

An Annotated Bibliography of Canadian Music for Oboe, Oboe d'Amore, English horn and Bass Oboe found in the Canadian Music Centre

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INTRODUCTION

I have written this annotated bibliography to address my own desire to learn about Canadian oboe, oboe d'amore, English horn and bass oboe music (represented by "Canadian oboe music" hereafter), and to put my discoveries into a format that will be easily accessible and usable by students, teachers and performers. It is my hope that this resource will contribute to the increased performance of Canadian oboe music by all levels of oboe players.

I have limited this bibliography to music that is currently catalogued in the Canadian Music Centre (CMC). I have chosen to make this limitation because the music in the CMC is easily obtainable. It can be borrowed free, including the cost of shipping to any destination. The instrumentation has been limited to works for solo oboe, oboe d'amore, English horn and bass oboe; these instruments with keyboard, in duets and trios, with tape, and as soloists with orchestra, if there is a piano reduction of the orchestral part. There are fifty-five works that fit these limitations and were catalogued as of April 1996. Works accepted by the library after this date have not been included in this bibliography. I have been able to hear all of these compositions either by recording or by a reading, except for *Mirrors* by Bengt Hambraeus. All of the compositions discussed can be borrowed from the CMC, and may also be available from the Association for the Creation of New Music Projects (ACNMP), the CMC also sells music, both published and unpublished.

While researching for this bibliography, I quickly realized that there is a tremendous amount of Canadian oboe music not found in the CMC's collection. There are works written by composers who are not associates of the CMC, and works by associate composers that have not been submitted to the CMC collection. Also, there is a great deal of music that does not fit the instrumentation limitations of this document, specifically pieces for solo oboe with orchestra for which there is no piano reduction extant. To address this issue, I will include a list of these other Canadian oboe works in a later article. It is likely that the CMC would be able to

help obtain these pieces, because they have the composer's addresses on file. With three exceptions, the composers discussed in this bibliography are still alive as of this writing, so it is also possible to obtain music by contacting them directly.

Each annotated entry includes a difficulty ranking and stylistic category. In the works in this document there is a great deal of variety in both these areas, particularly considering that the dates of composition span only 50 years. The factual information in each annotated entry, including date and place of composition, premiere, dedication and program notes, was found primarily in folders that the CMC keeps for each of its associate composers. These folders contain programs of performances, magazine articles, reviews, biographies, work lists and photographs. The CMC also publishes the *Directory of Associate Composers* which includes a biography and work list for each composer. This is a good resource for biographical information, as is *The Encyclopedia of Music in Canada*.

FORMAT OF THE ANNOTATIONS

Blank spaces indicate information that is not applicable, or is not available.

Composer: includes the dates of the composer's birth and death.

Title: includes title in English and French where applicable.

Date & place of composition: includes all available information. If several different dates of composition have been found, the date from the Canadian Music Centre (CMC) catalogue is listed. Occasionally, the CMC has used the composer's copyright date, and not the date listed on the music.

Instrumentation: includes alternate instrumentation.

Duration: is approximate. It has been determined either from what the composer wrote on the music or in a work list, what is listed on the recording, or by a reading of the work. If several very different timings were found, the timing of a recording was given preference, then that of the CMC catalogue. The

timings are usually rounded to the nearest quarter of a minute.

Dedication: includes quotes from the music and other sources (which use quotation marks), or information gleaned from program notes or works lists.

Commission: see directly above.

Publisher/ISBN: is listed as "Ms" if manuscript. Otherwise the publisher and copyright date are listed. Occasionally the piece has been published by the composer.

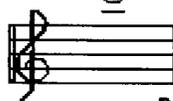
Recording(s): includes records and compact disks only.

Movements: lists titles of movements.

Range: is as written. C4 is:



therefore C6 is:



B3 would be:



therefore B5 is:



Difficulty: *ve*: very easy, *e*: easy, *m*: moderate, *md*: moderately difficult, *d*: difficult, *vd*: very difficult. See below for a more detailed description of levels.

Stylistic characteristics: categories include: tonal, atonal, and electronic/atmospheric, with the subcategory of ethnic influence. See below for a more detailed description of each category.

Program notes: are generally included only if they are written by the composer. If the authorship is in doubt, this is noted. Some program notes were found undated, and unrelated to a specific concert in the composer's biographical file at the Canadian Music Centre.

Comments: includes other information about the piece, the dedicatee, and the performer on the recording or the premiere.

Abbreviations:

ACNMP: Association for the Creation of New Music Projects

ACWC: Association of Canadian Women Composers

CC: Canada Council

CMC: Canadian Music Centre

N-LAC: Newfoundland-Labrador Arts Council

OAC: Ontario Arts Council

ob: oboe

ob d'am: oboe d'amore

Eh: English horn

bass ob: bass oboe

picc: piccolo

fl: flute

cl: clarinet

bsn: bassoon

sop sax: soprano saxophone

hn: horn

tr: trumpet

perc: percussion

str: string orchestra

orch: orchestra

harp: harp

vln: violin

vla: viola

pno: piano

org: organ

mm: measure

mov: movement

Addresses: *ON*: Ontario *QC*: Québec

General oboe family terms:

third octave: refers to notes E6 and above

high register: refers to notes A5 to Eb6

middle register: refers to notes A4 to G#5

low register: refers to notes G#4 and lower

Difficulty Rating System for this Bibliography

Very Easy: range from D4 to G5; few leaps over a fifth; frequent rests; few dynamic markings; most complex subdivision is eighth-note; maximum tempo: beat = mm 100; simple duple, triple, and quadruple time signatures only; key signature does not exceed two flats or sharps.

Easy: range from C4-G5; few leaps over an octave; some rests; some dynamic changes; not much continuous tonguing; most complex subdivision not to exceed sixteenth-notes; maximum tempo: beat = mm120; simple and compound meters; key signature does not exceed three flats or sharps, and may use some accidentals.

Moderate: range from Bb3 - Eb6; leaps over an octave; moderate endurance requirements; may have sudden dynamic changes; may have fast or moderately long tonguing passages; subdivisions do not exceed thirty-second notes; maximum tempo: beat = mm132; meter and key changes possible; key signature does not exceed four flats or sharps and/or may use frequent accidentals.

Moderately difficult: range from Bb3 - F6; leaps smaller than two octaves; extended endurance required; may have sudden, extreme dynamic changes; may have extensive fast tonguing; thirty-second note subdivisions possible; few tempo limitations; complex meters possible; no key limitations; may incorporate extended techniques, e.g. quarter-tones, multiphonics; may include graphic notation.

Difficult: range from Bb3 - G6; leaps exceed two octaves; extensive endurance may be required; tempo, technique and dynamics are not considerations; may include multiple meters and complex rhythms; may incorporate many extended techniques: see previous level, and including flutter and double tonguing.

Very Difficult: no limitations in range, tempo, technique or extended technique, dynamics, tonguing, flexibility, meter, rhythm or range; often an absence of melodic or rhythmic patterns in technical passages.

The difficulty section of the annotation contains information about the oboe part, then information about the piano or tape part if applicable, and any notational difficulties. The difficulty level is assigned to the oboe part only. Occasionally, a piece has been labeled at a certain level of difficulty, even though some characteristic, usually the range, extends to the next higher level. When this choice has been made, it is because the notes out of range are few, and easily approached and departed, and the rest of the piece fits into the lower level. Most of the surveyed pieces do not have key signatures. This same rating system has been used for works for oboe d'amore and English horn, while taking into consideration the increased difficulty of these instruments, particularly with regards to high register and fast passages.

STYLISTIC CHARACTERISTICS

The works in this bibliography have been divided into three major style categories. Various authors' works were investigated that discussed style, particularly in relationship to Canadian music, and used specific terms such as impressionism, expressionism, neo-romanticism, etc. These include: *A Teacher's Guide to Canadian Music* by Ted Dawson,¹ *The Music of Canada* by Timothy J. Mcgee,² and *Canadian Music for Trumpet: an Annotated Bibliography* by Jeffrey Anderson.³ The decision was made that the more general terms tonal, atonal and electronic/atmospheric would be used. This decision was made partially because the compositions were all written within the last fifty years and so many traditional stylistic labels do not apply, and also since the characteristics of more recent specific style labels do not yet have general acceptance. The terms tonal and atonal should be taken to mean "primarily tonal" and "primarily atonal", as very few of the works could be considered strictly one or the other. A work that is labeled "atonal", for instance, may still have some tonal elements. A descriptive label, "ethnic" is also used to further describe influences on compositions in any of the three categories. The annotations include more specific stylistic comments to illustrate the wide variety of styles represented. Following are more detailed descriptions of each style.

Tonal: The works in this category contain strong references to tertian chords with varying degrees of functional harmonic progression.

There may be some atonal elements, but the composition primarily uses tertian chords and functional harmonic progressions, particularly at structural points at the ends of phrases and sections. Functional bass movement is also prevalent.

Atonal: The works in this category contain few, if any references to tertian harmony. The organization of the piece is either by specific techniques such as serialism, or by continual reference to one note or pattern.

Electronic/atmospheric: The focus in this category is colour and atmosphere, rather than harmonic progression. The harmony tends to be static, and the melodic gestures tend to be repetitive with minimal variation. The texture tends to remain similar throughout. Most of the works in this category are for oboe and tape.

Ethnic influences: This subcategory is applied to works that have a strong ethnic influence, usually with regards to the melodic style. For example *Arctic Dances* by Beckwith which is based on Inuit tunes found in Beverley Cavanagh's *Music of the Netsilik Eskimos*.

