



Wednesday, August 8
9:00 a.m.
University Theater

General Meeting

Wednesday, August 8
10:00 a.m.
University Theater

Lecture Recital



Charles-David Lehrer

19th Century Parisian Oboe Concertos

Charles-David Lehrer, oboe
Henry Jones, piano

Professor Lehrer's lecture-recital will survey all the known oboe concertos composed in Paris during the 19th century by Antoine-Joseph Reicha, Gusta Vogt, Henri Brod, Apollon Barret, Stanislas Verroust, and Marie Vicomtesse Grandval. A handout identifying each concerto by its call number in the Biblioteque Nationale in Paris will be made available in hopes that oboists might begin to explore this long-forgotten repertory. Lehrer's analysis and performance of Gustave Vogt's magnificent 4eme Concerto en *D-Mineur* will form the centerpiece of his presentation. This work will be played from the 19th-century edition issued by the firm of Richault. Its movements follow:

Allegro non troppo
Larghetto cantabile
Rondo Finale: Allegro vivace

Vogt's work is one among a sizable number of **Parisian** concertos in which truncation occurs in the first movement either before or during the development section. In Lehrer's recent UCLA dissertation, the term "French Romantic Style" is applied to this procedure which first appeared about 1800 in concertos of the Parisian horn player, Heinrich Domnich.

Utilizing photographs of the autograph manuscripts and of the 19th-century printed parts, Lehrer will show how Vogt drew upon the finale of his Deuxieme Concerto to create the rondo of the 4e Concerto. Also, he will demonstrate how Vogt's student, Stanislas Verroust modified the initial theme of this work for use in the first movement of his own 4eme Solo de Concert.

Charles-David Lehrer received the D.M.A. in Performance from the University of Michigan in 1968. He had earned the B.A. in Music Education from Trenton State College and the M.M. in Performance from Boston University. His oboe teachers included John de Lancie, Louis Rosenblatt, Alfred Genovese, Ralph Gomberg, and Florian Mueller. From 1968 until 1987, Lehrer was a professor of Oboe and Music History at the Amherst campus of the University of Massachusetts. During the fall of 1987, Lehrer became a Graduate Fellow in Historical Musicology at the University of California at Los Angeles, and in June of this year he received his Ph.D. in Musicology from that institution. The initial research for his dissertation entitled *The Nineteenth-Century Parisian Concerto* was undertaken in France, Italy, and Germany during the spring of 1987 and was made possible through a generous grant from the Joseph F. Healey Endowment, administered by the University of Massachusetts.

Wednesday, August 8
10:00 a.m.
Recital Hall

Lecture Demonstration

Reed Contribution



Hugh Cooper



Mark Avery

Hugh Cooper and Mark Avery

A rationale which defines the three ways a reed may contribute to the acoustic requirements of a coupled musical system, logically culminating in seven practical test procedures that ensure harmonic compatibility of a reed to a given system.

Lewis Hugh Cooper, a graduate of the University of Michigan, has been Professor of Bassoon at his alma mater since 1945. This same period found him professionally active as a member of the Detroit Symphony Orchestra, Detroit Little Symphony, Detroit Light Opera Orchestra, Leonard Smiths Concert Band, and numerous network radio broadcasts. He is a charter member of the University of Michigan Faculty Quintet, active in chamber music since 1948.

Also a charter member of the International Double Reed

Society, Mr. Cooper was instrumental in the organization of the IDRS in 1972 and served as the society's Vice President during its formative years.

His many activities include co-authorship of *Essentials of Bassoon Technique*, several national magazine articles, and an international reputation as an outstanding teacher-clinician. However, many feel that his major contribution to the bassoon world lies in his study of the qualitative effects of bassoon bore and tone-hole configurations. In his capacity as acoustical consultant to Custom Music Company, his investigative findings have reached fruition in the design and development of the widely acclaimed COOPER-PUCHNER and KRONER bassoons.

Dr. Mark D. Avery joined the University of Mississippi faculty as the Double Reed Professor. Dr. Avery received his D.M.A. in Bassoon Performance from the University of Michigan, his M.F.A. from the University of Minnesota, and his undergraduate degrees in Bassoon Performance and Secondary Music Education from Eastern Washington University. Dr. Avery's principal bassoon teachers have included L. Hugh Cooper, John Miller, Bernard Garfield, and Dr. Wendal Jones. Prior to moving to Mississippi, Dr. Avery was the Double Reed Professor at Northern Arizona University. He has performed with the Flagstaff Symphony, Minnesota Orchestra, and Toledo Symphony.

