

ABSTRACT

Title of Dissertation: EXPLORING AND PROPAGATING OBOE
MUSIC FROM COMPOSERS OF SOUTH
ASIAN, AFRICAN, AND MIDDLE EASTERN
HERITAGES

Michael Andrew Helgerman, Doctor of Musical
Arts, 2023

Dissertation directed by: Professor Mark Hill, School of Music

Though the oboe has enjoyed both a rich history and contemporary renaissance as a solo voice, the instrument's repertoire bears some rigidity and limitations in representing composers from diverse backgrounds. A repertoire survey from a 2001 edition of the *Double Reed Journal* denotes a clear tendency towards homogeneity of composer background in the instrument's canon. After contacting oboe professors employed at universities across the United States, compiler Susan Lundberg published lists of concerti, sonatas, chamber pieces, and other works that "oboists should know"; every piece listed in the top ten results of each genre was written by a male composer of European or American descent.¹

This dissertation project will serve as a small step among the many needed for the oboe's solo repertoire to evolve into a canon that equitably represents composers from all backgrounds. In particular, composers with South Asian, African, and Middle Eastern roots will enjoy the

¹ Susan M. Lundberg, "What Every Oboist Should Know: Methods and Repertoire Selections," *The Double Reed* 24, no. 4 (2001): 106.

spotlight in this dissertation, as these cultures boast rich musical foundations whose synthesis with the modern oboe has yet to receive significant research. The following works (ordered alphabetically by composer) will be performed in a live recital and recorded with the intention of distribution on digital platforms:

- “Longa Nahawand” from *The New Egyptian Arabic Sufic Art Music* by Abdo Dagher (1970)
- *Bốn bức tranh (Four Pictures)* for Oboe, Two Percussion, and Piano by Đỗ Hồng Quân (2001)
- *Pranayam* for Oboe and Piano by Reena Esmail (2022)
- *Ashakiran* for solo English Horn by Meera Gudipati (2019)
- *Six Sketches for Oboes and Piano* by Fred Onovwerosuoke (2008)
- *Cinq Pièces pour Hautbois et Piano* by Tôn-Thất Tiết (1965)

Additionally, a set of scholarly program notes will highlight each featured composer and discuss various aspects of the historical, theoretical, and social contexts that influenced each work’s composition.

EXPLORING AND PROPAGATING OBOE MUSIC FROM COMPOSERS OF
SOUTH ASIAN, AFRICAN, AND MIDDLE EASTERN HERITAGES

by

Michael Andrew Helgerman

Dissertation submitted to the Faculty of the Graduate School of the
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of the requirements for the degree of
Doctor of Musical Arts in
Oboe Performance
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Advisory Committee:
Professor Mark Hill, Chair
Alexandra E. Bely
Sarah Frisof
Paul C. Gekker
John Lawrence Witzleben

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Foreword

On May 25th, 2020, the murder of George Floyd precipitated a movement of reflection and change that reverberated across many social institutions around the world. Several organizations in classical music, though not directly linked to these events, joined in this endeavor to evolve by inspecting the systems that govern the distribution of power, opportunity, and stage time on a localized basis. In the years following the tragedy, incremental growth across a wide range of musical entities has culminated in a modest expansion of diversity in certain aspects of classical performance; in particular, efforts to expand representation via repertoire selection has created new avenues for the discipline to grow in a manner that more equitably profiles the great musicians of both the past and present.

The International Double Reed Society (IDRS), an organization of pedagogues and performers on double reeded instruments, is a clear example of this shift in philosophy. Days before George Floyd's death, the IDRS released a repertoire list for their annual Fernand Gillet-Hugo Fox International Competition; while each piece on the list bore legitimacy in its inclusion, the entire collection featured composers who were white, male, and of either American or European descent. Following public backlash to the competition list after the tragic events in Minnesota, the IDRS swiftly amended the repertoire, adding William Grant Still's *Incantation and Dance* so that the competition literature would include at least one composer of color. Since this revision, the IDRS has taken several steps to broaden and diversify the repertoire for the oboe and bassoon; the organization's 50 for 50 Commissioning

Project challenges the group to commission 50 new compositions for double-reeded instruments in the span of five years, and the 2023 Gillet Competition features works by one composer and two composers of color.¹

2020's sequence of events served as the initial inspiration for this dissertation project. While the scope and focus of the project evolved over the course of two years of academic study at the University of Maryland, the purpose always remained the same: to spotlight composers of color who have written worthwhile repertoire for the oboe family. Anticipating a surge in the propagation of African-American and women composers, this project sought to pursue a lesser explored avenue: works for oboe by composers of South Asian, Middle Eastern, and African backgrounds.

The original plan for the dissertation included the performance of three recitals: one for music from South Asian heritages, one for composers from the African continent, and one for works of Central and South American origin. As research for the project advanced, it became clear that pathways between Western European and Latin American musical traditions had already received thorough exploration; therefore, the recording project was devoted exclusively to South Asian, Middle Eastern, and African compositions. To benefit anyone interested in conducting a similar research, the appendix at the end of this document lists every piece that was studied and considered for this project, including a number of pieces written by South and Central American composers in accordance with the initial vision for the dissertation.

¹ "IDRS 50 for 50 Commissioning Project: Archive," IDRS, International Double Reed Society, 2023, <https://www.idrs.org/commissioning/archive/#1663089792877-181a32d2-1d9b>.

Dedication

To my partner, Emily, and my family: thank you for your love, encouragement and support.

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I would like to acknowledge and thank Professor Mark Hill for his tenacious patience, guidance, and support.

I would also like to acknowledge the faculty of the University of Maryland School of Music, who have provided a generous number of opportunities to grow as a musician and person.

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Scholarly Program Notes

Reena Esmail (b. 1983): *Pranayam for Oboe and Piano* (2022)

Composed for the International Double Reed Society's "50 for 50" Commissioning Project, *Pranayam* offers musicians a five-movement, continuous composition that draws the oboe and piano into calming and intimate musical settings.¹ The work's title refers to the yoga practice of pranayama and literally translates as "control of the breath"; as such, each of the piece's five movements ("Dirgh," Kapalbhathi," "Nadi Shodhan," "Simha," and "Ujjayi") utilizes meter, pace, and stylistic constructs to produce a soundscape designed to accompany a corresponding breathing exercise.² Primarily building each movement with pentatonic and modal pitch collections, Esmail incorporates a unique ornamental language consisting of free and flexible grace note patterns to mimic the Hindustani classical singing style. The piece's sparse and minimalistic texture serves as a unifying characteristic; while the oboe delivers vocal melodies that evoke the characteristics of each pranayama breath, the piano primarily moves in response, offering wide spaces of sound that allow the oboist to move freely in time. *Pranayam* invites listeners who know these breathing patterns to complete the exercises as the piece is being performed.³

In summary of *Pranayam*'s five movements, Esmail writes:

¹ IDRS, "50 for 50 Archive."

² Reena Esmail, *Pranayam* (Los Angeles: A Piece of Sky Music, 2022), 2.

³ Esmail, *Pranyam*.