THE ANNOTATED BIBLIOGRAPHY

Aperans, Dace	Jurvas (Sea songs)
Aperans, Dace	Pastorale
Applebaum, Louis	Souvenirs
Archer, Violet	Sonata
Archer, Violet	Sonatina
Badian, Maya	Cantus Planus
Badian, Maya	Monody
Beckwith, John	Arctic Dances
Berry, Wallace	Ten Short Pieces
Cherney, Brian	Epitaph
Cherney, Brian	Six miniatures
Clarke, F.R.C.	Two Soliloquies
Cooney, Cheryl L.	Philomela
Coulthard, Jean	The Enchanted Island
Coulthard, Jean	Shizen
Coulthard, Jean	Sonata
Crawley, Clifford	Recitatives and Arias
Dolin, Samuel	Psalmody
Douglas, Paul	"Luquet"
Douglas, Paul	Senia
Fiala, George	Deux Movements
Ford, Clifford	Forbidden Colours
Freedman, Harry	Short Story
Friedman, Daniel Eliezer	Romance
George, Graham	Adagio
Girón, Arsenio	Six Studies
Glick, Srul Irving	Sonata
Grant, Stewart	Fantasia #2
Hambraeus, Bengt	Eco dalla montagna
	lontana ... Scandinavia
Hambraeus, Bengt	Mirrors
Hambraeus, Bengt	Sheng
Healey, Derek	Capriccio-Variet 2 op.59c
Hétu, Jacques	Incantation, op. 28
Holman, Derek	Partita on the tune
	"Mount Pleasant"

Kaplan, David L.	Narrative
Keane, David	Tango
Klein, Lothar	à la Rossini
Lake, Larry	Psalm
Mann, Leslie	Vocalise op. 37
McIntyre, David	Polka-Pause-Presto
Morawetz, Oskar	Sonata
Mozetich, Marjan	The Diary of an Intellectual
Parker, Michael	In Memoriam: op. 43a
Parker, Michael	In Memoriam: op. 43c
Saint-Marcoux, Micheline Coulombe	Horizon II
Schudel, Thomas	Nocturne and Dance
Simeonov, Blago	Scherzino
Telfer, Nancy	Bird's-Eye View
Tittle, Steve	only/other/always
Truax, Barry	Tongues of Angels
Wallace, William	Engagements
Weinzwieg, John	Arctic Shadows
Weinzwieg, John	Divertimento II
Wuensch, Gerhard	Aria and Fugue
Wuensch, Gerhard	Comeos II: Sonatina op. 75

Composer: Dace Aperans (1953)
Title: Juravas (Sea Songs)
Date & place of composition: 1991-1992
Instrumentation: oboe and piano or harp
Duration: ca. 10:00 (2:30, 4:00, 3:30)
Dedication: "to Normunds Sne and Vertis Ziberts"
Commission:
Premiere: September 29, 1992, Wagner Hall, Riga; N. Sne and V. Zilberts, performers
Publisher/ISBN: Ms
Recording(s):
Movements: I Calmo; II Expressivo; III Calmo
Range: B3 - F#6
Difficulty: I - *easy* - simple meter changes and rhythms; some accidentals; limited range; oboe and piano each play solos, not much together.⁴
 II - *moderately difficult* - includes only one F#6 at moderate tempo; long cadenzas at beginning and end with moderately complex rhythms; accidentals; many dynamic changes. III - *moderate* - primarily easy, but some slow high register passages which include F6; piano part not too hard, includes repetition; recognizable patterns.
Stylistic characteristics: *tonal* - lyrical, atmospheric; tertian chords, non-functional harmony but with functional harmony implied at phrase endings; some motivic development; piano part has chord clusters, parallel harmonic motion.
Program notes/reviews:
 I - 'See, I brought you your words; the ones you whispered to me when I was little.' - Astride Ivaska. II - 'Once, I went to the sea. She who returned was no longer myself.' - Vizma Belsevica. III - 'Nevertheless she enters, takes you in her embrace and cradles you.' - Astride Ivaska.⁵
Comments: listed in the CMC catalogue under oboe and harp only.

Composer: Dace Aperans (1953)
Title: Pastorale
Date & place of composition: August, 1991⁶
Instrumentation: oboe and piano
Duration: ca. 3:00
Dedication: "to Peteris Vasks"
Commission:
Premiere: September 29, 1992, Wagner Hall, Riga; N. Sne and V. Zilberts, performers
Publisher/ISBN: Ms
Recording(s):
Movements:
Range: E4 - E6
Difficulty: *moderate* - simple meter changes, ties and triplets; one E6 approached and left fairly easily; use of A5 harmonic fingering; moderate phrase lengths; piano part not hard; homophonic texture and repetition.
Stylistic characteristics: *tonal* - atmospheric style using tertian chords, non-functional, parallel harmony, but tonal implications in melody, phrase endings and structural points; lyrical oboe melody.
Program notes/reviews:
Comments:

Composer: Louis Applebaum (1918)
Title: Souvenirs
Date & place of composition: June 29, 1994, Toronto
Instrumentation: oboe or bass oboe and organ
Duration: ca. 5:00
Dedication:
Commission:
Premiere:
Publisher/ISBN: Ms
Recording(s):
Movements:
Range: Bb3 - Eb6
Difficulty: *moderate* - several meter changes; many accidentals; some high register passages; one difficult fast passage; a few large leaps; Bb3 is written, but not usually possible on bass oboe; organ part not too demanding and very idiomatic.
Stylistic characteristics: *atonal* - atmospheric; alternates between slow, lyrical and, waltz style sections.
Program notes/reviews:
Comments:

Composer: Violet Archer (1913)
Title: Sonata
Date & place of composition: 1973
Instrumentation: oboe and piano
Duration: ca. 20:00
Dedication: "for Dayna Fisher and Isobel Rolston"
Commission:
Premiere:
Publisher/ISBN: © 1978 Berandol
Recording(s):

Movements: I. Andante piacevole; II. Largo molto, tranquillo; III. Allegretto comodo, leggiero.

Range: B^b3 - F6

Difficulty: *moderately difficult* - straightforward rhythmically, some meter changes; some short fast passages with patterns; some fast tonguing required; several sections for unaccompanied oboe; length of piece requires good endurance; piano part idiomatic.

Stylistic characteristics: *atonal* - abstract harmony close to serial technique, but with some tonal references such as semitone resolutions and triadic chords; motivic development and reoccurrence utilizes contrapuntal techniques including imitation between oboe and piano; primarily two-part texture in piano part, but thick, colourful chords in second movement.

Program notes/reviews: She is a master of complex dissonant counterpoint and an artist who has often been inspired by simple folk materials; a pragmatist who has been able to reconcile creatively many of the major music dialects of our century; an individual with a sense of adventure, diverse tastes and great sensitivity.⁷

Comments: This work was published with the assistance of a grant from the Canada Council action in collaboration with the CMC.

Composer: Violet Archer (1913)

Title: Sonata

Date & place of composition: March, 1977

Instrumentation: oboe and piano

Duration: ca. 7:50

Dedication:

Commission:

Premiere:

Publisher/ISBN: ©1981 Dorn Publications; ©1981, 1984 Neeham Music

Recording(s):

Movements: I. Allegro moderato; II. Andante piacevole; III. Allegro leggiero

Range: B3 - C6

Difficulty: *moderate* - straightforward rhythmically; many accidentals; some fast passages in the last movement; piano part easily playable.

Stylistic characteristics: *tonal* - clear tonal references with functional and non-functional harmony, quartal and quintal chords; lyrical, folk-like melodies; motivic expansion and development focuss on intervals; clear formal structure; piano part: thin, contrapuntal texture.

Program notes/reviews:

Comments:

Composer: Maya Badian (1945)

Title: Cantus Planus

Date & place of composition: 1994

Instrumentation: oboe or clarinet and piano or

organ

Duration: ca. 6:45

Dedication: "Dédié à Peter Gunde et Herbert Wulf"

Commission:

Premiere:

Publisher/ISBN: ©1994 Les Éditions Lucian Badian Editions

Recording(s):

Movements:

Range: B^b3 - D^b6

Difficulty: *moderate* - unmetered, but constant quarter note beat; long, slow, and soft melodic passages with ornaments; some rests; middle section has repeated patterns in piano part; ensemble with oboe not too difficult; piano part not too difficult; some cross rhythms, some visually awkward notation; score only.

Stylistic characteristics: *tonal* - two alternating contrasting sections: the first in a medieval chant style, with a chant-melody in the oboe part and slow parallel perfect 4ths and perfect 5ths in the piano part, and the second having fast, repeated patterns in the piano part with a long, lyrical melody in the oboe part.

Program notes/reviews:

Comments:

Composer: Maya Badian (1945)

Title: Monodie/Monody

Date & place of composition: 1975

Instrumentation: solo oboe

Duration: ca. 6:00

Dedication:

Commission:

Premiere: Sept. 9, 1973, International Competition of Musical Performance in Geneva, Switzerland; Radu Chisu, oboe

Publisher/ISBN: ©1993 Les Editions Lucian Badian Editions

Recording(s): Chisu, Radu, oboe. "Monodie." by Maya Badian. *Towards the Pinnacle: Works by Maya Badian*. Les éditions Lucian Badian Editions, LBCD-1001-94, RSB Records, 1994

Movements:

Range: B^b3 - G6

Difficulty: *difficult to very difficult* - wide intervals; rapid and double tonguing; sudden dynamic contrasts; extreme range; large slurred intervals; rhythms and meter fairly conventional; tempo not too fast

Stylistic characteristics: *atonal* - fragmented, disjunct style; 3rd section retrograde of 1st, mirror in middle section; sudden contrasts in register, dynamics and articulation provide variation; unity from repetition of various note and interval groups.

Program notes/reviews:

Comments:

Composer: John Beckwith (1917)

Title: Arctic Dances

Date & place of composition: Aug.-Sept. 1984, Toronto

Instrumentation: oboe and piano

Duration: ca. 18:00

Dedication: "to the memory of Mieczyslaw Kolinski (1901-81)"

Commission: commissioned by oboist Lawrence Cherney and pianist William Aide through a grant from the Ontario Arts Council

Premiere:

Publisher/ISBN: Ms

Recording(s): Cherney, Lawrence, oboe, Paul Helmer, piano. *River of Fire*. McGill University Records, Stereo 85026, 1986

Movements: five untitled movements

Range: B3 - F#6

Difficulty: *moderately difficult to difficult* - many meter and tempo changes, meters include 5/8 and 8/4, unmeasured sections that can be counted in steady quarter note beats, different meters and tempo between parts, but written to alleviate possible ensemble problems; limited high register fast passages; not too difficult extended techniques include: harmonics, double trills, glissandi, and playing on reed; long sections of repeating melodies with few rests in oboe part but lots of rest between sections, length of piece requires good endurance; piano part not too difficult, but involves some graphic notation; there are no measures in oboe part or score

Stylistic characteristics: *tonal/ethnic* - tonal chords with static harmonies and dissonance; melody based on Inuit folk tunes characterized by limited range, melodic repetitions, repetition of one note, short length; each movement divided into sections for each folksong; piano part: primarily thin texture; repeating patterns, often accompanimental

Program notes/reviews: transcriptions of dance-songs found in Beverley Cavanagh's *Music of the Netsilik Eskimo* (Ottawa 1982) with permission.

About 20 transcriptions are used, in a stylized sequence for rapid change and sharp contrast; there are five main sections of varying length. Also reflected are the vocal timbres and breathing habits of various Inuit performers, drumming and other percussion sounds, as well as rhythmic effects from Inuit 'throat games', as heard on tapes made by Cavanagh and others. The work is freely evocative rather than literal in its combination of a Western concert format with source-material from outside the Western tradition. In this respect it is parallel to certain compositions of the late ethnomusicologist Mieczyslaw Kolinski, especially his *Dahomey Suite* for oboe and piano based on African sources. Both Cavanagh and Beckwith studied with Kolinski, and Beckwith has dedicated *Arctic Dances* to Kolinski's memory.⁸

Arctic Dances is based on dance-song transcriptions published in *Music of the Netsilik Eskimo* by Beverley Cavanagh (Ottawa, 1982).