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Recital Hall
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Recital

Wednesday, August 8
11:00 a.m.
University Theater

The Baylor Chamber Players

Helen Ann Shanley, **flute**
Doris DeLoach, **oboe**
Richard Shanley, **clarinet**
Jennifer Kelley Speck, **bassoon**
Larry Vanlandingham, **percussion**
Carolyn Willis, **piano**

Celebration

for Flute, Oboe, Clarinet,
Bassoon, Percussion, Film, and Tape
Commissioned by Baylor University, Richard Shanley,
and The Society for Commissioning of New Music

Merrill Ellis 9'
(1916-1981)

Fantasy on "Ville du Havre"

Oboe and Piano
Commissioned for Doris DeLoach
in Memory of Mary C. Crowley

Richard Willis 11' 30"
(b. 1929)

Te Tell

Gioacchino Rossini 11' 30"
(1792-1868)
(arr. Demersseman and Berthelemy)

The National Reed Trio

Eric Ohlsson, **oboe**
Frank Kowalsky, **clarinet**
John Hunt, **bassoon**



The National Reed Trio

Fugue from the *Well Tempered Clavier* Johann Sebastian Bach 2'
(1685 - 1750)

- I. Prelude (b 1920)
- II. Allegretto assai
- III. Elegie
- IV. Scherzo

Trio voor Hobo, Klarinet en Fagot
I. Allegro

- III. Tema con variazioni
- IV. Rondo (Allegro)
(Pub: Donemus)

Henk Badings 10'
(b 1907)

Wednesday, August 8
1:00 p.m.
University Theater

Recital



Robin Hough

Robin Hough, oboe
Larry Wiley, piano

"L'isola di S. Michele," Nocturne for Oboe and Piano David Ashley White 10'

David Ashley White is an Associate Professor at the University of Houston School of Music. He is active in both secular and sacred composition with a catalogue of over 100 works.

Robert Royse, English horn
Laura Ward, piano

Sonata in F Minor I. Largo - Allegro agitato II. Largo III. Allegro con moto (Pub: Hanssler)	Carlo Yvon (1798-1854)	17'
Divertissement, Op. 39 (Pub: Southern Music Co.)	Eugene Bozza (b. 1905)	7'



Bruce Morrison

Bruce Morrison, English horn

The Shepherd's Calendar, Op. 61 (1990) Joseph Baber 6'
(World Premiere) (b. 1937)

Joseph Baber is composer-in-residence at the University of Kentucky. He is a graduate of the Eastman School of Music, and served as Principal Violinist of the Tokyo Philharmonic. His opera Rumpelstiltskin has been produced by the Philadelphia Opera Co., and featured on NPR in 1979. He is a member of ASCAP, and his Trio for Oboe, Viola, and Piano is published by MM Cole, Chicago.

Lamentation for Solo English Horn John White 7'
(1974) (b. 1935)

Lamentation is a manuscript work composed in 1974 by John White in Duchesne, Utah. Mr. White is presently a faculty member in the Humanities Department of Talladega College, Talladega, Alabama.

Wednesday, August 8
1:00 p.m.
Recital Hall

Recital

Georgia Peeples bassoon
Dan DeLange, bassoon

Bassoon Duets 0989) Dan DeLange 11'

These are four duets by Dan DeLange, composed in the summer of 1989. The duets were a birthday present for Georgia Peeples! They are available in manuscript from the composer.

Dan DeLange is a graduate of Oberlin Conservatory and has studied composition as a graduate student at the University of Akron with Dr. David Bernstein. Mr. DeLange is a bassoonist with the Akron Symphony Orchestra and performs with the Ohio Ballet Chamber Orchestra and Canton Symphony. He is the composer of several chamber works for winds.

William Dietz, bassoon
Gary Cook, percussion

for Bassoon and Percussion Op.
Slow-Fast-Slow
(World Premiere)

Salvador Brotons
(b. 1959)

Committee for Research in the Fine Arts
of the University of Arizona

Salvador Brotons is currently Assistant Professor of Music at Portland State University, where he teaches Counterpoint and Music Literature, and is the conductor of the University Orchestra. He is also the conductor of the Oregon Sinfonietta and the Mittleman Jewish Community Orchestra in Portland.



William Dietz

Lecture Recital

Stephen Beck, *composer*
William Ludwig, *bassoon*

Strange Attractors v1.0b
for Bassoon and Computer

Stephen David Beck
(b. 1959)

Strange Attractors explores relationships between the instrumentalist and computer both as performers interacting with each other and as extensions of one another's performing abilities. The computer functions as a "hyper-instrument" for the performer, giving him new possibilities for timbre, sonic location, and expression.

In *Strange Attractors*, the computer reacts with rhythmically unison chords whose notes are derived from what the instrumentalist has most recently played. As the instrumentalist plays along through the score, the computer slowly delays the entrance of each voice of the "accompaniment," creating a quasi-counterpoint between the instrument and the computerized voices. Further along, the computer begins to bring the delayed voices back closer to the instrumentalist's attacks, reversing the previous process. These two processes alternate throughout the entire work, with each iteration increasing the final distance between attack and delay, as well as increasing the speed at which the maximum distance is reached. Other "hyper" qualities include the distance imaging of the computer notes (quiet instrument=>distant computer, loud instrument=>close computer).

