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I, Elizabeth E. Eccleston, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Oboe.

It is entitled:
An Annotated Bibliography of Canadian Oboe Concertos

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An Annotated Bibliography of Canadian Oboe Concertos

Document

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Abstract:

Post-World War II in Canada was a time during which major organizations were born to foster the need for a sense of Canadian cultural identity. The Canada Council for the Arts, the Canadian Broadcasting Corporation and the Canadian Music Centre led the initiative for commissioning, producing, and disseminating this Canadian musical legacy. Yet despite the wealth of repertoire created since then, the contemporary music of Canada is largely unknown both within and outside its borders. This annotated bibliography serves as a concise summary and evaluative resource into the breadth of concertos and solo works written for oboe, oboe d’amore, and English horn, accompanied by an ensemble. The document examines selected pieces of significance from the mid-twentieth century to present day. Entries discuss style and difficulty using the modified rating system developed by oboist Dr. Sarah J. Hamilton. In addition, details of duration, instrumentation, premiere/performance history, including dedications, commissions, program notes, reviews, publisher information and recordings are included wherever possible. The focus of this topic demonstrates the range of Canadian music.
Dedicated to my mentor, James Mason
Acknowledgements

There are a great many people who have helped shape and define my passion for music, the oboe, and Canadian music.

I would not have chosen the oboe if not for my brother Tom, who first introduced me to Beethoven. The same can be said for Shauna Martin, my first oboe teacher who lived in Kamloops at just the right time. To David Mardon, whose invitation to join the Kamloops Youth Orchestra was the only reason that I did not give up after the first three months. Sydney Griffith, whose band program at Westsyde High School carried me through some of the hardest years of my youth, taught me professionalism, and inspired my love of jazz. Thanks to Bruce Dunn, who took a chance on a 15-year-old with no experience. Special thanks to Roger Cole, who forced me to be realistic about my ambitions and challenged me to push myself (whether he knew it or not).

My time at Wilfrid Laurier University shaped my love for new music. Ryan Trew opened my eyes to the world of contemporary music. The Penderecki Quartet, the composition faculty, and NUMUS concerts created an environment where new music was embraced. The relationships forged during that time have continued into my professional career, through the Thin Edge New Music Collective and the Blythwood Winds. Most importantly, thank you to Jim Mason, my undergraduate oboe professor, who heard something on my audition tape, and whose mentorship brought me into the professional world of music making. His stunning performance of Peter Hatch’s concerto, Undr, was a particular inspiration for this project, that piece being the first (and still my favorite) Canadian oboe concerto in the repertory.

This document is designed to build upon the work of Dr. Sarah J. Hamilton, whose own 1996 document inspired, shaped and informed my own. To her I am truly grateful.

During the research stages I have been helped in many ways by the kindness and generosity of several composers, including Dora Cojocaru, Christopher Tyler Nickel, and Dr. Peter Hatch. None of this would be a reality without the help of the librarian (a.k.a. magician) at the Canadian Music Centre in Toronto, Andrea Ayotte.

Thank you to Dr. Mark Ostoich, whose patience and confidence led me on this journey. He has helped me in countless ways to reach my goals. I must also give thanks to the many CCM staff and faculty who shaped my time in Cincinnati, especially Paul Hillner at the Admissions Office, who hired me as a Graduate Assistant and thereby ensured funding for my graduate studies. I could not have embarked on this undertaking without that position.

Finally, it is impossible to express my gratitude fully to my family. My parents have ceaselessly and patiently supported me on this journey. Years of music lessons, trips, concerts and so much more have made this all possible.

Thank you to the love of my life, Alexander Christian, who picked me up, and made me shiny through the most difficult time of my career, and who reminded me that I know how to do this.

Lastly, thank you to my twin sister Anita, my best friend, my support system during the turbulence of life, my biggest fan, my editor, always faithful that I will succeed.
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Chapter 1: Introduction

While once a favorite of baroque composers, the composition of new oboe concertos declined dramatically during the nineteenth and early twentieth centuries. Despite this decrease, new repertoire has been quietly accumulating in Canada since the mid-twentieth century when a renewed interest in writing concertante pieces inspired many new works for solo instruments and large ensemble.¹ This Canadian repertory has garnered very little attention from the oboe community domestically and abroad. The lack of exposure is not necessarily a reflection of the quality of these compositions, but more likely a result of Canada’s small place on the world stage of contemporary art music making.

By researching this topic in depth, I have created a resource in the form of an annotated bibliography of Canadian oboe concertos for performers, orchestra programmers and composers. Through this pursuit, much-needed information regarding style, difficulty, historical background, durations, as well as availability is documented. The main purpose of my research was to produce a document that makes this data readily available in one place, thereby creating the potential for more variety in orchestral concerto programming, and highlighting musical treasures for oboe and ensemble.

As with Dr. Sarah J. Hamilton’s 1996 compilation, I have limited the scope of my research to pieces found at the Canadian Music Centre library since it is the most complete collection of Canadian repertoire and best serves the parameters of this project. Analysis in my

notations varies based on availability of recordings but all effort is made to provide pertinent information whenever possible.

Since Canadian music embodies part of its country’s cultural identity, it is worth being made known to broader audiences and artists. It is also the ultimate goal to create a resource for young composers to explore contemporary music written for an instrument that is often underrepresented.
Chapter 2: Background

Canada is a young country. Canadian culture was in its infancy with the founding of the Canadian Broadcasting Corporation (CBC) in 1936. After the Second World War, the Canadian government sought to foster the growth of a distinct cultural identity by establishing funding for the arts through the Canada Council for the Arts in 1957 that consequently led to the founding of the Canadian Music Centre (CMC). The CMC houses the largest library of Canadian music digitally and in print (for purchase or loan). It produces concerts, workshops, literature, as well as recordings through its own label, Centrediscs. They launched a free online music streaming service in 2008 called Centrestreams providing free public access to thousands of rare archival recordings.

In 1968, the Canadian government established the Canadian Radio, Television and Telecommunications Commission (CRTC) which regulates a minimum amount of mandatory Canadian content to compete with the hugely burgeoning American television and film industry. There was a need to distinguish original Canadian content and to promote artistic endeavors at home. The Canada Council still operates today awarding grants to composers, performers, artists and various arts organizations. It has also led to the establishment of similar non-profit arts councils at the provincial and municipal levels.

The wealth of oboe concertos composed in Canada since the mid-twentieth century is a testament to the vital nature of governmental support for the arts. As a collection this annotated bibliography will serve as a detailed resource providing broader insight into Canadian music through the lens of its oboe concertos. It demonstrates the rich musical legacy often hidden from the rest of the world.
Chapter 3: Difficulty Rating System and Style Classification

This document employs the same parameters for rating difficulty and classification of style as those designed by Dr. Sarah J. Hamilton in her DMA Document, *An Annotated Bibliography of Canadian Music for Oboe, Oboe d’Amore, and English Horn at the Canadian Music Centre*. Dr. Hamilton’s systems are derived from pre-established sources modified to convey the nuanced challenges specific to playing the oboe. By adopting her systems, this bibliography will suitably complement her work.

The following is an excerpt from her work, summarizing these systems. For a more thorough understanding of the process by which she developed them, please refer to her document, where she has musical examples to further illustrate her definitions.

Levels of difficulty:

*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 to C6; 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 = mm. 120; simple and compound meters; key signatures does not exceed three flats or sharps, and may use some accidentals.

*moderate* – range from B♭3 to E♭6; 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 = mm. 132; meter and key changes possible; key signature does not exceed four flats or sharps and/or may use frequent accidentals.

*moderately difficult* - range from B♭3 to F6; leaps under 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 B♭3 to 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.

Stylistic characteristics:

The works in this bibliography will be divided into three major style categories. The decision was made to use the general terms: tonal, atonal and atmospheric. The terms tonal and atonal should be taken to mean “primarily tonal” and “primarily atonal”, as very few of these works could be considered strictly one or the other.

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 or sections. Functional bass movement is also prevalent.

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

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 be similar throughout. ¹

Since none of the oboe concertos examined in this bibliography employ electronics, I have omitted that aspect of her stylistic classification. I’d like to add also that I am using the term atmospheric very loosely, incorporating abstract works that are without clear tonality or atonality. Some of them are far from “static”. With every entry, I endeavored to understand the compositional style of each composer through research and in some cases this helped to inform their classification.

¹ Sarah J. Hamilton, “An Annotated Bibliography of Canadian Music for Oboe, Oboe d’Amore, and English Horn at the Canadian Music Centre” (DMA document, Ohio State University, 1996), 11-12.
Chapter 4: Annotated Bibliography

See Appendix A for a guide to annotations and abbreviations. Entries are organized in alphabetical order by composer last name. Sections left blank indicate no information was available. Below is a list of all works included in this chapter:

Applebaum, Louis – *Five Snapshots* (1999)*
Betts, Lorne – *Elegy* (1949)*
Bissell, Keith – *Andante and Allegro* (1976)
Boulane, Denys – *Concerto pour hautbois (entre chien et loup)* (1995-96)
Buczyński, Walter – *Lyric V* (1976)
Cherney, Brian – *Oboe Concerto* (1989)
Cherney, Brian – *In the Stillness of September 1942* (1992)*
Cojocaru, Dora – *Concerto for Oboe and Strings* (2001)
Evangelista, José – *Hautbois concertant* (2010)
Fiala, George – *Introduction and Fugato* (1961)*
Fiala, George – *Suite Concertante* (1956)
Freedman, Harry – *Divertimento for Oboe & Strings* (1947)
Gilliland, Allan – *Concerto for Oboe, Strings and Harpsichord* (2004-05)
Gougeon, Denis – *Jardin Secret* (1989)*
Grant, Stewart – *Laksaman* (1978)
Hatch, Peter – *Undr* (1999)
Hatzis, Christos – *Telluric Dances* (2005)
Kates, Morris – *Concerto for Oboe and Strings* (1996)
Kulesha, Gary – *Fifth Chamber Concerto* (1990-91)
Morehead, Patricia – *Disquieted Souls [for English horn and chamber ensemble]* (2009)*
Mozetich, Marjan – *Oboe Concerto* (1992)
Murphy, Kelly-Marie – *Indelible lines, Invisible Surface* (1999)
Nickel, Christopher – *Concerto for Oboe* (2013)
Nickel, Christopher Tyler – *Concerto for Oboe d’Amore and Orchestra* (2104-15)+
Nickel, Christopher Tyler – *Tranquility* (2007)*
Papineau-Couture, Jean – *Pièce Concertante No. 4 (‘Additions’)* (1959)
Prévost, André – *Oboe Concerto* (1993)
Purves-Smith, Michael – *Concerto for Oboe and Wind Ensemble* (1993)
Raum, Elizabeth – *The Adventures of Ian the Oboe* (1985)
Turner, Robert – *Shepherd on the Make* (formerly known as *Encounter VII*) (1985)
Weinzweig, John – *Divertimento II* (1948, rev. 1951)
Weinzweig, John – *Divertimento #11* (1989)*
Weisgarber, Elliot – *Autumnal Music* (1973)*
Whitehead, Oliver – *Concerto for Oboe and Orchestra* (1996)
Wilson, Charles – *Sonata da Chiesa* (1960)
Zuckert, León – *Divertimento Orientale* (1965)
* denotes concertos for English horn
+ denotes concertos for oboe d’amore
^ denotes concertos for oboe/English horn (doubling)
Composer: Applebaum, Louis (1918-2000)

Title: Five Snapshots

Date of Composition: 1999

Instrumentation: English horn, string orchestra

Piano Reduction:

Duration: ca. 12:45 (2:15; 3:15; 2:15; 3:00; 2:00)

Dedication:

Commission: Toronto Senior Strings (dir. Ruth Budd) with the help of the Ontario Arts Council.

Premiere: June 10, 1999; Cary Ebli, English horn; Victor Feldbrill, conductor; St. Andrews Church, Toronto, Ontario.

Publisher: Ms

CMC Call Number: MI 1622 A648fiv

Score/Parts Availability: Score/parts available for loan, purchase or rental from the CMC.

Recording(s):


Range: B3 – E6

Difficulty: moderately difficult – some leaps; long phrases spanning multiple registers requires air, embouchure control, as well as strong endurance; some fast dynamic shifts; meter and rhythmic subdivisions moderately challenging; some accidentals; no extended techniques.

Stylistic Characteristics: tonal – clear textures with tuneful, lyrical writing for the soloist, characteristic of Applebaum’s style. Second movement is particularly songful with simple held chords in the accompaniment alternating with the soloistic passages in the English horn.

Program notes/reviews: The “Five Snapshots” have their roots in arias in the opera Erewhon, by Louis Applebaum and Mavor Moore.³

Comments:

³ Program notes transcribed directly from the score.
Composer: Betts, Lorne (1918-1985)

Title: Elegy

Date of Composition: 1949

Instrumentation: English horn, string orchestra

Piano Reduction:

Duration: ca. 6:00

Dedication: “For G. N. B. 1943”

Commission:

Premiere: 1950; C.B.C. Vancouver Symphony Orchestra; Stanley Wood, English horn, Albert Steinberg, conductor.

Publisher: © Lorne M. Betts 1972

CMC Call Number: MI 1622 B565eL

Score/Parts Availability: Score(parts available for loan, purchase, or rental from the CMC.

Recording(s):

Movements:

Range: B3-C#6

Difficulty: moderate – no complex rhythms, some accidentals, a few long phrases, but with rests; challenges are in leaps, downward slurs, and musical phrasing/expression. No extended techniques.

Stylistic Characteristics: tonal – elegiac, lyrical English horn writing. The strings’ accompaniment is in fragmentary notes that overlap in staggered entries.

Program notes/reviews: Written in memory of Frank Thompson

Comments:

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4 This information was found on the catalog listing on the CMC website.
Composer: Bissell, Keith (1912-1992)

Title: *Andante and Allegro*

Date of Composition: 1976

Instrumentation: solo oboe, string orchestra

Piano Reduction:

Duration: ca. 7:00

Dedication:

Commission:

Premiere:

Publisher: Ms

CMC Call Number: MI 1622 B623an

Score/Parts Availability: Score/parts available for loan, purchase, or rental from the CMC.

Recording(s):

Movements:

Range: C4 – E6

Difficulty: *moderate* to *moderately difficult* – except for the range (one high E6), this is really more in the moderate category; a few accidentals, simple time signatures; idiomatic lyrical writing for the oboe; handwritten score difficult to read.

Stylistic Characteristics: *tonal* – traditional harmonic language, influenced by folk music.

Program notes/reviews:

Comments:
Composer: Bouliane, Denys (b. 1955)

Title: Concerto pour hautbois (entre chien et loup)

Date of Composition: (1995-96)

Instrumentation: Solo oboe, 2 percussion – timpani, bass drum, snare drum, 2 suspended cymbals (small and medium), string orchestra of 10-8-6-6-4 (or more) strongly advised, (the piece can be executed with a minimum of 8-6-6-6-3).

Piano Reduction:

Duration: ca. 16:15

Dedication:

Commission: Lawrence Cherney with the help of the Canada Council for the Arts

Premiere: June 4, 2000; Théâtre du Capitole, Québec. Orchestre Symphonique de Québec; Philippe Magnan, oboe; D. Bouliane, conductor.

Publisher: © Studio Silène 2

CMC Call Number: MI 1622 B763co

Score/Parts Availability: Score available for loan, purchase or rental from the CMC.

Recording(s): Centrestreams. Recorded by Radio-Canada premiere. CMC call number: AR2168

Movements:

Range: B3 – G♭6

Difficulty: difficult – very complex rhythmic subdivisions and frequent meter changes. Minimal extended techniques required (slides, glissandi, pitch bending). It is technically demanding, some difficult downward slurs. Extreme dynamic changes, some rests, and many long notes in upper register require strong endurance.

Stylistic Characteristics: atmospheric – many simultaneous independent lines creating polyrhythmic textures in the accompaniment while oboe frequently has long tones and phrases above.

Program notes/reviews:

Comments: “Entre chien et loup” translates to: “Between dog and wolf”
Composer: Buczyński, Walter (b. 1933)

Title: Lyric V

Date of Composition: 1988

Instrumentation: oboe, string orchestra

Piano Reduction:

Duration: ca. 20:00

Dedication:

Commission: commissioned by Senia Trubushnik under a grant from the Ontario Arts Council.

Premiere:

Publisher: © 1988 Buczyński

CMC Call Number: MI 1622 B926L5

Score/Parts Availability: Score/parts available for loan, purchase, or rental from the CMC

Recording(s):

Movements:

Range: B♭3 - F#6

Difficulty: difficult – complex rhythmic subdivisions; long phrases in extreme registers requires strong endurance and flexibility; very fast articulated, technically demanding passages with often irregular rhythms; passages of repetitive slurred arpeggiation; multiple tonguing necessary.

Stylistic Characteristics: atonal – some measures use seconds to determine duration outside of the meter. Theatrical at times, the avant-garde work often combines lyrical writing in the oboe under which fast staccato fragments are interspersed in the accompaniment.

Program notes/reviews:

Comments:
Composer: Cherney, Brian (b. 1942)

Title: *Oboe Concerto*

Date of Composition: 1989

Instrumentation: Solo oboe, 2 flutes (2nd flute doubling Piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets in B♭, Percussion I (one octave of tuned crotales, glockenspiel, marimba, bass drum, snare drum, 3 tam tams – high/medium/low, claves, 3 triangles – 3 sizes), Percussion II (tubular chimes, vibraphone, tenor drum, 3 tom toms, 3 gongs – high/medium/low, medium suspended cymbal, sistrum, 3 triangles – three sizes), string orchestra

Piano Reduction:

Duration: ca. 21:00

Dedication:

Commission: Canada Council for the Arts

Premiere:

Publisher: © Brian Cherney 1989

CMC Call Number: MI 1322 C521ob

Score/Parts Availability: Score available for loan, purchase, or rental from the CMC.

Recording(s):

Movements: 2 movements, *attacca*

Range: B3 – A6

Difficulty: *very difficult* – extensive writing in the extreme high register; immense endurance required; frequent abrupt dynamic changes, many accents, and technically difficult articulated passages; very complex rhythmic subdivisions for the soloist and the ensemble, few extended techniques (pitch bending, vibrato manipulation).

Stylistic Characteristics: *atonal* – carefully structurally crafted typical of Cherney’s style. Pitch material in the solo part centered on high E (E6) and low C# (C#4). Aleatoric sections in the second movement are framed by dance-like metered sections.

