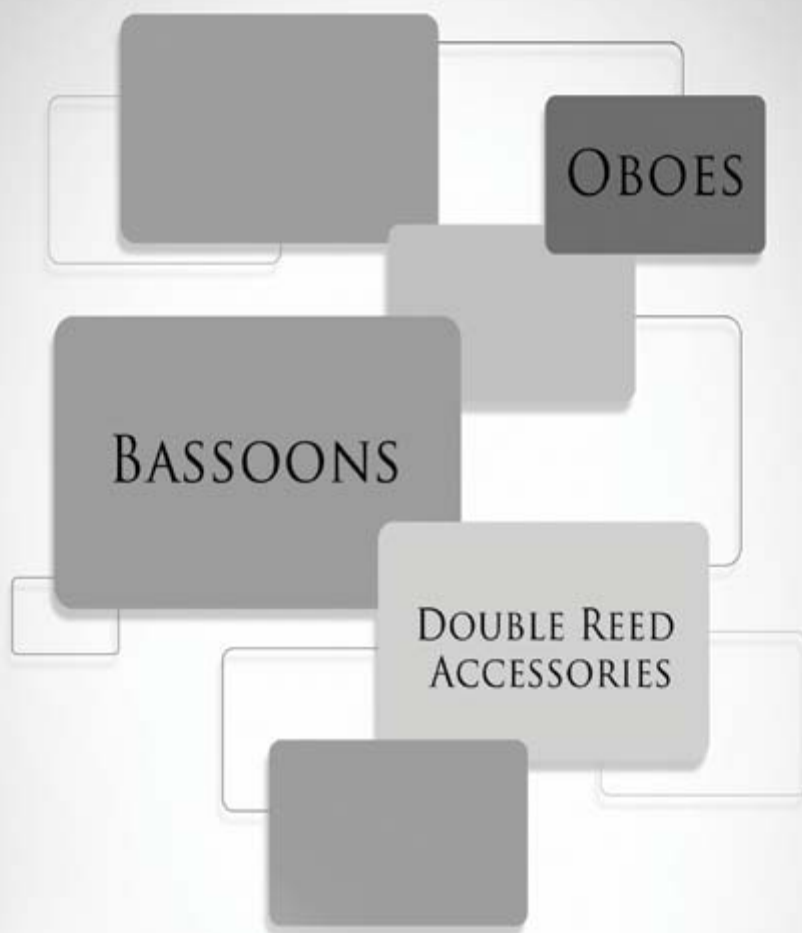
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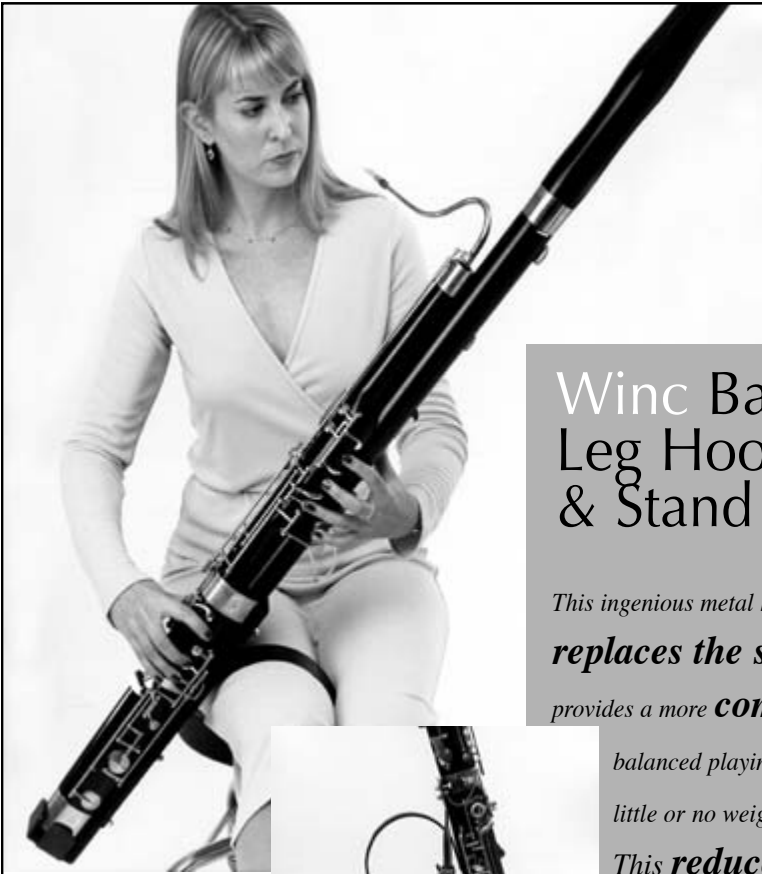


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