“*Dirgha* is a three-part inhale, expanding the belly, diaphragm, and chest in succession. *Kapalbhati* is the ‘skull-shining’ breath, made up of short, sharp exhales interspersed with moments of suspension. *Nadi Shodhan* is the ‘alternate channel’ breath, exhaling and then inhaling through alternate nostrils. *Simha* is the ‘lion’s breath’ - a powerful, audible exhale to release tension. *Ujjayi* breath is the ‘victory’ breath, sometimes also called the ‘ocean’ breath because of its [sic] audible wavelike sound, intended to keep energy circulating inside the body during the practice of yoga.”⁴

Reena Esmail, an Indian-American composer currently based in Los Angeles, California, enjoys a burgeoning reputation for her ability to seamlessly synthesize Western and Indian classical music traditions in her compositions. Holding an undergraduate degree from the Juilliard School and graduate degrees from the Yale School of Music, Esmail earned a Fulbright-Nehru grant to study Hindustani music, a practice she continues to hone concurrently with her compositional career.⁵ Her doctoral thesis, entitled “Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians,” demonstrates her thorough background in writing music that sustains compositional practices that honor both Western and Indian musical traditions.⁶ As such, her compositional catalog has gained considerable popularity in the American contemporary canon, with commissions from the Seattle Symphony, the Baltimore Symphony Orchestra, and the Kronos Quartet and appearances on Grammy-nominated albums by Conspirare, the Imani Winds, and Brooklyn Rider.

⁴ Esmail, *Pranyam*.

⁵ Bio,” Reena Esmail, accessed May 3, 2023, <https://www.reenaesmail.com/bio/>.

⁶ Reena Esmail, “Bio.”

Tôn-Thất Tiết (b. 1933): *Cinq Pièces pour Hautbois et Piano* (1965)

Born in Vietnam in 1933, Tôn-Thất Tiết traveled to France in 1958 to study at the Paris Conservatoire.⁷ A serial composer for the early portion of his compositional career, Tôn-Thất would go on to write music that effectively blended the styles of Western contemporary and Vietnamese folk music. In a long and active career, Tôn-Thất has become best known for his contributions to film and dance music, collaborating on three feature-length films with Vietnamese director Trần Anh Hùng and writing for two dance pieces by French choreographer Régine Chopinot.⁸ Although Tôn-Thất would work diligently to fuse Eastern and Western elements into his compositions for most of his career (even founding the France-Vietnam Music Association to strengthen the relationship between the countries' art forms), he did not combine these two disciplines into his own idiom until 1966.⁹ Written in 1965, Tôn-Thất's *Cinq Pièces pour Hautbois et Piano* presents listeners with a challenging set of serial entries that almost exclusively reflect the learned Western style that Tôn-Thất developed while studying in Paris.¹⁰

Tôn-Thất's academic sojourn did not stand as an unprecedented move for Vietnamese artists and composers. Vietnam existed as a colony of France during the late 19th and early 20th centuries, providing clear pathways for Western culture to permeate the Vietnamese ethos.¹¹ Although Vietnam would gain independence from

⁷ "Ton-That Tiet," Henry Lemoine, accessed May 4, 2023, <https://www.henry-lemoine.com/en/compositeurs/50-ton-that-tiet>.

⁸ Tôn-Thất Tiết, "Biography."

⁹ Tôn-Thất Tiết, "Biography."

¹⁰ Tôn-Thất Tiết, *Cinq Pièces pour Hautbois et Piano* (Paris: Éditions Musicales Transatlantiques, 1965).

¹¹ Colin Mackerras, "Theatre in Vietnam," *Asian Music Journal* 4, no. 1 (1987): 1-28, accessed May 3, 2023, <https://doi.org/10.2307/1124434>.

France after the First Indochina War in 1954, the country continued to teach Western music through a national education system built by the French, leading many top artists to enroll in European conservatories in order to study their country's cultural influences from a more direct source.¹² As a result of this direct cultural relationship, Vietnam hosts a wide variety of artists who are well-versed and professionally trained in Western contemporary compositional techniques. Tôn-Thất's *Cinq Pièces pour Hautbois et Piano* serve as an example of this synthesis; dedicated to Marielle Renault and Jean-Claude Malgoire (a prominent French oboist and Paris Conservatoire premier prix winner in both oboe and chamber music), this early work for oboe and piano utilizes atonal harmonic structures (both serial and non-serial) and meandering rhythmic structures, giving audience members reason to believe that the work was written by a native French composer in the mid-20th century.¹³

Alternating between lyrical and technical movements, the *Cinq Pièces* offers both performers challenges in phrasing and function, infusing all movements with arcane rhythmic and harmonic structures to give the piece a distinctly modern taste. In the opening movement, marked "Lento tranquillo," both performers must move languidly across an atonal harmonic setting, and in the second movement, "Vivo giocoso," piano and oboist bounce effervescently across serial pitch-class segments. The third movement splits the work's two slow-fast pairs with a fascinating midway entry; in

¹² Khê, Trần Văn, and Nguyen Thuyet Phong, "Vietnam, Socialist Republic of," *Grove Music Online*, accessed May 3, 2023, <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029340>.

¹³ Goodwin, Noel, "Malgoire, Jean-Claude," *Grove Music Online*, accessed May 2, 2023, <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017542>.

this “Allegro moderato,” the oboe leaps across three octaves while restricted to two pitch classes (G and G#), forcing the oboist to create cogent musical statements via strict adherence to provided dynamic motives while the pianist orates angrily across the range of the instrument. In the fourth movement, the oboe enjoys a sweeping, aria-like melody above minimal keyboard accompaniment, and in the final movement, both instruments demonstrate technical virtuosity through a sporadic and blistering finale.

Fred Onovwerosuoke (b. 1960): *Six Sketches for Oboes and Piano* (2008)

Onovwerosuoke’s *Six Sketches for Oboes and Piano* stands as a uniquely ambitious chamber inclusion into the instrument’s 21st-century repertoire. Across the six movements of the piece, the work aptly transitions between English horn, oboe, and oboe d’amore. The first five movements exclusively feature one of the three instruments, and the piece’s “Epilogue” asks the player to use all three instruments in short order. Inspired by Al Gore’s book *The Earth in Balance*, the *Six Sketches* all possess an anxious mood in weaving a commentary on the impending dangers of climate change.¹⁴ Filled with rhythmically complex motives and dense harmonic settings, Onovwerosuoke’s *Six Sketches* provides this dissertation project with a powerful artistic premise that blends musical traditions for the purpose of delivering an impactful global statement.

To illuminate the narrative of the *Six Sketches*, Onovwerosuoke writes:

¹⁴ Fred Onovwerosuoke, *Six Sketches for Oboes and Piano* (St. Louis: African Music Publishers, 2008), 1.

“Though collectively named *Six Sketches for Oboes and Piano*, each piece really is complete and utters its own statement, albeit with some degree of anxiety or befuddlement. They codify human apathy and aspirations in the face of global warming, impending danger and climate unrest; of muses silenced by corporate greed and avarice... Movement I, *Exhortation*, assumes a trio-persona parlando led by the cor anglais. Movement II, *Earth in Balance*, is a reflection as it is an incantation in which the cor anglais speaks for Mother-Earth. Movement III, *Rooster Dance*, is scored for the oboe and attempts to reenact an African adage: that in his brilliant plumes the recalcitrant rooster gloats of the sweet life of serial polygamy and domination, but forgets that, like the hen, he also is imperiled for the dinner table. In Movement IV, the demure timbre of the oboe d’amore comes in handy as a foreboding interlude between successive storms, one of which eventually ensues in Movement V, *Storm at High Noon*, scored for the oboe. Movement VI, *Epilogue*, is scored for all three instruments and is essentially a recapitulation, albeit prefaced by multifarious imagery!”¹⁵

Fred Onovwerosuoke, a Ghanaian composer born to Nigerian parents, offers an eclectic hybrid of Western and African compositional practices in his compositions.¹⁶ A scholar of African music, Onovwerosuoke has conducted field work in more than thirty African countries, the American Deep South, and the Caribbean, all in a continued practice of comparative research in which he seeks to

¹⁵ Onovwerosuoke, *Six Sketches*.