Program notes/reviews:

Comments: Though not indicated in the score, it is likely this was written and premiered by the composer’s brother, Lawrence Cherney.
Composer: Cherney, Brian (b. 1942)

Title: In the Stillness of September 1942

Date of Composition: 1992

Instrumentation: Solo English horn, string orchestra (4 violins, 2 violas, 2 cellos, double bass). Can also be performed by 9 solo string instruments.

Piano Reduction:

Duration: ca. 14:09

Dedication:

Commission: Commissioned by the Canadian Broadcasting Corporation.

Premiere: February 17, 1993; Cary Ebli, English horn; Andrew Davis; members of the Toronto Symphony, Toronto, Ontario.

Publisher: Ms

CMC Call Number: MI 1622 C521in

Score/Parts Availability: For loan, purchase or rental from the CMC.

Recording(s): Canadian Composers Portraits: Brian Cherney; CMC Call Number CD 984; Cary Ebli, English horn; members of the Toronto Symphony Orchestra; Jukka-Pekka Saraste, conductor. Recorded by CBC Radio at Glenn Gould Studio in June 1996. CD produced by Centrediscs, available for purchase through CMC website or on iTunes.

Movements:

Range: B3 – E6

Difficulty: *moderately difficult* – complex rhythmic subdivisions, very little sense of pulse obvious; vibrato control important; many long phrases spanning multiple registers, large leaps, strong endurance and air control required; minimal extended techniques (one single harmonic fingering, G#5).

Stylistic Characteristics: *atonal* – cross rhythms in accompaniment create brooding, static texture with an atmosphere of dissonant tension. Typical to Cherney’s style, it is organized using intricate harmonic elements within structured time frames. He often quotes material from his own compositions, creating interconnected cycles such as works with “stillness” in the title.\(^5\)

Program notes/reviews:

“Io venni in loco d’ogne luce muto,
che mugghia come fa mar per tempesta,
se da contrari venti è combattuto.
La bufera infernal, che mai non resta,
mena li spiriti con la sua rapina;
voltando e percotendo li molesta.”

[I reached a place where every light is muted, which bellows like the sea beneath a tempest, when it is battered by opposing winds. The hellish hurricane, which never rests, drives on the spirits with its violence: wheeling and pounding, it harasses them.]

- Dante, *Inferno*, Canto V

“Those who are far away cannot imagine our bitter situation. They will not understand and will not believe that day after day thousands of men, women and children, innocent of any crime, were taken to their death….Almighty God! Why did this happen? And why is the whole world deaf to our screams?

Earth, earth, do not cover our blood, and let no place be free from our cries!”

– Abraham Lewin, September 21, 1942

This work was written during the autumn of 1992. It was commission by the CBC especially for Cary Ebli, the English horn soloist of the Toronto Symphony, and first performed at an “Evening Overtures” concert on 17 February 1993 by Mr. Ebli and members of the Toronto Symphony directed by Andrew Davis.

*In the Stillness of September 1942* is a kind of elegy in memory of the massive deportation, between July 22 and September 12, 1942, of more than 265,000 Jews from the Warsaw ghetto to the Treblinka death camp, where they were gassed. Thousands more were brutally beaten and shot during these days. From the 6th to the 10th of September, all those who remained in the ghetto were forced to squeeze into a few streets adjacent to the *Umschlagplatz* [“place of transfer” – i.e., to the railway cattlecars]; those who had not been allotted workplaces in the ghetto were deported. This stage of the deportation has been referred to as the “cauldron” (in German, “Kessel”) and is symbolized near the end of the piece by a passage of music which begins with an overall range of more than an octave and is gradually compressed into three adjacent notes. In the score, this passage is given the ironic title “Eine kleine Einkesselungsmusik” [“A Little Encirclement Music”], “Einkesselung” [“encirclement”] apparently being the word used

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6 Transcribed from the score.
by the Germans to refer to this stage of the deportation. The title of the piece was intended to refer to the relative “stillness” which must have prevailed around Umschlagplatz at the end of the event, when only about 65,000 people remained alive in the ghetto.

The piece is dedicated to the memory of Abraham Lewin (1893-1943?), a school teacher, and his family. Although Lewin, his wife and daughter did not survive the war, his moving diary of their time in the ghetto, containing a vivid description of this deportation (his wife was among those deported), did survive and was published under the title A Cup of Tears in 1988.

I was born on September 4, 1942, in the safety and stillness of Peterborough, Ontario, towards the end of this deportation, thus remote from it in place but not time. In the Stillness of September 1942 was written at the time of the fiftieth anniversary of this event.⁷

Comments:

⁷ Brian Cherney, liner notes for Canadian Composers Portraits: Brian Cherney (Centrediscs/Centredisques CMCCD 10405, 2005).
Composer: Cojocaru, Dora (b. 1963)

Title: *Concerto for Oboe and Strings*

Date of Composition: 2001

Instrumentation: oboe, string orchestra

Piano Reduction:

Duration: 16:46

Dedication:

Commission: As part of Marc van Wijnkoop Luthi’s Swiss-Romanian intercultural project called Triptychon in celebration of the 250th anniversary of Bach’s death.

Premiere: Philipp Neukom, oboe; Swiss-Romanian Ensemble; Daniel Glaus, conductor; Evangelische Kirche, Sibiu, and Muzeul de Arta, Cluj-Napoca, Romania; September 21-22, 2001.

Publisher: Musikverlag Müller and Schade AG, (M&S 1859); Bern, Switzerland.

CMC Call Number: MI 1622 C681tr

Score/Parts Availability: Reference copy of score at CMC Montreal only. To obtain, contact publisher directly.


Movements:

Range: B♭3 – F#6

Difficulty: very difficult – complex rhythmic subdivisions and counting; much extended techniques: double trills, slides and microtones, flutter tonguing, multiphonics, tone colour changes/trills (fingerings indicated in the score for these extended techniques); harmonics, fast articulation, many accidentals, much endurance required; orchestral parts require advanced skill due to extended technical demands; orchestral part very virtuosic.

Stylistic Characteristics: atmospheric – baroque influences in treatment of ensemble versus soloist. Sense of meter is obscured. Many extended techniques in the accompaniment which independently work together to create atmospheric, theatrical events.

Program notes/reviews:

My concerto has, at a first view, nothing to do with the D minor concerto BWV 1060 for violin and oboe by Bach, but still, this is the music that inspired its composition.
My concerto uses the same instruments as Bach, but opposing only the oboe to the string orchestra. It is a baroque concerto form with tutti and solo moments, and a lot of polyphonic work. The beginning of my piece uses 3 notes from the end of the second movement of Bach's concerto (oboe: C#-D-E). Originally, at the premiere, my concerto was inserted between the 2nd and 3rd movement of Bach's.\footnote{Dora Cojocaru, directly quoted from personal email correspondence with the author, January 4, 2016.}

Comments: A book was published in German and Romanian as part of this international composition project. Taking place in 2000 and 2001, this project led to the creation of three “triptychs” (i.e., groups of three works by three composers; each triptych having a work by Bach, a Swiss composer, and a Romanian composer.)
Composer: Conway Baker, Michael (b. 1937)

Title: *Vancouver Variations, op. 107*

Date of Composition: 1996

Instrumentation: Solo Oboe, flute, clarinet, bassoon, horn, 2 Percussion (vibraphone, snare drum, suspended cymbal, chimes, gong, timpani, triangle), piano, harp, and strings (8, 6, 4, 4, 2). Composer’s note: “Both the oboe and piano are featured.”

Piano Reduction:

Duration: 23:05 (2:33; 5:53; 1:14; 4:33; 8:52)

Dedication: To Chuck Davis

Commission: Commissioned by Chuck Davis and John Cochlin of Linkman Press for the celebration concert of their impending release of The Greater Vancouver Book.

Premiere: April 30, 1996; Roger Cole, oboe; Bruce Dunn, conductor; CBC Vancouver Orchestra; Orpheum Theatre; Vancouver, British Columbia.

Publisher: Evocation Publishing Company, Inc. 1996.

CMC Call Number: MI 1200 B168van

Score/Parts Availability: Available for loan, rental, or purchase from the CMC.

Recording(s): *The Greater Vancouver Album;* CMC Call number CD 290; available for purchase through CMC website. CBC Vancouver Radio Orchestra; Roger Cole, oboe; Linda Lee Thomas, piano.

Movements:

Range: C4 to C6, except for one high F (F6) in measure 65, and a high C#6 in the cadenza.

Difficulty: *easy* – simple melodies; primarily in comfortable middle register; many rests; no complex rhythms, meters, or subdivisions.

Stylistic Characteristics: *tonal* – thematically simple and repetitive, and extremely diatonic. Motivic variations based on three notes.

Program notes/reviews:

This music can be characterized as a visitor strolling down one of Vancouver’s many busy streets, taking in the sights and sounds of the city (Walking Theme). Various parts of the greater Vancouver area are musically divided into the following scenes: Walking Theme; Chinatown; Oriental Gardens; Birks’ Clock; English Bay; A View from the
Bridge; Walking Theme; Academia; Libraries; Spring Love; A Busy Campus; Scenes of Beauty.

The theme of the music is based on the three initials of the commissioner, Chuck Davis, whose initials are CHD. The H, in German (as in Bach), is B natural. These three notes are used throughout in variation form.\(^9\)

**Comments:** The premiere was at a fundraising concert for Literacy British Columbia presented by The Greater Vancouver Book.

\(^9\) Program notes transcribed from the score.
Composer: Evangelista, José (b. 1943)

Title: Hautbois concertant

Date of Composition: 2010

Instrumentation: oboe solo, 2 flutes, 2 oboes, 2 B♭ clarinets, 2 bassoons, 2 horns, 2 B♭ trumpets, trombone, marimba, vibraphone, harp, string orchestra.

Piano Reduction:

Duration: ca. 13:45 (5:00; 4:00; 4:45)

Dedication: “à Theodore Baskin”

Commission: Montreal Symphony Orchestra

Premiere: March 2, 2012; Theodore Baskin, oboe; Montreal Symphony Orchestra; Montreal, Quebec.

Publisher: © 2010 José Evangelista

CMC Call Number: MI 1322 E92ha

Score/Parts Availability: Score/parts available for loan, purchase, or rental from the CMC.

Recording(s):

Movements: I. Cristal; II. Giurlande; III. Non-stop

Range: B♭3 – A6

Difficulty: very difficult – extreme high register, large leaps, complex rhythmic subdivisions, minimal extended techniques (slides, glissandi, pitch bending). The 10/16 time signature in third movement is particularly difficult, orchestra parts also very technically demanding.

Stylistic Characteristics: tonal – neoclassical in traditional 3 movement concerto format. Second movement is influenced by Indian classical music, using a raga for pitch material, and scoring the oboe melody to sound improvisatory in style.

Program notes/reviews:

The audience at Montreal’s Maison symphonique will hear this newest composition by Evangelista, a retired Université de Montréal music professor who moved to Canada from his native Spain in 1970. Evangelista’s childhood love of concertos and his passion for the oboe make him the ideal choice for this OSM commission.

Below, Evangelista’s responses to CBC Music’s questions about Hautbois concertant:
Q: How did you put the piece together?
A: I thought it would be appropriate to write a neo-classical piece, meaning that the piece is in three movements in the fast-slow-fast scheme in which the soloist is the star. The orchestra is referring to the soloist. It’s commenting, it’s accompanying, the role that is usually intended in a concerto.

Since my childhood the concerto genre has interested me very much. I remember when I started buying LPs, I loved all the classics – Mozart, Chopin, Beethoven, Bartok and Prokofiev – mainly for piano, but not only. I like it, I am drawn to it.

Q: I love the titles of the three movements. Tell me about them.
A: The first is called Cristal because of the accompaniment of the orchestra. Most of the time it’s a kind of metallic crystal sound with percussion, harp and pizzicato.

The second movement, Giurlande, is directly inspired by a principal of Indian classical music, which is the idea of the garland. In Indian music they sometimes compose pieces where they change the raga – the mode, the atmosphere, this rich concept of melodic composition. So, I borrowed this idea of a garland; not a garland of mode, but a garland of tonality. The second movement starts in a certain key, and then after a few moments modulates to another key, and again and again, until going back to the point of departure.

The third movement, Non-stop, is just a different expression for perpetuum mobile. It’s something I’ve liked since I was a child. A fun composer for me is Mendelssohn. Fast music that never stops is a model I have followed in many of my pieces. Mendelssohn is known for this kind of music, as in the scherzo from his String Octet or the overture from A Midsummer Night’s Dream.

Q: What appeals to you about the oboe?
A: The oboe is the most melodic instrument of the orchestra. I have been interested in melody as the central element of composition in many of my pieces, so it is natural that the oboe be a good interpreter of my music. It has a particular kind of sound, a very personal sound. You can never miss it.

Q: What should the Montreal audience listen for in this piece?
A: The simple fact that a living composer writes for orchestra and is performed next to the great masters at a concert, and that it’s natural, and nothing special. Composers are pushed into a corner and that corner is becoming smaller. All kinds of music – pop and jazz and rock and this and that – has taken over the label of contemporary music. People have a negative impression of new composition. Therefore it is difficult for a composer to have the confidence to communicate.  

Comments:

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Composer: Fiala, George (b. 1922)

Title: *Suite Concertante*

Date of Composition: 1956

Instrumentation: oboe, string orchestra

Piano Reduction:

Duration: 17:00

Dedication:

Commission:

Premiere:

Publisher: Ms

CMC Call Number: MI 1622 F438su

Score/Parts Availability: Score for loan or rental from the CMC.\(^{11}\)

Recording(s):

Movements: I. Allegro Moderato; II. Andantino Semplice; III. Finale

Range: C4 – E6

Difficulty: *medium difficult* – some key and tempo changes, many accidentals, some high register passages, no extensive fast tonguing, no extended techniques.

Stylistic Characteristics: *tonal* – operates within tonal key centres, however frequently modulates then repeats similar melodic material. His writing is often lyrical, particularly in the second movement. His uses periodic phrase structures generally, often treating the motivic material with chromatic modulation, and imitation between the ensemble and the soloist. Employing the traditional 3 movement form (fast/slow/fast) also reveals Fiala’s earlier style.

Program notes/reviews:

Comments: this work is very idiomatic for the oboe. Key signatures never exceed one sharp or flat. The whole piece could be described as *medium* in terms of difficulty were the range less wide.

\(^{11}\) CMC website indicates that this piece is published by Berandol Music Ltd. (Cee and Cee, Clark and Cruikshank), however their website does not list this particular work in their current catalogues.
Composer: Fiala, George (b. 1922)

Title: Introduction and Fugato

Date of Composition: 1961

Instrumentation: English horn, string orchestra

Piano Reduction:

Duration: 6:00

Dedication:

Commission:

Premiere:

Publisher:

CMC Call Number: MI 1622 F438in

Score/Parts Availability: Score only for loan or rental from the CMC.

Recording(s):


Range: B3 – E6

Difficulty: medium difficult – technically demanding, some awkward fingering combinations; diminutive rhythmic subdivisions; many accidentals; no extended techniques. This would more accurately be described as medium except for the high E (E6) in the fourth bar of Rehearsal 13. The handwritten score makes reading somewhat more challenging.

Stylistic Characteristics: atonal – Typical of Fiala’s shift in style during the early 1960’s, this work demonstrates his move toward serialism within a traditional structural framework. The introduction presents pitch material that is treated again in imitation and fragmentation during the fugato section, organized in the baroque style with staggered entries, episodes, and stretto. The piece is through-composed, containing no aleatoric elements.

Program notes/reviews:

Comments: The introduction divides the violins into three sections playing divisi. During the fugato, the English horn has conflicting articulation indications to the string parts. There are many added slurs. It is not clear if this was a decision made by the composer to distinguish the solo part from the strings, or if it was an oversight.
Composer: Freedman, Harry (1922-2005)

Title: *Divertimento for Oboe & Strings*

Date of Composition: 1947

Instrumentation: oboe, string orchestra

Piano Reduction:

Duration: ca. 10:00

Dedication:

Commission:

Premiere:

Publisher: Ms

CMC Call Number: MI 1622 F853di

Score/Parts Availability: Score(parts available for loan, purchase or rental from the CMC.

Recording(s):

Movements: I. Allegretto; II. Slow; III. Lively and Rhythmic

Range: D4 – D6

Difficulty: *moderate* – some rests; little extreme registers; little fast articulation; some accidentals; no complex rhythmic subdivisions or meter changes, orchestra part not too difficult.

Stylistic Characteristics: *tonal* – neoclassical in structure and style. Very lyrical second movement while the third movement is dancelike in lively compound triple meter.

Program notes/reviews: The music is dissonant, contrapuntal, and motivic. Recurrence of material at some level of transposition is a frequent means of obtaining coherence. Although focal pitches can be found in abundance, particularly in the first movement, the writing is not tonal in the traditional sense.  

Comments: While studying oboe with Perry Bauman in Toronto, this was Freedman’s earliest composition and demonstrates the influence of his composition teacher, John Weinzweig.  

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Composer: Gilliland, Allan (b. 1965)

Title: *Concerto for Oboe, Strings and Harpsichord*

Date of Composition: 2004-05

Instrumentation: oboe, string orchestra (4-3-2-2-1), harpsichord

Piano Reduction:

Duration: ca. 12:07 (4:30; 4:45; 2:45)

Dedication: “for Paul Scheiman”

Commission: Alberta Baroque Ensemble and the Alberta Foundation for the Arts.

Premiere: March 6, 2005; Mark Rodgers, oboe; Paul Schieman, conductor; Alberta Baroque Ensemble; Robertson Wesley United Church, Edmonton, Alberta.

Publisher: Ms

CMC Call Number: MI 1222 G481co

Score/Parts Availability: Score available for loan or purchase from the CMC. Oboe part is available to download as a PDF from composer’s website at no charge.

Recording(s): CD; *Collaborations – Music by Allan Gilliland*; Mark Rogers, Solo Oboe; Paul Schieman, conductor; The Alberta Baroque Ensemble. 2007 ARKTOS Recordings Ltd.\(^{14}\)

Movements: I. Albinology; II. Go Deeply Everlasting; III. With Perpetual Motion

Range: D4 – E6

Difficulty: *moderate to moderately difficult* – a few leaps of more than an octave, some accidentals; long phrases, but long rests, some endurance required; few meter changes, some simple rhythmic subdivisions; no extended techniques, minimal extreme registers;

Stylistic Characteristics: *tonal* – 1st movement is strongly influenced by the baroque style. 2nd movement is serene and lyrical with some cross rhythms between voices (hemiola). 3rd movement is driving with some sections of oboe playing duple over triple in the accompaniment.