These songs were collected in Arctic Canada, in Pelly Bay and other Netsilik communities. The melodies in the first movement come from drum-dance songs and story songs, which cover a wide variety of topics; from stories of seal hunts and other hunting adventures to stories of sexual exploits. The fourth movement comes from a story song about a man who claimed to have seen seagulls and loons in the water. The sound of ducks can also be heard.

The fifth movement contains melodies from specific stories. The opening motive is a celebration over catching a caribou during a time of hardship. The motive that follows is taken from a drum-dance song. The third "lullaby" motive is from a song written by a young man who was too shy to join in the drum dance but wanted to sing anyway. The fast rhythmic section near the end is the song of a lonely orphan who feels she is treated worse than a dog who has no tail.⁹

Comments:

Composer: Wallace Berry (1928-1991)

Title: Ten Short Pieces

Date & place of composition: 1977, Ann Arbor, MI and Carmel, CA

Instrumentation: oboe and piano

Duration: ca. 5:30

Dedication:

Commission:

Premiere:

Publisher/ISBN: Ms

Recording(s):

Movements: I. Slow; II. Fast, yet with restraint; III. Tempo of the preceding; IV. Slow; V. Fast, vigorous; VI. Moderate in tempo; VII. Somewhat slow; VIII. Somewhat fast; IX. Slow and pensive; X. Moderately fast; very intense.

Range: B3 - G6

Difficulty: *moderately difficult to difficult* - unmeasured, some unusual rhythmic subdivisions; some moderately fast chromatic passages; many accidentals; some rapid tonguing; extreme range, and legato leaps more than two octaves; no extended techniques except glissandi, graphic notation used; difficult piano part includes: extreme registers and leaps, lack of predictability, few pedal indications (it is not always clear if the pedal should be used or not), occasionally unclear notation, possible ensemble difficulties with oboe; score only, but easier to coordinate parts using score.

Stylistic characteristics: *atonal* - certain interval patterns, note groups and rhythmic motives are repeated, developed and imitated; pointillistic, fragmentary style.

Program notes/reviews:

Comments:

Composer: Brian Cherney (1942)

Title: Epitaph

Date & place of composition: 1986
Instrumentation: solo English horn
Duration: ca. 7:00
Dedication: "for Lawrence - to the memory of my parents"
Commission:
Premiere: April 9, 1986, Canada House in London, England; Lawrence Cherney, English horn.
Publisher/ISBN: ©1989 Les Editions Doberman - Yppan/2-920274-92-9
Recording(s):
Movements:
Range: C4 - F#6
Difficulty: *difficult* - unmetered; complex rhythm; many dynamic changes, frequently in registral extremes (many soft E6s); some long, high phrases.
Stylistic characteristics: *atonal* - unified by the gradual construction of the two themes, and references to them; very long and short phrases, often centered around specific notes.
Program notes/reviews: based on the Call to Worship of Jewish High Holy Days and the Swan of Tuonela.¹⁰
Comments: Brian Cherney is brother of the Canadian oboist Lawrence Cherney. The publication of this piece was aided by the Cultural Affairs Ministry of Québec.

Composer: Frederick Robert Charles Clarke (1931)
Title: Two Soliloquies
Date & place of composition: I. February 23, 1985; II. May 27, 1985.
Instrumentation: solo oboe
Duration: ca. 4:45 (2:15, 2:30)
Dedication: "to Christine Barbour"
Commission:
Premiere:
Publisher/ISBN: Ms
Recording(s): Seiffert, Laura Jaeger, oboe. "Two Soliloquies." by F.R.C. Clark. *Twentieth Century Chamber Music*. Queens University Music, 9101, 1991.
Movements: I. Andante espressivo; II. (Rondeau) Vivo
Range: Bb3 - Eb6
Difficulty: *moderate to moderately difficult* - some complex rhythms; several articulated large leaps; fairly slow tempos; idiomatic fast passages; accidentals throughout.
Stylistic characteristics: *tonal* - tonal implications; clear form using melodic variation; long lyric phrases; Soliloquy II is closely related in structure to Soliloquy I.
Program notes/reviews: Each of the two contrasting movements for solo oboe displays an obvious audible form. In the first Soliloquy, the expressive opening is interrupted briefly by a faster rhythmic section creating a logical

ternary form. The second soliloquy makes use of a Rondeau design with two diversions alternating with three statements of a refrain, the final refrain being quite abbreviated. Soliloquy No. 1 was originally written as a test piece for a quick study class in a music festival.¹¹
Comments:

Composer: Charyl L. Cooney (1953)
Title: Philomela
Date & place of composition: 1994
Instrumentation: oboe and piano
Duration: ca. 5:00
Dedication:
Commission: commissioned by Canadian Music Competitions for the International Stepping Stone level of the 1994 Canadian Music Competitions
Premiere:
Publisher/ISBN: Ms
Recording(s):
Movements:
Range: Db4 - A5
Difficulty: *easy* - some easy meter and tempo changes; many accidentals but at a slow tempo; some downward slurs; short phrases; piano part is quite difficult: serpentine, chromatic passages made of uncommon patterns, and parallel motion; difficult hand crossings and grace notes before chords; solo line same size as the piano part, affecting legibility.
Stylistic characteristics: *atonal* - running 16th note chromatic patterns alternating with thick, dissonant chords in the piano; some tonal references in the folk-like 2nd section; various contrasting sections alternate throughout the work.
Program notes/reviews:
Comments: also exists for voice and piano

Composer: Jean Coulthard (1908)
Title: The Enchanted Island
Date & place of composition: 1991
Instrumentation: oboe and piano
Duration: ca. 6:45
Dedication:
Commission:
Premiere:
Publisher/ISBN: Ms
Recording(s):
Movements:
Range: B3 - F6
Difficulty: *moderately difficult* - meter changes with each new section; some challenging passages at moderate tempos; many tongued notes; many accidentals; piano part not too difficult, a student could learn it; no measure numbers.
Stylistic characteristics: *tonal* - sections with short, articulated 16th note gestures alternate with thick, colourful piano arpeggiations and lyrical oboe melody and trills; atmospheric.
Program notes/reviews:

Comments:**Composer:** Jean Coulthard (1908)**Title:** Shizen: Three Nature Sketches from Japan**Date & place of composition:** Spring, 1979**Instrumentation:** oboe and piano**Duration:** ca. 7:00**Dedication:** "to Evelyn Barbirolli, Iris Loveridge and Jessie Binning"**Commission:****Premiere:****Publisher/ISBN:** ©1986 Novello**Recording(s):****Movements:** I. Wind in the Pines; II. Meditation Garden; III. The Temple Festival**Range:** B3 - F#6**Difficulty:** *moderately difficult* - only one F#6, with time to prepare for it; some chromatic passages of moderate difficulty; many accidentals; simple meter changes; a cadenza; piano part not too challenging, but difficult for student performer to learn.**Stylistic characteristics:** *tonal/ethnic* - lush harmonies, colourful chromaticism, with oriental influences; occasional quartal, quintal chords with functional bass movement; atmospheric, impressionistic style, rhythms overlap to obscure the beat; lyrical, modal melodies with mordents and grace notes.**Program notes/reviews:****Comments:****Composer:** Jean Coulthard (1908)**Title:** Sonata**Date & place of composition:** 1947**Instrumentation:** oboe and piano**Duration:** ca. 11:00**Dedication:** "for Evelyn Barbirolli"**Commission:****Premiere:****Publisher/ISBN:** ©1977 Waterloo Music Company**Recording(s):****Movements:** I. Gently flowing; II. Sicilienne-*quite slowly*; III. Allegro**Range:** B^b3 - F6**Difficulty:** *moderately difficult to difficult* - frequent repetition of rhythmic patterns, much syncopation; passage work with some melodic and rhythmic patterns, many accidentals; some fast tempos; page turns in oboe part awkward; piano part is idiomatic for piano and is of moderate difficulty, but awkward to read because of notation size; no measure numbers.**Stylistic characteristics:** *tonal* - lyric, romantic style with frequent motivic imitation, repetition, fragmentation and development, and rhythmic vitality; several different repeating rhythmic and melodic patterns used together in the piano and oboe parts; tonal references; lush, colourful harmony; standard classical forms; 1st movement is in sonata form.**Program notes/reviews:****Comments:****Composer:** Clifford Crawley (1929)**Title:** Recitatives and Arias**Date & place of composition:** 1990**Instrumentation:** oboe and piano or string quartet**Duration:** ca. 10:00**Dedication:****Commission:****Premiere:****Publisher/ISBN:** Ms**Recording(s):****Movements:** I. Impetuosamente; II. Languido; III. Irato**Range:** B3 - A6**Difficulty:** *difficult* - ppp third octave passages including one A6, also fast passages containing third octave notes; many accidentals; some graphic notation; some complex meter changes, and unconventional beaming; difficult upward slurs to third octave notes; second movement voiced high and requires much endurance and dynamic control; piano part not too hard, some awkward passages, generally not pianistic; notation is sometimes unclear.**Stylistic characteristics:** *tonal/atonal* - variety of harmonic styles: elements of tertian functional harmony sometimes in a lush, romantic style, other times exhibiting polytonality, chord planing, pentatonic scales and atonality; clear motive unity; lyrical recitatives contrast with rhythmic sections.**Program notes/reviews:****Comments:****Composer:** Samuel Dolin (1917)**Title:** Psalmody**Date & place of composition:** 1982**Instrumentation:** solo oboe**Duration:** ca. 5:00**Dedication:** "for Patricia Morehead"**Commission:****Premiere:****Publisher/ISBN:** Ms**Recording(s):****Movements:****Range:** C#4 - A^b6**Difficulty:** *difficult* - extended techniques include: multiphonics (fingerings included, but they do not all work for every oboe), harmonics, tone colour changes, flutter tonguing, embouchure glissandi, quartertones, aleatoric sections; some graphic notation; unmetered; grace note groups; large leaps; fast passages with few patterns; sudden dynamic and register changes.**Stylistic characteristics:** *atonal* - short phrases of contrasting character: lyrical melodies building into fast, aggressive outbursts; no regular meter.**Program notes/reviews:**

