

IDRS '99 - Madison A Success by Any Standards

By William C. Chinworth

B LAT....BLAT....BLAT....(rest)....BLAT....BLAT
....BLAT....(rest)SSSSCCRRREEEEEEE
EEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEE
EEEEEEEEEEEEEEEEEEEEEEEEEEEEEECH!!!!

It's Saturday evening. Nuts! It's one o'clock AM Sunday morning at Sellery Hall at the University of Wisconsin in Madison and the fire alarm quickly has roused all the inhabitants of the dormitory out the exits. Workers had been preparing the dorm for the return of the new school year's fall semester. From time to time the alarm system was being tweaked into good working order but on this occasion it was acting on its own thus establishing that more tweaks would be necessary.

But not to worry. Down on the front sidewalk, I finally got within earshot of **Ron Klimko**, venerable editor of the bassoon's input to the *Double Reed Journal*. We were chatting about how nicely the IDRS Conference in Madison was put together and especially the last concert which we had just enjoyed.



*Fire Alarm
Sellery Hall*



*'Round about
midnight.*



Twice

I mentioned, "I think it is important that this very enjoyable event should be written up in the next journal as opposed to the following one."

He agreed. "Well, I've asked three people to write something but they all said, "No". Will you write something?"

"Sure."

"You know. Your own slant on the conference."

"OK. I came here to listen to wind quintets and play on English horns so I can report back to Marilyn about the results. She's been using mine for a long time. I have notes about the concerts and lectures but I didn't take notes with the idea of writing critiques or news stories."

"That's okay. Just give your own views as you can."

"What's my deadline?"

"Yesterday."

"Cool. I'll send it to you the day before."

The alarm, by this time, had been stopped, the firemen were exiting the building, and the campus cop said we could go back to bed.

Two o'clock and all is well. BLAT....BLAT....
BLAT....(rest)....SSSSCCRRREEEEEEEEEEEEEEEEE
EEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEE
EEEEEEEEEEEEEEEEEEEEEEEEEEEEEECCHHH!

"Hi."

"We're going to have to stop meeting like this."

Ron and I made a deal with the house mother. "We'll promise to quit burning oboes in the dorm rooms if you'll just turn off the alarm system for the rest of the night." She did and we did.

From the very beginning, it was apparent that much background work went into the creation of the IDRS 99. I think its main attributes were:

1. Well thought out for content,
2. Evenly paced,
3. Unhurried atmosphere,
4. Broad events program,
5. Wide range of participants from the IDRS membership,
6. Convenient locating of venues,
7. Superb technical support, and
8. A friendly, unrapatious demeanor administratively.

The UW "red shirt" staff did great work in keeping things running smoothly. The "best boy" was a girl. **Carrie Smith**. Not only was she an excellent conference manager but also she put on a black concert dress and opened the final concert with a ripping rendition of Handel's

Arrival of the Queen of Sheba along with the conference host and IDRS President, **Marc Fink**.

For myself, the only criticism was that during lectures the stage crews tended to set the amplification levels a bit low for old ears. At times the halls themselves either muffled the speaking voices or garbled the spoken word with their over resonance. At some performances, an instrument sounded with too big a voice for what I would expect that instrument to produce. It seemed this was due to the ambiance of the recital hall and not that the performer was just blowing loudly. Certainly the University of Wisconsin's musicians have a plethora of music halls of varying sizes and uses to choose from.

I must digress and put a lid on adjectives. We all heard many performances and each one was splendidly prepared and presented by excellent instrumentalists and lecturers. I think I can recall musical or performance glitches on the fingers of one hand. Therefore, I must leave out words like, tuneful, lyrical, expressive, sweet, gorgeous, exquisite, very, very, very, all these pertained somewhere down through the days.

