

The Evolution of Double Reed Playing in Spain

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Even before beginning to discuss the approaches to oboe and bassoon playing in Spain, something needs to be said about the historical setting and development of the modern symphony orchestra on the Iberian peninsula.

Until the demise of the Franco dictatorship in 1975 there were only a half dozen or so symphony orchestras in all of Spain. As fascism does not lend itself well to artistic expression in any form, all progress in the arts, symphonic music included, was suppressed from 1936 until 1975. In addition, during the 19th century Spain was torn apart economically by the Carlist wars, making military expenses the top priority and the performing arts left low on the list.

Another very important reason for the late development of symphonic music in Spain was the Pyrenees Mountains bordering with France. These mountains form a natural barrier from the rest of Europe, cutting Spain off, for the most part, from the great French, Italian and German traditions in music.

In spite of these formidable obstacles there was one man, the Spanish composer and musicologist, Francisco Asenjo Barbieri (1823-1894) who was the catalyst in forming the first full-time opera company in Madrid in 1856 and a symphony orchestra in 1859. The opera was the "Teatro de la Zarzuela". Zarzuela is the most important type of Spanish opera, distinguished from ordinary opera in that the music is intermingled with spoken dialogue as in opera buffa. Its subjects, however, are not restricted to comedy. Its name comes from the Palace of la Zarzuela near Madrid where festive representations called Fiestas de Zarzuela were given. The symphony orchestra formed by Barbieri was the "Sociedad de Conciertos".

There are several reasons for the almost startling growth in the number of orchestras in Spain since Franco's death. Before 1975, almost 40% of the Spanish population was illiterate. Since the democracy was formed that figure has lowered to 4% and with this increased literacy Spain has become much more open to external influences of all kinds. This new-found freedom brought with it the autonomous system of governmental administration in the various regions of Spain and each autonomous community wanted to reaffirm itself in all forms of art. Queen Sofia was the main

force behind funding these new orchestras and made sure that adequate money was budgeted from the central government in Madrid to support the new orchestras being formed. To date, there are now 22 full-time symphony orchestras in Spain including state and regional ones.

Before proceeding, I would like to clarify an extremely important point for my readers. Although the development of symphonic music in Spain was held back due to its geographic location and the aforementioned political and economic problems, the visual arts, literature and drama have flourished on the Iberian peninsula for centuries. Spain has always been rich in culture and what with artists such as El Greco, Goya, Picasso and Gaudi, and playwrights like Calderón de la Barca, José Zorrilla and Federico Garcia Lorca, it need not be pointed out that it is a country equal to any in Europe in its artistic tradition. And Spain also has a very strong tradition in folkmusic, the melodies of which have been put to excellent use in the works of Isaac Albéniz, Manuel de Falla, and Maurice Ravel, whose Basque ancestry almost makes him more Spanish than French.

The city of Valencia has the longest tradition of wind instrument playing in Spain due to its tradition of large symphonic bands. These ensembles were performing along the eastern coast of Spain long before any full-time symphony orchestra was formed, before the turn of the 19th century. This fact answers the question as to the great number of foreign string players in all the newer Spanish orchestras. They had to be brought in to fill the demand caused by the birth of approximately 15 new orchestras almost simultaneously after 1975. There are foreign woodwind and brass players in the Spanish orchestras, but the vast majority are Valencians trained in their wind ensemble tradition.

Oboe playing in Spain has been influenced by the geographic proximity of France and the largest number of oboists come from the east coast where the Valencian wind ensemble tradition is strong. The majority of Spanish oboists play on Marigaux and Rigoutat oboes and one sees an occasional Lorée. The Spanish oboe sound is dark and velvety and is somewhat like a mixture of the French and German schools. A shortsrape reed is used with a lot of resistance and the length of the entire reed,

including the tube, is 7.3 centimeters. Spanish orchestras usually tune at 442 MHz, minimally, so the stiffer reeds lend themselves to their higher-pitched performance.

Among the most notable forerunners of the Valencian school of oboe playing was Vicente Martí, teacher of almost all the principal oboists in Spanish orchestras, who also taught most of the oboe teachers in the national conservatories. Some of Martí's most illustrious pupils are Francisco Salanova, professor of oboe in the Superior Conservatory of Music in Valencia, Salvador Tudela, principal oboist of the National Symphony Orchestra in Madrid, Miguel Quirós, principal oboist in the Seville Symphony Orchestra, and professor in the conservatory there, and Antonio Faus and Jesus Melia, co-principal oboists of the Radio-Television Orchestra in Madrid.