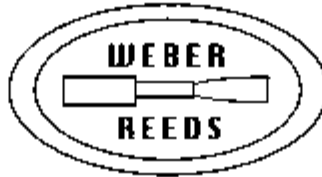
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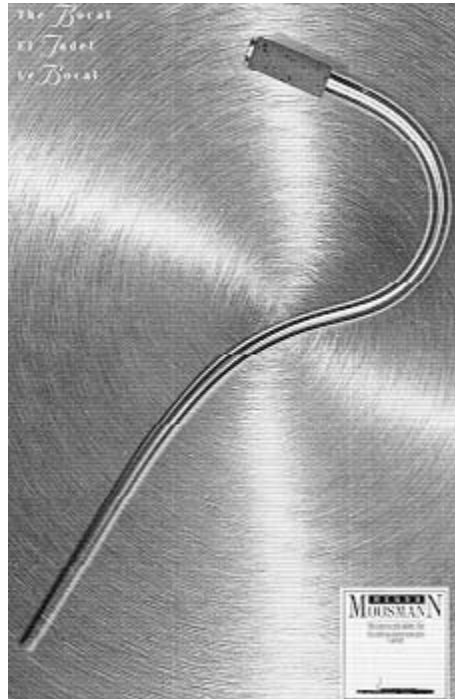
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