

ABSTRACT

Title of Dissertation: MODERN MUSIC AND VERSATILITY:
 POST WWII WORKS FOR OBOE & ENGLISH HORN DOUBLING

Noelle Drewes, Doctor of Musical Arts, 2012

Dissertation directed by: Professor Mark Hill, School of Music

There are many situations in the professional world of music where players are expected to perform on both oboe and English horn, but the skill of doubling is often overlooked at the collegiate level. Also, due to the vast quantity and familiarity of “standard” pieces, music of our time is sometimes neglected. The goal of my dissertation was to address each of these two issues by performing three recitals of unfamiliar new works where each piece requires the soloist to play both instruments. Every recital contained one unaccompanied piece, two works with piano accompaniment, and at least one duet with an instrument other than piano. The selected works had a multitude of demands including extreme ranges, complex rhythms, and extended techniques i.e. multiphonics. Some works contained borrowed material while others made use of choreography and lighting. One piece involved electronics and another was commissioned. The fundamentals of oboe playing and the standard repertoire will always be important. However, it seems logical that proficiency on both English horn and oboe, and expertise in the extended techniques and styles of contemporary music would enhance any oboist's professional and artistic opportunities. It is hoped that this project will illustrate the value of these pursuits and introduce oboists to a relatively unknown body of works.

PROGRAM FROM RECITAL #1

A Reed in the Wind, 1981

Julia Usher (b.1945)

- | | |
|-------------|--------------|
| 1. Mistral | 4. Bora |
| 2. Sirocco | 5. Khamsin |
| 3. Zephyrus | 6. Harmattan |

Plexure, 2005

Amos Elkana (b.1967)

Nicholas Cohen, contrabassoon

Canzone Vecchione, 2005

Adrian Mann (b.1949)

Larghetto – Allegro giocoso – Andante robusto
Allegretto – Vivace leggiero

Julie Wagner, double bass

- - - *intermission* - - -

Answers from out of the Whirlwind; a Contemplation of Job, 1988 Bradley Bombardier (b.1960)

Job 38:4,6-7 "Where were you when I laid the foundation of the Earth?
Or who laid its' cornerstone when the morning stars sang together?"
Job 38:17 "Have the gates of death been revealed to you,
Or have you seen the gates of deep darkness?"
Job 38:22 "Have you entered the storehouses of the snow,
Or have you seen the storehouses of the hail?"
Job 38:37 "Who can number the clouds by wisdom?
Or who can tilt the waterskins of the heavens?"
Job 40:1-2 "Shall a faultfinder contend with the Almighty?
He who argues with God, Let him answer it."

Hsiang-Ling Hsiao, piano

Three Transcendental Concert Studies, 1958

Derek Bell (1935-2002)

- I. Ballade pastorale
- II. Légende
- III. Toccata burlesca

Hsiang-Ling Hsiao, piano

PROGRAM NOTES FROM RECITAL #1

Julia Usher (b. 1945) **A Reed in the Wind, 1981**

Julia Usher is an English musician whose work covers many fields including composition, improvisation, sound sculptures, music therapy, and music publishing. She is currently involved in a collaboration between music and astronomy with the University of Central Lancashire.

A Reed in the Wind is a six movement work for unaccompanied oboe/English horn which won the 1981 Wangford Festival prize and was first performed by Sarah Francis. It is dedicated "For Rod," who, according to the composer is, "my wonderful adventurous husband (of 43 years), a geographer and sailor, who taught me about the winds, especially the African ones (where he spent 2 years before I knew him)." The CD "Sacred Physic: music by Julia Usher," contains a complete recording of the work by oboist Nikki Bloomfield.

The cover page of this piece reads, "A Reed in the Wind, Variations on a Theme by John Taverner for Solo Oboe. [Then the theme is given]. The tune upon which John Taverner based his Western Wynde Mass was probably very old. I have used the tune more as an inaudible ghost underlying the structure of these variations -- in particular the rhythmic structure. Each variation invokes one of the Winds of the World: 1.Mistral 2.Sirocco 3.Zephyrus 4.Bora 5.Khamsin 6.Harmattan. 'What went ye out in the wilderness to see? A reed shaken with the wind?' -St Matthew xi 34. For Rod."

According to the Oxford Dictionary of Music, John Taverner (1490-1545) was an English composer and organist of the Renaissance. During this period, masses were the most important composite musical form and often used pre-existing material as the basis for composition. Taverner's most famous mass was based on the secular song "The Western Wynde."

The Biblical quote that inspired the title of the work comes from the Gospel according to Matthew on Jesus' tribute to John the Baptist, "As these men [the twelve disciples] were going away, Jesus began to speak to the crowds about John, 'What did you go out into the wilderness to see? A reed shaken by the wind? But what did you go out to see? A man dressed in soft clothing? Those who wear soft clothing are in kings' palaces! But what did you go out to see? A prophet? Yes, I tell you, and one who is more than a prophet. This is the one about whom it is written, 'Behold, I send My messenger ahead of You, who will prepare Your way before You.'"

Some extended techniques are utilized in the piece, including pitch bends, harmonics, specified variable vibrato and timbre alterations by alternative fingerings. Rhythm is sometimes unspecific allowing the performer some freedom, and the range is extreme (Bb3 to Ab6). For each movement, a brief description of the wind upon which it is based is given. "The *Mistral* is the violent, cold 'Master-Wind' that whirls down the mountain valleys in France to the Mediterranean." The tempo indication for the *Mistral* is "Swirling." "The *Sirocco* is a sultry, moist wind which blows north from the deserts of Africa bringing discomfort to Italy." The *Sirocco* is to be played, "Like the sound of wind resonating in the metal frame of a door." The third movement is, "*Zephyrus*: The gentle and playful West Wind of Chaucer [1343-1400] and the

Madrigalists becomes wild and cleansing in Shelley [1792-1822] and Taverner texts.” Toward the end of *Zephyrus*, an indication is given for the melody to be played as if it were “blowing itself out.” Movement four depicts “the *Bora*: a bitter Northern wind that visits the Adriatic coast near Venice.” The fifth movement is to be played on English horn, sounding a fifth lower than written, and is meant to sound “Oriental.” It is based on, “the *Khamsin*: known as the ‘doctor wind,’ in the Nile regions of Egypt and the Sudan. ‘Khamsin’ mean ‘50’ - the number of days it is believed to prevail.” The piece ends with oboe portraying “the *Harmattan*: the hot, dry ‘healing’ wind that blows from the barren desert areas of northern Africa.”