Comments: edited by Patricia Morehead.
Composer: Paul M. Douglas (1936)
Title: "Luquet"
Date & place of composition: Oct. 28, 1983, Vancouver, B.C.
Instrumentation: solo English horn or alto saxophone
Duration: ca. 5:00
Dedication: "for Julia"
Commission:
Premiere:
Publisher/ISBN: Ms
Recording(s):
Movements: Preludio-Vivo-Preludio-Vivo¹²
Range: B3 - Eb6
Difficulty: *moderately difficult* - some meter changes, slow unmeasured section; some graphic rhythmic notation; fairly long, fast middle section with much repetition and many patterns; many accidentals; few rests.
Stylistic characteristics: *tonal* - tonal implications with many chromatic inflections; clear form; clear motivic and phrasal repetition and expansion.
Program notes/reviews:
Comments:

Composer: Paul M. Douglas (1936)
Title: Senia
Date & place of composition: Aug. 1, 1977, Courtenay, B.C.
Instrumentation: solo oboe or flute
Duration: ca. 3:00
Dedication: "for Senia Trubashnik"
Commission:
Premiere: 1978, Courtenay Youth Music Festival; Jerry Domer, oboe.
Publisher/ISBN: Ms
Recording(s):
Movements:
Range: C4 - F6
Difficulty: *moderate to moderately difficult* - some fast passages using repetition; many accidentals; large articulated leaps; unmeasured slow sections with uncomplicated rhythms.
Stylistic characteristics: *tonal* - tonal implications, use of semitone resolutions contrasting with the whole tone scale; clear form; clear motivic repetition and development; rhythmic vitality.
Program notes/reviews:
Comments:

Composer: George Fiala (1922)
Title: Deux Movements
Date & place of composition: 1984
Instrumentation: oboe and piano
Duration: ca. 10:00 (4:40, 5:30)
Dedication: "A Louise Pellerin"
Commission:
Premiere:
Publisher/ISBN: Ms
Recording(s):

Movements: I. Adagio; II. Allegretto
Range: C4 - F#6
Difficulty: *moderately difficult to difficult* - simple rhythms and meters; tempos not too fast; long chromatic passages with a minimum of repetition and rests, good endurance required; high register used in fast passage work. Similar difficulty in the piano part.
Stylistic characteristics: *tonal* - strong tonal implications with chromatic voiceleading; similar textures and rhythms in both parts throughout; motivic development and sequential repetition of melodic and rhythmic patterns.
Program notes/reviews:
Comments:

Composer: Clifford Ford
Title: Forbidden Colours
Date & place of composition: May 1983, Ottawa
Instrumentation: oboe d'amore and organ
Duration: ca. 9:30
Dedication: "to Willis, Many Thanks"
Commission: commissioned by Willis Noble through a grant from the Canada Council
Premiere:
Publisher/ISBN: Ms
Recording(s):
Movements:
Range: B3 - D6
Difficulty: *moderate to moderately difficult* - rhythm is primarily simple, with some complex rhythms, many grace notes; many accidentals; pattern repetition; fairly slow tempos; short groups of flutter-tonguing; organ part is mostly easy, with a few fast passages.
Stylistic characteristics: *tonal/ethnic* - atmospheric with colourful chords, florid oboe part using many grace notes and flutter tonguing; Asian sound created by some use of non-standard scales.
Program notes/reviews:
Comments: Willis Noble is a Canadian organist.

Composer: Harry Freedman (1922)
Title: Short Story
Date & place of composition: August, 1989
Instrumentation: solo English horn
Duration: ca. 3:00
Dedication:
Commission: commissioned by Lawrence Cherney through the Canada Council
Premiere: October 1989, Royal Festival Hall, London's South Bank, as part of the Rendezvous Festival.
Publisher/ISBN: Ms
Recording(s):
Movements:
Range: Db4 - F#6
Difficulty: *difficult* - large leaps of which some are slurred; many accidentals (accidentals modify only the note they are before); extreme range; unmeasured, but rhythmic.

Stylistic characteristics: *atonal* - uses repeating, expanding patterns focusing on D5 to unify; alternates between lyrical lines, fragmented phrases, and aggressive, repeated note passages.

Program notes/reviews:

Comments:

Composer: Daniel Eliezer Friedman (1962)

Title: Romance

Date & place of composition: 1995

Instrumentation: oboe and piano

Duration: ca. 5:00

Dedication:

Commission:

Premiere: August 16, 1992, Chalmer's Church, Kingston, Ontario

Publisher/ISBN: Ms

Recording(s):

Movements:

Range: B^b3 - D6

Difficulty: *moderate* - the rhythm is largely simple with some easy meter changes, a few sextuplets and triplets; some dynamic extremes; long lines in high and low registers which could cause endurance problems; piano part is harder: some big hand stretches, thick writing, cross rhythms; primarily accompanimental.

Stylistic characteristics: *tonal* - long, lyrical lines in oboe part; harmonic progressions are both functional and static; thick texture.

Program notes/reviews:

Comments:

Composer: Graham George (1912)

Title: Adagio

Date & place of composition: Sampson Island, 1950

Instrumentation: oboe and piano

Duration: ca. 3:30

Dedication:

Commission:

Premiere:

Publisher/ISBN: Ms

Recording(s):

Movements:

Range: C4 - G^b5

Difficulty: *easy* - some triplets; accidentals; easy piano part: arpeggiated chords, primarily accompanimental; score only; no measure numbers.

Stylistic characteristics: *tonal* - lyrical; tonal implications, chromatic harmonies, much parallel harmonic motion.

Program notes/reviews:

Comments:

Composer: Arsenio Girón (1932)

Title: Six Studies

Date & place of composition: 1992

Instrumentation: solo oboe

Duration: ca. 9:00 (1:35, 1:25, 1:45, 1:20, 1:20, 1:10)

Dedication:

Commission:

Premiere:

Publisher/ISBN: Ms

Recording(s):

Movements: I. Adagio; II. Resonance; III. Duetto; IV. Lark; V. Pastorale; VI. Scherzo

Range: C4 - F6

Difficulty: *moderately difficult* - high register passages made easier by patterns and repetition; tempos are not too fast; many grace notes; many accidentals (it is unclear if accidentals apply for the entire measure, or apply only to the note they precede); sudden extreme dynamic and registral changes, particularly in the middle of the "Duetto" as an effect; primarily simple rhythms.

Stylistic characteristics: *atonal* - melodic gestures using repetition, contrast, motivic development and fragmentation; often focusing on one note, or a group of notes; each study has a character suggested by the title.

Program notes/reviews:

Comments:

Composer: Srul Irving Glick (1934)

Title: Sonata

Date & place of composition: 1987

Instrumentation: oboe or soprano saxophone in B^b and piano

Duration: ca. 17:05 (5:07, 5:11, 6:36)

Dedication: "with deep affection to Senia Trubashnik"

Commission: commissioned by Senia Trubashnik through the Ontario Arts Council

Premiere: May 31, 1988, Beth Tikvah Synagogue, Toronto; Senia Trubashnik, oboe, Valerie Tryon, piano

Publisher/ISBN: ©1996 Jaymar Music Ltd.

Recording(s): Trubashnik, Senia, oboe. "Sonata" by Srul Irving Glick. *Music of Srul Irving Glick*. CBC Records, Musica Viva CD 1046, 1992.

Movements: I. Fast, with emotional intensity and rhythmic thrust; II. *Expressivo*, *con rubato*; III. Slow, but *accelerando* gradually.

Range: C4 - F6 (opt. F#6 and grace note G6)

Difficulty: *difficult* - several meters including 8/8, some complex rhythms; many accidentals; long lines without much break and frequently in high tessitura; good endurance necessary because of amount of playing required; some technical flourishes; some moderately difficult rhythmic subdivisions with grace notes, syncopations; piano part is difficult, and taxing using many rapidly repeated notes and chords as accompaniment, but is pianistic.

Stylistic characteristics: *tonal* - long, lyrical phrases with middle eastern sound using augmented 2nd and blues influences; thick, romantic textures and harmonies; contrasting sections, usually lyrical versus rhythmic, alternate through each movement; very dramatic.

Program notes/reviews: I've had the good

fortune to have worked with oboist Senia Trubasnik as producer for the C.B.C., and I've always been deeply impressed by the exquisite sound and profound musicality of his performance on one of the most difficult of all musical instruments. When he approached me to write a work for him, I was delighted. I had already written a sonata for flute and piano, a work I had written with much pleasure, and the thought of writing another sonata for a wind instrument filled me with expectation. In a short while I realized that while the flute had brought me to write a work that was Springlike, open and joyous, the oboe had brought to me a more penetrating vision.

This 3 movement work is performed without pause, and is a dramatic work, with poignant melodic lines and sharp dissonances, in its harmonic language. The aggressive first movement is followed by a movement which originally had the subtitle "Memorial prayer for Tisha B' Av," a title which I later removed from the score. The movement nevertheless expresses the grief I've felt for the pain inflicted on the Jewish people throughout our long history. The last movement has some relief from the darkness of mood of the first two movements and is an energetic movement with dance rhythms and jazz inflections. Towards the end of the last movement there is a return to the aggressive material of the first movement, but the work continues with a return to the 3rd movement dance rhythms and concludes with an exuberant and energetic finale.

The work was commissioned on a grant from the Ontario Arts Council for the performance at this concert at Beth Tikvah.¹⁴

The oboe has always felt to me to be an instrument that expresses more penetrating and deep human emotions. As a sketch for the piece, I wrote a movement which was an outpouring of dark emotions that I first subtitled "Memorial Prayer for the Ninth Day of the Hebrew month of Av", the day when the ancient temples of Jerusalem were both destroyed in 587 BCE and 70 CE and which marked the beginning of an almost 2000 year old exile of the Jews from their ancient country of Israel. In this sketch, I quoted a melodic fragment from the cantillation of The Lamentations of Jeremiah which are traditionally chanted on this bitter day in the Jewish calendar. When I showed this sketch to Mr. Trubashnik, his enthusiasm for this material gave me the impetus to use this sketch as the second movement of the new Sonata.

With this sombre beginning, in a language that felt so right for the oboe, I created a three movement work which is performed without pause in a dramatic and poignantly lyrical style, which uses sharp dissonance and occasional percussive punctuation to express grief and

anguish. The last movement, however, makes an attempt to find some relief from the darkness of mood of the first two movements and uses some driving dance rhythms and jazz inflection to lighten the atmosphere. Towards the end of this last movement there is a return to the aggressively poignant material of the first movement, but the piece ends with a continuance of the driving dance rhythms of the third movement and a cadenza-like coda brings the work to an end with an exuberant and energetic flourish.¹⁵

The sonata is a dramatic work, with poignant melodic lines and sharp dissonances in its harmonic language. It is a continuous work, performed without pause, but has three distinct movements. The aggressive and march-like first movement is followed by a memorial prayer. It expresses the grief that the composer has felt for the pain which has been inflicted on the Jewish people in their long history. The last movement begins out of the closing motifs of the preceding lament and develops into an energetic movement with dance rhythms and jazz inflections. This provides considerable relief from the dark mood of the first two movements. Towards the end of the work there is a short return to the aggressive material of the first movement, but the energetic conclusion and dancy rhythms bring it to a vituosic finale.¹⁶

Comments: a soprano saxophone part is included in the published versions.