¹⁶ Onovwerosuoke, *Six Sketches*, 1.

develop a comprehensive perspective on African music.¹⁷ With additional study in the American university system, Onovwerosuoke's compositional style bears a distinctly classical foundation while routinely receiving inspiration from the rhythmic energy and untapped musical modes discovered in his frequent research on the African continent. With this singular musical style, Onovwerosuoke has enjoyed a successful career as a composer, earning multiple ASCAP awards and several features in film, radio, and audio recordings.¹⁸ Outside of composition, Onovwerosuoke founded the St. Louis Chorus in an effort to incorporate African music into the American repertoire; in all of his professional endeavors, Onovwerosuoke seeks to infuse African musical traditions into the Western classical foundation in ways that show great respect for both musical heritages.¹⁹

Meera Gudipati (b. 1993): *Ashakiran for solo English horn*

The composer writes:

“*Ashakiran* draws on Hindustani Indian classical music, specifically raag Bhairavi... The opening, *slowly awakening*, evokes this traditional performance of Bhairavi in the early morning hours. Echoes of tabla, an Indian drum, interrupt vocal, melancholic lines. After an exploration of the growing interplay between the vocal and percussive characters, the tabla fades and the awakening concludes with a lush, low melody... The second section, *lively*, evokes the *gat*, a cyclic, pre-composed phrase which the performer embellishes with variations. Eventually the short

¹⁷ “Brief biography,” FredOMusic, Inc., accessed May 3, 2023, <https://www.freedomusic.com/bio>.

¹⁸ Fred Onovwerosuoke, “Brief biography.”

¹⁹ Fred Onovwerosuoke, “Brief biography.”

embellishments grow into rhythmic entities of their own. The section concludes with a meditative improvisation, inviting the performer to embrace a larger role in the creation of this work.”²⁰

In *Ashakiran*, composer Meera Gudipati synthesizes harmonic and formal aspects of Hindustani classical music with Western technical development to create a compact unaccompanied work for English horn.²¹ In the Hindustani discipline, pieces that use the raag Bhairavi typically function as early morning music meant to accompany the rise of the sun; hence, *Ashakiran*’s English subtitle, “Ray of Hope” carries meaning in both an artistic and practical sense.²² In the *slowly awakening* opening, Gudipati’s liberal use of mixed meter and rubato tempo creates lyrical melodies that retain coherence while producing a meandering character. To create the effect of an interrupting tabla, Gudipati inserts heavily articulated passages in strict time, giving the performer dynamic, temporal, and stylistic agency to produce two contrasting voices.²³ To create variation and development in the *lively* section, Gudipati invokes increasing amounts of virtuosity and embellishment; most interestingly, she incorporates flutter-tongue in short bursts across the section, giving the Hindustani gat form an injection of Western classical extended technique.²⁴ In the conclusive improvisatory section of the work, Gudipati writes a broad, unmeasured measure with the following instruction: “Improvise freely for 30”-60” using this fragment as inspiration... Seek a meditative and explorative quality.”²⁵ The practice

²⁰ Meera Gudipati, *Ashakiran* (West Hartford: Trevco Music Publishing, 2019), 6.

²¹ Gudipati, *Ashakiran*, 6.

²² Gudipati, *Ashakiran*, 6.

²³ Gudipati, *Ashakiran*, 6.

²⁴ Gudipati, *Ashakiran*, 6.

²⁵ Gudipati, *Ashakiran*, 5.

of improvisation shares roots in both Indian and Western classical music; thus, the composer delivers a fitting conclusion to a work fully dedicated to synthesizing the two traditions.

An active American performer who currently serves as co-principal flute of the United States Coast Guard Band, Meera Gudipati has collected several accolades as an instrumentalist, previously holding positions as principal flute of the New Haven Symphony and the South Asian Symphony Orchestra.²⁶ With degrees from the University of Texas at Austin and the Yale School of Music, Gudipati received comprehensive training in the Western classical tradition and is also exploring her connection to South Asian music in recent performance and composition endeavors.²⁷ With commissions from English hornist Lauren Williams (for whom *Ashakiran* is dedicated) and the Yale Music in Schools Initiative, Gudipati stands as a burgeoning young composer who offers a fresh perspective in synthesizing Hindustani and Western classical music.²⁸

Đỗ Hồng Quân (b. 1956): *Bốn bức tranh (Four Pictures) for Oboe, Two Percussion, and Piano (2001)*

Đỗ Hồng Quân, a living Vietnamese composer primarily active in the latter half of the 20th century, was born into a family of musicians and began his musical training with an 11-year piano course of study at the Vietnamese National Conservatory starting at the age of 6.²⁹ A global student, Đỗ Hồng Quân studied

²⁶ Gudipati, *Ashakiran*, 6.

²⁷ “Biography,” Meera Gudipati, accessed May 3, 2023, <https://www.meeragudipati.com/>.

²⁸ Meera Gudipati, “Biography.”

²⁹ Đỗ Hồng Quân, *Bốn bức tranh (Four Pictures)* (Richmond: International Opus Publishers, 2001), 1.

composition and conducting at both the Tchaikovsky Moscow State Conservatory and the Paris National Conservatory of Music and Dance.³⁰ Today, Đỗ Hồng Quân continues a flourishing professional career as a composer, conductor, and teacher in Hanoi, Vietnam. His professional accomplishments include appointments as the Head of the Vietnam Opera-Ballet Theater and Dean of the Composition Faculty at Hanoi Conservatory, as well as conducting appearances with the Moscow State Film Studio, the Tashkent State Opera House, and the Grand State Symphonic Orchestra of Vietnam. He has won several national awards for his film and ballet music.

Đỗ Hồng Quân's *Four Pictures* for Oboe, Two Percussion, and Piano blend Western instruments with theoretical constructs found in Vietnamese folk music. The four movements rely on pentatonic pitch systems commonly found in the country's tradition, and the accompaniment from the percussion and piano typically creates a sparse, antiphonal texture across the entire piece. Interestingly, Đỗ Hồng Quân chooses percussion elements that bear familiarity to Western performers, implementing tam-tam, bass drum, cowbells, tom-toms, and cymbals in this varied work. Though distinctly influenced by Vietnamese music traditions, *Four Pictures* offers familiar tonal and timbral structures that should make the work quite accessible for Western audiences.