Amos Elkana (b.1967)
Plexure, 2005

Amos Elkana’s complete biography can be found on his website at www.amoselkana.com, according to which he was, “born in Boston but grew up in Jerusalem. At the age of 15, he picked up the electric guitar and began to study music which soon became his primary occupation in life.” He studied at Berklee College of Music, The New England Conservatory of Music and Bard College. “Elkana composes concert music for orchestras, ensembles and individual performers as well as music for dance, theatre and films. ... Many of Elkana's compositions are written for traditional orchestral instruments, but without the traditional boundaries. They are his attempt to carry the listener's imagination and senses into new territory. ... Elkana is also an active performer. He regularly participates in concerts and performances of improvised music where he plays electric guitar and does computer processing. ... Elkana is the recipient of the 2011 Prime Minister Prize for Music Composition.”

The score and a recording of the piece can also be found on his website. A brief background on the piece is given as such, “Notes: \Plex"ure\, n. [See Plexus.] The act or process of weaving together, or interweaving; that which is woven together. --H. Brooke (Dictionary.com) This duo is composed for the double-reed family of instruments. It features the Oboe, the English Horn and the Contrabassoon. The piece is divided into 4 sections that correspond to the AABA form. The degree of virtuosity required from the players is very high; the pitch ranges for the instruments are extreme, but playing together and in time is probably as much of a challenge as reaching the notes at the extreme range of the instrument. This work is dedicated to my grandmother Miriam Keren and was premiered on the occasion of her 99th birthday. Premiered by B. Schmutzler and D. Karamintzas on May 11, 2005 in Jerusalem, Israel.”

The piece consists of alternating slow and fast sections (slow-fast-slow-fast-slow-fast-slow). It is primarily in common time, but the off-beat accents undermine the sense of pulse both in the slow and fast sections. The slow sections are for English horn and contrabassoon and consist of soft held notes. The fast sections are written for oboe and contrabassoon and consist almost entirely of sixteenth notes in each part. Each fast section contains at least one *più mosso* at which point the tempo is increased by ten metronome clicks (e.g. from 80 bpm to 90 bpm). Articulation markings are prevalent and extremely specific, especially in the contrabassoon part where *tenuto* and *staccato* often alternate on every sixteenth note. Dynamic indications are much less specific; they are given only at the beginning of each new section. As mentioned in the composer’s notes, the ranges are extreme. The oboe and contrabassoon parts reach very high while the English horn part stays in the low range.

Adrian Mann (b.1949)
Canzone Vecchione, 2005

The highlights from Adrian Mann's biography on the SAI website include, "Currently Principal Bass and Staff Arranger/Composer with the Fort Wayne Philharmonic, Adrian studied at the New School of Music in Philadelphia, Peabody Conservatory and Catholic University. He has performed with the Richmond Symphony, and has taught at Oberlin College [among others]. In 2004, together with his son Jonathan, he founded Basso Music Publications, dedicated to offering the finest available music for Bass and Cello."

Information on the piece is given in the score, "Performance Notes: Commissioned by and dedicated to the Oboe and Bass team of Carrie Vecchione and Rolf Erdahl, this work seeks to capture the joy and abandon so typical of the Italian folk-song tradition. Material was gathered from traditional folk sources, recorded live, and from the repertoire of Luciano Pavarotti (modern folk-songs arranged by Henry Mancini), as follows: Luna marinara (Simonini/Bonagura); Alla Fiera di Lanciana (Trad. Abruzzi Chorus); Donna, donna (Trad. Brass band of Piedmonte); La Girometta (Anonymous/Sibella); Cantate con me (Cherubini/Bixio). All indications of tempi, dynamics, bowings and articulation are merely suggestions; performers should make any desired changes in good conscience as they see fit." The piece is dedicated, "To Carrie Vecchione and Rolf Erdahl in honor of Frank Vecchione's 70th birthday."

The Vecchione/Erdahl duo is a husband and wife team. Much information is given on their website, www.oboebass.com, including, "The Vecchione/Erdahl Duo's efforts have effectively created a new repertoire for duo oboe/English horn and double bass through the music that has been written for them. They perform widely across the country. ...They present educational programs linking music and children's literature for schools, libraries, and bookstores. [They have also been awarded multiple grants and have made a debut CD.]"

This piece is very audience-friendly. Written as a continuous work, it contains five main sections; the first three are for English horn and bass and the last two are for oboe and bass. The opening lyrical section marked *con nostalgia* leads to a quick light-hearted section which leads to a swaying 6/8 section. The first section with oboe alternates between *allegretto* and *molto meno mosso* several times. The final section alternates between D major and D minor and ends in an exciting flourish.

Bradley Bombardier (b.1960)
Answers from out of the Whirlwind; a Contemplation of Job, 1988

From the Lake Superior Chamber Orchestra website, the composer's biography is as follows, "Bradley Bombardier, a lifelong resident of Duluth, currently makes his living on three fronts: teaching, composing, and performing. He is the band instructor at South Terrace Elementary in Carlton, MN and is on the music faculty at the University of Wisconsin-Superior. Brad is the librarian and bassoonist with both the Lake Superior Chamber Orchestra and the Duluth Superior Symphony Orchestra, and is a member of the reed section of the Bigtime Jazz Orchestra. As a composer, Brad has lately been focused on writing and arranging for school groups. ... Several of Brad's previous compositions have been premiered by the LSCO."

A summary is given in the introduction to the Book of Job in the New American Standard Bible, "This book records the story of Job, a righteous man whom Satan believed could be corrupted and drawn away from God. In the story, God agrees to allow Satan to destroy Job's way of life. Satan hopes to prove Job will crumble under the assault. The remainder of the book records Job's search for answers to his suffering. Eventually, Job is doubly blessed by God and the questions of suffering and pain are addressed by God.

- I. Disaster strikes Job, 1:1--3:26
- II. Job and his friends argue the cause, 4:1--37:24
- III. God and Job speak, 38:1—41:34
- IV. Job confesses God and receives blessings, 42:1--17"

The Biblical quotes that Bombardier uses are all from the third part of the story: the conversation between God and Job. These excerpts can be found in the program, but a more complete section has been reprinted below.

38. Then the Lord answered Job out of the whirlwind and said,
"Who is this that darkens counsel
By words without knowledge?
"Now gird up your loins like a man,
And I will ask you, and you instruct Me!
"Where were you when I laid the foundation of the earth?
Tell Me, if you have understanding,
Who set its measurements? Since you know.
Or who stretched the line on it?
"On what were its bases sunk?
Or who laid its cornerstone,
When the morning stars sang together
And all the sons of God shouted for joy?
.....
"Have you entered into the springs of the sea
Or walked in the recesses of the deep?
"Have the gates of death been revealed to you,
Or have you seen the gates of deep darkness?
"Have you understood the expanse of the earth?
Tell Me, if you know all this.
.....

