



In Tabuteau's Own Words

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Preface by Charles-David Lehrer

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It has been some 50 years since the young violist and aspiring conductor, **Marc Mostovoy**, sojourned to Nice over a period of three summers to study with **Marcel Tabuteau**. It was during that time (1962-64) that the master took it upon himself, while teaching Marc, to carefully dictate his ideas about phrasing—and about music in general.

It is remarkable, when one thinks of it, that Tabuteau should have entrusted the assemblage of the method he had developed and taught for years in Philadelphia at the Curtis Institute and in his private studio to a mere youngster, who was, after all, not an oboist! No doubt, the universality of Tabuteau's musical ideas made this possible. Clearly, Tabuteau held Marc in high regard in choosing him to preserve his most salient ideas in writing.

Tabuteau first asked Marc to write a summary essay based on the extensive notes he had taken over the three summers. This was to be followed by a more detailed, expanded version that Marc entitled 'A Résumé of the Tabuteau System.' Mostovoy wrote the summary essay* and gained his mentor's approval, but Tabuteau died before having the opportunity to review with Marc the expanded version (typed in outline form) that Marc mailed to him in late December of 1965. Without Tabuteau's edits, Mostovoy was reluctant to move ahead and publish the document because he felt it was incomplete as it stood. Marc also had concerns as to whether the document he created from Tabuteau's dictated notes fully captured what Tabuteau intended.

Not wanting the concepts embodied in the 'Résumé' lost to history, however, Mostovoy eventually decided to go back to his original notes and publish a transcription of them, letting the chips fall where they may. These notes were to be included in **Laila Storch's** biography, *Marcel Tabuteau: How Do You Expect to Play the Oboe If You Can't Peel a Mushroom?*, but due to space limitations, only the first seven sections of the complete forty-eight appeared. They are now presented in their entirety, entitled *In Tabuteau's Own Words*.

Although there are two extant recordings of Tabuteau demonstrating his 'method,' much additional information is included here that should be of interest to a broad range of classical musicians.

Charles-David Lehrer

*A transcript of the essay plus facsimiles of Tabuteau's penciled edits are printed in Laila Storch's biography of Marcel Tabuteau, Appendix 3. The essay should be read in conjunction with the present document.