IDRS 99 was organized around the use of five recital halls of varying sizes and three were in constant use throughout. Participants had to make choices on which presentation to attend. After ten years of fine tuning the scheduling of multiple site programming, it was indeed well done in Madison. As word got out, more and more people showed up each day until the conference population reached eleven hundred plus. Personally, I'm happy that **William Waterhouse** whipped this type *tour de force* on the society back in 1989. It allows every person to fit their individual needs into what the host is trying to present.

The program was established with two concert hours in the mornings, two in the afternoons, and one main concert in the evenings. The evening concerts were overly long. I'm certain the host realized this and said, "Nuts! We've got these great things to do and we'll just go ahead with it." And we did.

TUESDAY: For me, the conference program officially started Tuesday afternoon, August 10, 1999, at **Morley Recital Hall**. A featured lecture/demonstration by **Geoffrey Burgess** entitled *A Grandfather To Us All: Gustav Vogt, a Neglected Nineteenth-Century Oboe Virtuoso*. This lecture spoke of the evolution of oboe key work, the many varied music types that Gustav played and wrote and some mention of an oboe method that precursed and was a basis for those of Brod, Triébert and Barret who were his students. Noted

was the fact that Vogt was the oboist who first played the Reicha quintets. Wow! He first played the second movement of Opus 91/6! On a four keyed instrument. Gustav was not a fan of modernization as was pointed out. I wonder if he scribbled in some of the articulations?

The second afternoon event in Morphy was one reason I attended IDRS 99. The performance of the **Texas Baroque Reed Ensemble** composed of **Ian Davidson**, baroque oboe; David Ross, chalumeau; **Richard Meek**, baroque bassoon; John Chappell Stowe, harpsichord, and Anton TenWolde, 'cello, was a good introduction to this concert site's acoustics. This group's performance included Johann Christoph Graupner's *Trio for bassoon, chalumeau, and harpsichord*; Godfrey Finger's *Sonata for baroque clarinet, oboe and continuo*; and Johann Adolph Hasse's *Quartet for chalumeau, oboe, bassoon and continuo*. At this point, it is interesting that the host made a concerted effort to list the publishers and editors of as many works as possible in the conference booklet. More about this later.

The recital hall is the correct size and acoustics for the smaller sounds of these older instruments and the whole program made for easy listening and a good review of the works played. The bassoon provided a continuo line on one of the pieces and the 'cello was a period instrument in its own right.

Tuesday evening, the clans gathered in the largest hall, the **Mills Concert Hall**, for the opening grand concert. There were oboe fanfares and greetings by the host, Marc Fink, after which the oboe players in the audience stood up and stamped madly. This was followed by greetings from **John Wiley**, Provost of the University of Wisconsin-Madison and **John Schaffer**, Director of the School of Music.

The evening concert series opened with Johann Friedrich Fasch's *Concerto for Three Wind Choirs and Timpani*. There were nine oboes: **David Boone, Karen Burris, Kathy Halvorsen, Jan Joris Nieuwenhuis, Mark Ostoich, DeWayne Pigg, Stephen Secan, Dawn Striker-Allan, and Cees Verheijen**; three bassoons: **Sarah Burnett, Karen Crews, and Charles Hansen**; nine trumpets: John Aley, Alan Campbell, Linda Klein, Brian McCreath, Joann Schutz Jim Browning, Donald Lovejoy, Sarah Florino, and Catherine Kuehn; three timpanists: Andrew George, Josh Ryan, Anthony Di Sanza; and conductor, **Christopher Weait**.

Initially one got the impression that this was going to be an oboe player's convention and that there were too many trumpets in this mob. Further investigation in perusing the conference

program showed there was a reason for this. The concerto became the massed double reed choir music performed on the final concert with the same nine trumpeters and timpanists.

The concert's second section featured **William Winstead**, bassoon; Sylvia Mitchell, violin; and Donna Loewry, piano; performing Winstead's own *Four Impromptus* for bassoon and piano; *Duetto Number Three* for violin and bassoon; and *First Operatic Anthology*, a William Winstead transcription. This was followed by the first standing ovation of the conference.