Composer: Stewart Grant (1948)

Title: Fantasia No. 2

Date & place of composition: August 1982, Aspen

Instrumentation: solo oboe d'amore, English horn, oboe or soprano saxophone

Duration: ca. 6:00

Dedication:

Commission:

Premiere: 1982, Aspen Music Festival; Stewart Grant, oboe d'amore

Publisher/ISBN: ©1982 Stewart Grant

Recording(s):

Movements: I.

Range: B3 - E6

Difficulty: *moderately difficult* - mostly uncomplicated rhythmically; some fast chromatic passages eased in difficulty by pattern repetition; only one E6.

Stylistic characteristics: *tonal* - uses tonal inflections with clear motivic development and repetition; several different characters (waltz, march, adagio, etc.) are investigated.

Program notes/reviews: This work represents an important point of arrival in my personal stylistic development in that it applies to a large symphonic form the musical language that had been brought to maturity in such smaller works as my *Fantasia #2* for solo oboe d'amore and *Bhajan* for solo 'cello and string orchestra - both

of which also use variation form. This language is essentially tonal and its roots are related to the language of contemporary jazz and popular music, but it is linear rather than chordal in nature and it uses extensive chromaticism and harmonies based on fourths, fifths, seconds, and sevenths rather than the thirds and sixths of traditional harmony. It attempts to strike a balance between the fresh and the familiar and it is intended to allow a variety of expression and a sense of harmonic motion that are difficult to achieve in purely atonal music.¹⁷

Comments: Fantasia No. 2 was co-winner in 1982 of the ASCAP awards at the Aspen Music Festival.

Composer: Bengt Hambraeus (1928)

Title: Eco dalla montagna lontana ... Scandinava

Date & place of composition: November 20, 1993, Hambraehill Farm

Instrumentation: solo English horn

Duration: ca. 14:00

Dedication: "to Lawrence Cherney"

Commission: commissioned by Lawrence Cherney through the Canada Council

Premiere:

Publisher/ISBN: Ms

Recording(s):

Movements: I. Preludio; II. Danza; III. Epilogo

Range: B3 - F6

Difficulty: *difficult to very difficult* - very interpretive style; unmetered but can be counted in quarter note beats; complex rhythms; many accidentals; extended techniques including chords (fingerings given, although they will not necessarily work); much endurance required because of few rests; many dynamic changes in extreme registers and during multiphonics; multiple grace notes; difficult slurred leaps; some graphic notation.

Stylistic characteristics: *atonal* - often focuses around one note; short phrases; patterns and repetition with variation to unify composition, create atmosphere.

Program notes/reviews:

Comments:

Composer: Bengt Hambraeus (1928)

Title: Mirrors: for Oboe Sounds

Date & place of composition: August 20, 1986, Hambraehill Farms¹⁸

Instrumentation: one or more oboists and tape, or tape alone

Duration: ca. 38:00

Dedication: "to Lawrence Cherney"

Commission: commissioned by Lawrence Cherney through the Canada Council

Premiere:

Publisher/ISBN: Ms

Recording(s):

Movements: I - IX in the order chosen by the performer

Range: A#3 - G6

Difficulty: *difficult* - extended techniques including multiphonics and multiphonic trills, uses reed/embouchure placement symbols (without explanation); difficult fast passages; long sections that have few rests; consistent meter but complex rhythms with grace notes; section with trills and tremolos; many dynamic changes; directions on performance with tape are clear but some experimentation will be required to produce a successful performance.

Stylistic characteristics: *electronic/atmospheric* - aleatoric elements; many sections, each with own character; melodic material often centered around one note; the score includes all the material recorded on the tape.

Program notes/reviews:

Comments: tape available for rent from the composer and the McGill Recording Studio: 555 Sherbrooke St. W., Montréal, QC, Canada H2A 1E3. Tape sounds were recorded by Lawrence Cherney.

Composer: Bengt Hambraeus (1928)

Title: Sheng

Date & place of composition: July 4, 1983, Glen Roy/Apple Hill

Instrumentation: oboe and organ

Duration: ca. 16:00

Dedication: "to Lawrence Cherney and Hugh McLean"

Commission: commissioned by Lawrence Cherney through the Canada Council

Premiere:

Publisher/ISBN: Ms

Recording(s): Cherney, Lawrence, oboe, Hugh Maclean, organ. *River of Fire*. McGill University Records, Stereo 85026, 1986.

Movements:

Range: Bb3 - F6 (opt. F#6)

Difficulty: *very difficult* - multiphonics used in diminuendo (fingerings and source for fingerings given), glissandi; many dynamic changes, long notes and phrases with few rests; slow tempos; complex rhythms; some difficult fast passages; many accidentals; organ part has some graphic notation and is rhythmically difficult, otherwise quite playable; score only.

Stylistic characteristics: *electronic/atmospheric/ethnic* - short, repeating and varying melodic phrases for the oboe over an atmospheric chordal or fragmentary and pattern-based organ part; abstract harmonies; subtle textural shifts between sections.

Program notes/reviews: The title of the work refers to the Chinese mouth organ (Sheng; Japanese sho), but there are no direct relations to the real scale system of that instrument. I was more inspired by the mood of the Chinese repertoire than its modes. The timbre of the 'multiphonics' in the oboe part intend to give an

allusion to the Sheng instrument ... The Tutti-sound of the organ - p. 9 ... is intended on purpose to overwhelm completely the oboe, which emerges as a surviving spirit when the organ gets silent. Therefore the oboist must keep playing, even when his instrument is overpowered occasionally.¹⁹

... like if he is struggling with an ancient Chinese dragon.²⁰

The work is entitled "Sheng", which is the name of a Chinese mouth organ. The timbre of the oboe multiphonics is intended to give an allusion of that instrument.²¹

Comments: Swedish recording was winner of the Swedish Grammy Award for best classical recordings in 1987. The performers for that recording were Helen Jähren, oboe and Hans Ola Ericson, organ. Bengt Hambraeus is an organist.

Composer: Derek Healey (1936)

Title: Capriccio-Variant 2, op. 59c

Date & place of composition: August 14, 1981, Wargrave and Eugene

Instrumentation: solo oboe

Duration: ca. 7:00

Dedication:

Commission:

Premiere:

Publisher/ISBN: Ms

Recording(s):

Movements:

Range: F4 - G6

Difficulty: *difficult* - extended techniques used include; straight tone, flutter tonguing (which is ad lib), multiphonics, and multiphonic trills (no fingerings given, exact chord is left up to the performer with a few specifications), pitch undulations; fairly rapid passages which are often articulated and have many accidentals; frequent dynamic/tempo changes; unmetred, but can be counted in quarter note beats; large interval grace notes; graphic notation.

Stylistic characteristics: *atonal* - short phrases; tends to focus around one note; variations and repetitions of patterns and motives throughout piece.

Program notes/reviews:

Comments: also available as Capriccio-Variant 1 for melodic instrument or voice and Capriccio-Variant 2 for alto recorder.

Composer: Jacques Hétu (1938)

Title: Incantation, op. 28

Date & place of composition: 1978

Instrumentation: oboe and piano

Duration: ca. 5:00

Dedication:

Commission: commissioned by the Canadian Music Competition as a mandatory work for 1978

Premiere:

Publisher/ISBN: Ms

Recording(s): Cherney, Lawrence, oboe, Paul Helmer, piano. *River of Fire*. McGill University Records, Stereo 85026, 1986.

Movements:

Range: E^b4 - F6

Difficulty: *moderate to moderately difficult* - some difficult rhythmic values, meter changes; high tessitura, slow tempos; many accidentals; thickly textured piano part, not too difficult and pianistic, but sometimes notation is unclear, particularly accidentals.

Stylistic characteristics: *atonal* - lyrical, slow melody in oboe part centered around A^b and G, contrasting with aggressive middle section; piano part is thickly textured, using chromatic chords in falling and rising patterns that help to promote a feeling of cadence at the end of each section; ABA coda form.

Program notes/reviews:

Comments:

Composer: Derek Holman (1931)

Title: Partita on the tune *Mount Pleasant*

Date & place of composition: 1982

Instrumentation: oboe and organ

Duration: ca. 13:00

Dedication: "written for *Music at Sharon*"

Commission: commissioned for Music at Sharon in 1982 through a grant from the Ontario Arts Council

Premiere: July 10, 1982, the Sharon Temple; Lawrence Cherney, oboe, Hugh McLean, organ

Publisher/ISBN: Ms

Recording(s):

Movements: I. *Mount Pleasant*; II. Pastorale; III. March; IV. Sarabande; V. Toccatina; VI. Envoy.

Range: B3 - E6

Difficulty: *moderate to moderately difficult* - some syncopation, difficult meter changes; many accidentals; some moderately difficult fast passages using melodic and rhythmic patterns; organ part readily playable, very possible on small organ; score only.

Stylistic characteristics: *tonal* - tonal foundations with atonal gestures; slow and fast variations on a hymn tune in various styles; organ part has counterpoint, some tone clusters and thick, colourful chords.

Program notes/reviews: The Children of Peace were denied the opportunity to hear Derek Holman's Partita for Organ and Oboe, played on their organ but that is because (Hugh) McLean and oboist Lawrence Cherney, artistic director of Music at Sharon, gave the specially commissioned work its premiere Saturday afternoon.

What David Wilson's followers would have recognized in the Partita was the tune Mount Pleasant which Holman cleverly borrowed from a handwritten part book owned by Ira Doan, a fife player in the congregation, to use as the theme for a set of variations.²²

Comments:

Composer: Donald L. Kaplan (1923)

Title: Narrative

Date & place of composition: 1957

Instrumentation: oboe and piano

Duration: ca. 7:00 (4:00, 3:00)

Dedication:

Commission:

Premiere:

Publisher/ISBN: Ms

Recording(s):

Movements: I. Adagio; Part II Gigue

Range: D4 - E^b6

Difficulty: *moderate* - includes only one passage with E^b6 to D^b6; simple rhythmically, with several easy meter changes; no difficult fast passages; flat accidentals create some awkward fingerings, many rests; easy piano part using primarily accompanimental figures; manuscript is difficult to read because of notation style, particularly piano part.

Stylistic characteristics: *tonal* - tonal harmonic implications with chromatic harmonies and some parallel harmonic movement; neo-romantic; lyric phrases; melodic and rhythmic repetition.