Program notes/reviews:

This piece was commissioned by the Alberta Baroque Ensemble to celebrate their 25th anniversary. The idea of composing a piece of new music for an ensemble that

\(^{14}\) CD is available for purchase privately from the composer, online from Amazon.ca, or online from CMC (currently out of stock). See website for contact information www.allangilliland.com.
specializes in music of the Baroque era provided some interesting challenges. Do you write a 21st century piece of music? Do you write a work that is in the Baroque style? Or do you write a piece that reflects the textures and gestures of that era but still is rooted in the present?

I decided on all three. I began by listening to a considerable number of oboe concerti from the Baroque period, specifically the works of Tomaso Albinoni. This resulted in a principal theme for the 1st movement that was very much in the Baroque style. I originally thought of developing it in a 21st century language but this proved unsuccessful and I decided to compose a 1st movement that is firmly rooted in the sound of the Baroque (hence the subtitle *Albinology*).

The theme for the 2nd movement was originally written as a wedding processional for one of my closest friends. This movement is more romantic in tone and the subtitle, *Go Deeply Now Everlasting*, is derived from the couple’s initials.

The 3rd movement is subtitled with perpetual motion to reflect the constant 1/8th note that lasts throughout. This movement sounds the most “modern” of the three but still reflects a texture common to the Baroque. After completing the work I realized that the over-arching form is the movement from the Baroque to the 21st century.\(^\text{15}\)

**Comments:**

Composer: Gougeon, Denis (b. 1951)

Title: Jardin Secret

Date of Composition: 1989

Instrumentation: Solo English horn, 1 piccolo, 2 flutes, 2 oboes, 1 E♭ clarinet, 1 bass clarinet, 2 bassoons, 4 horns, 2 trumpets in C, 2 tenor trombones, tuba, harp, percussion 1 (glockenspiel, triangle, cymbal), percussion 2 (vibraphone, snare drum), percussion 3 (marimba, bass drum, 5 brake drums of different size/pitch), percussion 4 (5 gongs of different sizes), string orchestra.

Piano Reduction:

Duration: ca. 14:00

Dedication: “à Pierre-Vincent Plante, Cor Anglais solo de l’OSM”


Premiere: 1990, Pierre-Vincent Plante, English horn; Montreal Symphony Orchestra, Montreal, Quebec.

Publisher: © Denis Gougeon 1989 [SOCAN]

CMC Call Number: MI 1322 G691ja

Score/Parts Availability: Score available for loan, purchase or rental from the CMC.

Recording(s):

Movements:

Range: B3 – D6

Difficulty: moderately difficult – features the low register of the English horn extensively, very little above A5; few large leaps; some long passages, some rests; moderately complex rhythmic subdivision; minimal extended techniques (glissandi, slides, harmonics – with fingerings); difficult orchestral part.


Program notes/reviews:

Comments: In this work, the soloist performs the opening solo passage offstage, then enters after the introduction.
Composer: Grant, Stewart (b. 1948)

Title: Laksaman

Date of Composition: 1978

Instrumentation: solo oboe, string orchestra

Piano Reduction:

Duration: 5:30

Dedication:

Commission:

Premiere:

Publisher: Waterloo Music Company Limited

CMC Call Number: MI 1722 G763la

Score/Parts Availability: Score available for loan, purchase or rental from the CMC.

Recording(s): Centrestreams; CMC call number: AR 2801; Boris Brott, conductor; Hamilton Philharmonic Orchestra; (Stewart Grant, oboe?). Date unknown; from an audiocassette that was preserved in the CMC Prairie Regional Office, Calgary.

Movements:

Range: E4 – G6

Difficulty: moderately difficult to difficult – range goes very high; some rests, some longer phrases, moderate endurance required; technical passages slurred and lyrical even in middle section. Hand written score a little difficult to read.

Stylistic Characteristics: atonal – Does not follow conventional diatonic harmony. Small motive (3 eighth notes followed by an upward leap) is basis for musical content. Overall, the piece is calm and ethereal with strings on soft sustained notes, and oboe weaving the lyrical melodic content on this. A short section of frenzied rhythmic language briefly increases tension in the middle of this short work.

Program notes/reviews:

Comments: Title may be derived from Lakshmana, a wife of Krishna in the Hindu religious text, Bhagavata Purana.
Composer: Hatch, Peter (b. 1954)

Title: *Undr*

Date of Composition: 1999

Instrumentation: solo oboe, full orchestra (Solo oboe/2222/4231/timp, perc, harp/strings).

Piano Reduction: Piano transcription by Esther Wheaton, 2010; edited by Trevor P. Wagler, 2013; will be included at the CMC in the near future.\(^{16}\)

Duration: ca. 15:30

Dedication:


Premiere: May 22, 1999; James Mason, oboe; Noel Edison, conductor; Kitchener-Waterloo Symphony; Centre in the Square, Kitchener, Ontario.

Publisher: Ms

CMC Call Number: MI 1322 H361un

Score/Parts Availability: score/parts available for loan, purchase, or rental from the CMC.

Recording(s): Centrestreams; Archival. CMC call number unavailable, recording linked through score listing.

Movements:

Range: B♭₃ – G₆

Difficulty: *very difficult* – several extended cadenzas, some extreme registers, very long phrases with few rests, very strong endurance required; many accidentals; minimal extended techniques (except circular breathing); final section is two pages of continuous downward arpeggiated 16ths with unpredictable pattern variations and constantly shifting meters; orchestral part complex and difficult.

Stylistic Characteristics: *tonal* – minimalist influences, several free cadenza sections often with aleatoric elements in the accompaniment. There are passages of exquisite lyricism, featuring duets with other musicians such as harp and clarinet. Major style traits in this piece are repetitive patterns with slight alterations of harmonic content in frequently changing meters. Accents and orchestral chords on strong beats create a composite rhythmic groove.

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\(^{16}\) Peter Hatch, email message to author, January 9, 2016.
Program notes/reviews:


Hatch doesn’t favour concept of “concerto” in the sense that the orchestra serves the soloist. Instead the piece features orchestra in an inclusive manner. It is to be thought of as an orchestra piece with oboe obbligato.

The overall structure is based on proportional units derived from the Fibonacci sequence.\(^{17}\)

Comments:

\(^{17}\) Peter Hatch, interview by author, Waterloo, June 14, 2012.
Composer: Hatzis, Christos (b. 1953)

Title: Telluric Dances

Date of Composition: 2005

Instrumentation: oboe, orchestra: 1 flute, 1 piccolo, 1 English horn, 1 clarinet in B♭, 1 bass clarinet, 1 bassoon, 1 contrabassoon, 3 French horns in F, 2 trumpets in B♭, 1 tenor trombone, 1 bass trombone, 1 tuba, 3 percussion, 1 harp, strings: (8, 6, 4, 4, 2 or more)

Piano Reduction: MI 5112 H367te

Duration: ca. 34:00

Dedication: “Telluric Dances is dedicated to the two soloists who requested it and to Symphony Nova Scotia and Maestro Bernhard Gueller who made its composition possible.”

Commission: Commissioned by Symphony Nova Scotia for Suzanne Lemieux and by Joseph Salvalaggio with funds from the Canada Council for the Arts and the Canadian Broadcasting Corporation.

Premiere: May 3, 2005; Suzanne Lemieux, oboe; Bernhard Gueller, conductor; Symphony Nova Scotia; Rebecca Cohn Auditorium; Halifax, Nova Scotia.

Publisher: © Promethean Editions Limited

CMC Call Number: MI 1322 H367te

Score/Parts Availability: Score available on loan from the CMC. Purchase from publisher only.

Recording(s): Suzanne Lemieux, oboe, Symphony Nova Scotia; Christos Hatzis, Dancing in the Light, CBC Records SMCD 5237, 2006. CMC call number: CD 1114, available for purchase from the CMC.

Movements: I. Snake Dance (Chiftetelli); II. Eagle Dance (Zeibekiko); III Dancing in the Light

Range: A♯3 - A♭6

Difficulty: very difficult – complex rhythmic subdivisions; extended techniques (slides, glissandi, multiphonics, rolling tones, pitch bending); extreme high register; frequent complex meter changes in third movement; strong flexibility, and endurance required; many technical passages.

Stylistic Characteristics: tonal – folk and dance influences; theatrical elements (directions to face audience, orchestra or turn around); second movement lyrical and improvisatory in
character. Thematic material treated with a variety of characters. Final movement involves orchestra clapping the folk rhythms.

Program notes/reviews:

*Telluric Dances* was commissioned by Symphony Nova Scotia with funding from the Canada Council for the Arts and the Canadian Broadcasting Corporation (CBC). Two different requests for oboe concerti brought this work into being: one by Joseph Salvalaggio, a young Canadian oboist living and working in the USA and one by Symphony Nova Scotia for Suzanne Lemieux, their principal oboist. *Telluric (Earth)* Dances is in three dance movements. The keys of the three movements outline an augmented chord: the first movement starts in F and ends in A, the second starts in A and ends in C-sharp, while the last movement starts in C-sharp and ends in F, the opening key of the work. The music makes extensive reference to tonal modes and popular dance forms from the Balkans and my native Greece in particular. Some of these modes and dances have their origins in Turkish and Arabic music, but my first encounter with them was in the Greek night clubs of Toronto where I made a living playing in local bands during my early years as a composer.

*Snake Dance*, the first movement, is based on one of the most common dance forms of the Eastern Mediterranean, the *Chiftetelli*. It starts with a slow introduction which eventually gives way to the first dance with very virtuosic oboe passages frequently accompanied by half-improvised hand drums and an orchestra that occasionally sounds more like a world music band than a conventional symphony orchestra. This slow-fast sequence is repeated in a different mode before the music takes flight and begins to explore various other references beyond the Eastern Mediterranean motifs that were prevalent in the first half of the movement. It ends with a rather long and technically very demanding cadenza for the soloist.

*Eagle Dance*, the second movement, is a passacaglia based on a nine beat rhythmic pattern that in Greece is known as *Zeibekiko*. It is an improvised dance originally danced by men drawing on a limited repertory of very sudden and unexpected movements. A non-Greek friend of mine described once the dance as “the eagle dance”, for one of the common poses involves stretching out one’s arms and dropping slightly the hands downwards while testing the limits of one’s balance, “like an eagle in mid-flight”…hence my title for this movement. Both the rhythmic pattern and the accompanying melody by the soloist are repeated constantly and throughout this movement, building momentum through orchestration. (The aural effect is very similar to that of Maurice Ravel’s *Bolero*). At about two thirds into the movement, there is a sudden harmonic change, a new melody, and lyrical, rich harmonies and orchestration that are reminiscent of Hollywood movie soundtracks. Eventually the original melody and the accompanying *Zeibekiko* rhythm reappear and are combined in counterpoint with the new material. In the end, just like in the beginning, the oboe and the bass drum state the opening melody and rhythm one more time in stark contrast to the preceding rich texture.

*Dancing in the Light*, the last movement, is based on a folk dance in 7/8 which is common throughout the Balkans. It takes a while for the main theme of this movement to settle into the 7/8 meter and discover its full thematic substance, transforming along the
way into a variety of odd-numbered rhythmic structures based on asymmetrical permutations of three’s and two’s. The music is episodic and exuberant, alternating between softer textures supporting the soloist and intense orchestral outbursts. On a number of occasions it nods towards the late nineteenth and early twentieth century Easter European national schools (on other occasions it sounds remotely Celtic) but, overall, this monothematic movement never rests for too long on any given reference. Towards the end there is even a section for the percussionists to shine, particularly the hand-drummer, who is treated as a secondary soloist in this work. A fast coda for oboe and unison orchestra, which culminates in a theatrical break down of communications between the soloist and the orchestra musicians, concludes this hyper-virtuosic movement.  

Telluric Dances by the Greek-Canadian composer Christos Hatzis (who was in attendance at the concert) is a three-movement oboe concerto built around various Eastern Mediterranean traditional dance forms, an effective piece of programming alongside Scheherazade.

The sound of the oboe, of course, is so redolent of traditional Middle Eastern reed instruments, and the work is all about heady atmosphere and effect. A battery of percussion (including a rainstick and a solo role for hand-drum) is matched by colourful orchestral gestures, and a solo line that essential binds this rhythmic and colour painting together...

I think the same is even more true of the three Telluric Dances: "Snake Dance," "Eagle Dance," and "Dancing in the Light." (The latter gives this CD its overall title.) In this work, Hatzis draws upon inspiration from the Mediterranean region in general, including from his own Greek heritage. Here, the oboe sometimes serves as a proxy for instruments native to Greece and the Middle Eastern countries. The "Snake Dance," mysterious, exotic, and ever so slightly menacing, had me thinking of faraway market places where Western eyes seldom penetrate. The "Eagle Dance," in spite of the occasional brashness of its scoring, has tremendous dignity, and yet it moves forward with unstoppable power. "Dancing in the Light" is based on a folk dance associated with the Baltic region. Classical music has a long history of composers "dressing up" folk music, but Hatzis treats his materials with great freedom. Also, I must say that at 4:38 in this last movement, there is a passage which is so gorgeously "Hollywood," that I don't see how anyone could resist it. With its impact on the head, Pyrrichean Dances might bring down the house. Telluric Dances will almost certainly do the same, but through its actions on the feet and heart. Not since John Corigliano's Oboe Concerto has there been such a work, and truth to tell, I think that Hatzis’ surpasses it.

Comments:

19 Author anon, quoted on the CMC website, from a review in the Edmonton Journal, December 2013. Original review no longer available online.
Composer: Hétu, Jacques

Title: *Concerto pour hautbois, cor anglais et orchestre*

Date of Composition: 2003

Instrumentation: oboe and English horn doubling, orchestra

Piano Reduction: Yes

Duration: ca. 16:45

Dedication: “à Philippe Magnan”

Commission:

Premiere: 2004

Publisher: Les Editions Doberman-Yppan

CMC Call Number: MI 1322 H591con 2004 (piano reduction)

Score/Parts Availability: Piano reduction available at the CMC for loan only. Printed copies of this title are available from Doberman-Yppan (Les Editions Doberman-Yppan).

Recording(s):

Movements: I. Andante; II. Adagio; III. Allegro

Range: B♭3 – G6 (Movements I & III); B3 – G6 (Movement II)

Difficulty: difficult – spans the range of both oboe and the English horn

Stylistic Characteristics: tonal – typical of Hétu’s compositional style, he combines "neo-classical forms and neo-romantic effects in a musical language using 20th-century techniques." The form is in the traditional 3 movements (fast/slow/fast). Motivic variation is prominent source for musical material. Highly chromatic melodic writing in the second movement.

Program notes/reviews:

Comments: This is the only known Canadian concerto to call for oboe and English horn to be doubled by the soloist. In this case, the oboist switches to English horn for the second movement, and returns to oboe for the finale.

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21 Since the CMC does not have the orchestral score, I cannot give a detailed instrumentation.

**Composer:** Kates, Morris (1923-2013)

**Title:** *Concerto for Oboe and Strings*

**Date of Composition:** 1996

**Instrumentation:** oboe, string orchestra

**Piano Reduction:**

**Duration:** ca. 24:00

**Dedication:** H. David Meyers

**Commission:**

**Premiere:** September 25, 1996; Kennedy Centre, Washington, D.C.; H. David Meyers, oboe; Ulysses S. James, conductor.

**Publisher:** © 1996 Morris Kates [SOCAN]

**CMC Call Number:** MI 1626 K1995sym

**Score/Parts Availability:** Score and parts available for loan, purchase or rental from the CMC.

**Recording(s):**

**Movements:** I. Andante con moto – Allegro moderato ma vivo; II. Passacaglia; III. Rondo

**Range:** B♭3 – F6

**Difficulty:** *medium difficult* – largest leaps are 10ths; no extended techniques; some dynamic changes; some slightly challenging key signatures in first movement. There are few extended rests which combined with long passages creates challenges for endurance. Overall, it is written very idiomatically for the oboe. Notation is easy to read.

**Stylistic Characteristics:** *tonal* – functions within tonal harmony and traditional formal structure. There are some key changes and chromaticism however most passages are lyrical with limited articulation. The form is through-composed, with a traditional 3 movement structure (fast/slow/fast). Unlike Kates’ early compositional works, largely influenced by impressionism and the twelve tone technique, this demonstrates his stylistic shift into neoclassical and neoromantic writing.²³

**Program notes/reviews:**

**Comments:**

²³ Information about the change in compositional style obtained from Kates’ CMC biography.
Composer: Kulesha, Gary (b. 1954)

Title: Fifth Chamber Concerto

Date of Composition: 1990-1

Instrumentation: Solo oboe, 1 flute, 1 clarinet (B♭), 1 bassoon, 2 horns (F), 1 Trombone,\(^{24}\) 1 percussionist (wood block, triangle, medium suspended cymbal, 5 temple blocks, 4 tom-toms, crotales), piano, 2 violins, 1 viola, 1 cello, 1 double bass (low C required)

Piano Reduction:

Duration: ca. 16:00

Dedication:

Commission: Written for James Mason and the Canadian Chamber Ensemble (CCE)

Premiere: April 11, 1991; James Mason, oboe; Gary Kulesha, conductor; Canadian Chamber Ensemble; Maureen Forrester Recital Hall, Wilfrid Laurier University, Waterloo, Ontario.

Publisher: Counterpoint Music Library Services

CMC Call Number: MI 1322 K96f

Score/Parts Availability: Reference copy of score at CMC Toronto only. To obtain, contact publisher directly.

Recording(s): Centrestreams; CMC call number: AR1121; from premiere performance.

Movements: I. II. (attacca) III.

Range: B♭₃ – A₆

Difficulty: very difficult – many extended techniques (microtones, multiphonics - no fingerings indicated, alternate timbre/color fingerings, circular breathing, harmonics); extreme high register (beyond traditional oboe range); a few rests but many long passages in high register and using extended techniques require very strong endurance; many complex rhythmic subdivisions; unusual, unpredictable patterns in melodic and rhythmic material.

Stylistic Characteristics: atmospheric – unusual extended techniques used in all instruments of the orchestra. Fundamental motivic material is treated in a variety of ways to explore sounds.

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\(^{24}\) The trombone part uses extreme low range, which would certainly be more comfortable on bass trombone. However, the intention in these passages is to suggest awkwardness and ugliness, so a tenor trombone is preferred.
Program notes/reviews:

This work began as part of my series of Chamber Concertos, which have all been works for ensemble with featured instruments. The last two were written for the Canadian Chamber Ensemble. The Fifth was actually written in 1990/91, when I was the Composer In Residence with the Kitchener Waterloo Symphony Orchestra, of which the CCE is the core ensemble. The solo part was written for James Mason, the Principal Oboe of both the KWSO and the CCE. The premiere took place in Waterloo on April 11, 1991, with James Mason, the CCE, and myself conducting. At that time, the strings were played by single players. Although there is a chamber music transparency in that version, I began to feel quickly that this piece needed a larger string group. This is the first performance of the larger version.25

This work fulfilled my desire to write a work exclusively for myself. By this I mean that I was feeling certain artistic needs immediately after completing my previous work, "The Midnight Road," for the Toronto Symphony. That work was broad and quite tuneful. I saw it as something made out of wood, cherry or walnut. I felt the need to write something made out of steel and stone. Freelance composers who are asked to write a great deal of music cannot always write the piece they want to write, because of the professional demands of fulfilling commissions for specific occasions and applications. This piece, however, is the piece I wanted to write.