The third portion, following an intermission, was the stellar and good natured performance of **WIZARDS!**, a double reed quartet composed of **Mark Weiger**, oboe; **Andrea Gullickson**, oboe and oboe d'amore; **Blake Duncan**, English horn; and **Greg Morton**, bassoon.

Music performed included Ange Flégier's *Quatour (1898)*, Friedrich Gustav Lange's *Pastorale Quartette (1880)*, Heinrich Beecher's *Quartett*, Robert Sibbing's *Four Western Songs*, Manuel de Falla's *Ritual Fire Dance*, Graham Powning's *A Contemporary Concerto Grosso (1999)*, and Michael Curtis's *A Klezmer Wedding (1994)*.

The last two pieces were commissioned by WIZARDS!. The final piece was a programmatic description of a wedding and was accompanied well by the University of Iowa Summer Orchestra strings, David Nelson, conductor.

I personally enjoyed the *Four Western Songs* music which featured folk song arrangements. I've already mentioned that these evening concerts were designed long and by the time the Ritual Fire Dance was played, the audience was collectively considering doing something ritualistic to an oboe d'amore. However, the delightful stage presence and the good humor of the WIZARDS! presentation carried the day and we were all glad we were patient.

This opening concert was followed by a reception with plentiful food and drink in the atrium of the Humanities Building. Everyone went home happy. The conference's tone had been set.

WEDNESDAY: The first meeting attended by me was a clinic/lecture/discussion on *Problems of Physical Overuse as Experienced by the Double Reed Musician*. The clinicians were Dr. William J. Dawson, orthopaedic surgeon (bassoon), Dr. Ronald Solbrig, family practice (oboe). The lecture demonstrated causes, aggravating factors, diagnoses, treatments, rehabilitations, and prevention strategies for medical conditions caused by music performance. Afterwards the audience spilled out into a lounge area for more informative discussions with the authorities. Of

significance was the excellent use of classroom tools and training aids demonstrated by this conference. The stage crews were working behind the scenes early and often in this conference inside the conference. When lights needed to be on, off, or dimmed, they were immediately adjusted as needed. Overhead projectors, screens, etc. were ready and in place before the lecture started. Microphones were available and worked even though sometimes they were set too low. Interpreters were provided as needed.

I recall a conference where the lecturer had tapes to play. He had given the stage hand a set of counter numbers from a different machine than the player being used at the conference. He lectured. Came time to play the example, the machine in use was nowhere near the intended spot. End of lecture/demonstration.

At another conference, we all went in and sat down. The lecturer started out furiously....in French! The audience collectively went, "Huh?" Mumbling and shuffling occurred. An interpreter was found in the audience. The lecturer started out again and was interrupted by the interpreter. Explanation. Cool. We understood. Once again the episode started. Again we understood. Then the lecturer went on for about ten minutes fast and furious in French. When he stopped the interpreter said. "He said the cane was green." (HONEST TO GOD!) We left the hall.

A third example of idiocy and unpreparedness by host and lecturer was this episode. The setting is a *huge* tiered lecture hall and the subject was the *interpretation of baroque ornaments*. The audience is literally in place. Lecturer walks into the room carrying his bassoon. He turns to the black board that backdrops the whole dais. Nothing. No chalk or erasers. A piece of chalk and a rag are found. He starts to write eighth notes on the board. The size of a kitchen match stick! He *talks* about how to make this turn. There sets the bassoon! I left.

Thank you, Professor Fink, for seeing to the details.

Wednesday afternoon, I searched out a new music hall called **Music Hall**. Over a pedestrian bridge was an old hall which must be approaching it's centenary age. It was the original concert hall at UW. It is the least live room and just right for a lecture and a small ensemble. A very relaxing site to visit. Here, the oboist, **William McMullen** with Catherine Herbener accompanying, played modern works in Richard Rodney Bennett's *After Syrinx (1982)* and Simon Bainbridge's *Music for Mel and Nora (1979)*.