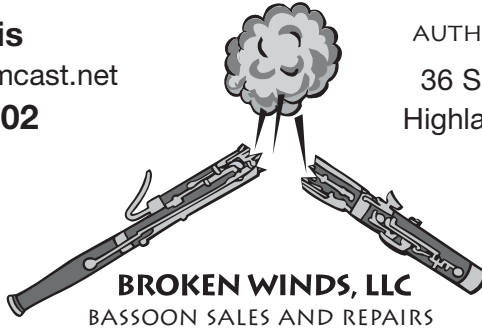
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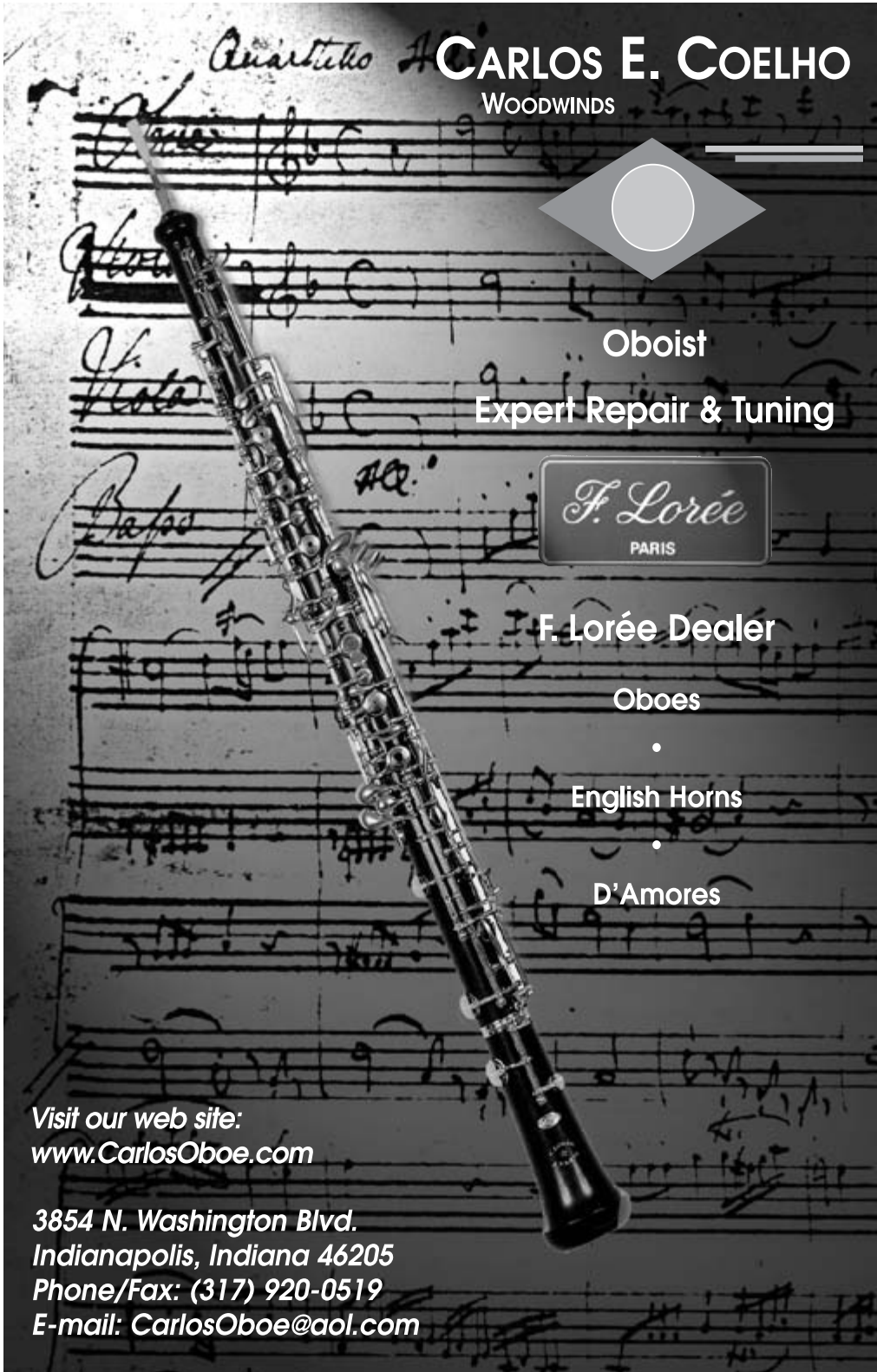
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