The work is in three movements. It is impossible to characterize the first movement's tempo, as the oboe and the ensemble never play in the same tempo at the same time. They explore the same basic materials without metric synchronization. The second movement is quite slow at both ends with a quicker middle section. A cadenza connects the second to the third movement, which is fast and very bravura for both the soloist and the ensemble. The work ends quietly, literally running out of notes.26

Comments:

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25 These appear to be program notes from a later performance of the Fifth Chamber Concerto, presumably with an expanded string section.
Composer: Morehead, Patricia (b. 1940)

Title: Disquieted Souls [for English horn and chamber ensemble]

Date of Composition: 2009

Instrumentation: English horn solo, flute, oboe, B♭ clarinet, bassoon, horn in F, 2 violins, viola, cello, bass.

Piano Reduction: Available from composer’s website, English horn part does not appear to be included.27

Duration: ca. 15:00

Dedication: “to North/South Consonance and Carolyn Hove”

Commission: It was commissioned by North/South Consonance.

Premiere: September 9, 2009; Patricia Morehead, English horn; Max Lifschitz, conductor; North/South Consonance; St. Stephens Church; New York, NY.

Publisher: Ms

CMC Call Number: MI 1322 M838dis

Score/Parts Availability: Score/parts available for loan, purchase, or rental from the CMC.

Recording(s): Centrestreams; CMC call number: AR2849; Carolyn Hove, English horn; CUBE Ensemble; June 13, 2010; from a recital in WFMT studios, Chicago, IL.

Movements:

Range: B3 – A6

Difficulty: difficult to very difficult – very difficult particularly because of the extreme high register requirements; frequent rests, some long phrases; moderate rhythmic subdivisions; some accidentals, unpredictable technical passages; minimal extended techniques (flutter tonguing).

Stylistic Characteristics: tonal – programmatic in nature; not distinctly diatonic though some material is inspired by elements of folk music. Motivic material treated primarily in imitation, as well as rhythmic variation.

Program notes/reviews:

Disquieted Souls was inspired by pre-Christian Celtic legends of goddesses and the supernatural. The piece starts with the suggestion of a Celtic dance tune and then the

music enters the realm of the supernatural with the English horn playing mysterious melodies evoking the twilight of the dense forest. In the middle section the English horn sings in a world that is inhabited by sprites and faeries. The last part of the piece explores deep sadness and lost love, the essence of many ancient Celtic myths.\footnote{Patricia Morehead, program notes from composer’s website, accessed January 10, 2016, http://www.patriciamorehead.com/2009/11/disquieted-souls-2009/}
Composer: Mozetich, Marjan (b.1948)

Title: Oboe Concerto

Date of Composition: 1992

Instrumentation: oboe, string orchestra

Piano Reduction: Second movement only: Calla Lilies, CMC call number: MI 5212 M939ca

Duration: ca. 25:00 (19:30; 5:30)

Dedication:

Commission: Canadian Broadcasting Corporation

Premiere: April 2, 1992; Suzanne Lemieux, oboe; Timothy Vernon, conductor; the Thirteen Strings; St. Andrew’s Church, Ottawa.

Publisher: © 1992 Marjan Mozetich

CMC Call Number: Each movement is bound separately. First movement: MI 1622 M939co; Second movement (Calla Lilies): MI 1622 M939cal

Score/Parts Availability: Available for purchase, loan or rental from the CMC.

Recording(s): Centrestreams, CMC call number: AR 1132; from CBC premiere broadcast. Calla Lilies on Thirteen Strings 1995 CD, Forgotten Dreams, featuring Charles Hamann, oboe; Paul Andreas Mahr, conductor; available for purchase on CMC website or iTunes.

Movements: I. The Struggle; II. Calla Lilies

Range: B3 – F6

Difficulty: difficult – very long first movement, very long phrases, technically demanding (extended arpeggiations, some articulation), strong endurance required. Score is handwritten but still very legible. Piano reduction was made through notation software and looks professional.

Stylistic Characteristics: tonal – minimalist influences; solo oboe opens with soaring long tones over an active string texture below, slowly progressing through harmonic changes. Very intricate offset duet with solo violin in the middle section, Tranquillo, of the first movement.

Program notes/reviews: Second movement inspired by the Calla Lily photographs of Robert Mapplethorpe.29

Comments: Calla Lilies works very well as a moderately-difficult stand-alone recital piece.

29 This information was included in the piano reduction of Calla Lilies.
Composer: Murphy, Kelly-Marie (b. 1964)

Title: *Indelible Lines, Invisible Surface*

Date of Composition: 1999

Instrumentation: solo oboe, string orchestra (minimum 43321)

Piano Reduction:

Duration: ca. 14:00

Dedication:

Commission: commissioned by Lawrence Cherney and Soundstreams through the Canada Council for the Arts.

Premiere: May 9, 2000; Lawrence Cherney, oboe; Gary Kulesha, conductor; Encounters Chamber Orchestra; Toronto, Ontario.

Publisher: © 1999 Kelly-Marie Murphy

CMC Call Number: MI 1322 M978in

Score/Parts Availability: Score/parts available for loan, purchase or rental from the CMC.

Recording(s): Available to stream on Soundcloud from Soundstreams.  

Movements:

Range: C4 – F6

Difficulty: *difficult* – much high register playing, some very large leaps; long phrases require strong endurance; some complex rhythmic subdivision; many fast articulated passages, with many accidentals and with unpredictable pattern require exceptional technique; extended techniques (timbral trills, pitch bending, glissandi, slides).

Stylistic Characteristics: *atmospheric* – somewhat programmatic in concept (see program notes), some aleatoric writing in the strings creates a frenzy of sound that effectively transitions into the rhythmically relentless and jarring middle section.

Program notes/reviews:

We have just come out of our most violent century. War, terrorism, and other atrocities produced death and suffering unrivaled in our history. Ancient hatreds, passed from

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generation to generation, continue to fuel conflicts that are now supported by modern weaponry, which can only provide permanent and immediate consequences to human rage on a global scale.

When I began working on this piece, the peace accords in Northern Ireland and the Middle East were once again in peril, the war in Kosovo was still raging on, India and Pakistan had recently conducted nuclear tests as a backdrop to the ongoing conflict in Kashmir, and there had been yet another school shooting. Add to this the everyday acts of violence to which we have become accustomed, and the question at the top of my mind was: What is wrong with us? Are we fundamentally flawed? It seems incredible to me that as we learn more about ourselves and our surroundings, we can still exhibit the most primal behavior. Are knowledge and wisdom so disparate? This was my frame of reference for writing Indelible Lines, Invisible Surface.

This piece is one movement and is divided into 3 sections (slow-fast-slow), over approximately 12 minutes. It opens with an expressive cello solo that gradually climbs to a high C#. The rest of the strings enter at this point, providing a shimmering background for the solo oboe. The fast section is frantic and agitated. I began to think of rage and violence like a poison moving through our society like disease or venom move through the human body. The final section is a return to the material and mood of the first section. Questions are left unanswered.\footnote{Kelly-Marie Murphy, program notes transcribed from the score.}
Composer: Nickel, Christopher Tyler (b. 1978)

Title: Tranquility “Waikanaetanga”

Date of Composition: 2007

Instrumentation: English horn, chamber orchestra (2 horns, timpani, percussion, strings).

Piano Reduction: Available for loan, purchase or rental from the CMC.

Duration: ca. 10:30

Dedication:

Commission: commissioned by the Sinfonia Orchestra of the North Shore

Premiere: February 2007, Beth Orson, English horn; Clyde Mitchell, conductor; Sinfonia Orchestra of the North Shore; Centennial Theatre, North Vancouver, British Columbia.

Publisher: Ms

CMC Call Number: MI 1322 N641tr

Score/Parts Availability: Score/parts available for loan, purchase, or rental from the CMC.

Recording(s): Available on the album "Rain" by Christopher Tyler Nickel. Recorded with Beth Orson (soloist) and the City of Prague Philharmonic Orchestra.

Movements:

Range: C4 – Eb6

Difficulty: moderate – long phrases and expression required; some fast but relatively simple subdivisions.

Stylistic Characteristics: tonal – very harmonically traditional, dense string accompaniment.

Program notes/reviews:

The word Waikanaetanga is Maori for “tranquility” or “peace”. This work is just that, peaceful, still, yet filled with longing. When I composed it, I was thinking of New Zealand. The Canterbury plains, Mt. Cook, the beautiful shores around Auckland, the rolling hills. A beautiful, peaceful place, filled with dramatic scenery, friendly people, and a little bit of that peace we’re missing in North America. Easy to rehearse, long beautiful melodies allow great expression for both the soloist and orchestra.

Comments:

32 Christopher Tyler Nickel, program notes from email message to author, January 11, 2016.
Composer: Nickel, Christopher Tyler (b. 1978)

Title: *Concerto for Oboe*

Date of Composition: 2013

Instrumentation: oboe solo, full orchestra

Piano Reduction: Available from CMC for loan, rental, or purchase.

Duration: ca. 25:00

Dedication: Roger Cole

Commission:

Premiere: February 21, 2015; Roger Cole, oboe; Jin Zhang, conductor; Vancouver Philharmonic Orchestra; Shaughnessy Heights United Church, Vancouver, British Columbia.

Publisher: Ms

CMC Call Number: MI 1322 N6410b

Score/Parts Availability: Score/parts available for loan, purchase or rental from the CMC.

Recording(s): Excerpts from the premiere are available to stream from the composer’s website.33

Movements: Movement I: Andante (with force); Movement II: Andante; Movement III: Allegro (with driving energy)

Range: B♭3 – D6

Difficulty: *moderately difficult* – a long concerto, but with some sizeable rests, some long phrases and passages with very few rests requiring control and strength in endurance; some large leaps, passages of continuous downward slurred chromatic arpeggios create technical challenges; no extended techniques; fastest passages are primarily slurred and scalar (diatonic or chromatic).

Stylistic Characteristics: *tonal* – operates within traditional harmony and chromatic lyricism. Often employs asymmetric time signatures (e.g., 7/8 and 10/8), destabilizing the sense of pulse. See program notes below for more information.

Program notes/reviews:

The Concerto for Oboe is quite an expansive piece considering the canon of solo repertoire for the oboe. This piece was composed specifically for Roger Cole (principal oboist of the Vancouver Symphony), who was, in fact, my first oboe teacher back when I was in high school and throughout university.

There is no programme to this piece per se. There are, however, many ideas in this piece (I suppose snippets of my musical "voice") that I have been searching for an opportunity to develop, namely, the use of rapidly changing asymmetric metres and melodic ideas, as well as the imposition of symmetric ideas on top of the asymmetric elements. This imposition of metric ideas can be particularly heard in the second movement, where a very bittersweet and lyrical melody (that is in 4/4 time) is imposed onto the asymmetric metre and accompanying ideas which are in 7/8 time. I've also always had a fascination with aleatoric music, and in particular the juxtaposition of aleatoric passages against metric ideas. You'll hear these elements scattered lightly here and there throughout the work, mainly as a way of creating nebulous momentum (as these passages rely heavily on dividing the string section, they create very delicate and colourful textures) beneath the soloist.

Other ideas I wanted to explore were polytonal juxtapositions (which can be heard mostly in the first and third movement), and chromatic writing (which gives the third movement a more florid, virtuosic sound). The concerto begins with a heraldic, polytonal fanfare-like figure, which is introduced by the orchestra, and then taken and developed by the soloist. This figure, which is based on fourths, is manipulated throughout the movement both melodically, and as a basis for the subsequent harmonic content. The “B” theme contrasts the “A” theme in that it is much more lyrical, yet slightly unsettled through the use of chromatic twists in the melody. The main theme returns near the end, played by the full orchestra in almost a menacing manner before the movement closes quietly with the soloist restating the “A” theme.

The second movement is very lyrical and nebulous in nature. Again there is use of quartal harmony throughout, and the movement is also in an asymmetric metre (7/8). This asymmetry is juxtaposed with the solo oboe’s very lyrical and haunting melody that is in symmetric metre of 4/4, causing a cycling of the melody over the harmonic progression, which pushes the two apart, while at the same time creating new harmonic development through this displacement of one idea across the boundaries of the other.

The last movement is highly virtuosic for both the solo and orchestra. Aleatoric ideas in the strings create an unsettled mood on top of which the soloist performs a rather chromatic, fiery, and highly intervallic “A” theme. The metre in this movement is often changing which further enhances the restless nature of the movement. The “A” theme is developed throughout the movement in many incarnations. The “B” theme is a smoother, more fluid melodic idea, which is often developed through short canons, or in counterpoint with the “A” theme. Asymmetric ostinati drive this movement forward at breakneck speeds, which all builds to a highly dissonant yet grand orchestral statement. The soloist further develops all of the themes in the cadenza which leads to a recapitulation and eventual final drive forward to the virtuosic finale of the work.
My ultimate goal was to bring the above noted ideas together into a homogenous sound that serves to provide the solo oboe with a vast, dramatic backdrop. The orchestration is rather large for a concerto for a solo wind instrument, but much of the drama of the piece comes through the dialogue that is setup between the soloist and orchestra. Virtuosic passages are often tossed back and forth between the two, and there are numerous times when the orchestra is brought to the forefront to develop the soloist’s material in a much grander and dynamic way. There are also many elements of personality in this piece; the oboe is capable of such a range of colour and emotion, from playful, to the lyrical and haunting, to dark and aggressive. On an emotional level, my goal for this work was to create a piece that incorporated these qualities in order to give the performer a wide breadth of emotional range.\textsuperscript{34}

Comments:
Composer: Nickel, Christopher Tyler (b. 1978)

Title: Concerto for Oboe d’Amore and Orchestra

Date of Composition: (2014-15)

Instrumentation: solo oboe d’amore (alternate solo oboe), percussion (bass drum, tam tam, suspended cymbal, xylophone, marimba, vibraphone, snare drum), piano, strings (all parts divisi)

Piano Reduction: Available for loan or rental from the CMC.

Duration: ca. 23:00

Dedication:

Commission:

Premiere:

Publisher: © 2014-2015 Christopher Tyler Nickel (Inc.)

CMC Call Number: MI 1322 N641co

Score/Parts Availability: Score/parts available for loan or rental from the CMC.

Recording(s): Midi recording available to stream from composer’s website.  

Movements: I. Senza Misura – Andante; II. Andante - Più Mosso

Range: B3 – D6

Difficulty: moderate – some syncopated rhythms; few sections in the extreme registers, some accidentals, long technical cadenza in second movement; some rests as well as long passages with few; little tempo/meter changes; some technical passages but tempo is not fast; no extended techniques for soloist, but some harmonics used in the strings.

Stylistic Characteristics: tonal – harmony and melody more unconventionally chromatic than some of this composer’s other works. Occasional use of aleatoric “boxes” in string parts to create atmospheric texture.

Program notes/reviews:

Comments: The second movement of this concerto is also published as a separate score titled Schism (2014), CMC call number: MI 1222 N641sch. This is available for purchase or rental as well as on loan from the CMC.
Composer: Papineau-Couture, Jean (1916-2000)

Title: Pièce Concertante No. 4 (‘Additions’)

Date of Composition: 1959

Instrumentation: oboe, string orchestra

Piano Reduction:

Duration: ca. 8:00

Dedication: à Pierre Rolland

Commission: Saskatoon Golden Jubilee Music Festival for the 50th Anniversary of the University of Saskatchewan.

Premiere: August 7, 1959; Saskatoon; Philip West, oboe; Roland Leduc, conductor.

Publisher: Les Éditions Québec Musique

CMC Call Number: MI 8613 P217pi4

Score/Parts Availability: score and parts available for loan or purchase from the CMC.

Recording(s):

Movements: Méditatif

Range: A sharp 3 – F6

Difficulty: moderately difficult – slow tempo (quarter note = 44), some rhythmic complexity, particularly using hemiola in some sections. Medium endurance required due to slow tempo, long passages and few rests.

Stylistic Characteristics: atonal – total atonal chromaticism, avoids tonal centers, much dissonance. Papineau-Couture explores different textures employing frequent homorhythmic accompaniment in the strings while the oboe independent line that is at times angular and jaunty. His use of additive rhythmic procedures is comparable to the style of Messiaen.36

Program notes/reviews:

Comments: Pièce Concertante No. 4 is the fourth of five.

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Composer: Prévost, André (1934-2001)

Title: Oboe Concerto

Date of Composition: 1992-93

Instrumentation: oboe solo, piccolo (flute 3), 2 flutes, 3 oboes, 2 B♭ clarinets, bass clarinet (A clarinet 3), 2 bassoons, contrabassoon (bassoon 3), 4 horns, trumpets 1 and 2 in C and D, trumpet three in C, 2 trombones, bass trombone, tuba, timpani, celesta, 3 percussion (bass drum, glockenspiel, vibraphone, xylophone, tambourine, suspended cymbal), string orchestra

Piano Reduction:

Duration: ca. 19:15 (9:15; 10:00)

Dedication: "Dédité à Theodore Baskin, hautbois solo de l’Orchestre Symphonique de Montréal, et à la memoire de Pierre Prévost.

Commission: Montreal Symphony Orchestra with the help of the Canada Council for the Arts

Premiere: Theodore Baskin, oboe; Ulf Schirmer, conductor; Montreal Symphony Orchestra; Montreal, Quebec.

Publisher:

CMC Call Number: MI 1322 P944co

Score/Parts Availability: Available on loan from the CMC

Recording(s): Centrestreams; CMC call number: ND46; recorded by CBC at premiere performance.

Movements: Mvt I; Mvt II

Range: B♭3 – A♭6

Difficulty: very difficult – some complex rhythmic subdivisions; many large leaps frequently over an octave; long phrases that often span range; much extreme high register; virtuosic technical passages with some fast articulation in second movement.

Program notes/reviews:

In spite of calling his new work a concerto for oboe and orchestra, Prévost is rather uneasy about the title “concerto”. Its form is unusual for a concerto being more improvisatory than formal. There are two movements instead of the customary three.