The second part of this concert was the **Eolos**

Woodwind Quintet composed of Francisco Ramírez, flute; **Francisco Viesca**, oboe; Baltasar Chavarría, clarinet; René Álvarez, horn; and **Roman Santoveña**, bassoon. The concert was billed as "Music for Woodwind Quintet by Mexican Composers". The group played Leonardo Velázquez's *Variaciones Sobre un Tema Popular*, Bonifacio Rojas' *El Circo*, and Arturo Márquez's *Danza del Mediodía*. Each of these works were formatted as a dance suite. None have been published but are available from the quintet members who reside in Mexico City, DF, Mexico. I was particularly interested in the last composition because of the interesting things required of the horn player. Some good licks. I think a group would have to struggle with the work for a while at the outset but the payoff would be enjoyable performances for the audience and players alike.

During the same time period as the concert I listened to, **William Davis**, bassoon, and Jolene Davis, organ, played in the special organ recital hall, **Eastman Recital Hall**. Having been associated with performances of organ works involving horns, strings and percussion, I wanted to hear some solo stuff for the most powerful wind instrument versus the wind instrument with very little volume range. They played Antonio Vivaldi's *Concerto in C Major* and John Corina's *Sonatinas For Bassoon And Organ (1998)*.

The second concert period of the afternoon had me back in Morphy Recital Hall for expositions by three groups, **Terra Nova Trio**, **Duo**, and **The Fargo-Moorhead Symphony Wind Quintet**.

Terra Nova Trio is formed of Patricia George, flute, **Christian Smith**, bassoon, and Stephen Allen, piano. They performed Malcolm Arnold's *Trio, opus 54 (1956)* and Robert Muczynski's *First Piano Trio, opus 24 (1987)*.

Joanna Cowan White, flute, and **Mary Beth Minnis**, bassoon, make up the group called Duo. At the outset, Ms. White announced that Mary Beth was not able to be in attendance, that the composer of the work to be played was in the audience all the way from California, and that the work had been dedicated to his wife who is a bassoon player. Then, Duo played Gernot Wolfgang's *Duo For Flute And Bassoon (1992)* with the dedicatee and the flutist getting flat with it. Cold turkey, too.

The third part of the concert, the symphony wind quintet, was made up of Debra Harris, flute; **Ruth Dahlke**, oboe; Leigh Wakefield, clarinet; Karen Wakefield, horn, and **Russell Peterson**, bassoon. The music was David Maslanka's *Quintet Number Two (1986)*. The result of hearing this

concert was a trip to the music stores to purchase music! Everyone should check these works out.

Wednesday evening saw the constituency back at Mills Concert Hall for music by the "Paris - Madison - Luxembourg Triangle": Michel Benet, oboe; Fabrice Mélinon, oboe and oboe d'amore; Jan Joris Nieuwenhuis, English horn; and Donna Loewy, piano. Music performed included C. P. E. Bach's *Sonata In G Minor* (originally for flute), Camille St. Saëns' *Sonate For Oboe And Piano, Opus 166*; Eugene Bozza's *Fantasia Pastorale*; Isang Yun's *Pieces For Two Oboes*; Jan Nieuwenhuis' *Pistache For Oboe, Oboe d'amore And English Horn, Opus 1a*. The last three works are unaccompanied with the Nieuwenhuis work probably the most programmatic for a general audience.

I think I need a disclaimer here. Throughout the course of the conference it was announced that the documented accompanist was sometimes changed. In one case the missing accompanist had been involved in an automobile accident which elicited due concern from participants who knew the person. Clearly, I may name an accompanist who was not the actual performer as I was not taking notes on this matter. If I've slipped in a wrong name, I sincerely apologize to my readers and the slighted substitute.

The second half of this concert featured **Stefano Vicentini**, bassoon and Terree Lee Shofner, piano. I digress....

Through no fault of the performers, and noting that the oboe oriented performances showed up at the first in the conferences programming format, the audiences dwindled during the latter half of the evenings. My sardonic opinion: attention deficit disorder in the oboe section. My oboe playing friends, Gwen and Kathy, said I could continue to eat meals with them if I'd be still.