Program notes/reviews:

Comments:

Composer: David Keane (1943)

Title: Tango

Date & place of composition: 1985

Instrumentation: oboe and piano

Duration: ca. 10:00

Dedication:

Commission: "Tango was commissioned by the fine British oboist, David Wilson"

Premiere: February 24, 1986, Canada House in London, UK; D. Wilson, oboe and A. Moisey, piano

Publisher/ISBN: Ms

Recording(s): Cherney, Lawrence, oboe. *Tongues of Angels*. Centrediscs, 4793, 1993.

Movements:

Range: B4 - D[#]6

Difficulty: *moderately difficult* - metered, uncomplex rhythms; tempo is not very fast; some extended techniques including variable multiphonics used in a rhythmic way (clear directions in performance notes) and breath sounds; some short, fast passages with wide leaps and mixed articulations that are challenging; some long phrases, but generally frequent rests; complex dynamic changes; some complex rhythmic interaction with piano part; piano part requires several special techniques that are explained fairly clearly in the directions, some alternate techniques given; some awkward passages, but basically not too hard.

Stylistic characteristics: *tonal* - contemporary tango style using repetitions, rhythmic patterns to unify; the melody often builds from one note or group of notes in the repeating rhythmic pattern; clear tonal implications in harmony.

Program notes/reviews: The idea of the tango

as the basis for a work came out of studying a wonderful collection of tango recordings put together, as a great kindness, for the education of this composer by the Argentinian composer, Beatriz Ferreyra.

The name, "tango", is probably an African onomatopoeic word for a sound made in drumming [tan 'go: eighth note, accented quarter]. This is the key rhythm of the tango. But the latin verb, "tango", captures many of the qualities one might associate with the famous dance: "I touch", "I taste", "I affect", "I impress", "I reach", "I move", "I push", "I strike", "I cheat". The Tango for oboe and piano is made of several musical materials which are most "un-tango-like" in character and it is the object of this piece to subdue and "en-tango" them.²³

Tango for oboe and digital tape integrates traditional characteristics of the tango (rhythms, textures and instrumental sonorities) with complementary, yet unexpected, electro-acoustic timbres and treatments. It was written for oboist David Moisey [*sic*] with piano accompaniment and adapted at the request of Lawrence Cherney. The inspiration for this work came for a collection of tango recordings made available to the composer by his Argentinian colleague Beatriz Ferreyra. In keeping with the spirit of adventure and humour embodied by the tango tradition, Tango is moody and changeable, wallowing in clichés one moment and offering startling surprises the next.²⁴

Comments: also version with oboe and tape accompaniment. The tape accompaniment is different from the piano part and was made in 1990.

Composer: Lothar Klein (1932)

Title: à la Rossini: a quodlibet on motives from *The Barber of Seville*

Date & place of composition: 1973 (1972 solo oboe version)

Instrumentation: solo oboe, or with optional piano

Duration: ca. 7:00

Dedication: "for Melvin Berman"

Commission:

Premiere:

Publisher/ISBN: Ms

Recording(s):

Movements:

Range: A[#]3 - F6

Difficulty: *moderately difficult* - some meter changes; melodic repetitions, patterns, flourishes, grace notes, recitatives; long phrases with few rests; piano part is sparse, percussive, and takes some practice; score only.

Stylistic characteristics: *atonal* - tonal references in the style of Rossini particularly in the oboe part, but primarily atonal writing; repetitions and sequence are used frequently.

Program notes/reviews: “the motives are drawn from the Finale of Act I.”²⁵

Comments:

Composer: Larry Lake (1943)

Title: Psalm

Date & place of composition: 1985, Toronto

Instrumentation: oboe and digital tape

Duration: ca. 10:00

Dedication: written for Lawrence Cherney

Commission: commissioned by Lawrence Cherney through the Ontario Arts Council

Premiere:

Publisher/ISBN: Ms

Recording(s): Cherney, Lawrence, oboe. “Psalm” by Larry Lake. Shadow Box Centredisc, 3288, 1988.

Cherney, Lawrence, oboe. “Psalm” by Larry Lake. Celebration of Canada 125 Years: A Compilation from Canadian Artists and Composers. Centrediscs S1, 1990.

Movements:

Range: C4 - F6

Difficulty: *moderate* - easy except for the range: only a few notes out of the “easy” range and they are at a slow speed and are approached easily; the tempo is slow; easy meter changes and unmeasured sections; repeating of slow patterns; frequent rests; some very soft dynamics; directions for playing with the tape are clear.

Stylistic characteristics: *electronic/atmospheric* - references to tertian harmony including triads, many statements of Perfect 4ths and Perfect 5ths in the oboe part, and motion in thirds between tape and oboe; oboe part includes fragments of chorale melodies; slow, often static harmonic rhythm; thick texture of electronic sound with oboe part slowly changing notes.

Program notes/reviews: Psalm is one of a series of pieces inspired by sacred texts. The first of these was *Sticherarion* for accordion, tape and electronics, and this was followed by *Antiphon* for voice and tape.²⁶

The third item on this CD is a work involving both electronic and real instruments. It is played by Lawrence Cherney, a splendid oboist. It is slow moving and has some quite lovely serene passages.²⁷

The digital tape presents a rich tapestry of synthesized sounds and is combined with a slowly evolving, meditative oboe solo of great beauty.²⁸

Comments:

Composer: Leslie Mann (1923-1977)

Title: Vocalise, op. 37

Date & place of composition: 1974

Instrumentation: oboe or clarinet or cello and piano

Duration: ca. 5:0

Dedication:

Commission:

Premiere:

Publisher/ISBN: Ms

Recording(s):

Movements:

Range: Db4 - Eb6

Difficulty: *moderate* - has one easily prepared for Eb6, first entry is a soft Bb5; simple rhythms; no fast passages; piano part is easy.

Stylistic characteristics: *tonal* - some tertian harmony and functional bass movement; colourful, atmospheric style, occasional chord clusters; lyrical melody in oboe, some imitation in piano, but mostly accompanimental; ABA form, with faster B section.

Program notes/reviews:

Comments:

Composer: David Leroy McIntyre (1950)

Title: Polka-Pause-Presto

Date & place of composition: 1986

Instrumentation: oboe and piano

Duration: ca. 7:50

Dedication:

Commission:

Premiere: February 1987, Studio One (CBC), Regina, Sask; Elizabeth Raum, oboe, Janice Elliot-Denike, piano

Publisher/ISBN: Ms

Recording(s):

Movements: I. Polka (saucily); II. Pause; III. Presto

Range: B3 - F6

Difficulty: *moderately difficult to difficult* - some difficult fast passages; awkward large leaps; complex subdivisions and meter changes; many accidentals; some sudden dynamic changes; awkward piano part with many large, irregular leaps; some unclear or missing clefs.

Stylistic characteristics: *tonal/atonal* - some reference to tonal centers; dissonant, chord clusters; witty character pieces; fragmentary, developmental sections alternate with stable, melodic sections; shifting meters give rhythmic energy.

Program notes/reviews:

Comments:

Composer: Oskar Morawetz (1917)

Title: Sonata

Date & place of composition: 1980-81, rev. 1984

Instrumentation: oboe and piano

Duration: ca. 16:08 (6:30, 5:12, 4:26)

Dedication:

Commission: commissioned by Melvin Berman through the Ontario Arts Council

Premiere: 1980 version: Nov. 22, 1981 at Walter Hall, Edward Johnson Building, University of Toronto with Melvin Berman, oboe and Suzanne Chenette, piano; 1984 revision: Aug. 7, 1984, Banff Festival of Music, Banff, Alberta, Peter Bowman, oboe, Janice Waite, piano; American Premiere: Aug. 16, 1982 International Double Reed Society

Conference, Towson State University, Harry Sargous, oboe and Susan Chenette, piano.

Publisher/ISBN: ©1986 Aeneas Music; ©1991 Jaymar Music

Recording(s): Cole, Roger, oboe, Linda Lee Thomas, piano "Sonata" by Oskar Morawetz. *The Expressive Oboe*. CBC Records, Musica Viva CD 1070, 1994.

Movements: I. Moderato; II. Adagio; III. Allegro moderato

Range: B3 - F6

Difficulty: *difficult* - multiple meters; complex rhythms; some challenging fast and endurance passages; difficult, but fairly pianistic piano part. **Stylistic characteristics:** *tonal* - some use of tertian harmony generally in a non-functional way except at the ends of phrases; thick, rhapsodic style alternates with fragmentary, sequential passages; haunting, lyrical melodies, very dramatic style.

Program notes/reviews: Not only is this a significant piece of Canadian Music, it is a very important addition to the oboe repertoire. It's very accessible, yet new. I especially love the rhapsodic second movement. It's so expressive, so beautiful.²⁹

Comments: performed frequently by well-known oboe-players, for example; John Mack (principal oboe of the Cleveland Orchestra), Peter Bowman (principal oboe of the St. Louis Symphony), and Harry Sargous (former principal oboe of the Toronto Symphony for many years, now professor at the University of Michigan).

Composer: Marjan Mozetich (1948)

Title: The Diary of an Intellectual

Date & place of composition: Jan. 14, 1972, Toronto

Instrumentation: solo oboe

Duration: ca. 5:00

Dedication: "to Michael Sweeney"

Commission:

Premiere:

Publisher/ISBN: Ms

Recording(s):

Movements:

Range: B \flat 3 - C7

Difficulty: *difficult to very difficult* - many extended techniques used: quarter tones, pitch fluctuation, pitchless sounds, multiphonics (fingerings and lip placement diagrams included, although the fingerings will not necessarily work on every oboe, and may be difficult to figure out), teeth on reed, glissandi; moderately fast passages which are often articulated; many accidentals; one C7; several G \sharp 6s; graphic notation, some of which is unclear.

Stylistic characteristics: *atonal* fairly uncomplicated rhythmically and structurally; slow and lyrical passages; fast sections based on extensions of motivic figures.

Program notes/reviews:

Comments:

Composer: Michael Parker (1948)

Title: In Memoriam, op. 43a

Date & place of composition: 1991, Banff, Alberta

Instrumentation: solo English horn

Duration: ca. 5:00

Dedication: "for Gaétan LeDivelec"

Commission: commissioned by the Canadian Music Competitions through the Newfoundland and Labrador Arts Councils

Premiere: October 30, 1991, Banff Centre, Banff, Alberta

Publisher/ISBN: Ms

Recording(s):

Movements:

Range: B3 - F6

Difficulty: *moderately difficult to difficult* - many accidentals; long slow phrases with few rests; passage work is highly chromatic, but uses some melodic and rhythmic patterns; tempo is slow; extremes of register and dynamics are used; accidentals carry through the measure.

Stylistic characteristics: *tonal* - each section is more complex variation on the slow opening melody, which returns at the end; tonal harmonic implications, particularly in the "theme", with much chromatic colouring and figuration; variation form.