In the opening "Andante" movement, the oboe plays a series of smooth, pentatonic melodies, partnering with the tam-tam to create an open texture. While most of the movement presents an antiphonal relationship between the foreground

³⁰ "Do Hong Quan," International Opus, accessed Ma7 3, 2023, <https://www.internationalopus.com/cgi-bin/io.pl?mode=composer&composer=19>.

oboist and the background tam-tam, the percussionist receives a considerable amount of time to shine with a 60-second improvised solo in the middle of the movement. The second picture, “Allegro Scherzando,” features the oboe alongside bass drum and cowbell and provides a lighter and more technical exposé for both performers. Capricious in character, the movement offers several moments of dialogue between percussion and oboe in the opening 5/4 section before moving quickly through meter, dynamic, and tempo changes in the second half. During the following “Adagio” movement, the oboe collaborates with the piano in a lyrical selection full of surprising harmonic twists. Still based on pentatonic pitch collections, the “Adagio” often turns away from the audience’s expectations, incorporating moments of dissonance and complex beat divisions through a flexible dialogue between oboe and piano. All performing forces come together in the energetic “Allegro con brio” conclusion; in this movement, the oboe joins piano, tom-toms, cowbell, bass drum, and cymbals to deliver the fullest soundscape found in the work. With jagged syncopation and angular melodic lines, the “Allegro con brio” convincingly synthesizes many of the musical elements found earlier in the work.

Abdo Dagher (1937-2021): “Longa Nahawand” (1970) from *The New Egyptian-Arabic Sufic Art Music*

A self-taught musician starting at the age of seven, Abdo Dagher began earning a living as a working musician at the age of thirteen.³¹ Inspired by foreign

³¹ Abdo Dagher, *The New Egyptian-Arabic Sufic Art Music* (Richmond: International Opus Publishers, 2000), 25.

soloists and a wealth of musical genres found in his hometown of Tanta, Egypt, Dagher developed compositions that evoke the traditions of oriental Arabic dancing, Western classical music, and military music. Upon moving to Cairo at the age of eighteen, he earned a reputation as both an instrument manufacturer and virtuoso, founding “The Troop for Arabic Music” and recording with two of the most famous musicians in 20th century Egypt, singers Um Kulthum and Mohammed Abdel-Wahab.³² Most of Dagher’s music directly reflects his relationship with Islam, as many of his works refer to the musical practices performed by Sufi orders (inspired by a Sufi group who offered him shelter when he set out to become a professional musician at a young age).³³ Upon his death in 2021, Dagher stood as one of the most renowned Egyptian musicians in the Western Hemisphere; though maintaining residence in Egypt, the composer enjoyed an international career that included concerts in Germany, Austria, Switzerland, Netherlands, France, Italy, Bulgaria, and Qatar, as well as performances on Arab Radio Television and the production of three CD’s of original music.³⁴

Though Dagher established a clear bond to Western classical music throughout his career, he never learned to read or write notated music, instead composing and improvising completely from memory. His music received publication thanks to a Fulbright Scholarship project led by Adam Lesnick, who commissioned the transcription of six of his pieces into music notation, complete with

³² Dagher, *Art Music*, 25.

³³ “Abdo Dagher,” International Opus, accessed May 3, 2023, <https://www.internationalopus.com/cgi-bin/io.pl?mode=composer&composer=44>

³⁴ Horriya Marzouk, “Abdo Dagher: Egypt’s forgotten violinist, composer, and improvisational master,” *The New Arab*, June 2, 2021, <https://www.newarab.com/features/abdo-dagher-egypts-forgotten-violin-virtuoso>.

detailed notes on performing his music with conscientious performance practice techniques for Western musicians. The first piece in the collection, “Longa Nahawand,” refers simply to the stylistic form of the piece, “Longa,” and its Arabic maqam (the mode of the piece – in this case, a pitch collection that shares similarity with the Western harmonic minor), “Nahawand.”³⁵ Although the piece can be performed as an unaccompanied solo, “Longa Nahawand” may also be accompanied by percussionists and additional wind and string players, as on Dagher’s recording of the work on his 2008 album, *L’Egyptien*.³⁶

Audience members will hear two distinct sections when listening to a performance of “Longa Nahawand.” After a concise introductory statement, a solo instrument (in this case, the oboe) launches into a taqāsīm – a lengthy, modal improvisation that bears some resemblance to the Western cadenza – over a sustained drone from the accompanying string players (I took the liberty of transcribing the cadenza from Dagher’s album for all project performances).³⁷ Once the taqāsīm concludes, ensemble wind and string players perform unison melodies in strict simple meter alongside two Arabic percussion instruments, the darbukah and riqq. The piece’s strophic form gives listeners the opportunity to hear recurring melodies over the course of the work; in this performance, the solo oboist will introduce new ideas before the ensemble joins in the second iteration of a repeated passage.

³⁵ Dagher, *Art Music*, 1.

³⁶ “Launga Nahawand,” Spotify, track 2 on Abdo Dagher, *L’Egyptien*, Ad Vitam, 2008.

³⁷ Ali Jihad Racy, “Lebanon,” *Grove Music Online*, accessed May 3, 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016186>.

Recording Track Listing

Discs 1-6: Edited Recording Project (CD)

1-1: Reena Esmail – *Pranayam for Oboe and Piano* (no. 1 through no. 5)

2-1: Tôn-Thất Tiết – *Cinq Pieces pour Hautbois et Piano* (no. 1 through no. 5)

3-1: Fred Onovwerosuoke – *Six Sketches for Oboes and Piano* (no. 1 through no. 6)

4-1: Meera Gudipati – *Ashakiran for solo English horn*

5-1: Đỗ Hồng Quân – *Bốn bức tranh* for for Oboe, Two Percussion, and Piano (no. 1 through no. 4)

6-1: Abdo Dagher – “Longa Nahawand” from *The New Egyptian-Arabic Sufic Art Music*

Discs 7-8: Live Recital (DVD)

7-1: Reena Esmail – *Pranayam for Oboe and Piano*

7-2: Tôn-Thất Tiết – *Cinq Pieces pour Hautbois et Piano*

7-3: Fred Onovwerosuoke – *Six Sketches for Oboes and Piano*

8-1: Meera Gudipati – *Ashakiran for solo English horn*

8-2: Đỗ Hồng Quân – *Bốn bức tranh* for for Oboe, Two Percussion, and Piano

8-3: Abdo Dagher – “Longa Nahawand” from *The New Egyptian-Arabic Sufic Art Music*

Appendices

Appendix I: List of Repertoire Studied (Ordered Alphabetically by Composer)

(**Bold** indicates works selected to be performed and recorded as part of the dissertation project)

Note: In its initial conception, this dissertation project included repertoire from composers of Central and South American descent before focusing on the highlighted works above. In spite of the project's title, the works from this area of the world have been included in this appendix in order to provide readers with a broader resource with more potential to inspire future research.