One of the virtues of Spanish oboe playing is their remarkably agile technique and double tonguing. I have often heard them rattle off passages like *Scala di Seta* and *Tombeau de Couperin* as if they were no challenge whatsoever. However, the exceedingly hard reeds on which they play make the finesse on soft attacks and diminuendi somewhat less than desirable at times. It is a very soloistic style of playing where individuality and bravura is their strength. The American concepts of blend and homogeneity are apparently not of primary importance in Spanish woodwind playing and here is where improvement is called for.

The tendency towards individuality can be seen in the fact that Spain has produced great instrumental soloists such as the cellist Pablo Casals, guitarist Andrés Segovia, pianist Alicia de la Rocha, and opera stars like Alfredo Kraus, Jose Carreras, Plácido Domingo and Teresa Berganza, just to name a few.

Orchestras require teamwork and, since the symphony orchestra is relatively new in Spain, they need time and more international conductors to foster growth in the areas of blend and team playing. The best-known Spanish conductors, like Frühbeck de Burgos and Jesús is Lopez Cobos have all left their native soil, as have the great instrumental and vocal soloists in pursuit of international careers. Of course, the Fascist dictatorship had much to do with their departure as they could not practice their art freely on Spanish soil.

Turning now to the bassoon, the Heckel system was not adopted in Spain until the early 1970's. The French Buffet system was played exclusively until Vicente Merenciano, professor of bassoon in the National Conservatory in Valencia, made the

switch. At that time he was principal bassoonist of the Radio Television Orchestra in Madrid. He bought a Püchner and spent one summer studying in Holland where he learned the basics. The rest, he figured out for himself with fingering charts and experimentation. Since Merenciano left the Radio-Television Orchestra for his conservatory post in Valencia, his birthplace, he has taught the vast majority of bassoonists performing in Spanish orchestras and is indisputably the most respected teacher of the instrument throughout the Iberian Peninsula.

When Merenciano brought his Püchner into the rehearsals of the R.T.V. Orchestra in Madrid, his co-principal, Juan Antonio Enguídanos switched to the Heckel system the very next year. Since Merenciano took the conservatory position in Valencia, Mr. Enguídanos took over as principal bassoonist. He had joined the orchestra in 1971 and when he heard Merenciano play the Püchner he liked the sound. During the summer vacation of 1973 he purchased his Püchner and practiced his new instrument for just two weeks prior to opening the season in September. He knew nothing about how to make a reed for a Heckel system bassoon and had to teach himself from scratch. He tells me it was quite a challenge, and it reminds me of Leonard Sharrow who had graduated from the Juilliard School in New York having studied Buffet system with Letelier. His contemporary and friend, Sol Schoenbach, had studied Heckel with Simon Kovar and during this period (1930's) there was a bassoon war going on in New York between the two systems, with Heckel winning. Consequently, Sharrow bought a Heckel and asked Schoenbach to help him get started, after which he sent him to Mr. Kovar for lessons.

By around 1980 all the bassoonists in Spain had changed to Heckel system instruments.

They generally play on #2 bocals and reeds that are quite long and heavy, tending towards a Germanic approach. It is basically a low-pitched set-up which they compensate for with very tight embouchures, having to blow up to the pitch instead of blowing down into the sound as do the majority of U.S. trained bassoonists with our shorter bocals and reeds. The difference makes for a sound where, in spite of the dark color caused by such heavy reeds, the upper partials receive most of the emphasis instead of the fundamental of the note.

One can find a combination of various makes of bassoon in almost all the Spanish orchestras, Schreiber and Püchner being the most frequently played and an occasional Fox. The National Symphony Orchestra in Madrid is the only Spanish

orchestra where Heckel bassoons are played exclusively, with the exception of the Orchestra of Galicia where the entire section is American. The Symphony Orchestra of Castilla y Leon is the only Spanish orchestra that owns a Heckel contra-bassoon.

Regarding the repertoire for solo bassoon by Spanish composers, the most popular work among Spanish bassoonists is the "Concerto for Bassoon and String Orchestra" by Amando Blanquer Ponsoda. Blanquer, born in Valencia in 1935, dedicated his Bassoon Concerto to Maurice Allard who gave the world premiere of the work. It is a very dramatic and technically challenging work in three movements, *Allegro*, *Andante sostenuto*, and *Vivo*, and its style is somewhat reminiscent of the Bozza *Concertino for Bassoon*. It is published by Gerard Billaudot, editor, 14 Rue de l'Echiquier, 75010 Paris.