Anyway, bassoonist Vicentini performed Telemann's *Sonata In F Minor*, Paul Hindemith's *Sonate For Bassoon And Piano*, Camille St. Saëns' *Sonate, Opus 168*, Marcel Bitsch's *Concertino*, and Francisco Mignone's *Solo Pieces For Bassoon*.

In college, my teacher, Don Hardisty, had me playing the Hindemith sonata. I was balking at this. He said, "I'll give you an F if you don't play this." I said, "Give me the F and let's move on." He did and I started on Weber. I enjoyed listening to the last three choices. St. Saëns is usually pleasing for an audience. My notes in the program says that the Concertino had a mellow start and an impressive end. The last piece was unaccompanied and quite enjoyable to hear.

THURSDAY: The first concert hour of this day for me was the two part offering of Howard

Hiblock, Monte Perkins, and Kathleen Murray followed by Geoffrey Burgess, Marc Vallon, and John Chappell Stowe.

Howard Niblock, oboe; **Monte Perkins**, bassoon; and Kathleen Murray, piano did this; James Niblock's *Sonata For Oboe and Piano (1998)*, and Conrad Kreutzer's *Variations For Bassoon*. I wrote in my program book that the *Variations...* was very lyrical and fun.

Geoffrey Burgess, baroque oboe; **Marc Vallon**, baroque bassoon; and John Chappell Stowe, harpsichord provided the second section of this concert time. Burgess performed Antonio Vivaldi's *Sonata In C Minor*. Vallon played Michael Corrette's *Sonata No. 1 In F Major* and Telemann's *Sonatina In A Minor*. The finale was Giovanni Benedetto Platti's *Trio Sonata* for oboe, bassoon and continuo.

Roger Widder presented a lecture and playing demonstration of folk shawms he has collected. This lecture had about fifty instruments on display with excellent handouts and technical support from the IDRS staff.

Susan Glenn did a lecture demonstration of building a double reed website. Again the technical assistance was awesome. Her University of Georgia software set up would not run using the machines at Wisconsin. We actually had the lecture via electronic overhead projectors taking information directly off the INTERNET from Georgia.

My attention span this Thursday afternoon was greatly out of sorts because I had been unable to find an old friend, **Ralph Burge**, who had arrived after the conference was underway. It was necessary for him to get about with his handy cane. Since I hadn't seen him at breakfast, I spent several hours hunting for him throughout the day. I didn't find him and the anxiety just stopped me for the much of the day. The following morning I asked **Earnest Harrison** about Ralph and finally learned that Mr. Burge had returned home and was therefore safe. "Whew!"

FRIDAY: This was the day I picked to go to the sales and exhibit rooms which were so expanded that they were housed at two locations. Some thought was given to this seemingly although nothing ever is exactly perfect unless you literally build the building around the exhibitors. Not a viable option for a five day event. But, some of the exhibits were located in the Humanities Building in separate rooms that are normally small ensemble rehearsal rooms. The rest were in a converted lake front cafeteria dining hall at the UW Student Union building. Now, that was a change of venue! In the Humanities building, Gail

Warnaar's Double Reed Shoppe had a room of her own and one was able to display her music boxes without the din of seven people playing four different oboe concerto intros, three known scales, and the famous whole tone scale of occupied Ionia all at once. Other music sellers worked from tables in the more traditional "county fair kiosk" layout that was the student union site. It was a huge grand display! A forest of glittering silver and black oboes, d'amores and English horns! Products of every description. We are richly blessed with businesses who are willing to take the considerable time to bring merchandise specific to double reed performance into one setting for our convenience.

In this grand bazaar setting, most of the bassoon exhibits were back in the Humanities Building. A good plan. Examination and demonstration of this instrument requires more space and the aisles of vendors at the student union location would have prevented any useful efforts for the bassoonists to play the horns. So, in summation, I'm making a big public "thank you" to Peter Klatt, the IDRS industry representative, and Norma Hooks, the executive secretary, for looking after and organizing this very needed arm of the conference so well.