"Have you entered the storehouses of the snow,
Or have you seen the storehouses of the hail,
Which I have reserved for the time of distress,
For the day of war and battle?
.....
"Who can count the clouds by wisdom,
Or tip the water jars of the heavens,
When the dust hardens into a mass
And the clods stick together?
.....
40. Then the Lord said to Job,
"Will the faultfinder contend with the Almighty?
Let him who reproves God answer it."

Then Job answered the Lord and said,
"Behold, I am insignificant; what can I
reply to You?..

Written as a continuous work for oboe/English horn and piano, this piece contains many distinct sections. There is an introduction by piano that is to be played, "clear; precise; like clockwork," which transitions into a two-against-three repeated pattern over which the oboe plays a fanfare-like declamation. The piano then plays a series of seemingly static chords over which the English horn has a melancholy melody and brief cadenza. In the next section the piano depicts falling snow while the oboe depicts hail. The piano and English horn then join forces in evoking heavenly clouds. The piano has an "explosive" section and then returns to the static chords, this time with an oboe melody and declamation that recalls the opening. The piece ends with the piano alternating between two open sixths over a long diminuendo into nothing.

Derek Bell (1935-2002)

Three Transcendental Concert Studies, 1958

The sheet music and a recording, as well as information about the composer and work, can all be found online at www.amoris.com, the website of Jennifer Paull, oboe d'amore specialist, author and publisher.

About the composer, "Derek Bell was born in Belfast, Northern Ireland, in 1935. He studied composition, piano and oboe at the Royal College of Music (London) and was awarded the Manns Prize. Amongst the positions he held during his career were those of principal cor anglais with the City of Belfast Orchestra, principal harp and principal oboe (concurrently) with the BBC Northern Ireland Orchestra, and professor of harp at the Belfast Academy of Music. In 1976 Derek Bell joined The Chieftains playing harp, tiompan, oboe and keyboards. He participated in well over 35 CDs with this legendary Irish ensemble. His compositions include *Pastoral Overture*, *Symphony ('The Tragic')* in E flat, *Symphony No. 2* in D ('The Violet Flame-Comte de St. Germain,' performances of which have included the prestigious Edinburgh Festival 1991), piano works and chamber music. The scores of some of his research into Irish music were published. These include *Immortal Carolan Melodies for Irish Folk Instruments*.

"Derek Bell recorded *Toccata Burlesca* on the album 'Derek Bell Plays With Himself.' This double tracking of various oboes with assorted accompaniments (he performed upon eight instruments) is one of his eight solo albums. Six, with harp, feature the compositions of Turlough O' Carolan (1670-1738). A further album features Derek Bell as pianist and many incorporate his beloved traditional Irish music. This remarkably versatile musician also played bass oboe with The Amoris Consort. George Derek Fleetwood Bell was awarded the MBE (Member of The Most Excellent Order of The British Empire) in 2000 by Queen Elizabeth II for his services to Irish Music. He died just two years later in Phoenix, Arizona, USA."

In 2000 the composer wrote about the piece, "In 1958 Dr. Boucher, Head of the Music Department of BBC Northern Ireland, commissioned me to write three oboe pieces for a radio programme of new music by Ulster composers. The result was *Three Transcendental Concert Studies*, which are of equal virtuosity for both players. The *Ballade pastorale* and *Toccata burlesca* are for oboe and piano. *Légende* is for cor anglais and piano. *Ballade pastorale* and *Légende* are both pure nature music. *Ballade pastorale* depicts deep lakes, rivers and birdsong in the woodlands. *Légende* portrays both the underwater life of the lakes and that of their banks where trees grow on the mountainsides.

"The *Tocatta burlesca* first occurred to me as I watched my Uncle, Robert Bell, leaving my house and walking down Cranmore Gardens in Belfast with such energy and unbelievable happy cheerfulness, yet he never ever touched a drop of the poteen (unlawfully distilled Irish whiskey)! He was an erudite, humble, persuasive and quiet man and, rather paradoxically, a very remarkable leader. He founded several troops of Boy Scouts as well as cricket, tennis and badminton clubs. He also demonstrated and introduced the Royal Ulster (Police) Constabulary to the amazing Japanese defense art of Ju-Jitsu in the late 1920s! *Toccata burlesca* is a portrait of all these more energetic sides of his nature, but the player and listeners may imagine that it is a late Saturday night and every oboe and every piano player have been out all over the town for quite a lot to drink! Eventually they all roll home, falling suddenly unconscious to the floor – dead drunk!

“The work is dedicated to the memory of Robert B. Bell, as well as to the illustrious Bulgarian oboist Professor Petro Kristov Totev and the distinguished Pennsylvanian oboist Rheta Smith. They have both recorded this piece, as has the composer!”

The first movement recalls music of French impressionism, such as Debussy, and is in three main sections: ABA. The outer sections are slow and dark while the middle section is lighter and marked *allegretto*. The English horn movement has a similar ABA structure. A dizzying array of notes are found in the inner section, but the outer portions are calm and *espressivo*. The final movement is basically ABA-Coda. The A sections contain rhythmic jokes by means of meter changes and off-beat accents. The B section is a *dolce grazioso* waltz in 6/8 time. The opening material comes back and the piece finishes in a *vivo* Coda with the oboe running up and down scale passages in one long-breathed phrase.