Blanquer has also composed various chamber music works including bassoon. These include "Tres piezas breves", three short pieces for flute, clarinet and bassoon. Many contemporary Spanish composers have included bassoon in their chamber music. A catalog of 20th Century Spanish Music is available at the Fundación Juan March, Castelló 77, 28006 Madrid, Tel: 34 - 1 - 435 42 40.

Another lovely work for the bassoon is the "Concerto in F Major for Bassoon and Orchestra" composed by the Catalan composer Padre Anselmo Viola (1738-98). Viola was born in Torreuella. After apprenticeships at the Montserrat Cloister near Barcelona and in Madrid, Viola returned to the Abbey in Montserrat and was appointed to the office of Conductor-composer. The parts of his only Bassoon Concerto extant are kept in the musical archives of the Cloister

The concerto's discovery is an interesting tale. My teacher, Sol Schoenbach, was on tour in Spain with the Philadelphia Orchestra during the 1950's. Always interested in finding new music for bassoon, he took a trip out to the Montserrat Library while the orchestra was playing in Barcelona. To his great surprise and delight, he found the Bassoon Concerto in a huge pile of works that had never been published or taken out of the library. He asked permission to have it published, which it was, by Heinrichshofen's Verlag, Lucerne. It was premiered in the United States by Sherman Walt at a Boston Symphony New Year's Eve concert.

The work is in three movements: *Andante Allegro*, *Andante Largo*, and *Final Allegro*. Viola's lean, transparent, indeed almost meagre, harmonic movement is quite characteristic of Iberian music of the 18th century. The compositional approach in

the concerto is quite in accord with the "style gallant", with its light, elegant, rococo approach as opposed to the serious, elaborate style of the baroque. The concerto is more homophonic in nature than contrapuntal, and reminds one of the works of Couperin or Telemann.

In my opinion, the loveliest Spanish work for solo bassoon is the "Solo de Concurso" by the Madrid composer Miguel Yuste (1870-1947). The piece is for bassoon and piano and written in a very romantic and bravura style, interspersed with sweeping melodic lyricism and very challenging virtuoso passage work including a cadenza. The work is in one movement, beginning in F major and ending in an *Allegretto* section in A flat major. I had heard about the piece from bassoonist colleagues here in Spain and after going to or calling every music store in Madrid to no avail, I almost gave up my search. The biggest chain of music stores in Spain is Real Musical. When I called them they said they didn't have it either, but on a hunch I went to their main store near the Opera in Madrid and searched through stacks of bassoon music. At the bottom of the last pile was the only remaining published copy of the piece for sale in the whole of Spain. The salesman told me that it has been out of print for years. On the title page is "Copyright 1957 by Union Musical Española, Editores, Madrid". So, to my knowledge, I am the proud owner of the last available copy of the piece until, hopefully, they someday decide to do a new edition of the work.

Miguel Yuste was principal clarinetist of the Municipal Band in Madrid and professor of piano and clarinet at the National Conservatory. He did many arrangements of symphonic works for band and composed at least half a dozen beautiful pieces for clarinet and piano that are on a CD and exquisitely played by Enrique Perez, principal clarinetist of the Orquesta Nacional de España.

Remaining in Spain, let us now depart from the double reed instruments of the modern symphony orchestra and turn to the dulzian which has a long history on the Iberian peninsula. The dulzian, as described in the Harvard Concise Dictionary of Music under "Oboe Family", is the "forerunner of the modern bassoon but was made from a single block of wood with two parallel bores, one descending and one ascending." Dulzians have a particularly early appearance in the Castilla y Leon region of Spain. It is a traditional folkloric instrument in the region although to my knowledge there are almost no documented writings about it in any of the municipal archives of the various cities in the area.

During biblical times we find mention of the dulzian in the book of Daniel, chapter 3, verse 5,

referred to in the King James version as the dulcimer.* In the genealogy of the dulzian there are wind instruments called flageolets or rustic pipes which both required double reeds.

Some musicologists have established the hypothesis that the dulzian has Celtic origins. Celtic tribes travelled all over the north of Spain before the time of Christ. It is believed, in oral tradition, that the instrument disappeared from Spain during the Arab invasions and was later reintroduced to Europe with the Arabic name "zmar".

