

## Fernand Gillet Young Artist Performance Competition

Semi-final auditions

### Oboe Master Class

Ronald Roseman

Ronald Roseman, oboist, performs as soloist, recitalist, and chamber music player, and has over 50 solo and chamber music recordings to his credit. A member of both the New York Woodwind Quintet and the Bach Aria Group, he was acting co-principal oboist with the New York Philharmonic for two years. He has been a frequent soloist with Musica Sacra at Avery Fisher Hall, the Chamber Music Society of Lincoln Center, and the Y Chamber Symphony of which he was a founding member.

Mr. Roseman began composing at the age of 12. He studied composition with Henry Cowell at the New School, with Karol Rathaus and Elliott Carter at Queens College, and for many years with Ben Weber. His chamber music works include Three Psalms, written for the Da Capo Chamber Players; a woodwind quintet, written for the Aspen Quintet under a NEA Consortium Commissioning Grant; and a double quintet for woodwinds and brass, commissioned by the 1987 Norfolk Festival. Mr. Roseman's work for chorus and orchestra, commissioned by the National Chorale, received its premiere on April 12, 1989, at Avery Fisher Hall. He is a professor at the Yale School of Music and the Aaron Copland School of Music (Queens College) and is on the faculty of the Juilliard School.

### Recital

Andrea Ridilla, oboe

Kenneth Bowen, piano

Sonata in G, BWV 1030b	J. S. Bach (1685-1750)
Allegro	
Siciliano	
Presto	
Drei Romanzen, Op. 22	Clara Wieck Schumann (1819-1896)
Andante molto	
Allegretto	
Liederschaftlich	schneid.

Roger Rehm, oboe

Kathleen Rountree, piano

Three Vietnamese Folksongs	arr. by Chan N Le
The Egret's soaring	
Afternoon Air	
Worksong of the Fishermen	
(manuscript, available from composer)	

The folksongs in this arrangement for oboe and piano by Chan Le serve as a unique and enjoyable addition to the oboe repertoire. Mr. Le chose to write this arrangement for the oboe because, in his words, "it possesses a charming earthiness which reminds one of the Vietnamese 'khen', a popular tribal instrument." In fact, the timbre of the oboe seems eminently suited to these songs.

Performing Vietnamese music on Western instruments produces unique problems; some relating to the theoretical differences underlying the two musical systems and others relating to characteristic performance practices. The Vietnamese scale used in "Afternoon Air", for example, is **not easily reproducible** on most Western instruments. In this arrangement one encounters F+, G+, and C+. These quarter-step alterations to the traditional diatonic scale provide a distinctive color to this song and should be observed if at all possible. There are also performance practices which may be taken into account to produce a more "authentic" performance of this song. For instance, it is customary to enliven the 4th (D) and the 7th (G+) in the key by means of vibrato (almost approaching the activity of a trill.)

The "Worksong of the Fishermen" demonstrates the common tendency towards melodic ornamentation found in Vietnamese music. Short mordents and trills may be added to the dominant and tonic to add virtuosity to the performance. It should be noted that many of these ornaments are already written into the oboe part.

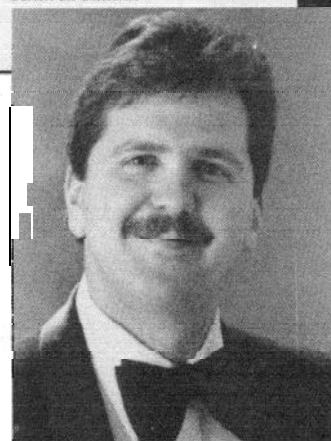
Thursday, August 9  
9:00 a.m.  
Recital Hall

Thursday, August 9  
9:00 a.m.  
Orchestra Room

Thursday, August 9  
10:00 a.m.  
University Theater



Andrea Ridilla



Roger Rehm

Thursday, August 9  
10:00 a.m.  
University Theater  
(cont.)