PROGRAM FROM RECITAL #2

six for five by two in pieces, 1971

Herbert Brün (1918-2000)

1. English horn & Bass Clarinet
2. Oboe & Bass Clarinet
3. Oboe & Eb Clarinet
4. English horn & Eb Clarinet
5. English horn & Bb Clarinet
6. Oboe & Bb Clarinet
11. English horn & Bass Clarinet

Jessica Zweig, clarinets

Wind Songs, 2005

Howard J. Buss (b. 1951)

- I. Zephyrs
- II. Whispers Amid the Pines
- III. Harbinger of the Storm

Courtney Morton, flutes

- - - *intermission* - - -

Dinos, 1973

Antoine Tisé (1932-1998)

- I. Statique
- II. Enjoué
- III. Méditatif

Sonatina, 1982

Matt H. Doran (b.1921)

- I. Andante—Allegretto con spirito
- II. Lento moderato
- III. Allegro agilmente

Mike Langlois, piano

Into the Light, 1997

Michael Olivia (b. 1966)

Mike Langlois, piano

PROGRAM NOTES FROM RECITAL #2

Herbert Brün (1918-2000) **six for five by two in pieces, 1971**

The Oxford Music dictionary online has a brief entry on Brün written by Mark Enslin, "German composer. He left Germany in 1936 for Palestine, where he studied the piano and composition at the Jerusalem Conservatory. He later studied with Stefan Wolpe, Eli Friedman and Frank Pelleg, and attended Tanglewood and Columbia University (1948–50). From 1955 to 1961 he conducted research into electronic composition in Paris, Cologne and Munich. During this period he also worked as a composer, conductor and guest lecturer, and broadcast a series of programmes on contemporary music. After a lecture tour of the USA in 1962, he joined the composition department at the University of Illinois, where he continued to work in the electronic studio and began composing with computers. Brün has held residencies and guest professorships at Ohio State University (1969–70), the Hochschule der Künste and Technische Universität, Berlin (1978) and the University of Kassel (1989). Beginning in 1980, he toured and taught with the Performer's Workshop Ensemble, a group he founded. Many of his writings and lectures focus on the social and political significance of composition. His work with computers can be seen broadly as an exploration of two questions. Firstly, is it possible to define a musical idea in such a way that a computer will generate the compositional realization of it?; and secondly, is it possible to design a computer system which would 'compose' with the input of an initial idea?" Brün was apparently also a proficient artist of graphics.

The composer gives four full pages of explanation with the score. He writes, "Six compositions for five instruments are performed by two players in pieces connected by walks and, not always, by variations on a signal. With their relative positions changing, the events of sound become vulnerable to the enforced directions of mutual address, while the persistent signal of some past keeps up its beckoning call. Broken up into occurrences, concurrences, and recurrences, this music is instrumentally here but formally elsewhere, offering a coherence of missing links, to be found by such listeners as would hear the sound of events." The *Instrumentation* and *Set-up* is given, including a diagram, as well as a *Lighting Sequence*.

The next page contains extensive *Notes on Performing the Pieces* which range from instructive commands to humorous musings, as follows: "**Piece I:** Make all crescendos and decrescendos explicit. Staccato tones should be ruthlessly hard in attack. Let legato phrases drive relentlessly up to the last note under the slur. **Piece II:** Quarter note = 112 is the approximate region of that tempo in which the significant unit of this piece's events is still the eighth note. **Piece III:** Tempo for sprightliness rather than 'mere speed.' **Piece IV:** Either extreme of two 'grimaces': Smoothly floating on a windless cloud, or, hacking away with a nastily well-calculated military flourish. Special attention, please, to the implied dynamic 'subitos'. **Piece V:** Make the triplet figures into tantalizing upbeat-phrases leading to the next long note (the dotted half note), by slightly, in your mind, weighing the first triplet under each slur (without losing either beat or time, of course). Again: crescendos and diminuendos and fortes and pianos to be overdone, please. In the clarinet part, the crescendo over the last 6 bars ought to be a deliberate production. **Piece VI:** In systems 4 and 5, I hope to hear, by tricking my ears with your playing, the tenuto tones legato sustained between you, although they go, in fact, from one to the other. The staccato

forte notes of one is to cover the missing attack of the other. After that, not slower than quarter = 72, so that the 'Kadenz' that follows may be slow without dragging. In the 'Kadenz', respect and preserve the characteristic mood of the underlying melodic signal. Let every one of the notated pitches be the member of a chord (as many partials as possible), preferably using the fingerings and achieving the resulting sounds specified in the score. If utter brutal screaming shrillness could be avoided, use an explicit forte for the multistops (chords) of the 'Kadenz'. With this, not painful, but obtrusive forte we could, so to speak, throw out the decayed tune which had kept creeping up on us. It now will never be heard of again. For almost 'very personal' reasons I happen to be sensitive and biased with regard to the two systems that follow the 'Kadenz' in VI (quarter = 72). Please give them a good chance by a) picking a good moment for their begin after the 'Kadenz'; b) by expressing the contrast in motion between the first three, the following two, and the last three measures; and c) by establishing 'subito' the connection with the Da Capo. **Piece XI:** Just as certain points in my notes to you appear redundant and unfriendly insistent, although there is no malice whatever intended at any one of the these points, so, as you may have already noticed, have I imagined the piece I and XI to be the least comfortable, the least seductive, the least impressive musical events of *six for five by two in pieces*. Of course I do not wish either of them to 'smell bad'. Thus you have in the beginning and at the end to deal with the ambiguity: Two people, who asked for it, now undertake to demonstrate on the most bone-dry example their genuine love and admiration for their instruments. In these two pieces, I and XI, these instruments, their timbres, dynamics and old and new communicative burden alone support the music, if it is any. Elsewhere the music, at least, tries to support the instruments, to share the responsibility. Not here. Therefore, do not tire before you have ended XI."

The third page gives notes on *Staging* and *Stage Movement* and explains specifically how and when the players should move. The final page gives a *Lighting Diagram and Position Sequence for Players* which explains visually what was just written on the previous page (see right for example).

The only extended techniques used in this composition are the harmonics in the Kadenz of six. However, Brün makes much use of extreme ranges, tempos, and dynamics.

Although originally written in eleven pieces, numbers seven through ten are simply excerpts from previous movements and will be omitted this evening due to time constraints.

Howard J. Buss (b. 1951) **Wind Songs, 2005**

The score includes a page of information, "About the Composition: *Wind Songs* for flute/alto flute and oboe/English horn by Howard Buss is a charming and engaging duo for performers who like substantial, yet audience-friendly music. This colorful and entertaining composition is cast in three picturesque movements: I. *Zephyrs*, II. *Whispers Amid the Pines*, III. *Harbinger of the Storm*. *Wind Songs* was composed for flutist Nora Lee Garcia and oboist Frances Colon [Principal Oboe of the Puerto Rico Symphony Orchestra] during the Fall of 2005. It received its premier performance by these performers during the Florida Flute Association Convention held at the Hilton Hotel in Altamonte Springs on January 28, 2006.

"About the Composer: Howard J. Buss is recognized internationally as an outstanding composer of contemporary classical music. His compositions have received critical acclaim and have been performed in more than 50 countries. His music is widely performed and frequently featured at national and international music conventions and festivals. They have been performed by faculty musicians from major universities as well as current and former members of prestigious organizations such as The Boston Symphony Orchestra... Buss' more than 130+ published works include instrumental solos, chamber music, symphonic, choral, and band works.