The first is a rhapsodic poem in a pastoral mood which Theodore Baskin’s oboe sonority suggested to him. The pastoral mood is interrupted by more violent music in the brass. The second movement is playful and dancelike, a scherzo in character, interspersed with echoes of the first movement. The idea was to create a work that is fresh and yet idiomatic for the instrument.\footnote{Transcribed from CBC broadcast recording of premiere performance.}

Comments:
Composer: Purves-Smith, Michael (b. 1945)

Title: *Concerto for Oboe and Wind Ensemble*

Date of Composition: 1993; rev. 2005

Instrumentation: solo oboe, 2 flutes, oboe, 3 B♭ clarinets, bass clarinet, bassoon, alto saxophone, tenor saxophone, 3 B♭ trumpets, 2 horns, trombone, bass trombone, euphonium, tuba, double bass, timpani, percussion.

Piano Reduction:

Duration: ca. 20:00

Dedication:

Commission:

Premiere:

Publisher: © Michael Purves-Smith, June 2005

CMC Call Number: MI 1922 P993co

Score/Parts Availability: Score/parts available for purchase from the CMC.

Recording(s):

Movements: I. Moderately Fast; II. Slow and Free – Minuet; III. Estampie (Allegro)

Range: B♭3 – G6

Difficulty: *moderately difficult* – overall, conventional melodic material, primarily stepwise and scalar; in contrast, the soloist demonstrates special virtuosity in the cadenzas. No extended techniques.

Stylistic Characteristics: *tonal* – employs relatively traditional diatonic harmony. Neoclassical influences, including dance forms. The second movement is a classic minuet, while the third movement is reminiscent of secular medieval instrumental dances.

Program notes/reviews:

Comments:
Composer: Raum, Elizabeth (b. 1945)

Title: The Adventures of Ian the Oboe: a story for oboe solo and chamber orchestra

Date of Composition: 1985

Instrumentation: oboe solo, flute, clarinet, bassoon, horn, trumpet, string orchestra, optional narrator.

Piano Reduction:

Duration: ca. 6:30

Dedication:

Commission:

Premiere: Regina, Saskatchewan

Publisher: © Elizabeth Raum 1985

CMC Call Number: MV 1343 R246ad

Score/Parts Availability: Score available for loan, purchase, or rental from the CMC.

Recording(s): Centrestreams; Elizabeth Raum, oboe; Regina Chamber Players. This archival recording is very low quality.

Movements:

Range: B♭3 - E♭6

Difficulty: moderate – many accidentals; fast dynamic changes; minimal extended techniques (very simple multiphonics); some complex rhythmic subdivisions. Score is hand written but directions are fairly clear and notation is legible.

Stylistic Characteristics: tonal – Programmatic writing style; score uses both traditional and graphic notation. Raum uses improvisation as well as aleatoric scoring.

Program notes/reviews:

This piece is aimed toward children ages 4 through 10. It can be performed with narrator or as a programmatic piece without. The music incorporates contemporary performing and compositional techniques such as free rhythm, improvised sections, tone clusters, tapping instruments, and clicking keys. The musicians have descriptions of the scenes in their parts to aid in interpretation as normal musical terms may be too narrow. Also, the parts may be acted out.
Notes to Ian the Oboe

When this piece was performed for children in Regina, the oboist was seated in front of the ensemble next to the concertmaster. The musicians improvised a routine to bring the story more to life for the young audience. Below are highlights of that routine.

In the ANT HILL, at section 5 when the oboist discovers that he’s on an ant hill, he (and several other of the musicians who felt so inclined) improved the illusion by showing obvious alarm, brushing off and stepping on imaginary ants.

In SEDUCTION, the flute player leaves her seat for a stroll and spots Ian. She begins to flirt, pushing her way onto his seat and sharing his music. The viola does likewise in turn, and finally Ian, becoming more and more annoyed, swings his oboe around and trills them away.

In the MUD HOLE, the horn and trumpet players take the opportunity to lurch out of their seats like misformed [sic] monsters, and converging on the helpless oboist, drown him out. He tries to escape and is finally successful, but they get one last “splat.”

In the TRAIN, the three players making up the whistle rise for the occasion.

And finally, in TRANSMUTATION, Ian the Oboe, exhausted, gets up and moves to the back of the orchestra while Jim the Clarinet, enthusiastically comes forward and replaces him in the seat of honor. 38

Comments:

38 Elizabeth Raum, transcribed directly from the score.
Composer: Turner, Robert (1920-2012)

Title: Shepherd on the Make [formerly Encounters VII: for solo oboe and string orchestra with percussion]

Date of Composition: 1985

Instrumentation: oboe, string orchestra, percussion (xylophone, vibraphone, wood blocks, temple blocks, bass drum, suspended cymbal).

Piano Reduction:

Duration: ca. 4:30

Dedication:

Commission: Canadian Music Competitions Inc., with a partial grant from the Manitoba Arts Council.

Premiere:

Publisher: Ms

CMC Call Number: MI 1622 T951sh

Score/Parts Availability: score available for loan, rental or purchase from CMC.

Recording(s):

Movements: Quasi recitativo con rubato – Tempo di Marcia – Allegro frettoloso (all attacca)

Range: B♭3 – G6

Difficulty: very difficult – significant sections written for extreme high registers and few rests require strong endurance, technically demanding, with many accidentals. Handwritten score is very difficult to read. Extended techniques used are pitch bending and wide vibrato a G6 and an E6.

Stylistic Characteristics: tonal – some chromaticism, but overall tonal. The opening section features declamatory statements by the oboe while the string accompaniment arrives at changes in the harmonic progression in a quasi-continuo recitative style. The percussion is also featured as a soloist briefly.
Program notes/reviews:

“Like the other eight pieces, it endeavours to exploit the range and technique of the instrument.”

Comments: This piece was not performed at the competition in May 1985 for which it was composed. As far as my research can find, this piece has most likely never been premiered.

39 These program notes describe another work from the Encounters collection, and were included because it elucidates the composer’s concept for all of the pieces in the cycle. Quote from website devoted to the preservation of Turner’s music, accessed January 3, 2015, http://robert-turner.com/?p=411.
Composer: Weinzweig, John (1913-2006)

Title: *Divertimento II*

Date of Composition: 1948, rev. 1951

Instrumentation: oboe, string orchestra

Piano Reduction: Reduction by Harold Perry, published by Boosey & Hawkes. MI 1622 W4245di – same CMC call number as the orchestral score

Duration: ca. 13:30 (3:30, 6:33, 3:53)

Dedication: “To Daniel”

Commission:

Premiere: April 30, 1948; CBC; Perry Bauman, oboe; Harold Sumberg, conductor.

Publisher: © 1950 Hawkes & Son (London) Limited

CMC Call Number: MI 1622 W4245di

Score/Parts Availability: Piano reduction and miniature score available for loan from the CMC.

Recording(s): Centrestreams; CMC call number: AR010; CBC Toronto String Orchestra, Geoffrey Waddington, conductor.

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

Range: C₄ – C#₆

Difficulty: moderately difficult – large leaps including frequent downward slurs; some frequent, difficult meter changes; many accidentals.

Stylistic Characteristics: atonal – 2nd movement: disjunctive lyricism; 1st and 3rd movements: rhythmically energetic, fragmentary phrases; rhythmic variation and imitation between soloist and orchestra; jazz influences.⁴⁰

Program notes/reviews:

Its three movement plan combines a neoclassic 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

⁴⁰Sarah J. Hamilton, “An Annotated Bibliography of Canadian Music for Oboe, Oboe d’Amore, and English Horn at the Canadian Music Centre” (DMA document, Ohio State University, 1996), 90.
Oboe. Here the lower strings are omitted and the Violins and Violas only support the Solo 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.\footnote{41}

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 a center of interest focused on the soloist, resembles the former. But it is the concerto grosso that reveals itself for the model for this work.

The oboe staccato counterbalanced by cellos and basses, lend 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.\footnote{42}

Comments:

\footnote{41}{John Weinzweig, program notes from “Divertimento II” (Boosey & Hawkes) 1950.}
\footnote{42}{From undated anonymous program notes found in composer’s file at the CMC.}
Composer: Weinzweig, John (1913-2006)

Title: *Divertimento No. 11*

Date of Composition: 1989

Instrumentation: English horn, string orchestra

Piano Reduction:

Duration: ca. 14:45

Dedication: “For Harry Freedman who gave me encouragement. With warm regards, John Weinzweig – May 15/91”

Commission: Hamilton Philharmonic with the help of the Canada Council for the Arts.


Publisher: Ms

CMC Call Number: MI 1622 W4245div

Score/Parts Availability: Score/parts available for loan or purchase from the CMC.

Recording(s): Centrestreams archival recording from premiere.

Movements:

Range: B3 – F6

Difficulty: *moderately difficult* – complex rhythm, subdivisions, and meter changes. There are many accidentals, technical passages, large leaps and stylization including grace notes. Extensive high register playing, long phases, some rests, require high endurance and control. Minimal extended techniques used; in this case there is one harmonic fingering required in the second cadenza. The role of the soloist is extremely virtuosic.

Stylistic Characteristics: *atonal* – the motivic content permeating this work is the half-step grace note followed by a large leap (often more than an octave). This motive is organized thoroughly, appearing in inversion, and in reverse. Jazz influences are evident primarily in the rhythmic language. Like most of Weinzweig’s music, the clarity of textures is evident in the dialogue between the soloist and the ensemble.

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43 This quote is a handwritten note on the inside cover of the score at the CMC Toronto. It is not entirely clear if Weinzweig intended the score as a gift to Harry Freedman and the CMC collection, or if he simply wished to dedicate the piece to him. Since no other dedication is present, I have chosen to include this note.
Program notes/reviews:

*Divertimento No. 11 for English Horn and String Orchestra* is cast in a form similar to the composer’s Divertimentos 6, 7 and 10 – an extended movement of 6 interconnected sections that extends the sonic voice of the English Horn beyond its traditional temperament: the dramatic, playful, a touch of blues, as well as a seldom revealed virtuosity. The role of the strings is dialogue rather than accompaniment. The final section is a set of 3 cadenzas for the English horn preceded by brief string interludes, after which the English horn soars to its top register, recalling the opening motives, now propelled to its conclusion by powerful thrusts of the strings.\(^{44}\)

Comments:

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\(^{44}\) John Weinzweig, program notes transcribed from the score.
Composer: Weisgarber, Elliot (1919-2001)

Title: Autumnal Music

Date of Composition: 1973

Instrumentation: English horn, string orchestra

Piano Reduction:

Duration: 13:16

Dedication: “For Warren Stannard and the CBC Vancouver Chamber Orchestra. John Avison, conductor”

Commission:

Premiere: Warren Stannard, English horn; CBC Vancouver Radio Orchestra; John Avison, conductor.

Publisher: Ms

CMC Call Number: MI 1622 W427au

Score/Parts Availability: ScoreParts are available for loan, purchase or rental from the CMC.

Recording(s): Centrestreams; CMC Call number: AR 2576

Movements:

Range: C4 – E6

Difficulty: moderately-difficult – some complex rhythmic subdivisions, numerous meter changes. Easy key signatures, the majority of fast technical passages are slurred so articulation not a major challenge. Endurance important due to many long phrases that span the range of the instrument, coupled with minimal rests.

Stylistic Characteristics: tonal – traditional harmonic language, programmatic style, with dense orchestration. Composer uses very lyrical writing style, and no extended techniques. A rhythmically lively scherzo is centered between the pastoral, Copeland-esque opening and conclusion.

Program notes/reviews:

Comments:
Composer: Whitehead, Oliver (b. 1948)

Title: *Concerto for Oboe and Orchestra*

Date of Composition: 1996

Instrumentation: Solo oboe, 2 flutes, oboe, 2 clarinets, 2 bassoons, 2 horns, 2 B♭ trumpets, timpani (with some percussion: cymbal, triangle), string orchestra.

Piano Reduction:

Duration: ca. 24:15 (8:30; 7:00; 6:45)

Dedication:

Commission:

Premiere: November 26, 1997; Ian Franklin, oboe; Orchestra London Canada

Publisher: © 1996 Oliver Whitehead

CMC Call Number: MI 1322 W5925coo

Score/Parts Availability: Score(parts available for loan, purchase, or rental from the CMC.

Recording(s):

Movements: I. Allegro; II. Adagio; Allegro con Moto

Range: C4 – G6

Difficulty: *moderately difficult to difficult* – due to the high range of this concerto it borders on difficult; very few, simple meter changes, some rhythmic subdivisions, but nothing overly complex; some rests, some long phrases, substantial length of composition, strong endurance required; stylized; some fast technical passages but generally fairly tonal and follows conventional patterns of phrase structure and keys.

Stylistic Characteristics: tonal – neoclassical, energetic, dancelike sections contrasted with more lyricism. There are very few tempo changes and its structure and harmonic language creates a pleasant inevitability. The thematic and motivic materials appear in various keys, but are not varied extensively. Some of this music reappears in the third movement. The second movement is slow, lyrical and has a particularly interesting touch of having the orchestral oboist offstage, playing a duet with the soloist in the opening.

Program notes/reviews:

Comments:
Composer: Wilson, Charles (b. 1931)

Title: Sonata da Chiesa

Date of Composition: 1960

Instrumentation: oboe, string orchestra

Piano Reduction: 

Duration: ca. 19:00

Dedication: 

Commission: 

Premiere: 

Publisher: Ms

CMC Call Number: MI 1622 W747so

Score/Parts Availability: Score/parts available for loan, purchase, or rental from the CMC.

Recording(s): 

Movements: I. Allegro moderato; II. Adagio cantabile; III. Allegro con fuoco, molto adagio (all attacca)

Range: C#4 – D6

Difficulty: moderate – some complex subdivisions, many accidentals, but no extended techniques or extreme registers. Moderate endurance required. The second movement is very rhythmically challenging due to obscured sense of beat by the viola accompaniment and the intertwined violin duet.

Stylistic Characteristics: tonal – In the first movement, Wilson uses repetitive rhythmic accompaniment outlining unconventional harmonies, while oboe plays long, lyrical phrases. This texture returns but with roles reversed. A duet in the second movement between solo violin and oboe gives nearly identical melodies offset by a measure and a whole tone. The third movement fugue culminates in an adagio, in which Wilson again staggers melodic entries for oboe and violin but with the violin part inverted. This melodic material is constructed from the three note motive found throughout. Overall, it is traditional in formal model and general construction.

Program notes/reviews: 

Comments:
Composer: Zuckert, León (1904-1992)

Title: Divertimento Orientale

Date of Composition: 1965

Instrumentation: oboe, string orchestra\(^{45}\)

Piano Reduction:

Duration: ca. 23:30\(^{46}\)

Dedication: Before the third movement: “To Nora Bobrova”

Commission:

Premiere: February 22, 1968; Winnipeg Symphony Orchestra; Douglas Bairstow, oboe; Eric Wild, conductor.

Publisher: © León Zuckert 1965

CMC Call Number: MI 1622 Z94di

Score/Parts Availability: Score available for loan, purchase, or rental from the CMC.

Recording(s): Centrestreams, CMC call number AR179, from the premiere performance.

Movements: I. The Snake Charmer; II. Pastorale\(^{47}\); III. La Caprichosa\(^{48}\); IV. Baccanale

Range: C4 – E6

Difficulty: moderately difficult – long piece with occasional rests, good endurance required; technically and stylistically demanding; moderately simple meter changes, some advanced subdivisions; some very fast articulated passages; easy key signatures, frequent accidentals; orchestral part very challenging; handwritten score difficult to read; no extended techniques.

Stylistic Characteristics: tonal – programmatic, particularly attempting to characterize music with Spanish influences including exotic scales, dance rhythms and forms, as well as cadenzas in the oboe evocative of improvised performance. The first movement combines Spanish with Arab exoticism, portraying a snake charmer. Writing style is traditional in notation, form and lyrical melodic oboe parts. More details on style are found directly below in the composer’s program notes.

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\(^{45}\) Score indicates minimum number of players: oboe and double string quintet.

\(^{46}\) Score Indicates “Circa 16 mins.” however the recording is 23:30.

\(^{47}\) “Oct. 1965” is written at the end of this movement within the score.

\(^{48}\) “Feb. 19 ‘65” is written at the end of this movement within the score.
Program notes/reviews:


I. The Snake Charmer: A crowd of Moors, Arabs, Negroes, Jews, Berbers, Spaniards watching the performance of an Hindu snake-charmer, who squats in front of a basket with a large snake in it; he plays a nasal-sounding instrument, similar to the oboe.

II. Pastorale: At the far end of the market-place a group of Arab musicians accompany a chorus of Arab dancing-girls. There’s a solo dancer among them: she dances the slow parts by herself.

III. La Caprichosa: A Spanish beauty irrupts [sic] on the scene causing great excitement among the onlookers. The moderato represents the traditional ballet “adagio”, with the capricious beauty alternately rejecting and attracting her crest-fallen suitor.

IV. Baccanale: Seen in a café off the market-place. The character of the music is mixed, but the Spanish influence seems to predominate not only in the music but also in the dance.

Chapter 5: Summary

Thirty-eight works for oboe, oboe d’amore or English horn as a soloist with a large ensemble are surveyed in this document. A wide range of musical styles and influences in Canadian music is represented. There are twenty-eight works for oboe, one for oboe d’amore, one for oboe doubling on English horn, and nine for English horn. Nineteen of the total concertos examined were the result of a commission and/or grant from arts councils and organizations. It is not surprising that over half of these works were government sponsored as this is, most often, the only way in which these large scale works can be produced.

Similar to Dr. Hamilton’s findings, only four out of thirty-seven are by female composers. The cause for this disparity is surely in some part due to the gender inequality that our modern society is still attempting to balance. It is certainly worth noting this fact, but a more in-depth discussion on this subject is the topic of a different document.

Overall, there was a steady output of oboe concertos since the late 1940s. There is a sharp increase in the number of works produced in the late 1980s (five) and 1990s (eleven). There are certain years that saw more than one written, for example: 1976 (two), 1985 (two), 1989 (three), 1993 (two), 1996 (four), 1999 (three), and 2005 (two). The most recent work is Nickel’s *Concerto for Oboe d’Amore* that is set to be premiered and recorded in the next year by Roger Cole in Vancouver.49

Many of these commissioned works were specially written for and often inspired by prominent oboists in Canada. Appendix C contains biographical information of these oboists. Also during the course of my research, I encountered a number of concertos for oboe with other soloist(s). In order to keep the scope of this document in mind, I made the decision to focus only

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49 Christopher Tyler Nickel, email message to author, January 11, 2016.
on the works that exclusively have the oboe family instrument as soloist. I will include a list of works for multiple soloists in Appendix C. Also included in that appendix are oboe concertos that could not be included in the bibliography since the CMC only has a recording in the library and no score for study.