| Composer Name | Composer Nationality | Piece Title | Instrumentation | Publisher and Website URL |
|------------------------|-----------------------------|----------------------------------|------------------------|---|
| Abdel-Rahim, Gamal | Egypt | The Lotus Pond | Oboe/Piano | International Opus https://www.trevcomusic.com/products/io-175-abdel-rahim-gamal-the-lotus-pond-ob-pn?_pos=1&_sid=08823b89d&_ss=r |
| Amaya, Efraín | Venezuelan-American | Fuzz | Oboe/Piano | Latin American Frontiers International Publishers https://lafipublishers.com/Amaya_Chamber.html |
| Carranza Cueto, Manuel | Peru | En Las Alturas del Misti, Op. 15 | Solo Oboe | Manuel Carranza (ASCAP)/Sheet Music Plus https://www.sheetmusicplus.com/title/en-las-alturas-del-misti-op-15b-solo-for-oboe-segunda-versin-digital-sheet-music/21805055 |

| | | | | |
|------------------------|-----------------|--|--|---|
| Carranza Cueto, Manuel | Peru | Like the Phoenix, Op. 24 | Flute, Oboe, and Piano | Manuel Carranza (ASCAP)/Sheet Music Plus https://www.sheetmusicplus.com/title/like-the-phoenix-op-24-fanfare-for-woodwinds-quartet-version-digital-sheet-music/22320663 |
| Carranza Cueto, Manuel | Peru | Sacsayhuaman, Op. 5 | Flute, Oboe, and Piano | Manuel Carranza (ASCAP)/Sheet Music Plus https://www.sheetmusicplus.com/title/trio-for-flute-oboe-and-piano-op-5-sacsayhuaman-digital-sheet-music/22312924 |
| Chávez, Carlos | Mexico | Upingos | Solo Oboe | G Schirmer https://www.trevcomusic.com/products/cmc-103-chavez-upingos-solo-oboe?_pos=1&_sid=310d7973f&_ss=r |
| Dagher, Abdo | Egypt | The New Egyptian-Arabic Sufic Art Music | Oboe/Piano | International Opus https://www.trevcomusic.com/products/io-001-dagher-new-egyptian-arabic-sufic-art-music-ob |
| Đỗ Hồng Quân | Vietnam | Bốn bức tranh (Four Pictures) | Oboe, Two Percussion, and Piano | International Opus https://www.trevcomusic.com/products/io-160-quan-bon-buc-tranh-ob-pn-2perc |
| Esmail, Reena | Indian-American | Jhula Jhule | Oboe/Piano | A Piece of Sky Music https://www.reenaesmail.com/product/jhula-jhule-oboe/ |

| | | | | |
|------------------------|------------------------|--------------------------------------|------------------------------------|---|
| Esmail Reena | Indian-American | Pranayam | Oboe/Piano | A Piece of Sky Music https://www.reenaesmail.com/product/pranayam/ |
| Gudipati, Meera | Indian-American | Ashakiran (“Ray of Hope”) | Solo English Horn | TrevCo Music Publishing https://www.trevcomusic.com/products/gudipati-meera-ashakiran-ray-of-hope-solo-eh?_pos=1&_sid=452a7acad&_ss=r |
| Mohamed, Hussain S. | Sri Lanka | Oboe Quartet (Memories of Sri Lanka) | Oboe, Violin, Viola, and Cello | Rosewood Publications https://www.trevcomusic.com/products/rp-24-mohammed-hussain-quartet-1961-ob-stg3?_pos=1&_sid=44cc219e2&_ss=r |
| Mores, Mariano | Argentina | El Firulete | Oboe/Bassoon or Oboe/Clarinet | Eldorado https://www.trevcomusic.com/products/eld-boc17-mores-el-firulete-cl-basn?_pos=2&_sid=839ca2d98&_ss=r |
| Nketia, J.H. Kwabena | Ghana | Dance of the Maidens Nos. 1-3 | Flute, Oboe, Piano, and Percussion | J.H. Kwabena Nketia https://www.swarthmore.edu/libraries/jh-kwabena-nketia |
| Nketia, J.H. Kwabena | Ghana | Cdasuom (Midnight) | Oboe/Piano | J.H. Kwabena Nketia https://www.swarthmore.edu/libraries/jh-kwabena-nketia |
| Onovwerosuoke, Fred | United States/Ghana | Four Caprices for Woodwind Trio | Flute, Oboe, and Clarinet | African Music Publishers http://ampublishers.org/ |

| | | | | |
|----------------------------|----------------------------|---|--|---|
| Onovwerosuoke, Fred | United States/Ghana | Six Sketches for Oboes and Piano | Oboe(+ Oboe d'Amore and English Horn)/Piano | African Music Publishers http://ampublishers.org/ |
| Osman, Ali | Sudan | al-Mohager | Flute, Oboe, and Riqq | International Opus https://www.trevcomusic.com/products/io-0740-osman-ali-al-mohager-sc-pts-fl-ob-tambourine?_pos=2&_sid=d251db954&_ss=r |
| Sáenz, Pedro | Argentina/Spain | Divertimento | Oboe and Clarinet | Edition Viento/TrevCo Music Publishing https://www.trevcomusic.com/products/ev-247-saenz-pedro-divertimento-sc-pts-ob-cl?_pos=1&_sid=bac2d373f&_ss=r |
| Serebrier, Jose | Uruguay | Manitowabing | Flute and Oboe | Peer International Corporation https://www.trevcomusic.com/products/pic-45875-serebrier-manitowabing-fl-ob?_pos=8&_sid=36c757a7c&_ss=r |
| Siqueira, José | Brazil | Cinco invenções (Five Inventions) | Two Oboes | Edition Viento/TrevCo Music Publishing https://www.trevcomusic.com/products/ev-274-siqueira-5-inventions-sc-pts-2ob?_pos=2&_sid=aad96e0a0&_ss=r |
| Siqueira, José | Brazil | Three Etudes | Oboe/Piano | VEB Deutscher Verlag für Musik https://www.scribd.com/document/31905151/Siqueira-Three-Etudes-for-Oboe-and-Piano |

| | | | | |
|----------------------|-----------------|---|----------------------|---|
| Siqueira, Lenir | Brazil | Ten Serenade Waltzes | Solo Oboe | Edition Viento/TrevCo Music Publishing https://www.trevcomusic.com/products/ev-105-siqueira-lenir-10-serenade-waltzes-solo-ob?_pos=5&_sid=aad96e0a0&_ss=r |
| Srinivasan, Asha | Indian-American | Braiding (Lessons from <i>Braiding Sweetgrass</i>) | Oboe and Electronics | Asha Srinivasan https://www.twocomposers.org/asha/works.php |
| Tôn-Thất Tiết | Vietnam | Cinq Pièces pour Hautbois et Piano | Oboe/Piano | Éditions Musicales Transatlantiques https://www.sheetmusicplus.com/title/5-pieces-sheet-music/21035265 |

Appendix II: Annotated Bibliography

Dagher, Abdo. “Launga Nahawand.” Track 2 on *L’Egyptien*. Ad Vitam, 2008, Spotify audio.

In 2008, the record label Ad Vitam released Abdo Dagher’s solo CD, *L’Egyptien*. Scholars can find online publications of *L’Egyptien* on two common media platforms: Spotify and Youtube. “Launga Nahawand” appears as the second track on the Spotify listing of the album; in this performance, Dagher performs with the Ammar Al-Shuraiy studio String Orchestra to create a full homophonic texture with percussion accompaniment across the work (this texture served as inspiration for instrumentation choices in the recital and recording project). In preparation for performance of Dagher’s composition, “Launga Nahawand,” this recording provided useful audio material that allowed performers to make musical choices related to tempo, articulation, and phrasing, and Dagher’s cadenza from this recording was transcribed for performances in this dissertation project. In addition to *L’Egyptien*, Ad Vitam has published over 70 albums in classical music, touting a high-definition recording system that transparently and faithfully captures the sound of the label’s recording artists.

Dagher, Abdo. *The New Egyptian-Arabic Sufic Art Music*. Richmond, VA: International Opus Publishers, 2000.