Above, I mentioned that music listed in the conference program usually listed the publisher and date of publication or composition. In that vein, I want to also note that Gail Warnaar published a list of all the music that was performed at the IDRS 99 - Madison. She noted those selections that she had in stock at the conference and when they were sold out, she had order blanks available for back ordering. Certainly the other music vendors can get you the music you need but I thought the conference list to be a nice touch. This was a valuable service. It's unfortunate that the music sales areas could not be totally together.

Finally, I purchased an English horn reed and played on the Fox English horns. I played them all and the top model really responded like velvet! But better yet, the least expensive models were of equally high quality.

Friday was also the grand day for the oboes! It was the finalists performance day for the **Fernand Gillet Oboe Competition** which took place in the Mills Concert Hall and lasted through the noon hour. I believe unique to this conference was the added excitement that the winner of the competition would also perform all of Vivaldi's *Concerto In C Major, F VII, No. 6* on the final concert with the Madison Symphony. A stroke of genius by the conference host!

The said Vivaldi was the first required piece on the final with the others being Eugene Goossens' *Concerto For Oboe*, (LeDuc or Masters); Antal Dorati's *Duo Concertante*, second movement, (B & H); and Robert Schumann's *Adagio and Allegro*, (International). The finalists were (alphabetical order): **Alexandre Gattet**, Paris, France; **Zheng Huang**, Oberlin, Ohio, USA; **Eugene Izotov**, San Francisco, California, USA; **Frédéric Tardy**, Lyon, France; and **Rosemary Yiamos**, Houston, Texas, USA.

"May I have the envelope, please?" "And the winner is....!"

The Friday evening grand concert was a complete gas. It started later due to the jazz double reed music portion of the conference being convened across the supper hour at the downtown Madison **Monona Terrace Convention Center**.

The grand concert was divided into two parts as usual with the oboe music at the fore. Performing in this portion was **François Leleux**, oboe; and Donna Loewy, piano. The very animated performance of Leleux included Telemann's *Fantasies No. 4 and No. 8 For Oboe* (solo), Francis Poulenc's *Sonate (in memory of S. Prokofiev, 1962)*, Thierry Pecou's *Perroquets d'azur* (1992), (solo), and finally, Antal Dorati's *Duo Concertante*. My notes about this concert: there was a likeness to the movements of Heinz Holliger by the oboist, that the *Perroquets d'azur* was twentieth century music and rather unmelodic, and that *Duo Concertante* was a tough piece to perform with an equally rough piano accompaniment.

After intermission, **Andrea Merenzon**, bassoon; Paquito D'Rivera, clarinet; and Timothy Lovelace, piano performed another standing ovation concert. The music had a decided Afro-Latin flavor. The extraordinary stage presence of the group and D'Rivera in particular drew the audience into favor. He talked about the various pieces and was delightful at entertaining the hall. He mentioned, "This a celebration of Latin American music and so we are first going to play music by that famous Puerto Rican composer, Felix Mendelssohn." Things went steadily up from there. They performed *Concert Piece No. 2* for clarinet and bassoon. Paquito D'Rivera is a published composer and some of these works performed was *Danzas* for clarinet, bassoon and piano, *Vals Y Contradanza* and *Lecunerias* for bassoon and piano. Of the latter two, *Vals Y Contradanza* would be a great encore piece to a solo recital as it is melodic, rhythmic and short in nature. The other is a rumba. Additionally,

Ignacio Cervantes' *Danzas Cubanas* and Mariano Mores' *El Firulete (Milonga)* was played by clarinet and bassoon. All three instrumentalists combined to close the concert with Astor Piazzolla's *Verano Y Otego Portego* and Mario Herrerias' *Niebla Y Cemento*. The attribute of the first was its Latin-jazz-blues style which was enjoyable to listen to but it seemed the clarinet was the dominant musical line thereby causing a certain unevenness. The second work was of a more modern nature and all three parts had their say.