## Huntingdon Trio: Commissioned Works By Women Composers



Huntingdon Trio

Diane Gold, flute  
Rheta Smith, oboe  
Lloyd Smith, violoncello

Goldsmiths' Pasticcio (1979) I. Andantino con moto	Margaret Griebing (b. 1960)	6'30"
Dance/InnerDance (1985)	Judith Lang Zaimont (b. 1945)	10'10"

Thursday, August 9  
11:00 a.m.  
University Theater

## Lecture Demonstration

### Anatomic and Physiologic Dynamics of Respiratory and Vocal Tract Function of Professional Bassoonists

Dr. Meal Beckford Director of the Memphis Voice Care Center, will be available with a fiberoptic videoscope to tape interested oboists and bassoonists. At the last IDRS Presentation on this subject in Manchester, the comment was made that a greater number of subjects taped would result in greater credibility of the results. The availability of the Memphis Voice Care Center will allow for a tremendous database for study of articulation and vibrato as well as associated respiratory characteristics. Appointments will be made for individual tapings after the lecture.

In attendance for this session will be:

Keith McClelland Associate Professor, Department of Music  
University of Tennessee, Knoxville

Neal S. Beckford, M.D.  
Director, Memphis Voice Care Center  
Assistant Professor, Department of Otolaryngology  
University of Tennessee, Memphis

Jerold C. Teachey, D.M.A.  
Vocal Pedagogist, Memphis Voice Care Center  
Assistant Professor, Department of Otolaryngology  
University of Tennessee, Memphis  
Associate Professor of Voice, Department of Music  
University of Tennessee, Knoxville

Duane Keith McClelland is an Associate Professor of Music at the University of Tennessee. He received his MA from Teachers College, Columbia University and his B.M. from the Eastman School of Music. He has taught at the University of North Carolina, The Eastern Music Festival, and the Sewanee Summer Music Center. He currently plays in the Knoxville Symphony Orchestra.

Thursday, August 9  
1:00 p.m.  
Recital Hall

## Recital

Charles Veazey, oboe  
Sue Schrier, bassoon  
Adam Wodnicki, piano

Suite of Six French Songs of the 15th Century I. Fortune a tort II. Je suis trop jeune III. Reveillez vous Piccars IV. En regardant vo gratieux mantieu V. James d'amoureux couart n'orrev bien dire VI. Ma seulle dame sur ma foy	Willard S. Elliot	10'
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## Southerly Winds Trio

Patricia Malone, *oboe*  
Wilbur Moreland, *clarinet*  
John Bivins, *bassoon*

Thursday, August 9  
1:00 p.m.  
Recital Hall  
(cont.)

Suite d'apres Corrette	Darius Milhaud	10'
Entree et Rondeau	(1892-1974)	
Tambourin Musette		
Serenade		
Fanfare		
Rondeau		
Minuets		
Le Coucou		
Suite	Alexandre Tansman	10'
Dialogue	(1897-1986)	
Scherzino		
Aria		
Finale		
Trio	Heitor Villa-Lobos	15'
Anime	(1887-1959)	
Languissement		
Vivo		

## Mock Bassoon Auditions

### Panel

Ben Kamins  
Norman Herzberg  
Christopher Weait

Mock auditions are offered to provide participants and observers a forum for performance, critique and suggestions. The performers will be given written comments, a brief interview with the panel, and a tape of their audition.

## Lecture Demonstration

Problem passages in the standard orchestral repertoire for contrabassoon, . . . and their solutions. Covering reed work, fingerings, air column, color, intensity and sound.  
"There's no problems . . . only solutions". John Lennon