Abdo Dagher devised his compositions by ear and never learned to write in Western musical notation, despite his many ties to classical music over the course of his career. As part of a Fulbright scholarship project in 1999-2000, compiler and transcriber Adam Lesnick lived in Egypt for a year to study with Dagher and transcribe a collection of his music in Western notation. In the publication of the set, Lesnick includes multiple pages of performance practice notes, giving Western artists the direction needed to responsibly perform Dagher’s music in familiar concert contexts. A well-established horn player in the United States, Lesnick also founded International Opus, the publishing company that distributes Dagher’s *Sufic Art Music* and Đỗ Hồng Quân’s *Bốn bức tranh*, a piece that was also featured in this dissertation project.

Đỗ Hồng Quân. *Bốn bức tranh (Four Pictures)*. Richmond, VA: International Opus Publishers, 2001.

A traveled and trained artist, Đỗ Hồng Quân began his musical studies early in life, beginning his studies on the piano at the Vietnam National Conservatory at 6 years of age. As a young adult, Đỗ studied composition at multiple strongholds in classical music across the European continent; over the course of 26 years, he studied composition and conducting at two prestigious institutions: the Tchaikovsky Moscow State Conservatory in Russian and the Paris National Conservatory of Music and Dance. During and after this period of growth, Đỗ Hồng Quân developed a professional reputation through multiple stints in Hanoi, Vietnam. His most notable

appointments include Head of the Department of the Vietnam Opera-Ballet Theatre, Vice-Director of the Hanoi Youth Theatre, and Dean of the Composition Faculty at Hanoi Conservatory. Beyond these posts, Đỗ Hồng Quân has also conducted the Moscow State Film Studio orchestra, the Tashkent State Opera House orchestra, the Symphonic Orchestra of Hanoi Conservatory, and the Grand State Symphonic Orchestra of Vietnam. Given his extensive experience as a contributor to classical music, Đỗ Hồng Quân bears legitimacy in the inclusion of his compositions in a dissertation project featuring South Asian composers. This dissertation references biographical information that was published in the score for *Bốn bức tranh*.

Esmail, Reena. *Pranayam*. Los Angeles, CA: A Piece of Sky Music, 2022.

With degrees from The Juilliard School and the Yale School of Music in hand, Reena Esmail stands as a burgeoning composer in the United States classical music scene. Known for her commitment to the synthesis of the Indian and Western classical music traditions, Esmail serves as the founder and artistic director of Shastra, an organization that organizes regular workshops and festivals meant to bring artists and disciplines of the two musical cultures together. High in demand as a composer, Esmail has held the role as the Swan Family Artist in Residence with the Los Angeles Master Chorale and a Composer-in Residence with the Seattle Symphony. Additionally, she has completed commissions for the Baltimore Symphony Orchestra and the Kronos Quartet, and her music has been featured in Grammy-nominated albums by Imani Winds, Conspirare, and Brooklyn Rider. The International Double Reed Society commissioned Esmail's 2022 composition *Pranayam* as part of the organization's 50 for 50 Commissioning Project, an initiative that seeks to expand the classical repertoire by initiating the writing of 50 new works for double reeded instruments over the course of five years. Given Esmail's burgeoning professional and her affiliation with a recent double reed commissioning project, her new composition for oboe and piano, *Pranayam*, stands as prime fodder for a dissertation project that features South Asian composers.

In addition to her compositional endeavors, Esmail remains a classically trained singer in the Hindustani tradition, citing her own experience in her professional biography. In the front cover of *Pranayam*, the composer includes notes on the yoga breaths and musical style that inform her perspective on her work. As such, some material in this project's program notes relies on the composer's knowledge of her own musical and kinesthetic practices.

FredOMusic, Inc. "Brief biography." Accessed May 3, 2023.
<https://www.freedomusic.com/bio>.

FredOMusic, Inc. serves as the official website and catalog of composer Fred Onovwerosuoke, a featured composer in the recital and recording project elements of this dissertation. The website includes a series of helpful information surrounding

Onovwerosuoke's compositional career, providing visitors with a biography, audio samples, reviews, and contact information for the composer and his representation. Alongside audio samples, Onovwerosuoke's website provides links to African Music Publishers, the publishing company that carries and distributes the composer's portfolio of classical music repertoire. The website's "Brief biography" page offers scholars helpful professional information about Onovwerosuoke, allowing readers to develop context when analyzing and preparing music by the composer.

Goodwin, Noël. "Malgoire, Jean-Claude." *Grove Music Online*. 2001; Accessed May 2, 2023. <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000017542>.

Jean-Claude Malgoire, one of the two people to whom Tôn-Thất Tiết's *Cinq Pièces pour Hautbois et Piano* is dedicated, enjoyed a healthy career as an oboist and conductor in the Parisian classical music scene during the latter half of the 20th century. Beginning his professional journey as a performer, Malgoire played the English horn for the Orchestre de Paris, working under the baton of conductor Charles Munch and guests such as Herbert von Karajan, Georg Solti, and Seiji Ozawa. In service to historical ensemble performance, Malgoire also founded Le Grande Écurie et la Chambre du Roi and Florigium Musicum de Paris, two groups dedicated to performing works from the Baroque and Medieval periods, respectively. The source cited links Malgoire to study at the Paris Conservatoire at a similar time as composer Tôn-Thất Tiết, illuminating the credibility of both Malgoire's capability as a performer and the connection between the two artists during their professional periods in Paris.

A longtime music critic for *The London Times* and *The Daily Express*, Noël Goodwin served as an active voice in classical music over the span of a 46-year career. Goodwin's extensive familiarity with the European scene extended into longer writings. Among other credentials, Goodwin co-wrote one of bass-baritone Geraint Evans's memoirs, *A Knight at the Opera*, and individually, he drafted the libretto for Peter Darrell's ballet, *The Queen of Scots*. Trusted regularly to contribute to *The New Grove Dictionary of Music and Musicians*, Goodwin penned several articles for the database, including articles on Ernest Amsermet, Bernard Haitink, Henry Pleasants, and Henryk Szeryng.

Gudipati, Meera. *Ashakiran*. West Hartford, CT: Trevco Music Publishing, 2019.

Meera Gudipati has earned a considerable reputation as a performer and composer that synthesizes the classical traditions of Western and Hindustani music in modern contexts. As an instrumentalist, she currently holds positions as co-principal flute of both the United States Coast Guard Band and South Asian Symphony Orchestra. Beyond these positions, Gudipati possesses multiple accolades on her performance resume that demonstrate a commitment to combining the Western and Hindustani disciplines. In 2021, Gudipati performed a digital gitanjali (or musical offering) with

the South Asian Symphony Orchestra, and in 2019, she traveled to Bangalore, India to perform in a concert celebration of Mahatma Gandhi's 150th birthday. A graduate of both the University of Texas-Austin and the Yale School of Music, Gudipati also serves as flute faculty at the Wesleyan University, Connecticut College, and the National Orchestral Institute.