The sound generation for *Strange Attractors* is done with a Yamaha TX802 synthesizer, a Yamaha DMP7 digital mixer, and a Roland VP-70 Analog-to-MIDI converter, all under the real-time control of a Macintosh II computer. The software for this composition was developed by the composer at the LSU Electra-Acoustic Music Studios.

Lecture

Oboe and Bassoon Fingering Systems

Jerry L. Voorhees, bassoon

Oboe and Bassoon Fingering Systems: A short history of the development of the Conservatory oboe and Heckel bassoon with observations on alternative fingering systems and those employed on other woodwinds.

Jerry L. Voorhees was born in St. Louis, Missouri, in 1939. He studied bassoon with Lee Gibson and Rule Beasley at University of North Texas and with Robert Bloom at Yale University, and holds advanced performance degrees from those institutions. He has played bassoon with several orchestras, including the Baton Rouge Symphony and the New Orleans City Ballet orchestra. In 1974, he received a fellowship from the National Endowment for the Humanities, and spent two months in Europe studying musical instrument collections. Presently, he is Professor of Music at Southeastern Louisiana University, where he has taught since 1971. His latest book, *The Development of Woodwind Fingering System*, will be published soon.

Wednesday, August 8
2:00 p.m.
University Theater
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Lecture Demonstration

The Breathing Bassoonist

Charles Lipp, bassoon

How can we make music with a bassoon? The answer **COMES** before we consider style, 'repertoire, and performance practice. Yes, we project intended musical thought; we address the audience with what we want them to hear. Obtaining these ends involves the machine of the body as it interacts with the machine of the instrument. At a fundamental level, performance shows how the interplay between a bassoon and human physiology produces acoustical material. Two tools for music making are a bassoon and moving air. However, unlike observing the violin and bow of a violinist, observing our internal air stream is impossible. What can we observe? How can we learn to match our bodies' abilities with our instruments' requirements?

Charles Lipp holds a doctoral degree in composition from the University of Illinois. His doctoral projects were the monograph *New Compositional Techniques for the Bassoon and Composition for Symphonic Sand*. He has studied composition in Krakow, Poland, on a Fulbright Fellowship and has been invited to return to Europe to compose on commission at the Warsaw Experimental Music Studio. He has given lecture-demonstrations about his music in Paris (IRCAM), Utrecht, Leige, Vienna, Salzburg, and Helsinki. As a bassoonist, he has presented solo performances in Europe and North America. His repertoire ranges from Telemann to Stockhausen and contains several pieces written for him by Polish Composers. His own compositions are for instrumental combinations or for electronic tape. In addition to his career in music, Mr. Lipp works daily for a software company which specializes in computer communications.

Lecture Demonstration

A Look at Oboe Tone

Alvin Swiney

Earnest Harrison, oboe

This acoustical presentation encompasses many poorly understood aspects of oboe tone. With the use of a flame organ, each note of the oboe will be realized visually as well as audibly. The effects of bore design, tone hole structure, material composition and bell perturbations will be discussed.

One movement of the *Saint-Saens Oboe Sonata* will be performed by Earnest Harrison and realized on the Flame organ.

Alvin L. Swiney is owner of The Woodwind Clinician located in Louisville, Kentucky. As an apprentice, he has worked extensively with the renowned instrumental technician, W. Hans Moennig. Mr. Swiney specializes in customized repairs and sales of oboes and English horns and has an extensive list of clients associated with major orchestras. While attending Louisiana State University as an undergraduate, he played in the Baton Rouge Symphony and later joined the Memphis Symphony Orchestra. He has appeared as a clinician and repair technician at the Juilliard School of Music, Cleveland Institute of Music, Manhattan School of Music and John Mack Oboe Camp. Mr. Swiney also serves as a consultant to numerous American and European instrumental makers.

Recital

Virginia Brewer, Baroque oboe

Philip Levin, Baroque bassoon

James Richman, harpsichord

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Wednesday, August 8
4:00 p.m.
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Virginia Brewer

Trio in F for Oboe, Bassoon, and Harpsichord	attributed to G.F. Handel (1685-I 759)
Adagio	
Allegro	
Largo	
Allegro	
Sonata in G for oboe and continua	Philbert deLavigne
Allegro	
Cavotta-Allegro	
Largo	
Vivace	
Giga	
Sonata in G	G.P. Telemann (1681-1767)
Cantabile	
Vivace	
Mesto	
Spirituoso	