"The legendary Leon Russianoff described Dr. Buss' style as 'imaginative, sincere, rewarding to both performers and audiences, and without the gimmickry which is so prevalent in contemporary music today.' Upon hearing his music, critics have written; 'By far the night's most memorable piece' -The Los Angeles Times, 'This is truly one of the finest works in our idiom' -Robert McCormick in the Florida Percussive News, and 'The evening's highlight' -The Maine Sunday Telegram. Buss has received numerous awards and his commissioned works include original compositions as well as arrangements. He is a sought after guest composer, clinician, and contest adjudicator. His works are frequently selected to be included and analyzed in doctoral dissertations, lectures, professional music journals, and music literature bibliographies, and his compositions have been recorded on [several] labels. ..."

The outer movements of *Wind Songs* are for flute and oboe while the middle movement is for alto flute and English horn. The piece opens with *Zephyrs* which is made up mainly of sixteenth-note motives and intermittent trills. The voices often echo or imitate each other, sometimes creating a surprisingly dense texture. A calm character prevails in *Whispers Amid the Pines*. The movement opens and closes with sustained pitches while there is more activity in the middle section. *Harbinger of the Storm* is full of jazz-influenced syncopations and articulations.

Antoine Tisné (1932-1998) **Dinos, 1973**

The Oxford Music dictionary online has a brief entry on Tisné written by Barbara L. Kelly, "French composer. He studied composition at the Paris Conservatoire with Milhaud, Rivier and Jolivet, winning prizes in harmony, counterpoint and fugue, as well as the Prix de Rome (1962). In 1968 he became principal music inspector for the Ministry of Cultural Affairs. He largely resisted the serial revolution, although several of his works involve 12-note procedures, such as *Cosmogonies* (1967). He introduced aleatory elements in, for example, *Solars vortices* (1971) and *Astres aux reliefs d'or* (1981). Tisné's musical language, although basically atonal, conserves romantic gestures in the Violin Concerto (1969) and *Elégie pour une aube* (1972). This lyricism is balanced by the chordal clusters of *Célébration* (1975) and *Bocéphal* (1982). Quarter-tones are employed in, for example, *Espaces irradiés* (1978). His eclectic technique underlies a belief in lyrical and emotional expression: music must respond to human experience and the spiritual dimension in the cosmos. Many of Tisné's subjects concern astronomy, including *Pulsars éclatés* (1971) and *Ozma* (1970); others, his fascination with light: *Luminescences* (1970) and *Ombres de feu* (1988). His exploitation of strings and wind captures an other-worldly quality and his fascination with the ancient civilizations of Egypt, Mesopotamia and Greece is evident in *Stances minoennes* (1963) and *Osiriaques* (1973). His frequent collaboration with the poet

David Niemann has resulted in operas and musical reflections on texts, such as *Bocéphal. Episodes New-Yorkais* (1985) is a powerful meditation on the poem by Cendrars."

The piece is dedicated to Jacques Vandeville, a prominent French oboist. Information and numerous excerpts of Vandeville's playing can be found at his website jacquesvandeville.free.fr, "Soloist of the Orchestre Philharmonique de Radio France for over twenty years, Jacques Vandeville won several major awards including the International Munich in 1954, Moscow in 1957, Vienna, Prague and Geneva in 1959. He also won the Grand Prix d'Honneur at the International Competition of Chamber Music in Colmar."

Though the composer was French, the title is given in Greek on the cover page of the score. It is unclear what, if anything, was meant by the name, *Dinos*. This may refer to dinosaurs, an ancient type of pottery, or something else entirely. There seems to be no recording or program notes concerning the work, Vandeville could not be reached, and of course neither could Tisné, so the listeners can decide for themselves about the title.

Written for unaccompanied oboe/English horn, the work consists of three movements, the first two of which are for oboe while the final is for English horn. Each movement has a single word designating the character: I. *Statique* [Motionless] II. *Enjoué* [Playful] III. *Méditatif* [Thoughtful]. Only the second movement contains a sub-section, which is in the middle of the movement and subtitled *Mystérieux*. The score is written in contemporary notation: no time signature or bar lines are given. Instead, long durations are given by the length of a solid black line, short values are given by the number of stems, and breaks are indicated with commas. Many extended techniques are required including harmonics, flutter tonging, pitch bends, quarter tone vibrato, and key clicks. Dynamic indications are given frequently, are very specific, and range from *ppp* to *fff*. As this piece is not tonal, no key signatures are used, but accidentals abound.

Matt H. Doran (b. 1921) **Sonatina, 1982**

The score includes a page of information, "About the Composer: Flutist and composer Matt Doran was born in Covington, Kentucky in 1921. His flute instructors included Archie Wade, Jules Furman and Ary van Leeuwen. Doran has studied composition with Gail Kubik, Perter Korn, Hanns Eisler, Ernest Kanitz and Ernst Toch. In 1953 he had the distinction of being awarded the very first Doctor of Musical Arts in Composition ever granted. Teaching positions have included Del Mar College in Corpus Christi, TX, Ball State University in Muncie, IN, and Mount St. Mary's in Los Angeles, CA. He also founded and conducted three youth orchestras as well as the Palisades-Brentwood Youth Orchestra. While at St. Mary's, he gave the composition recital for a rising young talent named Frank Zappa.

"He has composed 217 works, among which are ten operas, six symphonies, six concerti, songs, choral compositions, chamber works, and no less than 67 compositions involving the flute. In the summer of 1999, his flute compositions were featured at the National Flute Association Conference in Phoenix, Arizona. Matt Doran's music has been heard in many of the world's major venues, including three performances in Carnegie Recital Hall, many programs on KFAQ in

Los Angeles, an evening of Doran works at the Strauss Conservatory in Munich, and opera performances in LA, New York, Texas, Oregon and Kansas. He has recently completed a commission from the Oregon Chamber Players for a children's concert that took place on February 26, 2000. Dr. Doran continues to compose and enjoys the beautiful scenery and climate in Vancouver, Washington."