The end of this performance brought the audience to its feet and the second encore of the conference (Winstead favored the audience with a reprise on Tuesday.) was a ripping transcription of *Tico Tico* for clarinet, bassoon, and piano. There were melodies aplenty to whistle on the way home this evening.

SATURDAY: Big day! I waited all week for this one. I planted myself early in the **Music Hall**, the old hall over the pedestrian bridge, for performances of the **United States Air Force Band of Mid-America Chamber Winds**, the **Ithaca Wind Quintet**, and "*A Bassoon Lite, Please*" with **Alan Goodman**, bassoon.

The Chamber Winds personnel included Lt. Matthew S. Henry, conductor, MSgt. **David Boone**, oboe and English horn; SSgt. **Dawn Striker Allan**, oboe; TSgt. William Castleman, clarinet; A1C. James Covelli, clarinet; SSgt. William Jackson, contra clarinet; SSgt. **David A. Metzger**, bassoon; A1C. Patrick Vail, horn; and SSgt. Cheryl Pierce, horn. My impression of this fine group was that their musicianship was excellent but the overall casting of the music was a little subdued for my taste. This music was Eugene Bozza's *Shepherds Of Provence* and Mozart's *Serenade No. 12 In C Minor, K388*.

The **Ithaca Wind Quintet**, made up of Wendy Herbener Mehne, flute; **Paige Morgan**, oboe; Michael Galván, clarinet; **Lee Goodhew**, bassoon; and Alexander Chuhan, horn; followed with the second portion of the concert the playing of Lalo Schiffrin's *Woodwind Quintet "La Nouvelle Orleans"* (1987) which went into a neat dixieland beat towards the end of the work. Also performed were Irving Fine's fine *Partita For Woodwind Quintet* (1948) and Paquito D'Rivera's *Aires Tropicales For Woodwind Quintet* (1994). Five of the seven sections of the latter were played. I thought the music to be very programmable and subsequently ordered the music.

The second concert hour of Saturday morning was **Alan Goodman**, bassoon, performing his own works from *A Bassoon Lite, Please* which appear

quarterly in the *Double Reed Journal*. If you've not read these merry pranks and stories, then you probably won't care much for the next few paragraphs.

Goodman commenced slowly and gradually realized that his audience was with him all the way so he removed his coat and rolled up his sleeves and let us have a one liner: "Do you know what happens when a musical conductor takes Viagra?"*

He makes a segue into the story of Stinebach, the conductor, versus Goodman, new bassoonist in the orchestra. (See an old DRJ.) An already funny story became hilarious with conducting patterns described as mayhem-producing bounced around the stage. Two other episodes described being on an orchestral committee to select new orchestra members by tryout juries. And one took a delightful tweak at Zubin Mehta. After fifteen minutes Goodman is at full steam and the audience is reduced to constant tittering, sniffing noses, and teary eyes.

Saturday afternoon a second general meeting of the IDRS membership was convened. Three main things were announced.

First: The winners of the Fernand Gillet competition were presented and announced. The winners of the Gillet Competition's second prize, each receiving \$750, were Frederic Tardy of Lyon, France and Eugene Izotov of San Francisco, California. Mr. Tardy is currently solo oboe of National Opera of Lyon and Mr. Izotov is associate principal oboe of the San Francisco Symphony. The two runners-up of the competition, each receiving \$500, were Zheng Huang of Oberlin College in Ohio, and Rosemary Yiameos of Houston, TX.

Second: It was further announced that henceforth, this competition would be renamed and called the **Fernand Gillet - Hugo Fox Oboe or Bassoon Competition** and further that an endowment had been established for the competition by Alan Fox and Fox Products Company.

Third: The twenty-ninth annual conference of the International Double Reed Society will convene at Buenos Aires, Argentina, on August 10 - 14, 2000, and will be known as **BUENOS AIRES 2000 ARGENTINA**.