Barocken Winds

Susan Brashier, Baroque oboe
 Sara Funkhouser, Baroque oboe and recorder
 John Titterington, *Baroque bassoon*
 Susan Marchant, harpsichord
 assisted by Kathryn Parke, *soprano*

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Barocken Winds

Canzon prima, a due canti col basso continuo (Pub: Edition Schott - ANT 39)	Girolamo Frescobaldi (1583-1643)	5"
Sonata II in D Minor for 2 oboes and basso continuo Adagio Allegro Affettuoso Allegro (Pub: Barenreiter - BA 4034)	Georg Friedrich Handel (1685-1759)	9'30"
Bid the Virtues from Come, ye Sons of Art Seek not to know (Source: Purcell Collected Works, v. 24, Orpheus Britannicus)	Henry Purcell (1659-1695)	6'
Sonata in F Major, for recorder, oboe, and basso continuo Allegro Affettuoso Presto (Pub: Barenreiter, Hortus Musicus 194)	Georg Philipp Telemann (1681-1767)	7'30"
Suite VI in G Major, for 2 oboes and basso continuo Marche - Rondeau Gigue Air Passepied I Passepied II Fugue Marche du Regiment de la Calote (Pub: Studio Per Edizioni Scelte, Archivum Musicum - 8)	Pierre Danican Philidor (1681-1731)	12'
	Firenze)	

Recital

Quatuor Bacchianas

Laurent Apruzzese, basson
 Jose Castillo, basson
 Stephane Cornard, basson
 Rolland Ferrand, basson

Wednesday, August 8
 7:00 p.m.
 Recital Hall



Quatuor Bacchianas

5 Danses Francaises	M. Praetorius	30'
Sonata in G Minor	L. Merc	
"Hey Jude"	Lennon & McCartney arr. Ingo Luis	
"Carioca"	arr. Quator Bacchianas	
"Bassoon Blues Medley"	H. Wolking	

The Quatuor Bacchianas was formed in 1986 by musicians having the desire to make their instrument known by using a varied repertoire dating from the 16th century to the present. The Quatuor Bacchianas performs nationally in France: Paris, Lyon, Besancon, Grenoble, Le Mans. They toured the U.S. in 1988 (New York, Austin, Dallas, San Antonio, Oklahoma City, etc.) In 1989, Le Quatuor Bacchianas won a prize at competition Musique d'Ensemble organized by the FNAPEC at Rueil-Malmaison.

Wednesday, August 8
8:15 p.m.
University Theater

Recital

Harry Sargous, oboe
Sergio Azzolini, bassoon
Karl Paulnack, piano
Stephan Kiefer, piano



Harry Sargous

Sonata no. 2 in D Major, BWV 1028

J. S. Bach

(originally for viola da gamba)

Adagio

Allegro

Andante

Allegro

Francaise

Marcel Bitsch

on Themes from the 17th century

Pavane

Galliard

Gigue

Rigoudon

Scena

After Syrinx I for oboe and piano (1982)

Richard Rodney Bennett

Intermission

(originally for cello)

Allegro vivace

Andante

Allegro assai

F. Mendelssohn-Bartholdy

Gouache

Franco Mannino

Graceful Ghost for Oboe and Piano

William Bolcom

arr. R. Cohen

Monodie for solo bassoon (1967)

Dieter Acker

Gran Concerto Sopra Motivi dell'Opera
l'Vespri Siciliani' di Verdi

Antonio Pasculli

Harry Sargous has been a guest artist with many orchestras in the US. and Canada, a featured soloist on CBC Radio and Television, BBC London, WDA Koln, Swedish Riksradio, and a recitalist in North America and Europe. He has shared the stage as soloist with such prominent artists as the late David Oistrakh and Ruggiero Ricci. He made his Carnegie Recital Hall debut to critical acclaim. He performed several summers at the renowned Marlboro Music Festival, including principal oboe duties in the orchestra conducted by Pablo Casals. From 1971 to 1982, Mr. Sargous was principal oboist of the Toronto Symphony under music directors Karel Ancerl and Andrew Davis. He has also served as principal oboist of the Kansas City Philharmonic, the Toledo Symphony, and the Toronto Chamber Winds. He has been a member of the faculties of the Royal Conservatory of Music, Toronto, the University of Western Ontario, and the University of Toronto. In 1982, he was invited to join the faculty of the University of Michigan School of Music in Ann Arbor, where he is now Professor of Music (Oboe).

A recording of works by Pulitzer Prize winning composers William Bolcom and Leslie Bassett, and composers Henry Cowell and Lawrence Singer for solo oboe with chamber ensemble, and with piano, with Mr. Sargous as soloist was released in spring 1990.

Sergio Azzolini studied in Bolzano with Romano Santi and after graduating there joined the class of Professor Thunemann in Hannover. He won first prize in competitions in Ancona, Prague, Munich, and now enjoys a career as a soloist.