Compositionally, Gudipati has developed a burgeoning catalog that draws extensively on her South Asian upbringing. Gudipati's piece for solo English horn, *Ashakiran*, presents clear connections to the Indian classical music heritage; beyond this work, her reed quintet, *Kalyan's Journey*, utilizes the Indian raag Kalyan, and her flute solo, *Javari Ratios*, refers to rich, buzzing sound quality found in Indian classical instruments. With such a sustained effort in synthesizing Western and Hindustani disciplines, Gudipati's compositions deserve a featured role in a dissertation project aimed to spotlight music from composers of South Asian heritages. At times, the program notes in this dissertation project reference Gudipati's direct notes on the Hindustani music tradition and raag Bhairavi found in the score of this work.

“IDRS 50 for 50 Commissioning Project: Archive.” IDRS, International Double Reed Society. Accessed May 3, 2023, <https://www.idrs.org/commissioning/archive/#1663089792877-181a32d2-1d9b>.

Since 1971, The International Double Reed Society has served as one of the preeminent global organizations of pedagogues, scholars, and performers of double reed instruments. With a multi-faceted mission, the IDRS serves primarily to create platforms and produce resources to encourage the performance of double reeds and at an increasingly growing level of quality. To attain these goals, the IDRS both publishes an academic journal on a quarterly basis and hosts an annual conference that highlights new research and high-level performers on a global stage. The final round of the Fernand Gillet-Hugo Fox International Competition (aforementioned in the foreword of this dissertation) occurs at the yearly conference, as do performances of new works from the Society's 50 for 50 Commissioning Project. This initiative, which IDRS commenced in 2021, celebrates the 50th anniversary of the organization by commissioning 50 new works for double reeds in the span of 5 years.

A page found on the official website of the International Double Reed Society, the IDRS 50 for 50 Commission Project Archive provides an up-to-date status of the organization's endeavor to expand the solo repertoire of double-reed instruments. In addition to the Archive page, which lists each of the pieces created as a result of the initiative, the IDRS includes pages with information about an annual composition competition and grant application for prospective inclusions to the project. This website offers a clear example of a recent effort to diversify the voices featured in classical music performance.

International Opus. “Abdo Dagher.” Accessed May 3, 2023. <https://www.internationalopus.com/cgi-bin/io.pl?mode=composer&composer=19>.

A publishing company that distributes works for composers from North America, South America, Europe, Africa, the Middle East, and Asia, International Opus lives up to its namesake with a collection of composers from an eclectic range of discipline and background. Though the publishing company features biographical information on every composer that appears in their catalog, the organization shares a special relationship with Abdo Dagher, the composer of “Longa Nahawand” from *The New Egyptian-Arabic Sufic Art Music*. As discussed in the program notes, Dagher’s music only received publication following the work of Adam Lesnick, a Fulbright scholar who studied with the violinist in Egypt for a year while compiling and transcribing his music into Western notation. Lesnick, an active performer and arranger in the United States, would continue to found International Opus, the publishing company that prints Dagher’s transcribed instruments for instruments of all clefs and keys. The established relationship between International Opus and Abdo Dagher presents a clear pathway to understanding both the publishing company’s connection to the violinist and their credibility in providing biographical information about the musician.

International Opus. “Do Hong Quan.” Accessed May 3, 2023. <https://www.internationalopus.com/cgi-bin/io.pl?mode=composer&composer=19>.

A publishing company dedicated to featuring diverse voices in classical music performance, International Opus offers consumers with a unique range of compositions that both satisfy demands for music from both well-known historical figures (such as Wolfgang Amadeus Mozart and Ludwig van Beethoven) and lesser celebrated entities from all over the world (including Sudanese-born composer Ali Osman and Nigerian musician Fela Sowande). In order to establish expectations for interested buyers, International Opus includes biographical information about many of the composers found on the page, giving viewers ample information to recognize and understand the relationship an unknown composer may have with the classical music tradition. International Opus further includes a description of each piece in its catalog and a precise listing of each work’s instrumentation, demonstrating a keen interest in the selection of high-quality music from more recently discovered sources. As aforementioned, the International Opus Publishing Company was founded by Adam Lesnick, a former Fulbright scholar with a history in discovering and procuring new sources of repertoire, as evidenced by his transcription of Abdo Dagher’s *New Egyptian-Arabic Sufic Art Music*.

Khê, Trần Văn, and Nguyen Thuyet Phong. "Vietnam, Socialist Republic of." *Grove Music Online*. 2001; Accessed May 3, 2023. <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0mo-9781561592630-e-0000029340>.

A rather thorough entry in the Grove Music Online database, this article provides a comprehensive overview of traditions and trends found in the history of Vietnamese music. From descriptions of the instruments used to analysis of common tonal systems, this article establishes a resource for scholars to gather a cursory understanding of the country’s musicological characteristics. This Grove article’s

description of France's influence on Vietnamese music and culture provides context for the movement of artists and composers between the two countries during the 20th century.

Trần Văn Khê and Nguyen Thuyet Phong both possess credibility as scholarly writers on Vietnamese musical traditions. Trần Văn Khê served as a leader in Vietnamese musicology during his career and earned honorary membership to the International Music Council of the United Nations Educational, Scientific and Cultural Organization in 2008. Trần Văn Khê's 1962 text *La musique vietnamienne traditionnelle* stood for many years as the forefront text on Vietnamese musicology. Nguyen Thuyet Phong works as a professor at Kent University and has also published work in the Garland Encyclopedia of World Music. The two contributors share a connection to Sorbonne University in France; Nguyen Thuyet Phong defended his doctoral dissertation at the institution, where Trần Văn Khê completed research as a professor.

Lundberg, Susan M. "What Every Oboist Should Know: Methods and Repertoire Selections." *The Double Reed* 24, no. 4 (2001): 103-112. https://www.idrs.org/wp-content/plugins/flowpaper-zine/php/services/view.php?doc=DR24_4.pdf&format=pdf&page=%7Bpage%7D.

A principal oboist for the North State Symphony, Susan Lundberg has enjoyed a long career as a professional oboist and musician in the United States. In 2001, Lundberg produced one of the most commonly cited resources in oboe research: a poll of collegiate teachers asking which etudes and solo works receive common use at the conservatory level of oboe study. In casting a wide net by contacting 117 oboe professors for her survey, Lundberg offers a helpful and sound diagnostic resource that frames the oboe's standard literature by popular consensus.

This survey, which asks respondents to list sonatas, concertos, chamber music, and etudes that every oboist should study, delivers useful results by highlighting works that received a significant percentage of mentions in the 42 responses received. In particular, the solo repertoire surveys, which found that the vast majority of instructors use a rather rigid collection of solo repertoire for the instruments, provides important context to the evolution of the instrument's pedagogical materials over the course of time. The exclusive listing of white composers of European or American descent in these surveys provides clear evidence of a notable absence of diverse representation in commonly played solo oboe music.

Mackerras, Colin. "Theatre in Vietnam." *Asian Theatre Journal*, 4, no. 1 (1987): 1-28. Accessed May 3, 2023. <https://doi.org/10.2307/1124434>.

Colin Mackerras stands as a seasoned sinologist and researcher in Asian culture, Western perception of Asian culture, and relationships between Asia and the West. A professor emeritus at Griffith University in South East Queensland, Australia, Mackerras has released several publications that discuss one of his many specialty

areas: Chinese drama. In addition to several writings on Chinese theater, Mackerras has produced several research articles that highlight the drama traditions of adjacent Asian countries, including Mongolia, Tibet, and Vietnam. His wealth of research has netted Mackerras many acknowledgements in his field study, perhaps most notably an AO award (given by the Australian government to Australians for outstanding service and achievement), and a Friendship Award from the Chinese government.