Following the general meeting, a lecture was convened for the purpose of meeting the composers of three new concertos that were to be performed at the IDRS 99 Concert Finale that evening. On hand were the three composers, **Peter Schickele**, *Concerto for Bassoon and Orchestra (1998)*; **Gilles Silvestrini**, *Aloë for Oboe*

and Orchestra (1987); and **Arthur Weisberg**, *Concerto for Oboe, Bassoon, and Strings (1998)*.

First the speakers gave a biographical sketch of their musical lives and then their philosophies about composition and how they came to write the music that would be played at the evening hour.

Peter Schickele spoke fondly of his days in high school as being conned into the Fargo-Moorhead Symphony after starting on the family's saxophone and took time to praise the current members of the orchestra who had played at this conference. His philosophy was explained as being open minded about musical ideas and from time to time allowed the entry of P.D.Q. Bach into the conversations.

Gilles Silvestrini spoke in Italian and again the technical staff had prepared in advance so that this moment went beautifully. His piece was written in honor of the death of a friend and he explained how his feelings of this event move through the composition.

Arthur Weisberg acknowledged the student kinship between him and Schickele as students at Juilliard. He mentioned in his first creative stages everything and everyone was centered on form and especially the twelve tone format. He was turned off by this and eventually stopped composing. His parameters for the concerto to be played was that form was not that important. He did want some controls so he allowed only a string orchestra. He developed the music from a three note theme that recurs throughout the movements and is emphasized in the middle movement.

Following the formal presentation, audience members addressed questions to the three men and not the least was to learn about new discoveries of music by the infamous P.D.Q. Bach. It was noted that the last music discovery of this undistinguished composer was about six years ago.

This lecture being the last presentation of the conference, the double reed heavy hitters headed off for the massed choir rehearsal of the Fasch *Three Wind Choirs* piece. Things were really mellowing out.

Towards supertime, the IDRS walked a couple blocks east and north to the site of the final supper hour, a happy hour, fish boil, and good conversations. But Lake Mendota! A real rag sailor's lake. Big. Hundreds of sailboats, from the inexpensive to the fast, hell-for-leather Class E racing scows. Beautiful woods! Fish that melts in your mouth. What better? And the best part of all...

At the end, we leisurely walked back to the UW Student Union and the **Wisconsin Union Memorial Theater** just in time to be seated and hear the grand *Arrival of the Queen of Sheba*. The **Madison Symphony Orchestra** with **John DeMain** conducting, supported the **IDRS 99 Madison Concert Finale** in the main.

Richard Killmer, oboe, performed Handel's *Concerto for Oboe and Strings in G Minor*; **Jacques Tys**, oboe, presented Gilles Silvestrini's *Aloë For Oboe And Orchestra*; and **John Dee**, oboe, **Arthur Weisberg**, bassoon, presented the world premiere of the Arthur Weisberg *Concerto for Oboe, Bassoon and Strings*.

Following the first intermission, The **1999 IDRS Fernand Gillet Oboe Competition Winner**, Alexandre Gattet, oboe, played Vivaldi's *Concerto for Oboe and Strings in C Major, F VII, No. 6; PV 41* flawlessly. We then listened to **George Sakakeeny**, bassoon, perform Peter Schickele's

Concerto for Bassoon and Orchestra. The concerto is written in five movements and commences with bassoon over a marimba.

A second intermission followed while half the audience left the house and assembled on stage for the massed double reed choir performance of Johann Fasch's *Concerto in D Major for Three Wind Choirs and Timpani*, ably led by **Christopher Weait**. Finally! The music was in the correct setting. You could hear the music move from one choir to the next. The nine trumpets fit perfectly and timpanists drummed excellently. The third choir won the intonation battle and had the added benefit of having the only two contra bassoons on their team. It's really great when the last notes of the conference come to you from across the floor, through your feet and up the seat backs! ❖

* He gets taller.