Program notes/reviews: Between 1985 and 1988 I lost my father, my grandmother, and my mother. This has had a profound impact on my compositions. Part of the grieving process for me has been directed to my writing, and many of my works since are reflections on death and life.

In Memoriam is the latest in this series. While born from very personal circumstances, it is conceived more as a general expression of mourning and remembrance.

It is written in the form of a theme and variations.³⁰

Comments: There is also a version with piano accompaniment. The endings are different in the English horn parts of the two versions. There is also another version for solo clarinet. In Memoriam was originally for Violin and Piano as op. 43 in 1991.

Composer: Micheline Coulombe Saint-Marcoux (1938-1985)

Title: Horizon II

Date & place of composition: March 6, 1981, St. Basile le Grand

Instrumentation: solo oboe

Duration: ca. 6:00

Dedication:

Commission:

Premiere:

Publisher/ISBN: ©1985 Editions Salabert

Recording(s):**Movements:****Range:** C4 - G6**Difficulty:** *very difficult* - large melodic intervals; sudden dynamic shifts; unmetred, complex subdivisions; difficult fast passages; multi-phonics (possible fingerings are given); rapid tonguing; some graphic notation that is clearly explained by composer.**Stylistic characteristics:** *atonal* - pointillistic style; fragmentary and lyrical gestures unified around A4 and other melodic and rhythmic patterns; complex rhythm belies exactness; some aleatoric elements; similar phrases are written several different ways; a study in tone colour.**Program notes/reviews:****Comments:****Composer:** Thomas Schudel (1937)**Title:** Nocturne and Dance**Date & place of composition:** 1977**Instrumentation:** oboe and piano**Duration:** ca. 2:00**Dedication:****Commission:****Premiere:****Publisher/ISBN:** ©1980 Malcolm Music (a division of Shawnee Press Inc.)**Recording(s):****Movements:** I. Andante; II. Allegretto**Range:** G4 - D6**Difficulty:** *easy* - one D6 approached easily at the end of the piece; simple rhythms; a fair amount of high register playing; frequent gradual dynamic changes; easy piano part.**Stylistic characteristics:** *tonal* - lyrical and lively with clear tonality.**Program notes/reviews:** Nocturne and Dance is a composition with two contrasting movements. Careful observance of phrasing and dynamics in Nocturne will help create the intended dreamy atmosphere. Dance should be played in a carefree manner with a steady tempo.³²**Comments:****Composer:** Blago Simeonov (1934)**Title:** Scherzino**Date & place of composition:** 1978**Instrumentation:** oboe or flute and piano**Duration:** ca. 3:00**Dedication:****Commission:****Premiere:****Publisher/ISBN:** ©1978 Frederick Harris**Recording(s):****Movements:****Range:** D4 - E6**Difficulty:** *moderate* - fast tempo; some fast high passages including E6; rhythm is simple, some accidentals; piano part is not too hard, but has some awkward fast passages and leaps.**Stylistic characteristics:** *tonal* - melodic, light; clear form; tonal with some contemporary dissonances; rhythmic vitality in the piano part.**Program notes/reviews:** Denouncing or disregarding tonality is as easy as treating harmonic ratios as objects. Declaring the equally tempered keyboard a functionless set of frequencies does not free the inner ear from the dominant, as ever present as gravity. Defined by a notation, like in the music of Bach, or undefined in the evolved treatment of sonics today — a dominant “functions” wherever there is sound ... To reflect the complexity of an evolved artificial creation — our world today — an artist need not deafen himself and others to the song his good mother sang. He needs to communicate, not to think of new ways to communicate. Making clever art is the curse I see in me and around me. Breaking free of it is my goal.³³**Comments:****Composer:** Nancy Telfer (1950)**Title:** Bird's-Eye View**Date & place of composition:** 1985**Instrumentation:** oboe and piano**Duration:** ca. 11:00 (3:20, 2:00, 3:15, 2:00)**Dedication:****Commission:****Premiere:****Publisher/ISBN:** Ms**Recording(s):****Movements:** I. Flight of the Gull; II. Convention of the Little Birds; III. The Marsh at Dusk; Exotica**Range:** C#4 - Eb6**Difficulty:** *moderate to moderately difficult* - easy meter changes; limited use of graphic notation; many accidentals; generally short phrases; not technically demanding; 3rd mov. opens with difficult endurance passage; piano part is not too hard; many repetitive patterns and two-part writing.**Stylistic characteristics:** *atonal* - with tonal harmonic references; atmospheric, mimicking bird calls; piano part uses patterns, clusters and generally thin texture.**Program notes/reviews:** In Bird's-Eye View, “Flight of the Gull” is suggestive of the movement of a gull: the gliding, the even beating of the wings, the quick thrusts. “Convention of the Little Birds” describes how a variety of small birds so often congregate together, hopping, quietly chirping, then silent; at times there are just a few birds but a moment later dozens have appeared. “The Marsh at Dusk” is about those slim, elegant, long-legged herons that slowly pivot from position to position as the night gathers. “Exotica” displays the variety of wildly coloured exotic birds with their strange calls.³⁴**Comments:**

Composer: Steve Tittle (1935)
Title: only/other/always
Date & place of composition: Sept.-Dec. 1987, Halifax, Nova Scotia
Instrumentation: oboe and tape
Duration: ca. 11:00
Dedication: "for Lawrence Cherney"
Commission:
Premiere: 1988, Halifax; Lawrence Cherney, oboe.
Publisher/ISBN: Ms
Recording(s): Cherney, Lawrence, oboe. *Tongues of Angels*. Centrediscs, 4793, 1993.

Movements:**Range:** C4 - F6

Difficulty: *moderately difficult* - metered, somewhat complex rhythms; moderately slow tempos, no extended techniques; several third octave or high register passages, but much of piece is lower; no ensemble problems with tape.

Stylistic characteristics: *electronic/atmospheric* - melodic, lyrical oboe part imitated by and interacting with tape; three clear sections; gradual accelerando throughout piece; static harmony with thick tertian chords, tonal implications; continual rhythmic motion.

Program notes/reviews: The title reflects the three-part structure of the piece and is meant to suggest its mood or atmosphere in a very general way. The composer says, "The tape part is intended to give the feeling of an ensemble performance in which the oboe has the primary melodic material. All of the taped music was 'played by hand' (rather than sequenced) and includes processed sounds of acoustic percussion instruments along with those derived from digital synthesizers."

Comments:

Composer: Barry Truax (1947)
Title: *Tongues of Angels*
Date & place of composition: 1988
Instrumentation: oboe d'amore, English horn and four soundtracks
Duration: ca. 13:20
Dedication: "for Lawrence Cherney"
Commission: commissioned by Lawrence Cherney through the Canada Council
Premiere: March 16, 1988, North American New Music Festival, Buffalo, NY; Lawrence Cherney, oboe d'amore, English horn
Publisher/ISBN: Ms
Recording(s): Cherney, Lawrence, oboe. *Tongues of Angels*. Centrediscs, 4793, 1993.

Movements:**Range:** oboe d'amore: c#4 - F6

English horn: F4 - F6

Difficulty: *very difficult* - complex rhythms, unmetred sections, some without beams; some multiphonics, (somewhat unclear specifics: only one note of the chord is given, and no fingerings

are suggested); long sections consisting of short gestures with slight variations repeated many times; aleatoric sections where articulation, dynamics etc. are left to the performer; directions for interacting with the tape mostly clear and useful.

Stylistic characteristics: *electronic/atmospheric* - very abstract harmony and melody; minimalist tone colours that shift section to section, with a structured ending; each instrument uses a different scale (given in the introduction) constructed of the intervals of a minor 2nd, major 2nd and minor 3rd.

Program notes/reviews: The tape portion is based entirely on short fragments of sound produced by the two instruments used by the soloist, oboe d'amore and English horn. Using granular synthesis, these sounds were reconstructed to create a virtuosic environment with which the performer interacts. We sense the struggle of the soloist to match the virtuosity of the tape part and to transcend the limitations of human performance, a transcendence achieved at the end of the work when the performer is joined by a heavenly choir of voice-like sounds suggestive of the title.³⁶

Comments:

Composer: William Wallace (1933)
Title: *Engagements*
Date & place of composition: March 12, 1987
Instrumentation: oboe and English horn
Duration: ca. 4:30
Dedication: written for Patricia Grignet
Commission:
Premiere: Jon Peterson, oboe; Nancy Bourdon Nelson, English horn
Publisher/ISBN: Ms
Recording(s):
Movements: I. Idyll: con moto; II. Chase: vivo
Range: oboe: B3 - E6; English horn: B3 - B5
Difficulty: *moderate to moderately difficult* - moderately complex rhythmically with much syncopation; much repetition; fast tempos; no major ensemble issues.
Stylistic characteristics: *tonal* - highly imitative; lyrical.
Program notes/reviews:
Comments:

Composer: John Weinzweig (1913)
Title: *Arctic Shadows*
Date & place of composition: 1993
Instrumentation: oboe and piano
Duration: ca. 4:30
Dedication:
Commission:
Premiere:
Publisher/ISBN: Ms
Recording(s):
Movements:
Range: F#4 - D6

Difficulty: *easy to moderate* - simple rhythmically, easy meter changes; easy tempo changes; slow tempos for oboe part, some long notes and difficult endurance passages; some repetition; two D6s approached fairly easily; easy piano part.

Stylistic characteristics: *atonal/ethnic* - melody clearly influenced by Inuit song: limited range, notes, motivic and intervallic repetition; chordal or ostinato accompaniment in piano part, some dialogue with oboe part; harmony is static, colourful, atmospheric; thin texture.

Program notes/reviews: Arctic Shadows, for Oboe and Piano, is an abridgement of the symphonic tone-poem "Edge of the World". The orchestral work had its origin in a series of historical radio dramas entitled "The White Empire" presented by the Canadian Broadcasting Corporation over a 13 week period (1945-1946). For the incidental music, the composer drew on characteristics of Inuit song.

Narrator: "The edge of the World" is a dark northern wilderness — the scene of man's conflict with the hard unyielding grimness of ice and rock — the shadows of adventurers stalk the ancient trails through the sharp, crackling stillness of an Arctic night.³⁷

Comments:

Composer: John Weinzweig (1913)

Title: Divertimento II

Date & place of composition: 1948

Instrumentation: oboe and string orchestra. Reduction for piano by Harold Perry.

Duration: ca. 14:00 (3:30, 6:33, 3:53)

Dedication: "to Daniel"

Commission:

Premiere: April 30, 1948, with Perry Bauman, oboist, and the CBC Orchestra, Harold Sumberg, director

Publisher/ISBN: ©1950 Boosey and Hawkes (piano reduction)

Recording(s): Bauman, Perry, oboe "Divertimento #2" by John Weinzweig. *Anthology of Canadian Music:* John Weinzweig. Cond. Harry Sumberg. CBC Orchestra. Radio Canada International, 1978.