Since the early 2000s, the Canadian Broadcasting Corporation has undergone severe budgetary cuts, as well as drastic alteration in programming. They broadcast a fraction of the classical music content compared to what they had previously. The late night contemporary music programs have ceased to exist. These cuts have also reduced the number of live concerts, including new music concerts to virtually none. The Canada Council for the Arts and other similar arts organizations continue to fund what few projects they can afford, however the damage done by the last ten years, under a Conservative government who publicly disdained the arts, may be irreparable. Through the efforts of the Canadian Music Centre, a significant amount of music from this “golden period”, when the government prioritized culture, has been preserved in digital and archival form. With the recent change in government, there have been promises to re-establish funding to the CBC and the arts, but only time will reveal whether these promises become fruitful.
Bibliography:


Hamilton, Sarah J. “An Annotated Bibliography of Canadian Music for Oboe, Oboe d’Amore, English horn and Bass Oboe found in the Canadian Music Centre.” DMA Doc., Ohio State University, 1996.


Appendix A: Format of Annotations and Abbreviations

Composer: Last name, First Name; includes composer’s birth and/or death dates.

Title: provides title and any subtitles.

Date/Place of Composition: from CMC listings, scores, or composers’ websites.

Instrumentation: solo instrument(s) and orchestral breakdown. Also includes any alternate instrumentation.

Piano Reduction: publication details if piano reductions exists.

Duration: approximate based on composers’ indication, the CMC catalog listing, or recording.

Dedication: most often from the score, or found elsewhere (e.g., composer’s website, etc.).

Commission: see directly above

Premiere: see directly above.

Publisher: “Ms” used to indicate it is a manuscript score published by the CMC. It will be indicated here if works are published elsewhere. Some works may be published by composer.

CMC Call Number: Call number for score listed, unless there is only a recording at the CMC.

Score/Parts Availability: for rental or purchase from CMC, or through separate publisher.

Recording(s): details type (e.g., archival or CD), and where available (e.g., Centrestreams, iTunes, CD, etc.).

 Movements: number of movements or listing with titles.

Range: C4 describes middle C (low C on oboe), B3 indicates B below middle C (low B on oboe). Oboe d’amore and English horn concertos will have ranges listed at transposed pitch, not concert pitch.

Difficulty: very easy, easy, moderate, moderately difficult, difficult, very difficult. The difficulty rating system was developed by Dr. Sarah J. Hamilton. Further explanation of this system can be found in Chapter 3 for reference.

Stylistic Characteristics: There are many stylistic features and compositional traits varying widely between composers and their works. See chapter 3 for a detailed explanation.

Program notes/reviews: any program notes or reviews, whether included in the score, or found elsewhere. Most often directly quoted from source.

Comments: any additional information including performance notes or special challenges.
Abbreviations used in Appendix B and C:

ob: oboe
ob d'am: oboe d’amore
Eh: English horn
bass ob: bass oboe
fl: flute
cl: clarinet
bsn: bassoon
hrn: horn
trpt: trumpet
sop sax: soprano saxophone
str: string
vln: violin
vla: viola
vc: violoncello
hrp: harp
orch: orchestra
pno: piano
hrpschd: harpsichord
org: organ
synth: synthesizer
perc: percussion
vib: vibraphone
acc: accordion
comp: computer
ve: very easy
e: easy
m: moderate
md: moderately difficult
d: difficult
vd: very difficult
atmosph: atmospheric
Appendix B: Lists for Concertos from Chapter 4

List by Instrumentation:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Date</th>
<th>Time</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purves-Smith, Michael</td>
<td><em>Concerto for Oboe and Wind Ensemble</em></td>
<td>1993</td>
<td>20:00</td>
<td>ob/wind ensemble</td>
</tr>
<tr>
<td>Gilliland, Allan</td>
<td><em>Concerto for Oboe, Strings and Harpsichord</em></td>
<td>2005</td>
<td>12:07</td>
<td>ob/str orch/hrpschd</td>
</tr>
<tr>
<td>Bissell, Keith</td>
<td><em>Andante and Allegro</em></td>
<td>1976</td>
<td>7:00</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Buczyński, Walter</td>
<td><em>Lyric V</em></td>
<td>1976</td>
<td>20:00</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Cojocaru, Dora</td>
<td><em>Concerto for Oboe and Strings</em></td>
<td>2001</td>
<td>16:46</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Fiala, George</td>
<td><em>Suite Concertante</em></td>
<td>1956</td>
<td>17:00</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Freedman, Harry</td>
<td><em>Divertimento for Oboe &amp; Strings</em></td>
<td>1947</td>
<td>10:00</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Kates, Morris</td>
<td><em>Concerto for Oboe and Strings</em></td>
<td>1996</td>
<td>24:00</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Mozetich, Marjan</td>
<td><em>Oboe Concerto</em></td>
<td>1992</td>
<td>25:00</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Murphy, Kelly-Marie</td>
<td><em>Indelible Lines, Invisible Surface</em></td>
<td>1999</td>
<td>14:00</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Papineau-Couture, Jean</td>
<td><em>Pièce Concertante No. 4 ('Additions')</em></td>
<td>1959</td>
<td>8:00</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Weinzwieg, John</td>
<td><em>Divertimento II</em></td>
<td>1948</td>
<td>13:30</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Wilson, Charles</td>
<td><em>Sonata da Chiesa</em></td>
<td>1960</td>
<td>19:00</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Zuckert, León</td>
<td><em>Divertimento Orientale</em></td>
<td>1965</td>
<td>23:30</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Grant, Stewart</td>
<td><em>Laksaman</em></td>
<td>1978</td>
<td>5:30</td>
<td>ob/str</td>
</tr>
<tr>
<td>Boulane, Denys</td>
<td><em>Concerto pour hautbois (entre chien et loup)</em></td>
<td>1996</td>
<td>16:15</td>
<td>ob/perc/str orch</td>
</tr>
<tr>
<td>Turner, Robert</td>
<td><em>Shepherd on the Make (Encounter VII)</em></td>
<td>1985</td>
<td>4:30</td>
<td>ob/perc/str orch</td>
</tr>
<tr>
<td>Cherney, Brian</td>
<td><em>Oboe Concerto</em></td>
<td>1989</td>
<td>21:00</td>
<td>ob/orch</td>
</tr>
<tr>
<td>Evangelista, José</td>
<td><em>Hautbois concertant</em></td>
<td>2010</td>
<td>13:45</td>
<td>ob/orch</td>
</tr>
<tr>
<td>Hatch, Peter</td>
<td><em>Un dr</em></td>
<td>1999</td>
<td>15:30</td>
<td>ob/orch</td>
</tr>
<tr>
<td>Hatzis, Christos</td>
<td><em>Telluric Dances</em></td>
<td>2005</td>
<td>34:00</td>
<td>ob/orch</td>
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<tr>
<td>Nickel, Christopher</td>
<td><em>Concerto for Oboe</em></td>
<td>2013</td>
<td>25:00</td>
<td>ob/orch</td>
</tr>
<tr>
<td>Prévost, André</td>
<td><em>Oboe Concerto</em></td>
<td>1993</td>
<td>19:15</td>
<td>ob/orch</td>
</tr>
<tr>
<td>Whitehead, Oliver</td>
<td><em>Concerto for Oboe and Orchestra</em></td>
<td>1996</td>
<td>24:15</td>
<td>ob/orch</td>
</tr>
<tr>
<td>Conway Baker, Michael</td>
<td><em>Vancouver Variations, op. 107</em></td>
<td>1996</td>
<td>23:05</td>
<td>ob/chamber orch</td>
</tr>
<tr>
<td>Kulesha, Gary</td>
<td><em>Fifth Da Chiesa</em></td>
<td>1991</td>
<td>16:00</td>
<td>ob/chamber orch</td>
</tr>
<tr>
<td>Raum, Elizabeth</td>
<td><em>The Adventures of Ian the Oboe</em></td>
<td>1985</td>
<td>6:30</td>
<td>ob/chamber orch</td>
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<tr>
<td>Nickel, Christopher</td>
<td><em>Concerto for Oboe d’Amore and Orchestra</em></td>
<td>2015</td>
<td>23:00</td>
<td>ob d’am/perc/str</td>
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<tr>
<td>Hétu, Jacques</td>
<td><em>Concerto pour hautbois, cor anglais et orchestre</em></td>
<td>2004</td>
<td>16:45</td>
<td>ob and Eh/orch</td>
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<tr>
<td>Applebaum, Louis</td>
<td><em>Five Snapshots</em></td>
<td>1999</td>
<td>12:45</td>
<td>Eh/str orch</td>
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<tr>
<td>Betts, Lorne</td>
<td><em>Elegy</em></td>
<td>1949</td>
<td>6:00</td>
<td>Eh/str orch</td>
</tr>
<tr>
<td>Cherney, Brian</td>
<td><em>In the Stillness of September 1942</em></td>
<td>1992</td>
<td>14:09</td>
<td>Eh/str orch</td>
</tr>
<tr>
<td>Fiala, George</td>
<td><em>Introduction and Fugato</em></td>
<td>1961</td>
<td>6:00</td>
<td>Eh/str orch</td>
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<tr>
<td>Weinzwieg, John</td>
<td><em>Divertimento No. 11</em></td>
<td>1989</td>
<td>14:45</td>
<td>Eh/str orch</td>
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<td>Weisgarber, Elliot</td>
<td><em>Autumnal Music</em></td>
<td>1973</td>
<td>13:16</td>
<td>Eh/str orch</td>
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<tr>
<td>Gougeon, Denis</td>
<td><em>Jardin Secret</em></td>
<td>1989</td>
<td>14:00</td>
<td>Eh/orch</td>
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<tr>
<td>Morehead, Patricia</td>
<td><em>Disquieted Souls</em></td>
<td>2009</td>
<td>15:00</td>
<td>Eh/chamber orch</td>
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<tr>
<td>Nickel, Christopher</td>
<td><em>Tranquility</em></td>
<td>2007</td>
<td>10:30</td>
<td>Eh/chamber orch</td>
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### List by Date of Composition:

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<th>Composer</th>
<th>Title</th>
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<th>Time</th>
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<tr>
<td>Freedman, Harry</td>
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<td>1947</td>
<td>10:00</td>
<td>ob/str orch</td>
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<td>Weinzweig, John</td>
<td><em>Divertimento II</em></td>
<td>1948</td>
<td>13:30</td>
<td>ob/str orch</td>
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<td><em>Elegy</em></td>
<td>1949</td>
<td>6:00</td>
<td>Eh/str orch</td>
</tr>
<tr>
<td>Fiala, George</td>
<td><em>Suite Concertante</em></td>
<td>1956</td>
<td>17:00</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Papineau-Couture, Jean</td>
<td><em>Pièce Concertante No. 4 ('Additions')</em></td>
<td>1959</td>
<td>8:00</td>
<td>ob/str orch</td>
</tr>
<tr>
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<td>19:00</td>
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</tr>
<tr>
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<td>1965</td>
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<td><em>Lyric V</em></td>
<td>1976</td>
<td>20:00</td>
<td>ob/str orch</td>
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<tr>
<td>Grant, Stewart</td>
<td><em>Laksaman</em></td>
<td>1978</td>
<td>5:30</td>
<td>ob/str</td>
</tr>
<tr>
<td>Turner, Robert</td>
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<td>1985</td>
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<td>ob/perc/str orch</td>
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<td>1985</td>
<td>6:30</td>
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</tr>
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<td>1989</td>
<td>21:00</td>
<td>ob/orch</td>
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<td>Weinzweig, John</td>
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</tr>
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<td><em>Jardin Secret</em></td>
<td>1989</td>
<td>14:00</td>
<td>Eh/orch</td>
</tr>
<tr>
<td>Kulesha, Gary</td>
<td><em>Fifth Chamber Concerto</em></td>
<td>1991</td>
<td>16:00</td>
<td>ob/chamber orch</td>
</tr>
<tr>
<td>Mozetich, Marjan</td>
<td><em>Oboe Concerto</em></td>
<td>1992</td>
<td>25:00</td>
<td>ob/str orch</td>
</tr>
<tr>
<td>Cherney, Brian</td>
<td><em>In the Stillness of September 1942</em></td>
<td>1992</td>
<td>14:09</td>
<td>Eh/str orch</td>
</tr>
<tr>
<td>Purves-Smith, Michael</td>
<td><em>Concerto for Oboe and Wind Ensemble</em></td>
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### Appendix C: Concertos for Oboe not included in Ch. 4, and those with Multiple Soloists at the CMC

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### Solo and Chamber Works for Oboe, Oboe d’Amore, and English Horn at the CMC

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*The diary of an intellectual*  
1972  
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Mozetic, Marjan  
*Calla lilies*  
1991  
5:30  
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MI 5212 M939ca  
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Murgatroyd, Vernon  
*Woodwind Trio op. 17 for flute, oboe, and bassoon*  
1963  
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MI 5136 M976wo

Myska, David  
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1977  
8:00  
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MI 5136 M998tr  
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*Sunspot Letters*  
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MI 8413 O29sun  
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Eh  
MI 5112 O52pl  
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Ouellette, Antoine  
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2013  
8:30  
Ob  
MI 5112 O93de

Parker, Michael  
*In memoriam op. 43a*  
1991  
Eh  
MI 5112 P242in

Parker, Michael  
*In memoriam op. 43e*  
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5:00  
Eh/cl  
MI 5126 P242in

Parker, Michael  
*In memoriam op. 43c*  
1991  
5:00  
Eh/pno  
MI 5212 P242in

Parker, Michael  
*Requiem parentibus op. 34*  
1986  
18:30  
ob/str quartet  
MI 8513 P242re  
AR973; AR1004

Payette, Alain  
*Ballade pour hautbois et piano*  
2000  
12:00  
ob/fl/cl  
MI 5136 P416fr

Pennycook, Bruce  
*Frontenac axis*  
2000  
7:00  
Eh/tape  
MI 9110 P416fa

Pentland, Barbara  
*Variable Winds*  
1979  
5:40  
ob/perc  
ND57

Pepa, Michael  
*Moldovenesca*  
2013  
7:00  
ob/cl/pno  
AR3112

Perron, Alain  
*Land of Living Skies II*  
2008  
11:15  
ob/cl/bsn  
MI 5135 P459La  
CD 1495

Piché, Jean  
*Sleight of hand*  
2008  
11:36  
ob/tape  
AR2834

Pishny-Floyd, Monte  
*Sonatine Pastorale*  
2002  
5:00  
ob/pno  
MI 5212 P677so  
AR2718

Prévost, André  
*Triptyque*  
1962  
12:37  
ob/fl/pno  
MI 5226 P944tr  
AR104; CD 432

Rae, Allan  
*Romance*  
1997  
20:00  
ob/bsn  
MI 5126 R134ro

Rae, Allan  
*Improvisations for woodwind quartet*  
1977  
17:00  
ob/fl/cl/bsn  
MI 5146 R134im

Rathburn, Eldon  
*Second waltz for winds*  
1949  
1:00  
ob/fl/cl/bsn  
MI 5146 R234se  
Rev. 1972; AR112

Rathburn, Eldon  
*Waltz for winds*  
1956  
1:40  
ob/fl/cl/bsn  
MI 5146 R234wa

Rathburn, Eldon  
*Pastorella*  
1949  
1:40  
ob/str quartet  
MI 8513 R234pa  
AR112

Raum, Elizabeth  
*Excerpting for solo oboe*  
2006  
15:14  
Ob  
MI 5112 R246ex  
AR3180

Raum, Elizabeth  
*Arabesque*  
1985  
5:00  
Eh/double bass  
MI 8213 R246ar

Raum, Elizabeth  
*King Lear fantasy*  
1987  
13:30  
ob/fl/cl  
AR1020

Raum, Elizabeth  
*Phantom Drum*  
2003  
ob/pno  
MI 5212 R246ph  
Redux for ob/pno

Raum, Elizabeth  
*Searching for Sophia*  
2000  
ob/str quartet  
MI 8513 R246se

Rolfe, James  
*Oboe quartet*  
2006  
12:00  
ob/str trio  
MI 8413 R746ob  
CD 1294