Marvin Feinsmith, *contrabassoon*

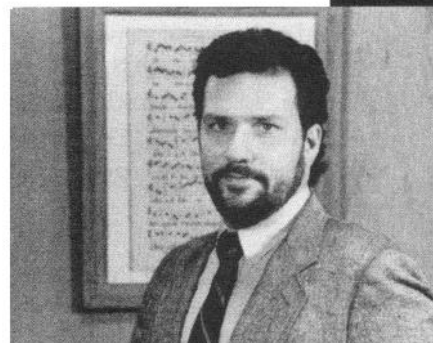
Marvin Feinsmith, contrabassoonist with the Israel Philharmonic Orchestra since 1982, is a New York City native and a graduate of the Mozarteum of Salzburg, the Juilliard and the Manhattan Schools of Music, with a Masters Degree. As well, he has done graduate work toward a Ph.D. at New York University and the University of Colorado. Feinsmith has played Principal Bassoon with the Juilliard and Manhattan School orchestras, the Indianapolis Symphony Orchestra the Mozarteum of Salzburg, and the Brooklyn Philharmonia; bassoon with the Symphony of The Air, the Little Orchestra Society and Co-Principal Bassoon with the Israel Philharmonic Orchestra under Leonard Bernstein and Zubin Mehta. He was Solo Bassoon in 1972 in the "Mass" under the direction of Leonard Bernstein, the same year he joined the Denver Symphony Orchestra as Assistant Principal Bassoon, a position he held for 13 years. Mr. Feinsmith is also active as a composer receiving numerous grants and awards. Included in his compositions is *Two Hebraic Studies* for bassoon alone.

## Lecture Demonstration

Speed-Reeding (How to make professional oboe reeds quickly)

Brian Charles, *oboe*

Brian Charles will demonstrate and discuss techniques for making professional oboe reeds quickly. Specific details are provided which pinpoint and examine topics including: knife sharpening methods, tying on blanks, the perfect finishing knot, the "sculptors" scrape, and general speed-ups for professional and student reedmakers. Questions will be taken throughout the lecture and a written outline of the points covered will be provided.



Brian Charles

Thursday, August 9  
1:00 p.m.  
Orchestra Room

Thursday, August 9  
2:00 p.m.  
University Theater

Thursday, August 9  
2:00 p.m.  
Recital Hall

Thursday, August 9  
2:00 p.m.  
Recital Hall  
(cont.)

Brian Charles, owner and director of Charles Double Reed Co., has been a performing oboist for over 20 years and is an internationally recognized professional reedmaker. He was a scholarship student of Harold Gomberg at The Manhattan School of Music and has subsequently studied with John Mack, Ronald Roseman, Jerome Roth, and Paul McCandless. Mr. Charles made over 25,000 double reeds for a major New York double reed shop, then bought that company and started his own double reed specialty shop six years ago. Charles Double Reed Co. has made its mark on the double reed world and is now possibly the largest double reed specialty company in the United States. Currently, Mr. Charles oversees a staff of professional reedmakers and personally ties and scrapes reeds for some of the world's most demanding and well-known double reed players. Mr. Charles is hard at work on his new book, *Speed-Reeding*, the book to help you make professional oboe reeds quickly. It is due out in November 1990 and will be available exclusively from Charles Double Reed Co.

## Lecture Recital



James Brody

### The Compatibility of Baroque and Modern Performance Practices

James Brody, oboe  
Henry Jones, piano

An introduction/approach to combining aspects of Baroque and modern performance practices, focusing on affect and ornamentation.

Albinoni, Concerto For Oboe Op. 9, no. 2, II

(Pub: International)

Telemann, *Sonata in a*, I

(Pub: Musica Rara)

Thursday, August 9  
4:00 p.m.  
Saint Alban's Chapel

## Recital



Sara Lambert Bloom

Sara Lambert Bloom, oboe  
David Mulbury, organ

with

Xiaogang Yuan, oboe

Gudrun Reschke, oboe

Mark Ostoich, *English Horn*

Fantasia in C Major

Johann Ludwig Krebs  
(1713-1780)

Canzona for oboe and organ

Henk Badings  
(b. 1907)

Sonata for two Oboes and organ, Opus 130

Alan Hovhaness  
(b. 1971)

Andante

Allegretto

Largo-Allegro

Xiaogang Yuan, oboe

"Nun freut euch lieben Christen"

Chr. G. Tag  
(1735-1811)

Two Etudes from 6 Studien fur den pedal-Flugel, Op. 56 (1845)

Robert Schumann  
(1810-1856)

Etude No. 2 in a minor (Canon at the unison)

Gudrun Reschke, oboe

(trans. by D. Mulbury)

Etude No. 4 in Ab (Canon at the lower fifth)