Movements: I. With well marked staccato; II. Slow; III. Energetic

Range: C4 - E^b6

Difficulty: *moderately difficult* - frequent meter changes, some difficult; many accidentals; large downward slurs; tempos not too fast; piano reduction difficult, but pianistic; literal transcription of the orchestral parts.

Stylistic characteristics: *atonal* - 2nd movement; disjunct lyricism; 1st and 3rd movements rhythmically energetic, fragmentary phrases; rhythmic variation and imitation between soloist and orchestra; jazz influences

Program notes/reviews: Divertimento No. 2 for

Oboe and String Orchestra was completed in 1948 and was first performed by the Canadian Broadcasting Corporation on April 30th of that year under the direction of Harold Sumberg, with Perry Bauman as soloist. Its three movement plan combines a neo-classic outlook with 12-tone rows for each movement employed freely as a source of melodic invention.

The Oboe staccato engages the Cellos and Basses in a rhythmic interplay that lends a touch of mischievous humour to the first movement. In the second movement the emphasis is on the lyric quality of the Oboe. Here the lower strings are omitted and the Violins and Violas only support the Oboe with a persistent waltz-like figure that breaks off occasionally to soar into a contrasting episode. The full string ensemble is brought together for an energetic finale with the Oboe caught up in a tight web of sharply accented rhythms.³⁸

The Divertimento for Oboe and String Orchestra by John Weinzweig contains elements of the modern concerto and its predecessor the concerto grosso. The plan of two fast movements flanking a slow one with the center of interest focused on the soloist, resembles the former. But it is the concerto grosso that reveals itself as the model for this work.

The oboe staccato counterbalanced by cellos and basses, lends a touch of mischievous humour to the first movement. In the second movement the emphasis is on the lyric quality of the oboe. The last movement provides the climax of the work. The full string ensemble is brought together for an energetic finale.³⁹

Comments:

Composer: Gerhard Wuensch (1925)

Title: Aria and Fugue, op. 65

Date & place of composition: 1975

Instrumentation: oboe and organ

Duration: ca. 7:30

Dedication:

Commission:

Premiere:

Publisher/ISBN: ©1975 Western International Music WIM 123

Recording(s):

Movements: I. Andante; II. Allegro

Range: C4 - E^b6

Difficulty: *moderate* - some brief passages at fairly fast tempos; many accidentals; simple meter changes; cadenza and unaccompanied passages; organ part takes practice, but is very playable.

Stylistic characteristics: *tonal* - traditional romantic style and form; thick texture; lyrical lines.

Program notes/reviews: I always try to write music which is accessible to the widest possible audience, reasonably well crafted and economical, in that it requires a minimum of rehearsal time. By today's standards of "New Music", my style is hopelessly outdated (I have been known

to employ key-signatures occasionally). Music critics tend to dismiss my music outright, while other composers at best tend to tolerate it with a condescending smile.⁴⁰

Comments:

Composer: Gerhard Wuensch (1925)

Title: Cameos II: Sonatina op. 75

Date & place of composition: 1979

Instrumentation: oboe or soprano saxophone and piano

Duration: ca. 9:40 (3:25, 3:30, 2:45)

Dedication:

Commission: commissioned by the ACNMP for students

Premiere:

Publisher/ISBN: Ms

Recording(s):

Movements: I. Alla marcia; Pastorale; II. Allegro moderato

Range: C4 - Eb6

Difficulty: *moderate to moderately difficult* - some easy meter changes, uncomplex rhythm; some short fast passages; uses a key signature, with some sections in 5 flats, also many accidentals; piano part is pianistic but moderately difficult with some large stretches and extreme ledger lines.

Stylistic characteristics: *tonal* - non-functional and functional tertian harmonies; contrapuntal with fugal sections; clear motivic unity and development; lyrical second movement.

Program notes/reviews: I always try to write music which is accessible to the widest possible audience, reasonably well crafted and economical, in that it requires a minimum of rehearsal time. By today's standards of "New Music", my style is hopelessly outdated (I have been known to employ key-signatures occasionally). Music critics tend to dismiss my music outright, while other composers at best tend to tolerate it with a condescending smile.⁴¹

Comments: movements may be played separately. Movement III is subtitled "With apologies to measure one" which contains the notes 'B-flat, A, C, B natural' (used to represent the name "Bach" in whose style this movement is written) in it.

SUMMARY

This document surveys fifty-five works for oboe, oboe d'amore, English horn and bass oboe alone, with piano, organ or tape, with orchestra (when piano reductions were available), and in like ensembles. All of these works were written by composers who are associates of the Canadian Music Centre (CMC). I was initially surprised to find such a large body of work that fits within the restrictions of this study. Judging from the relatively small group of works found on recordings and recital programs filed at the CMC, many of these compositions remain

unknown, even to oboists in Canada. A general lack of knowledge about available repertoire, particularly more recent compositions, seems to be a problem in all mediums of music. Performers tend to perform the works that they and the audience are most familiar with, with the exception of premiere performances of new compositions. The purpose of this document is to begin the process of making these works for oboe better known, by listing specific information about each composition including a difficulty level and stylistic category. It is hoped that this kind of information will facilitate the increased performance of these works by professionals and students.

I discovered some technical problems with these works that also create obstacles to their performance. To facilitate the programming of contemporary compositions such as these, legibility is of utmost importance. Several works would be better served by being notated in a clear, legible fashion, which would improve the ease of reading the frequent accidentals and non-standard musical patterns. Even though the CMC does not require that a solo part be submitted with the score, a separate oboe part in most cases is preferable to avoid frequent and awkward page turns. It would also be helpful to have a piano reduction or a performance tape for the compositions written for solo with orchestra to facilitate selection and preparation. The works using extended techniques need to have alternatives for techniques, such as flutter tonguing, that are not physically possible for every player to perform. Alternatives could include tremolos or chords. It is important as a starting point to include suggested fingerings for multiphonics, even though it is possible that the specific fingering may not work on different makes of oboes and different reed styles.

This collection of works represents a wide range of difficulty levels and styles and instrumentation. It is encouraging to see some easy works written for young players, as well as very difficult works for professional musicians. The majority of the works are categorized as moderate and moderately difficult. The styles represented range from very abstract compositions to works using traditional tonal, functional harmonies. No particular style predominates, but fewer of the atonal compositions are found at the easy and moderate levels of difficulty. The works for English horn, and particularly for oboe d'amore and bass oboe are a significant addition to what is currently a limited repertoire.

I welcome your comments and any information you may have about these or other Canadian works.

ENDNOTES

- ¹ Ted Dawson, *A Teacher's Guide to Canadian Music* (Toronto: Canadian Music Centre, 1991).
- ² T.J. McGee, *The Music of Canada* (New York: Norton, 1985).
- ³ Anderson, "Canadian Music."
- ⁴ Each movement is rated separately because of the large difference in the difficulty levels.
- ⁵ Dace Aperans, program notes, "Juravas" (1992).
- ⁶ The CMC lists the date of composition as 1993, but the composer wrote 1991 on the music.
- ⁷ David Duke, "Violet Archer," *Directory of Associate Composers* (Canadian Music Centre, 1989).
- ⁸ Anon., jacket notes, *River of Fire* (McGill University Records, Stereo 85026, 1986).
- ⁹ Melody McKnight, program notes, Masters recital (University of Calgary, April 18, 1995).
- ¹⁰ Anon., program notes, "Epitaph" (Les Éditions Doberman - Yppan, 1989).
- ¹¹ Anon, jacket notes, *Twentieth Century Chamber Music* (Queens University Music QUM9101, 1991).
- ¹² The dashes indicate sections rather than separate movements.
- ¹³ The dashes indicate sections rather than separate movements.
- ¹⁴ Endated program notes by the composer on file at the CMC.
- ¹⁵ Srul Irving Glick, program notes, "Sonata" (Jaymar Music, 1996).
- ¹⁶ Srul Irving Glick, jacket notes, *Music of Srul Irving Glick* (CBC Records, Musica Viva CD 1046, 1992).
- ¹⁷ Undated program note by the composer on file at the CMC.
- ¹⁸ CMC catalog lists date of composition as 1987, but the composer wrote 1986 on the music.
- ¹⁹ Bengt Hambraeus, program notes, "Sheng" (1983).
- ²⁰ Undated program notes by the composer on file at the CMC.
- ²¹ Bengt Hambraeus, jacket notes, *River of Fire* (McGill University Records, Stereo 85026, 1986).
- ²² William Littler, rev. of "Partitia," *Toronto Star*, July 12, 1982.
- ²³ David Keane, program notes, "Tango" (1986).
- ²⁴ David Olds, jacket notes, "Tango," *Tongues of Angels* (Centrediscs, 4793, 1993).
- ²⁵ Klein, program notes, "à la Rossini" (1973).
- ²⁶ Undated program notes by the composer on file at the CMC.
- ²⁷ Ronald Gibson, rev. of "Psalm" *Winnipeg Free Press*, Nov. 19, 1988.
- ²⁸ Robin Elliot, jacket notes, *Shadow Box* (Centredisc, 3288, 1988).
- ²⁹ Roger Cole, jacket notes, *The Expressive Oboe* (CBC Records, Musica Viva CD 1070, 1994).
- ³⁰ Michael Parker, program notes, "In Memoriam" (1992).
- ³¹ Michael Parker, program notes, "In Memoriam" (1992).
- ³² Thomas Schudel, program notes, "Nocturne and Dance" (Malcolm Music, 1980).
- ³³ Quoted in "Blago Simeonov," *Directory of Associate Composers*. (Canadian Music Centre, 1989).
- ³⁴ Wendy Borstein program notes, recital (Toronto: Music Gallery, May 25, 1991).
- ³⁵ David Olds, jacket notes, *Tongues of Angels* (Centrediscs, 4793, 1993).
- ³⁶ David Olds, jacket notes, *Tongues of Angels* (Centrediscs, 4793, 1993).

³⁷ Anon, program notes, "Arctic Shadows" (1993).

³⁸ Anon., program notes, "Divertimento II" (USA: Boosey & Hawkes, 1950).

³⁹ From undated, anonymous program note from the composer's file at the CMC.

⁴⁰ Quoted in "Gerhard Wuensch," *Directory of Associate Composers* (Canadian Music Centre, 1989).

⁴¹ Quoted in "Gerhard Wuensch," *Directory of Associate Composers* (Canadian Music Centre, 1989).

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Addresses of Organizations

The following organizations are dedicated to the promotion of Canadian culture.

Many of these have been mentioned in the body of work.

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