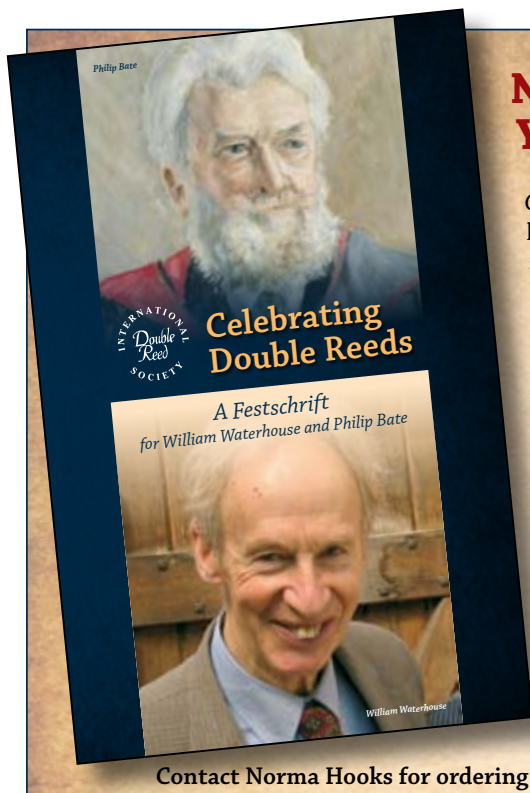


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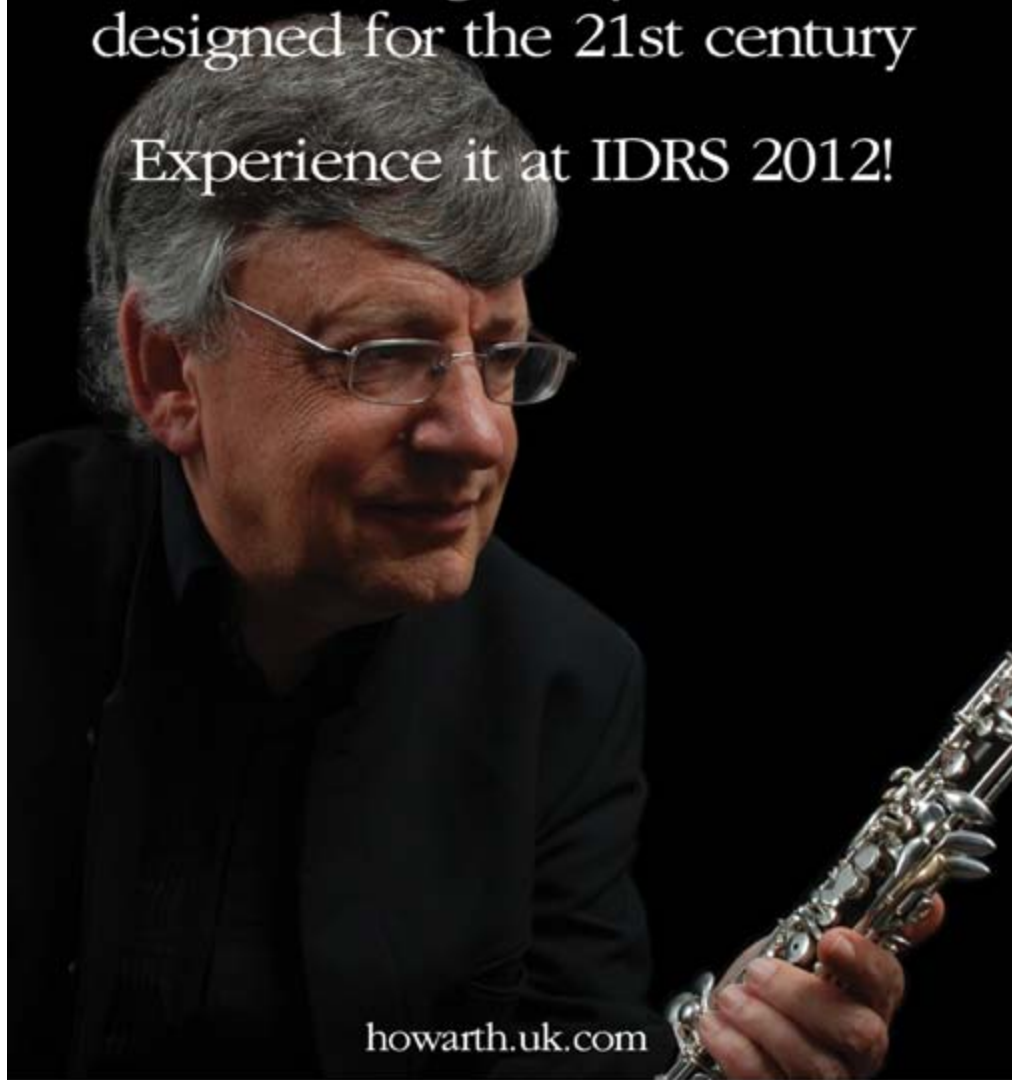
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