It was during the 7th century that the repatriation of the dulzian in Spain became evident and from then on the instrument was played principally in Spain, France and Italy. At that time the dulzian had a cylindrical bore, rather than a conical one, which gave it a sweeter and less vigorous tone quality. The pipes or tone holes were equal to the present-day instruments but were made of bull's horn. The bell was sometimes removable, as on a bassoon.

Some ancient manuscripts demonstrate the existence in France during the 9th and 10th centuries of instruments related to the dulzian, like the bagpipes and flageolet.

During the 16th century the dulzian was played by clowns and jugglers and in the 17th century was when the first keys were added to the instrument. It was at this point that it began to be played in palaces for functions of the nobility. The "pastoral dulzian's?" was without keys whereas the "court dulzian" had one or two keys until the 19th century.

According to 19th century Castillian documents, double reed instruments like the dulzian were numerous and diverse during that era.

Other Spanish scholars, such as recognized folklorists like Joaquín Díaz, say that it is not known for certain how the dulzian arrived on the Iberian Peninsula. They suspect that it came from Central European culture and believe that it was brought to Spain by musicians from other courts in the entourage of their ambassadors.

According to Joaquín Díaz, the dulzian is mentioned in the "Codice Principe de las Cánticas", Princes Manuscript of Canticles, of King Alfonso X. This document is in the library of the Monasterio del Escorial catalogued under J1B2. The aforementioned document states that jugglers, troubadours and minstrels of the 13th and 14th centuries performed on dulzians and shawms, as perfectly distinct genres of instruments, not the same instrument with double nomenclature.

So far, no documents have been discovered that throw any light upon the instrument that, with notable modifications, has come to be called the

Castillian Dulzian (*dulzaina castellana*). In its primitive form, during the Middle Ages, it had various names: *Frestel*, *Fistula*; *Chirimia* (shawm), etc. According to some musicologists, the dulzian was *the Arab "Oufai"*. It is therefore possible that from the two cultures (German and Arabic) that resided in Castilla at that time, the resulting instrument called the dulzian was a fusion of other instruments. This hypothesis can be reinforced by a text written by the King of Aragón, in 1391, in which he made a statement in support of the Germanic instruments which are "the best". This was communicated in a letter to the Count of Foy, and written in Aragonés, describing the peculiarities of the dulzian and other wind instruments. The Spanish nobility of the 13th century wanted to make the Castillian kingdom of that epoch in the image and likeness of the German Empire. They did so at all costs, through much cultural and artistic importation and exchange with their Teutonic ambassadors.

The dulzian continued to be a court instrument for sometime thereafter according to Count Miguel Lucas of Iranzo, who had been promoted to that rank by King Enrique IV. According to the Court's Chronicle the musicians played on all kinds of instruments for fiestas and other court functions, "playing ballads with a group of three dulzians that sounded very sweet and harmonious." In the same document the Count speaks about an entourage in one of the great ballrooms where the minstrels playing the bagpipes were leading a procession, followed by the children of the town after which followed a kettledrummer and the shawmists of the city. After that followed players of the Italian trumpet and finishing up at the rear of their retinue was the Count accompanied by the knights of the city preceded directly by his minstrels playing shawms and dulzians.

There are not many documents that speak of the dulzian being used as a popular, folkloric instrument or an instrument of cultured people. The dulzian was an indispensable instrument in the feasts of the nobility. Kings, counts, princes, dukes and rich men were proud of their dulzian players, always displayed at their social functions. According to the essayist Cerone, there existed simple dulzians (without keys) and dulzians with keys. He states that the simple dulzians did not have more than 9 notes, and the dulzians with keys extended the range to 11 or 12 notes. At the popular level, but with a certain royal prestige, the immortal Spanish writer, Miguel de Cervantes, mentions the dulzian in two of his works.

It is undoubtable that the dulzian must have gone through many ups and downs to have been

converted to a folkloric instrument, popular and basic in the playing of folksongs, after having abandoned the palaces of royalty and mansions. Today musicologists like Van Straeten define the dulzian as the tenor of the oboe family and inseparable from the tambour (medieval snaredrum).