"About the Work: Matt Doran's *Sonatina for Oboe/English Horn and Piano* is in three movements. The first and third movements are for oboe, the second is for English Horn. The piece was composed in Los Angeles, California in June and July of 1982. The first movement begins with the piano alone playing an *andante* in which may be found much of the material of the light, jocose theme which follows in the oboe. This theme, centered in A major, is traded between the oboe and the piano, shifts to various keys and meters and ends with a brief coda in A 'mijor' (the composer's term for A major or A minor, since the 3rd of the chord is omitted). The second movement features the *timbre* of the English Horn in a slow, song-like melody. This is followed by a piano interlude and a languorous episode for both instruments. The first theme reappears in the English Horn to bring the movement to a quiet close. The third movement is again for oboe. The finale is rondo-like, hovering around the tonality of A-minor. It is fast, crisp and *staccato* in nature until the second theme arrives which is in a singing, *legato* style. After several contrasting versions of the first theme, an *andante* episode interrupts the momentum, followed by a furious *presto* coda."

Michael Oliva (b.1966)
Into the Light, 1997

Oliva's biography can be found on his website www.michaeloliva.net as follows, "Originally trained as a biochemist, Michael Oliva is now a composer, with a fondness for writing operas and music for electronics and woodwind. He is composer in residence with the contemporary music ensemble rarescale, and also performs regularly with them in the UK and the United States. In addition he runs madestrange opera, a company dedicated to producing new forms of the genre for modern audiences. With madestrange he has premiered his multimedia operas *Black & Blue* in 2004, *Midsummer* in 2005, and *The Girl Who Liked to be Thrown Around*. In 2010 he completed a new *Requiem* for the choir Mosaic, which was premiered at St Alban's Cathedral, and he is currently working on a new full length opera to be completed as part of his Doctoral studies at the Royal College of Music.

"As well as over 40 theatre scores, works include *Xas-Orion* for oboe/cor anglais and electronics, *Into the Light* for oboe/cor anglais and piano (both recorded by Paul Goodey on his CD 'New Ground'), *Torso* for wind orchestra, *Cyclone* for wind quintet with piano, a piece for large ensemble and electronics *The Speed of Metals*, *Night Crossing* for wind trio with computer and *Apparition and Release* for quartertone alto flute and electronics. Michael also teaches composition with electronics at the Royal College of Music, where he is 'Area Leader for Electroacoustic Music', and organizes the per-term "From the Soundhouse" series of concerts of electronic music. He lectures in music technology at Imperial College, London and researches and publishes on the use of interactive video systems in opera."

The aforementioned CD *New Ground* contains information on the oboist for whom the piece was composed. "Paul Goodey studied at the Royal College of Music to Masters' level, and then at the University of Southern California. His doctoral research explores new means of composing with the oboe and live electronics using analyses and transformation of multiphonics, and other contemporary techniques. ... He is Director of Postgraduate studies and Head of Wind, Brass & Percussion at Trinity College of Music."

The CD also talks about the composition, "*Into the Light* is a piece in the Romantic tradition of the tone poem. It takes the form of a journey from death (cor anglais) into a supposed afterlife (oboe) in which the piano plays the role of sort of 'pulse giver.' The title comes from David Lynch's television series *Twin Peaks*."

Written as one continuous movement, the piece is in four main sections, slow-fast-slow-fast, the first of which is for English horn and piano while the remainder are for oboe and piano. The opening is marked *rubato, quasi improvisando* and creates a somber yet ethereal mood. The piano left hand often has a slow ostinato while the right hand and English horn have wandering melodies. The second and final sections are similar in content and character. In contrast to the opening, these sections contain driving rhythms made up mainly of melodic sixteenths, triplet sixteenths, and thirty-second notes. The third section evokes the opening, but with a higher tessitura. It begins with a complex extended technique where the oboist uses a special fingering and with variable lip pressure begins on a B-harmonic that turns into a multiphonic that turns into a high D. Another extended technique utilized in the piece is the "timbral trill" in which the reed player uses a false fingering to trill to a different color instead of a different pitch. The piece ends on a double trill between high G-Ab/G-A.

PROGRAM FROM RECITAL #3

Diptych (Abstractions IV), 1992

Timothy Salter (b. 1942)

with feverish energy...
reflective yet with intensity - restless, agitated...

Li-Tan Hsu, piano

Charismatic Thaumaturge, 2012

John K. Leupold II (b. 1982)

Zac Hollister, bass trombone

--- intermission ---

Xas-Orion, 2001

Paul Goodey (b. 1965)
& Michael Oliva (b. 1966)

The Bearded Lady, 1994

Julian Anderson (b. 1967)

Li-Tan Hsu, piano

PROGRAM NOTES FROM RECITAL #3

Timothy Salter (b. 1942)
Diptych (Abstractions IV), 1992

A biography of the composer can be found on his website at www.timothysalter.com, "Timothy Salter is a composer, conductor and pianist, whose works include instrumental, chamber and orchestral music, choral music and songs. He was born in Yorkshire and read music at St. John's College, Cambridge. His numerous public and private commissions comprise concert music in many genres but also include incidental music for television. His compositions appear on several recording labels and have been broadcast throughout the world. As a pianist he performs with singers and instrumentalists in Britain and overseas. He is musical director of The Ionian Singers, with whom he records and performs internationally. He is a strong advocate of the composer-performer, believing that executant experience has an invaluable effect on composition. In pursuit of this he has written a substantial body of choral works and works including chorus, and much of his wide-ranging instrumental music has been written for colleague performers. For many years he taught composition and performance studies at the Royal College of Music, London. As a composer and performer he has considerable experience in working with musicians, student and professional, on the performance of contemporary music. In 1995 he founded Usk Recordings for the promulgation of new music and neglected works from the past."

According to Nigel J. Morgan on Oxford Art Online, a diptych consists of, "Two wood, ivory or metal panels of equal size, usually hinged together so that they can be folded, and closed with some form of clasp. There are usually images on the inside surfaces of the panels and sometimes also on the outer sides. The panels are most commonly vertical rectangles; Gothic examples often have gables, while those from the 15th century may be round-headed."

About the piece, the composer writes, "*Diptych (Abstractions IV)* for oboe doubling cor anglais, and piano, is the fourth in a series of pieces in which wind instruments are prominent. The diptych in this piece is its two movements, the first marked 'with feverish energy' and the second 'reflective yet with intensity – restless, agitated.' They are linked in that the mood at the end of the first movement is carried over into the cor anglais soliloquy that opens the second. Furthermore they are locked together in that they form part of a kind of large-scale cross-rhythm: the oboe is used for the first and last sections of *Diptych* and the cor anglais for the end of the first and beginning of the second movements, so the medium of the piece is tripartite (oboe – cor anglais – oboe, with piano) whilst the structure is bipartite.

"As the cor anglais soliloquy moves into duet with the piano, there is a reference to the recitative 'Ach Golgatha,' from the St Matthew Passion; this homage to J. S. Bach was prompted by the haunting sound of the two oboi da caccia in that recitative, with me in my head as I wrote for their descendant, the cor anglais."