Ryan, Jeffrey  
*Quince*  
2010  
5:00  
Eh  
MI 5112 R988queh

80
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<tr>
<th>Composer</th>
<th>Work</th>
<th>Year</th>
<th>Time</th>
<th>Instrument(s)</th>
<th>Catalogue Code</th>
<th>Notes</th>
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<td>Ryan, Jeffrey</td>
<td>Quince</td>
<td>2010</td>
<td>5:00</td>
<td>Ob</td>
<td>MI 5112 R988quob</td>
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<tr>
<td>Saint-Marcoux, Micheline</td>
<td>Horizon II</td>
<td>1981</td>
<td>5:45</td>
<td>Ob</td>
<td>MI 5112 S146h2</td>
<td>ND57</td>
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<td>Schipizky, Frederick</td>
<td>Quintet</td>
<td>1983</td>
<td>17:00</td>
<td>Ob/hrp/vln/vla/bass</td>
<td>MI 8516 S336qu</td>
<td>AR949</td>
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<td>Schudel, Thomas</td>
<td>Angel's touch</td>
<td>2004</td>
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<td>ob/pno</td>
<td>MI 5211 S384an</td>
<td>Also for fl/pno</td>
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<td>Schudel, Thomas</td>
<td>Memento</td>
<td>2003</td>
<td></td>
<td>ob/pno</td>
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<tr>
<td>Schudel, Thomas</td>
<td>Nocturne and dance</td>
<td>1977</td>
<td>2:00</td>
<td>ob/pno</td>
<td>MI 5212 S384no</td>
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<tr>
<td>Schudel, Thomas</td>
<td>Five Pastels</td>
<td>1990</td>
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<td>ob/perc</td>
<td>MI 8250 S384fi</td>
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<td>Schudel, Thomas</td>
<td>Three dimensions</td>
<td>1995</td>
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<td>ob/str quartet</td>
<td>MI 8513 S384thr</td>
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<tr>
<td>Scott, David Raphael</td>
<td>Epigrams for oboe, clarinet and bassoon</td>
<td>1992</td>
<td>10:00</td>
<td>ob/cl/bsn</td>
<td>MI 5136 S425ep</td>
<td>ND136</td>
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<tr>
<td>Sexton, Brian</td>
<td>Taking Turns</td>
<td>1973</td>
<td></td>
<td>Eh/hrn/pno</td>
<td>MI 8341 S518ta</td>
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<tr>
<td>Sherman, Norman</td>
<td>Traditions</td>
<td>1948</td>
<td>12:00</td>
<td>Eh/hrn/pno</td>
<td>MI 5146 S553tr</td>
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<tr>
<td>Simeonov, Blago</td>
<td>Little overture from Max and Moritz</td>
<td>1952</td>
<td>3:00</td>
<td>ob/fl/bsn</td>
<td>MI 5136 S589Li</td>
<td>AR3131</td>
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<td>Simeonov, Blago</td>
<td>Scherzino</td>
<td>1978</td>
<td>2:55</td>
<td>ob/fl/bsn</td>
<td>MI 5211 S589sc</td>
<td>Also for fl/pno</td>
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<td>Smith, Douglas Gwinn</td>
<td>Oh bois</td>
<td>2010</td>
<td>3:00</td>
<td>2 ob</td>
<td>MI 5122 S645oh</td>
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<td>Somers, Harry</td>
<td>Eleven Miniatures</td>
<td>1992</td>
<td>16:53</td>
<td>ob/pno</td>
<td>MI 5212 S694eL</td>
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<td>Steenhuisen, Paul</td>
<td>Recipes for the common man</td>
<td>2004</td>
<td>14:28</td>
<td>ob/comp</td>
<td>MI 5226 T865so</td>
<td>AR2519</td>
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<tr>
<td>Telfer, Nancy</td>
<td>Bird's-Eye View</td>
<td>1985</td>
<td></td>
<td>ob/pno</td>
<td>MI 5122 T721Bi</td>
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<tr>
<td>Telfer, Nancy</td>
<td>Northern Skies</td>
<td>2006</td>
<td>12:00</td>
<td>ob d'am/str quartet</td>
<td>MI 3134 T271no</td>
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<td>Tittle, Steve</td>
<td>Dreamspeaker</td>
<td>1979</td>
<td>14:30</td>
<td>ob/fl/bsn</td>
<td>MI 5136 T622dr</td>
<td>AR884</td>
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<tr>
<td>Tittle, Steve</td>
<td>only—other—always</td>
<td>1987</td>
<td>11:15</td>
<td>ob/tape</td>
<td>MI 9110 T622on</td>
<td>AR1111</td>
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<tr>
<td>Truax, Barry</td>
<td>Song of Songs</td>
<td>1992</td>
<td>19:00</td>
<td>ob/tape</td>
<td>MI 9101 T865so</td>
<td>AR3094; ND12; CD199</td>
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<td>Truax, Barry</td>
<td>Tongues of Angels</td>
<td>1988</td>
<td>13:20</td>
<td>ob/tape or Eh/tape</td>
<td>MI 9110 T865to</td>
<td>CD 178</td>
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<tr>
<td>Twomey, Ray</td>
<td>England again!</td>
<td>1997</td>
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<td>ob/fl/bsn</td>
<td>MI 5146 T974eng</td>
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<tr>
<td>Wallace, William</td>
<td>Engagements</td>
<td>1987</td>
<td>4:30</td>
<td>ob/Eh</td>
<td>MI 5122 W195en</td>
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<td>Wallace, William</td>
<td>Prelude and vivace</td>
<td>2005</td>
<td></td>
<td>ob/fl/bsn</td>
<td>MI 5226 W195pr</td>
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<tr>
<td>Ware, Peter</td>
<td>Elegie</td>
<td>1992</td>
<td></td>
<td>ob/Eh</td>
<td>MI 5112 W271el</td>
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<tr>
<td>Weinzweig, John</td>
<td>Intermissions</td>
<td>1943</td>
<td>10:40</td>
<td>ob/fl</td>
<td>MI 5126 W4245in</td>
<td>AR044; AR073</td>
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<td>Weinzweig, John</td>
<td>Arctic Shadows</td>
<td>1993</td>
<td></td>
<td>ob/pno</td>
<td>MI 5212 W4245ar</td>
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<td>Wilson, Charles</td>
<td>Four Cantos</td>
<td>2004</td>
<td></td>
<td>ob/pno</td>
<td>MI 5212 W747foc</td>
<td>AR2698</td>
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<td>Wuensch, Gerhard</td>
<td>Drei kleine Stuecke für 3 Damen und 3 Instrumente</td>
<td>1994</td>
<td></td>
<td>ob/cl/bsn</td>
<td>MI 5136 W959drei</td>
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<td>Wuensch, Gerhard</td>
<td>Cameos II</td>
<td>1979</td>
<td></td>
<td>ob/pno</td>
<td>MI 5212 W959ca</td>
<td>Also for sop sax/pno</td>
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<td>Wuensch, Gerhard</td>
<td>Aria and fugue op. 65</td>
<td>1975</td>
<td></td>
<td>ob/org</td>
<td>MI 5212 W959ar</td>
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<td>Wuensch, Gerhard</td>
<td>Tryptych</td>
<td>2004</td>
<td>17:30</td>
<td>ob/pno</td>
<td>MI 5212 W959try</td>
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<td>Zuckert, León</td>
<td>Reminiscences Argentinas: Suite para trio de viento</td>
<td>1981</td>
<td></td>
<td>ob/cl/bsn</td>
<td>MI 5136 Z94re</td>
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Appendix D: Oboist Biographies

Bairstow, Douglas
Former Principal Oboe of the Winnipeg Symphony Orchestra.

Baskin, Theodore
Theodore Baskin has been Principal Oboe of the Orchestre Symphonique de Montréal since 1980. Born in Detroit, MI, he studied oboe with Arno Mariotti while at Cass Technical High School and John de Lancie while at the Curtis Institute of Music. Prior to his employment in the OSM, he held posts in the Detroit Symphony Orchestra and the Auckland Symphonia. Additionally, from 2000 to 2002 he was Professor of Oboe at the Indiana University School of Music.

Baskin has appeared as soloist in Canada, the United States, Japan, and New Zealand. In addition to the more than 70 recordings with the Orchestre Symphonique de Montréal and Maestro Charles Dutoit for London/Decca Records, he has recorded four Vivaldi concerti for Chandos Records with I Musici de Montreal and has participated in chamber recordings with Les vents de Montréal for the CBC, Analekta, and Atma labels. In 1989, Baskin traveled to Moscow to give the world premiere of the Concerto for Oboe and 16 Strings by Russian Composer Aleksandr Raskatov, and in 1994 he premiered the Concerto for Oboe and Orchestra by André Prévost, a prominent Quebec composer, with the Orchestre Symphonique de Montréal. He is currently Associate Professor of Oboe at the McGill University Schulich School of Music and a participant in numerous summer festivals as both a teacher and a performer. His wife, Karen, is a member of the Orchestre Symphonique de Montréal cello section.¹

Bauman, Perry (1918-2004)
Perry (Wayne) Bauman. Oboist, b Erie, Penn, 22 Jul 1918 - 16 Aug 2004; performance diploma (Curtis) 1942. He moved in 1920 with his family to Dorset, O, where at 10 he played saxophone in the school band and went on to play in a number of other bands. His main formative studies were at the Curtis Institute 1937-41 with the French oboist Marcel Tabuteau, principal of the Philadelphia Orchestra. He moved to Canada in 1940 to take up a position as principal oboe of the TSO and continued in that capacity until 1956, at times performing as soloist with the orchestra. He rejoined the orchestra in 1964, serving as co-principal until 1971. Bauman also served 1952-64 as principal oboe of the CBC Symphony Orchestra and played and recorded 1955-71 with the Toronto Woodwind Quintet.

A highly respected musician, regarded as one of the leading oboists in Canada, he was in great demand in radio, TV, and other orchestras. He toured with the Philadelphia Orchestra in 1955 and 1958 and with the Cincinnati Orchestra in 1957. He participated in many chamber and orchestral concerts at the Stratford Festival. After a performance as soloist with the Hart House Orchestra, Bauman was praised for his 'warm tone' and 'technical brilliance' (Toronto Globe and Mail, 25 Jan 1965).

He taught oboe 1944-71 at the RCMT, and was woodwind coach for NYO 1965-9. Among his pupils were Lawrence Cherney, Roy Cox, Harry Freedman, Stanley Wood (oboist), and others

who have held positions in Canadian and US orchestras. Bauman joined the Edmonton Symphony Orchestra in 1971 as co-principal oboe and was principal oboe 1974-9. In addition, he taught summers 1972-83 at the Banff SFA and main terms 1974-8 at Alberta College. He taught 1979-84 at the Faculty of Music, University of Western Ontario. He also served on occasion as alternate co-principal oboe for the TS 1982-4. In 1991 he was teaching privately in Barrie, Ont, and playing in the Huronia Symphony Orchestra. He premiered in 1948 and recorded in 1952 (RCI 86/5-ACM 1) Weinzweig's Divertimento No. 2 for solo oboe and strings.2

**Cole, Roger**

Roger Cole was appointed Principal Oboist of the Vancouver Symphony by Maestro Kazuyoshi Akiyama in 1976. At age 22 he was the youngest principal player of the VSO. Today he is the oldest principal player. From 1976-2008 he was also the principal oboist of the CBC Radio Orchestra.

Mr. Cole received his early musical training in Seattle, Washington and went on to become a scholarship student at Yale University and The Juilliard School where he studied with the renowned American oboist, Robert Bloom. Mr. Cole has participated in the summer music festivals of Aspen, Tanglewood, and Marlboro. He has recently taught, conducted and performed at the Marrowstone Music Festival (Bellingham, Wa.) and the PRISMA Music Festival (Powell River, BC). He performs regularly in solo and chamber music recitals and has appeared as soloist with the VSO and the CBC Vancouver Orchestra many times. He has recorded a CD for CBC Records with his VSO colleague, pianist Linda Lee Thomas entitled "The Expressive Oboe".

Mr. Cole teaches at the University of British Columbia, the Vancouver Academy of Music and the VSO School of Music. He has given master class across N. America and in Asia. He also has an active oboe studio at his home in N. Vancouver. In June 2003 Mr. Cole was named Music Director and Senior Orchestra Conductor of the Vancouver Youth Symphony Orchestra. Under his guidance the VYSO has flourished and is considered one of the finest Youth Orchestras in Canada. The VYSO has performed many times alongside the VSO under Maestro Bramwell Tovey. From 1998-2012 he was the principal oboist of the Carmel Bach Festival in California.3

**Cherney, Lawrence**

Lawrence Cherney lives in Toronto (Canada). Since 1982, he has performed extensively as a soloist and recitalist of contemporary music in North America and Europe, commissioning or premiering more than 35 works for the oboe from composers in Québec, Canada, the USA and Europe. He has appeared as a guest artist with many ensembles and orchestras (CBC Vancouver Orchestra, Manitoba Chamber Orchestra, I Musici de Montréal, Amadeus Ensemble, Orford Quartet, Chilingirian Quartet, Elmer Iseler Singers, Tudor Singers...) and has recorded for RCA, Melbourne, and Centrediscs, and for many major European radio networks. Lawrence Cherney is the Founding Artistic Director of Chamber Concerts Canada which produces the Musical Mondays series in Toronto. He performed at the ICMC’95 (International Computer Music Conference) at The Banff Centre for the Arts.4

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Elizabeth Eccleston

As an alumna of Laurier and University of Cincinnati, oboist Dr. Elizabeth Eccleston is a former student of James Mason and Mark Ostoich. Heavily involved with chamber and orchestral music performances, she has been a concerto soloist with orchestras in Kamloops, Waterloo and Cincinnati. In addition, she has performed both new and traditional music in chamber and orchestral settings during many years of travel with festival tours in China, Italy, the United States, as well as Canada with National Academy Orchestra and National Youth Orchestra.

Elizabeth held a full-time position with the Thunder Bay Symphony Orchestra as Second Oboe/English Horn for four seasons. Currently she is an active free-lancer in Ontario, performing with symphonies in KW, Niagara, Kingston, Sudbury, North Bay and Toronto. Liz is a member of the Toronto-based Thin Edge New Music Collective, as well as Blythwood Winds, premiering works by Canadian composers with these professional chamber ensembles each year. In 2016 she completed a doctoral degree from the University of Cincinnati College-Conservatory of Music in oboe performance.

Grant, Stewart

Stewart Grant is a musician who brings to his work the insight of more than thirty years’ experience as a composer whose music has been performed by major artists in Canada and abroad, as an award-winning conductor, and as a chamber and orchestral musician who has performed with many of Canada’s finest orchestras.

Stewart Grant was born in 1948, in Fort William, Ontario, but he grew up and received his early musical training in Montréal, graduating from the faculty of Music at McGill University and the Conservatoire de musique du Québec, where he was awarded a Premier Prix in oboe in the class of Melvin Berman. His studies also included summers at Tanglewood, at the Aspen Music School and as a member of the National Youth Orchestra of Canada, where he studied with Ray Still, principal oboist of the Chicago Symphony. While still a student, Mr. Grant organized and directed a chamber orchestra comprising students from both McGill and the Conservatoire de musique du Québec. Upon graduation, he joined the faculties of both these institutions and began his career as an oboist, performing with the Montreal Symphony Orchestra, l’Orchestre de Radio-Canada and Les Grands Ballets Canadiens.

In 1972, Mr. Grant joined the National Arts Centre Orchestra in Ottawa, and it during his two seasons with his organization that he decided to pursue a career as a composer and conductor. He subsequently moved to Toronto, where he performed as oboist with the Canadian Opera Company, the National Ballet, the Hamilton Philharmonic and the St. Andrew’s Consort while pursuing studies in Composition and jazz arranging with Gordon Delamont.

In 1978, Mr. Grant was named Music Director of the Lethbridge Symphony Orchestra in Alberta. Over the sixteen years he held this position, he developed the Lethbridge Symphony into one of Canada’s finest semi-professional musical organizations – establishing Musaeus as its resident professional chamber ensemble, founding the Southern Alberta Chamber Orchestra, and expanding the season from seven to a total of approximately sixty performances of various kinds per year. During his years in Lethbridge, he continued to develop as a composer in an ideal situation where his writing was part of his normal activities within the community. He also appeared as a guest conductor with orchestras in both Canada and the United States while
remaining active as an oboist and pedagogue, teaching both in Lethbridge and at the biannual Canadian Festival of Youth Orchestras at the Banff Centre, and presenting countless performances and broadcasts as a member of Musaeus throughout Alberta and as far afield as the former Soviet Union. In 1998, in recognition of his accomplishments in Lethbridge, he was presented with the Heinz Unger Award at the national conference of the Association of Canadian Orchestras.

Since returning to Québec in 1995, Mr. Grant has composed commissioned works for various artists and ensembles, including the Montréal Symphony Orchestra, l’Orchestre de chambre de l’Estrie, Ensemble Musica Nova, violinist Martin Beaver, Le Quatuor Claudel, the Canadian Chamber Choir, the Ayorama and Estria Wind Quintets, pianist Paul Stewart and the Ottawa saxophone quartet Saxart. He has performed as a guest conductor and oboist with various orchestras, at the McGill University Faculty of Music and on the National Arts Centre Orchestra’s chamber series at the National Gallery. As a member of the duo Jaï which he formed with his wife, cellist Joanne Grant, he has performed numerous concerts and produced a CD with organist Patrick Wedd. Since the fall of 1999, he has been Artistic Director of the West Island Youth Symphony Orchestra, with whom he toured France in the summer of 2001 and with whom he produced Voix du Nord, the orchestra’s first compact disc.

Over the course of his career, Stewart Grant has also written for artists such as the Edmonton Symphony Orchestra, the Regina Symphony Orchestra, the Hamilton Philharmonic, the Saskatoon Sinfonietta, the Foothills Brass, pianists Charles Foreman and Glen Montgomery, The Thirteen Strings of Ottawa, organist Dom André Laberge and contralto Maureen Forrester. His compositions have been performed by orchestras from coast to coast, including the Vancouver Symphony Orchestra, Les Violons du Roy, the Saskatoon Symphony Orchestra – for whom he was “Composer of the Season” for 1995-96 – I Musici de Montréal, Symphony Nova Scotia, the National Youth Orchestra and the Manitoba Chamber Orchestra, as well as by artists such as pianist Stéphane Lemelin, The Aeolian Winds and James Sommerville, principal horn of the Boston Symphony Orchestra. His music has been frequently broadcast across Canada on CBC Radio and has been performed in Europe, the United States, India and South America. His works are available through the Canadian Music Centre and the Theodore Presser Company.

The year 2001 saw the release of Sharing Visions, an award-winning television documentary based on Stewart Grant’s Sam Black Sketches that explores the creative process both from his perspective as a composer and from the perspective of painter Sam Black, whose sketches, paintings and prints provided the inspiration for the composition. The film culminates in a performance of the twenty-minute work by the Edmonton Symphony Orchestra under the direction of David Hoyt. A production of Patenaude Communications in association with Dinosaur Soup Productions, it has since been frequently aired on Radio-Canada, CFRN-TV, Canal D and the Canadian arts network Bravo!5

**Hamann, Charles**

Charles "Chip" Hamann was appointed to the principal oboe chair of Canada’s National Arts Centre Orchestra in 1993 at the age of 22. He has also been guest principal oboist with the Royal Philharmonic Orchestra and Québec’s renowned baroque orchestra, Les Violons du Roy. Mr. Hamann is a member of the National Arts Centre Wind Quintet, comprised of principal players of NACO.

This chamber ensemble has played recitals and given clinics across North America, the UK, and China. Their disc of music for wind instruments by Camille Saint-Saëns with pianist Stéphane Lemelin for the Naxos label was awarded an Editor’s Choice award from Gramophone Magazine. A sought-after soloist, Chip Hamann has appeared with Les Violons du Roy, the Affinis Festival Orchestra in Japan, Lincoln’s Symphony Orchestra, the Alberta Baroque Ensemble, and Ottawa’s Thirteen Strings.

He has appeared nearly every season for over 20 years as soloist with the National Arts Centre Orchestra in a diverse range of major concerti, both in Ottawa and on tour. He will record the Bach Double Concerto with violinist Pinchas Zukerman and NACO in November 2015. Also an active recitalist, Mr. Hamann will record a CD of works for oboe and piano by Canadian composers with pianist Frédéric Lacroix in July 2016, including several commissioned works.

He can be heard on the ATMA, Analekta, CBC, CanSona and Naxos labels, as well as the NAC Musicbox online archive of NACO performances. Mr. Hamann is Adjunct Professor at the University of Ottawa School of Music and is on the faculty of the NAC Summer Music Institute each June. He has taught at the National Youth Orchestra of Canada, l’Orchestre de la francophonie canadienne, and given masterclasses and reed clinics across the US, Canada, Mexico, China and Japan.