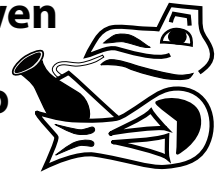
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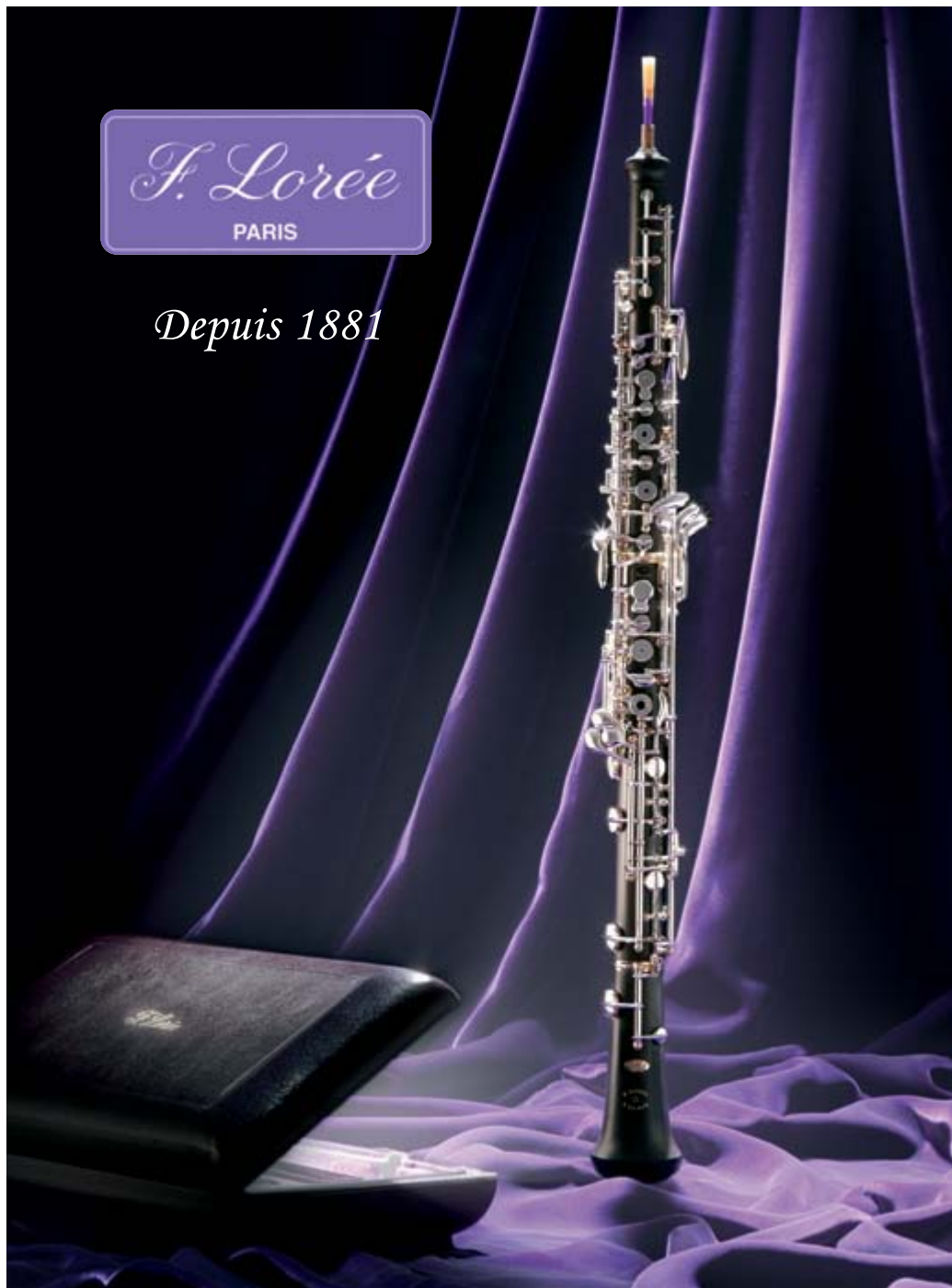
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