The oboe da caccia was a curved Baroque hunting oboe pitched a fifth lower than the standard oboe. The recitative which inspired Salter is for alto, the text of which is, "Ah Golgotha, unhappy Golgotha! The Lord of majesty must scornfully here perish, The saving blessing of the world Is placed as scorn upon the cross. Creator of both earth and heaven, From earth and air

must now be taken. The guiltless must here die guilty, The pierceth deep into my soul; Ah Golgotha, unhappy Golgotha!" Golgotha is another name for Calvary, the site where Jesus was crucified.

The four pieces in Salter's series of *Abstractions* are:

- Abstractions I (2 ob, cor a) 11'; 1984
- Abstractions II (bcl & pno) 7'30"; 1986
- Through mazes running (Abstractions III) (fl/picc, ob/cor a, cl/bcl, trp, pno) 10'30"; 1991
- Diptych (Abstractions IV) (ob/cor a, pno) 12'30"; 1992

The unifying feature of the first movement is not so much melodic as rhythmic. The parts often echo each other at the quarter or eighth note level. Both movements contain a central section consisting of driving repeated sixteenth notes, made all the more insistent by the *forte* dynamic marking of each. The players are often asked to play odd rhythmic groups, such as five or seven notes over two beats. The piece ends quietly.

John K. Leupold II (b. 1982) **Charismatic Thaumaturge, 2012**

Information on the composer can be found at his website, www.johnleupold.com, "John K. Leupold II, a native of Charlotte, N.C., began his musical career taking piano lessons as a child. He soon began playing the trombone and then added percussion. ... John completed his undergraduate and masters degrees at Appalachian State University in Boone, N.C. He double majored in percussion performance and music theory/composition. His teachers at Appalachian included Dr. Scott Meister (composition/percussion), Dr. Robert Falvo (percussion), and Mr. Rick Dilling (drumset). This is where John developed his love for world music, especially the Tabla of India and the Steelpans of Trinidad and Tobago. John continued his studies at the University of Maryland, College Park, where he received his Doctorate of Musical Arts under the guidance of Dr. James Fry. While at Maryland, John won third prize in the Walsum Composition Competition for *Exasperating Perpetuation*. His doctoral dissertation, *The Interloping Beguiler*, is composed for Bass Clarinet and orchestra.

"John currently resides in Greenbelt, MD. He is currently an assistant professor of music theory, composition, and percussion at Anne Arundel Community College. In the fall he will begin teaching as a tenure-track faculty member at Washington College in Chestertown, Maryland. John is also an active composer in the Washington, D.C. metro area. His works have been performed at conferences (SCI, CMS) and by ensembles throughout the mid-Atlantic region."

A thaumaturge, or thaumaturgist, is someone capable of working miracles, essentially a magician. This piece was commissioned by and written for Noelle Drewes and her husband Zac Hollister for oboe/English horn and bass trombone; tonight's performance is the world premiere. There are a page of notes given with the score, "In general, there are three characters at play in this work. The bass trombone acts as the trouble-maker. It frequently 'acts-out,' including raucous outbursts and drunken glissandos. The english horn acts as a somewhat calming force. Initially succeeding in calming down the trombone, but ultimately failing.

Finally, the oboe tries to maintain some sense of order throughout the piece, but is too high-strung to manage the trombone. This results in the oboe barely managing to maintain control.

“Quarter tones do not need to be played perfectly in tune. For the oboe/english horn, fingerings should be found for each quarter tone to improve consistency. The point of the quarter tones is often to sound dissonant. Embrace the dissonance. (For the oboe player) R.O.S. = Found in the oboe and english horn parts. This stands for ‘really obnoxious sound.’ Find the sound on each instrument which you think is the most obnoxious sound that instrument can make. The sound is notated as a high pitch, but it does not necessarily need to be a high pitch. Multiphonics = The fingerings provided should produce a multiphonic close to the notated pitches. These are somewhat dependent upon reed/instrument set-ups and may not work for every single set-up. If a multiphonic will not sound, try to find one that comes close to the notated pitches. (For the trombone player) mm. 94-98 = Should begin to fall apart in a drunken manner – slowly evolving into random glissandos. Harmon mute = Beginning in measure 108, the bass trombone is asked to play with the harmon mute. Some tasteful ‘wah-wah’ may be used with the mute. Be careful not to overuse the effect.”

Written as one continuous movement, the piece contains many distinct sections. Numerous extended techniques are used. Both players are required to play quarter tones (essentially the pitch that exists halfway between two adjacent piano keys). This is done with relative ease on the slide trombone and is somewhat more complicated on the oboe. There is a solo passage for the trombone player involving singing/humming into the instrument and playing simultaneously.

Paul Goodey (b. 1965) & Michael Oliva (b. 1966)
Xas-Orion, 2001

From the score, “This work is dedicated to Edwin Roxburgh. Performance Notes: The oboe/cor anglais should be amplified throughout. ... The electronics for this piece are organized in 33 live triggered events (indicated in the score). The position of these must be exact but coordination between the instruments and electronics *between* events need not be precise. These triggers are for a Max/MSP patch which is operated by a separate performer seated at a mixing desk in a suitable position in the auditorium. As well as triggering the patch this performer should ensure an even balance between the live performer and electronics. ... Some of the triggers set off sounds, whereas other cause live sound processing to occur. ... It is important that the performers can hear the electronic part clearly, especially for intonation and synchronization of those parts where the electronics dictate tempo... The central section for cor anglais should be very spacious. ...”

From the CD New Ground, “Paul Goodey and Michael Oliva conceived *Xas-Orion* as a duo for oboe and live electronics organized in 33 triggered events. Both parts are organized around the note ‘B’ which forms a core, rather than a tonal centre. The distinction between the two sound worlds of oboe/electronics is deliberately blurred as the electronics incorporate pre-recorded oboe files, both at original pitches and transposed, alongside harmonic material in which the pitches are dictated by the frequencies in the oboe multiphonics heard live. The piece is in four sections the first of which begins with the ‘sound’ of the sun, to which are added breath and key

clicks. The second is more rhythmic whereas the third, for cor anglais, is calm. The final section gradually builds all previous material to a passionate climax before a sudden fade to 'B'."