Some Characteristics of the Construction of the Dulzian

In view of the scarcity of Spanish historical writings in which the dulzian is mentioned, it is surmised by artisans that the instrument was originally smaller than present-day examples. The little information that exists regarding their size would point to a generalized length of 26 centimeters during the 17th century. However, dulzian makers began to lengthen the instruments with the goal of purifying their quality of sound. Later, the artisans who did research on the construction of the dulzian in the 18th century began to make them with the length of 34 centimeters, which is the size most frequently seen in present-day instruments. There are longer ones, tuned a whole step lower, made by Ramon Adrian, a dulzianist and artisan of the Castillian city, Palencia. The normal dulzian of 34 centimeters is in F major. The very few longer dulzians are experimental and were made to perform together with other wind instruments such as the "tenora catalana" or with the normal dulzian in duo form. In the province of Valladolid, Angel Velasco, and the Ontoria family, father and son, were the most outstanding dulzian makers.

The dulzian consists of three parts: the trunk, which is the principal element and the largest, the bocal, which fits into the top opening of the bore, and, lastly, the reed. The double reed of the dulzian is generally made of regular cane (*arundo donax*) although the old-time dulzian players used to make their reeds from the most resistant material at hand. This was often bull or ram's horn, meticulously scraped and polished.

Regarding the intonation of the dulzian, it is quite capricious and varies according to the humidity of the main bore of the instrument and the reed. Humidity also varies the size of the tone holes. One should not forget that wood generally shrinks with the passage of time. Some dulzians tend to lose the ring around the bell, not due to faulty construction, nor because of insufficient adjustment, but simply because the instrument has shrunk in size, the length decreases by a few millimeters due to the slow drying process of the bore over time.

Needless to say, the length of the bocal and the

width and length of the reed vary the pitch and tone quality as with any other double reed instrument. A narrower reed will make the dulzian sound brighter and more penetrating.

All these characteristics make the dulzian more complex than it would appear at a glance. Delving into its intricacies by learning to play it, one can better comprehend the complexities of its evolution and propitiate a most worthy Spanish folk tradition. In this way one can grasp the ingenuity and talent of the Spanish artisans and players of the dulzian, in most cases synonymous, who construct these instruments by very precarious and completely artisan means.

Regarding reeds for the dulzian, I am in possession of ample instructions and diagrams with all the necessary measurements and would be more than happy to translate them into English for anyone interested. The instructions I have are specifically for making dulzian reeds as the Spanish artisans do. Not being an authority on the subject, I would be delighted to learn what the differences are between Spanish dulzian reeds and those from other parts of the world.

The present-day Spanish dulzian.

A very deserved tribute of gratitude should be rendered to Spanish artisans and dulzianists because we owe them much respect for having preserved this important, albeit precarious, tradition in Spain. I should now like to elaborate upon what I have been able to find out about available writings on this important folkloric instrument.

There exists a written treatise about the dulzian played on the eastern coast of Spain, by Juan Blasco. This treatise contains a lot of music from that region. Blasco cites Honorato Gil de Alfaro of Valencia, the Canerol family of Catarroja, and Jose Sanfellu, among others, as the most outstanding dulzianists of eastern Spain.

The Lacunza brothers of Artajona in Navarra have also made a very ample study about the dulzian in Navarra. This treatise, although containing a large collection of music from Navarra for the dulzian, contains less exercises than the Valencian work but much more about dulzian manufacture, and elaborates about the parts of the instrument. In the same treatise are mentioned Julian Romano. The Elizaga family, the Montero brothers, and the Lumbreras brothers as the most outstanding dulzianists from the Navarra region in which the instrument has been maintained and protected by entire families which have dedicated their being and knowledge to its preservation. Many members of these families

have become professional dulzianists and internationally recognized.

The only known treatise and method for the classical Castillian dulzian was written by Gregorio García Vicente from the Castillian province of Segovia, specifically the small town called Cuellar. This treatise contains lots of technical exercises but nothing about the construction of the instrument nor any Castillian music except the author's own works. It mentions famous dulzianists from the early 20th century, such as Angel Velasco, Modesto Herrera and Lorenzo García Blanco, to whose father is attributed the addition of keys to the Castillian dulzian. This is probably erroneous, as the addition of keys to the instrument was already attributed to Angel Velasco, as I've already mentioned in the history of dulzian makers.

The construction of the present-day Castillian dulzian has been very much improved by Lorenzo Sancho of Segovia. The best known publications are the Castillian songbooks for dulzian by Federico Olmeda, published in 1902. They are called "Cancionero Burgalés", "Cancionero Salmantino" by Padre Ledesma, "Cancionero Segoviano" by Agapito Marazueta Albornos, (published 1912), and "Danzas-típicas burgaleses" (published 1955) the composer of which is unknown.