Mark Ostoich, *English Horn*

Rhapsodie from Op. 127 in Db

Josef Rheinberger  
(1839-1901)

(trans. by the composer)

Variation III (World Premiere)

William Winstead

Gudrun Reschke, oboe

Xiaogang Yuan, oboe

Sara Lambert Bloom, celebrated oboe soloist and chamber musician, has appeared on stage from New York City's Goodman House, Carnegie Hall, Carnegie Recital Hall, Alice Tully Hall, and Town Hall to chamber music series and festivals across America, including the Music Festival of Florida and the Aspen Music Festival. She is frequently a featured artist on WQXR in New York, WGBH in Boston, WGUC in Cincinnati, and National Public Radio and Television, and has recorded for Opus One. Two recordings will be released in 1990 for Harmonia Mundi with David Mulbury, organ and Allan Vogel, oboe. Mrs. Bloom appeared frequently with her husband, famed oboist Robert Bloom, before his retirement. They remain collaborators in the writing of his memoirs, the editing of numerous Baroque works, joint master classes, recording projects, and in the training of aspiring oboists. Mrs. Bloom is Professor of Oboe at the Cincinnati Conservatory of Music; her former pupils hold positions in orchestral, chamber music, and teaching posts here and abroad, and have been winners or finalists in most major competitions. Equally sought after as a chamber musician, coach, and adviser, she has performed with leading chamber musicians and has received grants from the National Endowment for the Arts and Meet the Composer, both for commissioning new works, and for developing young ensembles. Mrs. Bloom has also served as adjudicator, consultant, and in 1990, was elected to the Board of Directors of Chamber Music America.

Thursday, August 9  
4:00 p.m.  
Saint Alban's Chapel  
(cont.)

Thursday, August 9  
5:00 p.m.  
University Theater

## Recital

Valeri Popov, bassoon  
Magnus Nilsson, *bassoon*  
Kathleen Rountree, piano

Sonata for bassoon solo	M. Gagnidze	10'
<b>Valeri Popov</b>		
Death for two bassoons	S. Guindalina	10'
Valeri Popov and Magnus Nilsson		
Monolog for bassoon solo	Erland van Koch	6'
<b>Magnus Nilsson</b>		
Rondo Capriccioso for bassoon and piano	V. Barkauskas	7'
<b>Valeri Popov</b>		
Tokkata for bassoon solo	D. Krivitzki	4'
(World Premiere)		
<b>Valeri Popov</b>		



Valeri Popov was born in Moscow in 1937. He studied at the conservatory there, and joined the USSR State Symphony Orchestra in 1962. He won first prize at the all-Russian Competition in 1963 and in Budapest two years later. In 1971, he was appointed to teach at the Moscow Conservatory, a position he still holds. He has recently resigned from the orchestra in order to devote himself to solo playing. In 1986, he was made a People's Artist of the RSFSR.

Magnus Nilsson studied at the Conservatory of Music in Gothenburg, Sweden. He has studied with Arne Nilsson, Asger Svendsen, Marco Costantini, Bernard Garfield, and Alfred Rinderspacher. He was the second prize winner of the Femand Gillet Competition in 1985. He is currently principal bassoon in the Symphony Orchestra, Helsingborg, Sweden.



Magnus Nilsson

## Recital

### Baroque Institute Faculty Recital

Stephen Hammer and Virginia Brewer, oboes  
Robin Howell and Philip Levin bassoons  
James Richman, *harpichord*  
*featuring*

The IDRS Oboe Band,

directed by "La Grande Écurie" de Baton Rouge

Marche de Savoye	Jean-Baptiste Lully (X32-1687)
Suite II from <i>Le Journal du Printemps</i> Ouverture Plainte Gigue Bourée Menuet	Johann Caspar Ferdinand ("Jean Gaspar") Fisher (ca. 1670-1746)
Marche du Regiment de Calote	Pierre Danican Philidor (1681-1731)
Concert Royal No. 1 in G major Prelude - <i>grave</i> Allemande - <i>légèrement</i> Sarabande - <i>mesuré</i> Gavotte - notes <i>égales</i> et <i>coulées</i> Gigue - <i>légèrement</i> Menuet en trio	François Couperin (1668-1733)
Grande Sonate (1792) <i>Allarg.</i> Adagio Rondo	Etienne Ozi (1754-1813)
<b>Intermission</b>	
The Queen's Farewell	John Paisible (d. 1721)
Sonata in c minor for oboe and continuo Largo Allegro Adagio Bourée anglaise - Allegro	George Frideric Handel (1685-1759)
Sonata V in F major (1723) for two oboes, bassoon and continuo (Allegro) Largo Allegro	Jan Dismas Zelenka (1679-1745)