"Michael Oliva is a lecturer in composition and technology at the Royal College of Music. He studied biochemistry at Oxford. He has been working with electronics from the beginning of his composing career and has always had a particular fondness for the oboe. ... Oboist Paul Goodey studied at the Royal College of Music to Masters' level, and then at the University of Southern California. His doctoral research explores new means of composing with the oboe and live electronics using analyses and transformation of multiphonics, and other contemporary techniques."

In the Oxford Music Dictionary Online, Andrew Burn writes about the man to whom this piece is dedicated, "Edwin Roxburgh (b. 1937). English composer, teacher, oboist and conductor. He studied at the RCM (1957–60) with Howells (composition) and Macdonagh (oboe). Further composition studies abroad followed with Boulanger and Dallapiccola before he completed his music education at St John's College, Cambridge (1961–3). He was principal oboe of Sadler's Wells Opera (1964–7), and then gained prominence as a soloist, particularly of contemporary repertory, giving many notable premières including the first British performance of Berio's *Sequenza VII*. With Leon Goossens he was co-author of *The Oboe* (1977). Since 1968 he has taught composition at the RCM, where he established and became director of its department of 20th-century performance studies in 1971. As a conductor he has been particularly associated with the 20th Century Ensemble of London, which he founded in 1969. He was awarded the Cobbett Medal for services to chamber music in 1970."

This piece is an advanced exercise in extended technique for the oboe player. Those techniques utilized include: playing without the reed, key clicks, multiphonics, trilled multiphonics, alternate fingerings, harmonics, double harmonics, lip bends, quarter tones, quarter tones scales, extreme register (up to C7), flutter tonguing, double trills to same pitch, double trills to alternating pitches, and glissandi. The piece should be thought of as a duet for two performers, as the parts are interactive. The electronics should not be played by an 'operator' but rather a collaborative accompanist.

Julian Anderson (b. 1967)
The Bearded Lady, 1994

Faber music online gives detailed information on the composer, "Julian Anderson was born in London in 1967 and studied composition with John Lambert, Alexander Goehr and Tristan Murail. His first acknowledged work... won the 1992 Royal Philharmonic Society Prize for Young Composers and was subsequently nominated as the BBC entry in the 1996 International Rostrum of Composers in Paris. His two commissions for the London Sinfonietta ... have been widely performed by leading ensembles across Europe and the USA. His other most-played works include the orchestral BBC Proms commission *The Stations of the Sun* (1998) which has been taken up by both the Boston Symphony and Cleveland Orchestras, and the chamber work *Poetry Nearing Silence* (1997) a commission from the Nash Ensemble. This latter work was later arranged to become a ballet choreographed by Mark Baldwin – the second such project involving this partnership.

“From 1996 to 2001 Anderson was Composer in Residence with the chamber orchestra Sinfonia 21. Between 2000-2005 he was Composer in Association with the CBSO. In October 2002 Anderson was appointed Artistic Director of the Philharmonia Orchestra’s ‘Music of Today’ series. Throughout the 2002/3 season he was ‘Composer in Focus’ with the London Philharmonic Orchestra. He was the Cleveland Orchestra’s Daniel Lewis Young Composer Fellow between 2005 and 2007. Anderson was Professor of Composition at the Royal College of Music from 1996 and was Head of Composition there from 1999 to 2004. From 2004 to 2007 he was Fanny Mason Professor of Music at Harvard University. He returned to the UK in 2007 to work as a freelance composer and take up a newly devised post at Guildhall School of Music and Drama of Professor of Composition and Composer in Residence. Two recent recordings with NMC and Ondine were nominated for the Gramophone Awards.”

The inside cover of the score reads, “Commissioned by Nicholas Daniel with funds provided by Rigoutin’s. The first performance of *The Bearded Lady* was given by Nicholas Daniel (oboe) and Julius Drake (piano) in the Wigmore Hall, London, on 23 October 1994. The clarinet version was made subsequently and first performed by Stuart Stratford (clarinet) and Richard Ormrod (piano) at Kettle’s Yard, Cambridge, as part of the 1994 Cambridge Elgar Festival on 23 November 1994. PERFORMANCE NOTES The cor anglais music from bar 178 is played from a distant stand at the rear of the stage or even just offstage, so that the soloist is at an exaggerated distance from the piano and the sounds consequently enfeebled. PROGRAMME NOTE *The Bearded Lady* was suggested by a scene in the Auden/Kallman libretto for *The Rake’s Progress*: the hero, Tom Rakewell, having been deceived into marrying Baba the Turk (the bearded lady of St Giles’ Fair), is trying to have breakfast in their new home; his attempts at conversation are persistently frustrated by her endless stream of gossip and semi-nonsensical tittle-tattle. When she realizes he is not listening she flies into a rage, smashing the crockery over him, and a fight ensues. Finally he throws a wig in her face, which appears to silence her for good. My music does not follow these events, but is rather a reflection upon the character of Baba – who in the opera is both ridiculous and yet a devoted wife – and upon the ridicule to which such circus freaks have always been subjected. Although it begins in an offhand, playful manner, the piece is a lament and it is this latter character which increasingly dominates the music and takes it down rather different paths from those initially implied. The piece exploits the ranges of all three instruments to the maximum and there is much polyrhythmic dialogue between them.”

Information on the commissioner can be found at www.nicholasdaniel.co.uk, “Nicholas Daniel’s long and distinguished career began when, at the age of 18, he won the BBC Young Musician of the Year Competition and went on to win further competitions in Europe. At his debut at the BBC Proms in 1992 the Sunday Times described him as one of the greatest exponents of the oboe in the world. Today one of the UK’s most distinguished soloists as well as a successful conductor, he has become an important ambassador for music and musicians in many different fields. ...”

Stravinsky’s opera *The Rake’s Progress* (1951) was based on a series of paintings by William Hogarth (1697-1764) that depict the rise and fall of Tom Rakewell. The scene Anderson based this piece on occurs in the second of the three acts.

This piece makes little use of extended technique, but does require some choreography: the first page has five brief “bells up” moments for oboe and the final English horn section is to be played in a different location. However, the main challenge is rhythmic. There are many complex subdivisions, meter changes, metric modulations, grace notes and mordents, unison rhythms between players, composite rhythms between players, and completely dissimilar rhythms between players. Another hurdle, for the oboe player, are the extended slow passages in the high register.

MODERN MUSIC AND VERSATILITY:
POST WWII WORKS FOR OBOE & ENGLISH HORN DOUBLING

by

Noelle Drewes

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2012

Advisory Committee:

Professor Mark Hill, Chair
Professor Richard Klank
Professor Chris Gekker
Associate Professor Michael Votta
Associate Artist-in-Residence Sue Heineman

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