Interpretative Styles of Dulzian Playing

According to the oldest living dulzianists, two fundamental styles existed in the Castillian province of Valladolid. One is called "de la ribera" (*ribera* meaning river bank, riverside, shore, riverside community) and the other style is simply called "de Valladolid"

Concerning the "de la ribera" style, at the turn of the century many pueblos (small towns) along the banks of the Duero river had groups or bands of at least two dulzian players and a drummer. These performances were of much solemnity, especially when done during religious festivals ("fiestas") at which time they played inside the cathedrals.

A rather confusing amalgam of schools of interpretation have come to be called the Valladolid style. Except for having a common interest for adornment and flourish in their performance, the only thing that united these performers were the geographic area and the possible influence of the exchange of musical ideas among them.

Both of these styles are based on knowledge learned from the old masters in the familiar atmosphere of the fiestas and they both present a truly defined concept of the stylized esthetic

interpretation of their music. One must hear them to truly gain an understanding of the tradition in Castilla.

The forms most frequently played in the repertory of the dulzianist are *dianas*, *revoltadas*, *jotas*, *fandangos*, *toques*, *procesionales*, *seguidillas*, *corredores*, *bailes de rueda*, and *ritmos de habas*. These are all traditional Spanish dance forms other than the "procesional" which is played in parades.

The occasions on which the dulzian is traditionally played are the following: principal fiestas of the patron saints of pueblos, diverse festivities during the year, processions, open-air dances, weddings and funerals. Today the dulzian is also played in popular neighborhood fiestas and big Spanish cities.

An article on double reed playing in Spain would not be complete without mentioning the sarrusophone. Lamentably, the only examples of this noble and colorful instrument in Spain are to be found in the storage rooms of some of the big municipal bands. The sarrusophone was invented by the French bandmaster Sarrus, who patented it in 1856. It originally came in 8 sizes, from soprano to subcontrabass. The one used by bands in Spain until just after the turn of the century was the same in range as the contrabassoon. The only reason, colleagues here tell me, for its disappearance from the concert stage in Spain is that the band directors preferred the sound of the contrabassoon. The sarrusophone continues to be used in some wind bands in Italy. It is truly a pity that this brass instrument with a double reed has become almost extinct. Such a unique sonority deserves to be preserved for posterity.

I owe much gratitude to various colleagues who have been of invaluable assistance in helping me to procure the needed information for this article. My thanks go to Max Bragado, Music Director of the Castilla y Leon Symphony Orchestra and to Juan Antonio Enguidanos, principal bassoonist of the Radio-Television Orchestra of Spain, in Madrid. Special thanks go to César Mayorga, my bassoon pupil for furnishing me with much-needed information on the dulzian.

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About the Author ...

*Born in Philadelphia (U.S.A.), Mr. Hough studied bassoon at the Juilliard School of Music, New York, with Harold Goltzer, bassoonist with the New York Philharmonic, at the Curtis Institute of Philadelphia with **Sol Schoenbach**, former solo bassoonist with the Philadelphia Orchestra, and chamber music with **John de Lancie**, former solo oboist with the Philadelphia Orchestra. He also studied at Temple University with **Bernard Garfield**, current bassoon soloist with the Philadelphia Orchestra.*

He has collaborated with orchestras such as the American Symphony, the Philadelphia Orchestra, the Utah Symphony Orchestra, and the Israel

Philharmonic; under the direction of conductors such as Leopold Stokowski, Maurice Abravanel, Eugene Ormandy, Claudio Abbado and Leonard Bernstein.

Teaching at the University of Utah and at the Settlement Music School, Philadelphia, and teaching and performing in Taiwan and Korea, under the auspices of the John D. Rockefeller 3rd Fund, also form part of Mr. Hough's varied professional experience.

Mr. Hough has also been a featured concerto soloist with Leopold Stokowski and the American Symphony Orchestra, the Korean Broadcasting Symphony Orchestra in Seoul, the Taiwan Symphony Orchestra in Taipei, the Rocky Mountain Symphony Orchestra in Ogden, Utah, the Salt Lake Symphony Orchestra in Salt Lake City, Utah, the Bridgeton Symphony Orchestra in New Jersey, and the Orquesta Sinfonica de Castilla y León, Spain.

At present he is principal bassoonist with the Castilla y Leon Symphony Orchestra and Professor of Bassoon and Woodwind Chamber Music in the Conservatorio Profesional de Musica, in Valladolid, and remains active as a chamber musician.