Mackerras's article on Vietnam provides a comprehensive overview of the country's development of both traditional and contemporary dramatic genres. Starting with the country's traditional forms of theater, Mackerras highlights the evolution of the art form in both historical and contemporary contexts, even proffering a critical state of the current state of Vietnamese theater at the time of the article's publication. Throughout the article, Mackerras refers to French influence on the theater's development, attributing the European country's colonization and occupation of Vietnam as an essential influence in the development of Vietnam's culture throughout its contemporary history. Though this source does not provide much information regarding the development of French music in Vietnam, it does highlight the migration of artists between countries and presents key historical context for France's impact on the development of the arts in the South Asian nation.

Marzouk, Horriya. "Abdo Dagher: Egypt's forgotten violinist, composer, and improvisational master." *The New Arab* (Cairo), June 2, 2021.
<https://www.newarab.com/features/abdo-dagher-egypts-forgotten-violin-virtuoso>.

The New Arab is a London-based news service dedicated to covering stories developing in North Africa and the Middle East. Established in 2014, the organization hires journalists to report on major stories directly from the countries in which they are occurring; in this article, the credited journalist contributed to the site from Cairo, and their other articles highlight stories related exclusively to Egyptian current events. The name Horriya Marzouk actually serves as a pseudonym, allowing the journalist to report current events stories in an area where publication may create security concerns. With the ability and means to report directly from Abdo Dagher's home country, the writer gathered information from the area where the violinist most often performed and collected quotes from fellow artists and entities who knew the man themselves.

Sadly, this news article serves as an obituary for Dagher, who passed away just a month prior to the source's publication. To highlight the artist's significance to Arabic music post-mortem, Marzouk provides quotes by Dagher himself, remarks on Dagher's musicianship from notable music critics in Cairo, and a narrative of the violinist's life and musical achievements. Beyond referencing direct sources to pinpoint Dagher's perception in Egypt, the article provides biographical information that better illuminates the artist's impact in Europe and the Middle East. This source generated value to this project's program notes by delivering novel details pertaining to Abdo Dagher's performance background.

Meera Gudipati. "Biography." Accessed May 3, 2023. <https://www.meeragudipati.com/>.

Meera Gudipati has published an extensive personal biography on her professional website, including information about the composer's performance endeavors and teaching philosophy. Beyond the biographical page, Gudipati includes reviews on her work, a catalog of compositions (often complete with accompanying recordings), recordings of her own flute performances, contact information, and a link to her personal blog. This web link serves as a direct resource for finding biographical information about the composer.

Onovwerosuoke, Fred. *Six Sketches for Oboes and Piano*. St. Louis, MO: African Music Publishers, 2008.

In the front cover of the *Six Sketches*, the publisher of the work prints an extensive series of program notes written by Onovwerosuoke, along with biographies for the composer and commissioning performer of the work. The scholarly program notes in the dissertation include a direct quote and multiple references to this description from the composer, who produced the *Six Sketches* with the intention of presenting a clear programmatic narrative to his audiences. To articulate the artistic intentions of Onovwerosuoke in his *Six Sketches for Oboes and Piano*, a scholar should simply refer to the program notes found in this publication, as the composer writes fervently to outline the mood, purpose, and function of each of the six movements and the work as a whole.

Racy, Ali Jihad. "Lebanon." *Grove Music Online*. 2001; Accessed May 3, 2023. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016186>.

A professor of Ethnomusicology at the University of California, Los Angeles, Ali Jihad Racy stands as one of the preeminent researchers of Middle Eastern music traditions. An established composer and performer, Racy has interacted with his research with committed effort, publishing full texts on Arabic music-making and recording several records in these artistic disciplines. Born in Lebanon, Racy has performed extensively in his home country and across the region, giving his academic voice a stout credibility as a researcher who has fully immersed himself in the area of his research.

In his all-encompassing article for *Grove Music*, Racy provides readers with a comprehensive history of Lebanese music, detailing the influence of historical background, religious traditions, folk traditions, and modern developments in his writing. Within each of these sections, Racy navigates across descriptions of musical traditions at an impressive clip, moving across regions of the country to provide a thorough collection of traditions found. Of course, Racy invokes many musical elements of the Lebanese tradition, including a definition of the taqasim, a mode of instrumental improvisation that spans across several Arabic music disciplines. Though Racy accounts for Lebanese music traditions in this article, his knowledge of

this practice (he himself has recorded an album of Taqasim improvisations) provides credible context to the improvisatory material found in Abdo Dagher’s “Longa Nahawand.”

Reena Esmail. “Bio.” Accessed May 3, 2023. <https://www.reenaesmail.com/bio/>.

Biographical information about Reena Esmail was found on the composer’s personal website. Beyond the biography page, the website includes Esmail’s full compositional catalog, quotes from review and other media articles, a shopping interface to purchase the composer’s works, and contact information for making repertoire-related inquiries to Esmail’s representation. With Reena Esmail listed as the site’s copyright, a scholar can presume that information regarding it comes from the composer herself.

Tôn-Thất Tiết. *Cinq Pièces pour Hautbois et Piano*. Paris: Éditions Musicales Transatlantiques, 1965.

Of the works featured on this project, Tôn-Thất Tiết’s *Cinq Pièces* offers a selection that stands out for its strict adherence to Western music practices. Though Tôn-Thất Tiết would eventually write more music that directly synthesizes Vietnamese and French musical disciplines, his work in the *Cinq Pièces* unilaterally carries Western 20th-century compositional techniques. Though the score itself does not present any ostensible connections to Vietnamese music, the scope of this dissertation project allows for the demonstration of South Asian composers who aptly honed and executed Western compositional practices in their own writing. Ultimately, this project intends to showcase a wide variety of musical styles in tandem with the composers who champion them; as such, Tôn-Thất Tiết’s *Cinq Pièces* bears legitimate claim for its inclusion in this dissertation.

“Ton-That Tiết.” Henry Lemoine. Accessed May 4, 2023. <https://www.henry-lemoine.com/en/compositeurs/50-ton-that-tiet>

An active figure in the classical industry today, the Henry Lemoine publishing house bears a deep history in the distribution of French music, having organized collected music since the late 1700’s. Once the primary figure for printed music in Paris, Henry Lemoine initially gained clout through the publication of the piano pedagogy resources of the company’s namesake before carrying music by many of the great European composers of the Romantic period, including Frédéric Chopin, Hector Berlioz, and Gaetano Donizetti. After 250 years of music publishing, Henry Lemoine stands as a trusted pillar in the distribution of classical music.

As part of their online catalog, Henry Lemoine provides biographical information about Tôn-Thất Tiết, a composer featured in all aspects of this dissertation project. Henry Lemoine holds a hearty business relationship with Tôn-Thất Tiết, as the publisher sells 10 of the composer’s works and carries a recording of one of the artist’s chamber pieces. In a relatively brief description, the Henry Lemoine web page provides information about the composer, highlighting the composer’s accomplishments and providing a quote from the composer about the stylistic

influence of one of his teachers, André Jolivet. From this source, a scholar can gain initial impressions on the musical characteristics of the composer's works and find dates for Tôn-Thất Tiết's studies at the Paris Conservatoire, his transition away from serial music, and the founding of his France-Vietnam Music Association.

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