### Notes on the Program

As any double-reed player knows, the first jointed oboes and bassoons were developed at the court of Louis XIV by members of the Hotteterre family in the mid-seventeenth century. Less well-known, perhaps, are the musical and social circumstances of the players of these instruments. As members of the "Grand Ecurie," a quasi-military unit, they were quartered in the royal stables, from whence they emerged to play band music for outdoor military and ceremonial occasions. Between these occasions, we can assume, they were called upon to perform other stable-related tasks.

Oboes and bassoons eventually found their way indoors and by the 1690s were being used in church, opera, orchestral, and chamber music. In all of these places, however, they remained the primary melody and bass instruments in military and court bands, much as the clarinet, trumpet, cornet, euphonium, serpent, trombone and tuba have been at various times since the late eighteenth century. Such distinguished composers as Louis Couperin and Handel wrote band music for royal occasions, as did Lully, who composed a number of marches and fanfares. These include the Marche de Savoye, written in honor of the Duke of Savoy who had just presented a diamond-encrusted portrait of himself to the king.

J.C.F. Fischer, a Bohemian, came to Versailles at an early age, where he was exposed to these new instruments and to Lully's music. Along with Muffat he was responsible for bringing the Lullist style to Germany. It was while he was Hofkapellmeister at Baden that he published a set of six suites under the title *Le Journal du Printemps in 1695* so

prevalent was France's cultural influence that Fischer used French dance forms, wrote a dedication in French, and even changed his name to "Jean Gaspar" for the occasion, even though Baden was at war with France at the time. The Philidor march, as well, as the Lully, is taken from the well-known "Philidor Manuscript," a court musical archive begun under Louis XV. Copies of this manuscript survive in Paris and Versailles public archives.

Double-reed ensembles found their way to England as well. Paisible probably wrote "The Queen's Farewell" in honor of Queen Mary; it was subsequently published in an oboe tutor in 1695. Respectable composers across Europe were also writing chamber music specifying winds by the first decade of the eighteenth century - the title page of Couperin's "Concerts Royaux" states that these pieces may be played ad libitum on flute, oboe, bassoon, violin, viol, lute or harpsichord. Handel also embraced the oboe, which he called his "favorite instrument." His published Opus I (Walsh) contains the present c-minor sonata, listed for oboe as No. 8; the g-minor "oboe" sonata is actually for violin. Oddly enough, the flute sonata in G major (No. 5) was originally written for oboe a step lower.

Instrument design evolved substantially during the eighteenth century, with makers responding to changing musical taste and to composers' and players' demands. One hotbed of woodwind building activity was the part of Saxony including Dresden and Leipzig. Eichentopf, Sättler, Poerschman, CA. Grenser and Grundmann all worked there during the second quarter of the century, building oboes and bassoons with sophisticated bores to meet the technical and chromatic requirements of composers such as Bach and Zelenka. Grenser and Grundmann could be called the "fathers" of the modern German bassoon: by 1760 they had developed a new type of instrument distinct from those of the Parisian builders such as Prudent. This distinction between French and German-style bassoons has continued up to the present day.

Jan Dismas Zelenka, who was court Kapellmeister at Dresden, wrote his set of six trios for oboes and bassoon against this east German background of technological experimentation. They remain some of the most demanding and chromatically bizarre works in the double-reed literature. Ozi's virtuosic bassoon music, on the other hand, remains rooted in the French tradition, even though it was written nearly seventy years later. Ozi is also known for publishing the first bassoon treatise in 1782.