He has appeared as a guest artist at the Norfolk Chamber Music Festival. Born in Lincoln, Nebraska, USA, Mr. Hamann is a graduate of the Interlochen Arts Academy. He was later awarded a Bachelor of Music and the prestigious Performer’s Certificate from the Eastman School of Music in of Rochester, NY, where he was a student of Richard Killmer.6

**Hamilton, Sarah**

Dr. Sarah Hamilton is currently Associate Professor of Oboe at the State University of New York at Fredonia, where she is a longtime member of the touring Fredonia Woodwind Quintet. She is principal oboe of the Western New York Chamber Orchestra and English Horn with the Erie Philharmonic. She has also performed regularly with the Chautauqua Symphony and the Buffalo Philharmonic. Sarah has appeared as a soloist with the Württemberg Chamber Orchestra, the Erie Philharmonic, the Western New York Chamber Orchestra, the Chicago Chamber Orchestra, the Fredonia College Orchestra and Wind Ensemble, and at conventions of the International Double Reed Society. She is co-author of Teaching Woodwinds, an online woodwind method book, and is currently writing an online oboe encyclopedia. Sarah is interested in the vast and diverse world of oboe playing. She holds a Doctor of Musical Arts degree from The Ohio State University and a Master of Music degree from Wayne State University where she studied with oboist Robert Black.

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Sorton. For her Bachelor of Music in Performance from the University of Western Ontario, she studied with Perry Baumen, Geralyn Giovannetti and Shelley Heron.⁷

**Hove, Carolyn**
Carolyn Hove has been the solo English horn player in the Los Angeles Philharmonic since 1988.

Following her graduation from the Oberlin College Conservatory of Music, until she assumed the English horn position with the San Antonio Symphony in 1986, Ms. Hove had an active musical career in the Chicago area, where she performed with numerous ensembles and was a member of the faculties of Elmhurst College and Northern Illinois University. It was at this time that she developed her enduring interest in new music as the result of her association with prestigious Contemporary Chamber Players of the University of Chicago under the direction of composer/conductor Ralph Shapey.

Ms. Hove has appeared as a soloist in many venues, including a recital on the acclaimed Dame Myra Hess Concert Series in Chicago and appearances with the La Jolla Chamber Music Society, the Los Angeles Philharmonic and many other leading ensembles. In 1993, she performed the U.S. premiere of Esa-Pekka Salonen’s Second Meeting, for oboe and piano, on the Philharmonic’s Green Umbrella New Music Series, with pianist Gloria Cheng. In 1995, she performed the U.S. Premiere of Salonen’s Mimo II (a work derived from Second Meeting) for oboe and orchestra, with the Los Angeles Philharmonic. In Los Angeles, in March of 1999, she performed to critical acclaim, the world premiere of William Kraft’s Encounters XI: The Demise of Suriyodhaya for English horn and percussion, which was followed by a repeat performance in Alice Tully Hall in Lincoln Center in New York. This work was commissioned by the Los Angeles Philharmonic and written for Ms. Hove and Raynor Carrol, the orchestra’s principal percussionist. In January 2003, Ms. Hove performed the world premiere of William Kraft’s Concerto for English Horn and Orchestra with the Los Angeles Philharmonic, conducted by its Music Director, Esa-Pekka Salonen. The work was commissioned by the Los Angeles Philharmonic and written expressly for Ms. Hove. In addition, she has premiered works by Gerhard Samuel, Paul Turok, Patricia Morehead and many others.

In 1996, Crystal Records released her first solo CD entitled 20th Century Music for English Horn and Oboe, which includes the premier recording of Salonen's Second Meeting. Her second CD, entitled "Ascending to Superlatives" was released by Crystal Records in 2000 and features the English Horn in various chamber settings, including premier recordings of works by William Kraft, Gerhard Samuel, Paul Turok and others. Her third solo CD, entitled Eclecticism, was released by Crystal Records in June of 2011. It features premier recordings of works for English Horn by Beethoven, Ravel, Richard Lane, Patrician Morehead, Jeffrey Rathbun, Rolf Rudin and John Steinmetz.

Ms. Hove maintains a busy schedule as a teacher whose activities have included guest lectureship at leading music schools throughout the U.S., Europe, Asia and Canada including the Royal Academy of Music and the Guildhall School (London), the Royal Northern College of Music (U.K.), Baptist University (Hong Kong), Japan Double Reed (Tokyo), The Banff Centre

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(Canada), the University of Southern California, the University of Texas, Ithaca College and the Music Academy of the West.

Since 2005, Ms. Hove has presented the annual summer four day "English Horn Master Classes with Carolyn Hove," which originally took place at Brigham Young University in Provo, Utah. In 2009 - 10, the venue was changed to Ball State University in Muncie, Indiana and expanded to five days. In 2011, the venue was changed to the Schwob School of Music at Columbus State University in Columbus, Georgia where it has remained.

In April 2012, Ms. Hove was inducted into the Fox Valley Arts Hall of Fame, an organization based in Aurora, Illinois. The Fox Valley Arts Hall of Fame was founded in 2001 to give public recognition to artists associated with the Fox Valley by birth, education, residence or service, who have achieved national or international acclaim. Ms. Hove has served on the Executive Committee of the International Double Reed Society.8

Lemieux, Suzanne

Suzanne Lemieux is the Principal Oboe of Symphony Nova Scotia in Halifax. She has performed as guest soloist with Symphony Nova Scotia in more than twenty different programs and delighted audiences with repertoire from all eras of classical music, from the Baroque to the contemporary. She recorded “Telluric Dances”, an oboe concerto by Christos Hatzis, and gave the American premiere of this piece at Lincoln Center’s Avery Fisher Hall with Maestro Alexandros Myrat. She also gave the premiere of Marjan Mozetich’s Oboe Concerto with Ottawa’s Thirteen Strings and has been a soloist with the Atlantic Sinfonia and the Victoria Symphony.

An active chamber musician, Suzanne has been a guest of the Penderecki String Quartet and the Quatuor Arthur Leblanc and was invited to the Prince Edward County Chamber Music festival in Picton, Ontario. She has played recitals at the National Arts Centre’s Fourth Stage and Salon. She is a returning guest artist at the Scotia Festival of Music and has participated in the Indian River Festival and New Brunswick Summer Music Festival on several occasions. She has toured with soprano Wendy Nielsen and pianist Robert Kortgaard for Debut Atlantic.

Suzanne has commissioned and premiered many pieces by Atlantic composers and enjoys working with non-traditional ensembles. She has performed with Halifax’s progressive pop band Mir and recently collaborated with hip-hop artist Buck 65 and the Nova Scotia Youth Orchestra in Dinuk Wijeratne’s Hymnpeace. As a musician of Symphony Nova Scotia, she has been “adopted” by several schools in Halifax and together with classrooms of children has created new pieces that have been performed onstage.

Suzanne holds a Bachelor of Music degree from the University of Ottawa where she studied with Rowland Floyd and a Master of Music from the University of Michigan where her teacher was Harry Sargous. Other influential teachers include Maurice Bourgue and Richard Killmer.9


Magnan, Philippe (b. 1963)

Philippe Magnan (oboe) performs frequently as a recitalist in Canada and abroad. He has appeared as soloist with the Quebec City, Trois-Rivieres, and Montreal Symphony Orchestras as well as the Netherlands Radio Chamber Orchestra, Orchestre de Chambre de Radio-Canada, Manitoba Chamber Orchestra, Violons du Roy, and I Musici de Montreal. In Europe he has played with the Junge Deutsche Philharmonic, Paul-Kuentz Chamber Orchestra, and Baden-Württemberg Chamber Orchestra. Magnan can be heard on recordings by CBC International and on many CBC broadcasts. Winner of the Montreal Symphony Orchestra Competition, International Competition in Toulon, and Quebec's Prix d'Europe, he teaches at Quebec's Domaine Forget summer academy and has taught at the Rimouski Conservatory and Laval University. Magnan studied with Jacques Simard at the Quebec Conservatory, where he was awarded the Gerard-Bastien Prize and a premier prix in both oboe and chamber music. He later studied in Europe with Heinz Holliger and Thomas Indermühle.\(^\text{10}\)

Mason, James

Highly regarded as one of Canada’s most prominent oboists, James Mason is the Principal Oboe of the Kitchener-Waterloo Symphony and Canadian Chamber Ensemble. He came to Canada in 1975, accepting the Principal Oboe position with the Saskatoon Symphony Orchestra, moving to Kitchener in 1979. He has appeared as a soloist, chamber musician and teacher in Germany, Holland, Spain, South America and Japan as well as the United States and Canada. He has appeared as soloist with the Kitchener-Waterloo Symphony Association a total of 70 times, more than any other musician.

When Canada had a national radio company that actually cared about classical music, Jim was regularly recorded for live broadcast. He has been recorded as a soloist with the KWS a total of 7 times and has recorded most of the standard chamber music and solo oboe repertoire, along with several new works for oboe and orchestra written specifically for him. In January of 2009 the Gallery Players of Niagara released a CD of works for oboe and strings commissioned for and recorded with Jim, entitled Canadian Oboe Quartets.

In the summer months, Jim is active in festivals across North America. He performs regularly in the Elora Festival and Festival of the Sound. Jim and his wife, violinist Julie Baumgartel, were founding Co-Artistic Directors of the Grand River Baroque Festival. For 5 years he taught and performed in the Orford Summer Festival and has been invited to teach at Canada’s National Youth Orchestra and Banff Summer Festival. He has also appeared as guest Principal Oboe with the Boston Symphony, Toronto Symphony and Montreal Symphony Orchestras, along with the National Arts Centre Orchestra.

Jim was on the faculty at Wilfrid Laurier University until 2015. A dedicated teacher, in May of 2009 he was the recipient of the WLU Alumni Association’s Faculty Mentor of the Year Award. Jim’s former students started a scholarship fund at WLU in his honor, the James Mason Oboe Scholarship. His students are active in orchestras and musical organizations across the US and

Canada as both performers and administrators. In 1999 Jim Mason was awarded the Kitchener-Waterloo Arts Award for Music. He performs on a Yamaha oboe and is a Yamaha Artist.\textsuperscript{11}

**Morehead, Patricia**

Patricia Morehead, composer and oboist, is the Founder and former Artistic Director of CUBE Contemporary Chamber Ensemble. She is past president of the International Alliance of Women in Music and American Women Composers Midwest, and organized the latter’s fifth anniversary year featuring the music of African-American women composers in two concerts at Kennedy-King College in Chicago. She is a graduate of the New England Conservatory of Music. She made her Carnegie Recital Hall debut in 1977 and has concertized actively in Brazil, Canada, Europe, China and the USA.

Patricia Morehead has had over forty works written for her and has premiered over fifty compositions. Her work Music for Five was the 1990 winner of the Search for New Music Competition of the International League of Women Composers. Her composition Flares and Phasers for two alto flutes was chosen for performance at the Bowling Green New Music and Art Festival, 1991, and the performance was subsequently chosen for broadcast. A song from her cycle Zoological Garden, commissioned by the Exsultate Trio, was performed live on WTTW on Easter Sunday and broadcast nationally. She has received two commissions from the American String Teachers Association, in 1986 and 1991, and she has been the recipient of an Alaska Council of the Arts Commission in 1988 and a California Meet the Composer Grant in 1992. The Wonderful Musician was chosen for a concert reading in Toronto, Canada, by the Canadian Contemporary Music Workshop in 1991, which she founded, and subsequently performed by the CCP (Contemporary Chamber Players) at the University of Chicago and by CUBE. Her Edible Flute for flute and piano, commissioned by Chicago flutist Mary Stolper, was premiered at DePaul University in April, 1993 and has been played by many different flutists all over the United States. The Edible Flute and Flares and Phasers were played at the National Flute Convention in Chicago in August 1997.

Ms. Morehead participated in the conference womenALASKAmusic at the University of Alaska Fairbanks, where her song A Chantar for mezzo-soprano, oboe d’amore, viola and percussion was premiered as part of the Trobairitz project in Summer 1993. The work was performed on Italian television in October 1994 with musicians from the Santa Cecilia Academy in Rome. Her work The Heavens Declare the Glory of God was premiered in Chicago in February 1994 as part of the International Festival of Sacred Music and was also performed at the Ravinia Festival on the Musica Viva series in August of that year. In 1996 Ms. Morehead was commissioned by the International Festival of Sacred Music for a second time to compose Good New Falls Gently, a cantata for soprano and orchestra. It was premiered in three Italian cities—Trani, Bari and Rome—in October 1995. Her song music for an abandoned warehouse for soprano and clarinet was premiered at the International Composers Festival, Talloires, France in July 1996 and con amore for b.c. was premiered at the same festival in the year 2000. In 1998 she was chosen to write a new two-piano work, The Handmaid’s Tale, for Ursula Oppens and Aki Takahashi in celebration of the fifteenth anniversary of American Women Composers Midwest. In 2015 she

completed her opera Black Hawk Speaks for soloists, chorus and chamber ensemble. A full reading was done at Grace Place in Chicago in spring 2015.

Recent works include commissions from the Arbitrio for the Double Reed Conference in Buenos Aires, Argentina, a saxophone quartet for the Italian group Donne in Sax, a chorus and orchestra work for the Lutheran School of Theology, and a solo harpsichord piece written for American virtuoso Jory Vinicour who lives in France. During 2004-5 she composed Cityscape for orchestra, premiered by the Chicago Businessman’s Orchestra and later recorded by the Czech Philharmonic, and Salome Gives Seven Explanations for a Kiss, premiered by CUBE with soprano Michelle Arezyzaga.

She has written two works for North/South Consonance in New York: Disquieted Souls for English Horn and chamber ensemble, commissioned and premiered with the composer as soloist by North/South Consonance in New York in April 2009, and subsequently performed and recorded with the CUBE Ensemble by Carolyn Hove, English horn soloist of the Los Angeles Philharmonic; and Come Dance With Me the Dance of Life for bassoon and chamber ensemble, premiered by Gilbert de Jean with North/South Consonance in New York in June 2015. Other recent works include Three Icons of the Feminine Divine, composed for oboist Alicia Tait and premiered at the Double Reed Conference in Birmingham, England, in July 2009; Prairie Portraits for English horn and piano, premiered by Carolyn Hove at her English horn workshop at Ball State University in Muncie, Indiana; and Yangtze River Journey for erhu, pipa, oboe, violin and cello. Her work Conversations for oboe and percussion was premiered on January 24, 2011 WFMT Radio by Alicia Tait and George Blanchett. Other recent works include Metropolis for orchestra, premiered by the Chicago Metropolitan Symphony, Russell Vinick, conductor, and the song Sempre un giorno nuovo, a setting of a poem by Cathy Ann Elias, premiered by soprano Henriët Fourie. Ms. Morehead is currently working on a tuba concerto for tuba virtuoso Micky Wrobleski and the Shanghai Radio Orchestra.

Ms. Morehead studied composition at The University of Chicago with Ralph Shapey, John Eaton, and Shulamit Ran. She recently retired from her positions on the adjunct faculty of Columbia College, Chicago, and Dominican University, River Forest, and she was for 17 years leader of the Composers Forum at the Merit School of Music.12

Nancy Nelson

After receiving a full scholarship and graduating from McMaster University in Honours Music Summa Cum Laude, Nancy Nelson received a Canada Council Grant for further oboe and English horn studies in Philadelphia. She is the oboe/English horn of the Hamilton Philharmonic Orchestra, and has performed in the Toronto Symphony, Kitchener Waterloo Symphony, Symphony Niagara, Brantford Symphony and Orchestra London oboe sections. Nancy also regularly performed in the musicals Phantom of the Opera, Les Miserables, Miss Saigon, Showboat, Ragtime, Beauty and the Beast, House of Martin Guerre, Annie Get Your Gun, and in NOTL (My Fair Lady and Ragtime). Nancy is oboe instructor at three universities. You can hear

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her on numerous CDs and DVDs. She also operates a private music studio in her home (piano/oboe/theory) and is organist and Music Director at Christ Church Flamborough.\footnote{13 \textit{Biography} from Oakville Symphony website, accessed, January 11, 2016, \url{http://www.oakvillesymphony.com/professional-musicians#Nelson.}}

\textbf{Neukom, Philip}

Philipp Neukom was born in Schaffhausen and grew up in north-west Switzerland. After the baccalaureate he studied at the Zurich School of Music in oboe Peter Fuchs and theory and composition with Gerald Bennett and Daniel Glaus. After graduating in 2002, he furthered his studies in composition in San Diego at Chaya Czernowin and closed 2005 with a Master of Arts. For an additional foothold in the professional life he trained further in 2009-2011 a DAS course at the Zurich School of Music for organists.

Today Philipp Neukom is a freelance composer and oboist, church musician at the Reformed Church Zurich-Hirzenbach and music and theory teacher at the music school Weinfelden. Composing, interpreting and teaching take up the same role and complement each other.

Since his composition degree, he has written commissioned works for the Crescendo Summer Institute in Sarospatak, Hungary, for an exchange concert of student orchestra of the Gymnasium Liestal in Berlin and a piece with a special space concept for the inauguration of the new school building of the music school in Weinfelden.\footnote{14 \textit{Biography} from oboist’s website, translated by Google, accessed January 11, 2016, \url{http://www.philippneukom.ch/2836.html.}}

\textbf{Orson, Beth}

Beth Orson has played Assistant Principal Oboe and English Horn with the Vancouver Symphony Orchestra since 1990. Sessional faculty at the UBC School of Music since 1993, she has also taught a number of students at the Vancouver Academy of Music and was appointed Oboe Coach at the National Youth Orchestra of Canada in 2008. As a chamber musician, Ms. Orson has appeared most recently with the Turning Point Ensemble and VSO Chamber Players, and in recital at the University of British Columbia and at NYOC. Principal Oboe of the NY Symphonic Ensemble from 1988-2005, she completed 19 tours to Japan with the NYSE, performing in every major concert hall in Japan, often as oboe soloist.

As an English horn player Ms. Orson’s solo performances include the world & Canadian premiere of VSO Music Director Bramwell Tovey’s “The Progress of Vanity” for English horn and small orchestra at the 2012 International Double Reed Society Conference held at Miami University (Ohio) and with the VSO in 2014; Rodney Sharman’s “Songs Without Words” with the VSO, the North American premiere of James MacMillan's "The World's Ransoming" with the VSO, the solo English horn part to Dan Seguin’s Leo Award-winning score for the CBC feature film "Murder Unveiled,” Brian Cherney’s “In the Stillness of September 1942” with the VSO, the Kraus/Ferlandis Concerto for English horn and Orchestra with the Sinfonia-Orchestra of the North Shore and numerous performances of Sibelius’s “The Swan of Tuonela” with the VSO, which she is scheduled to play again in 2015.

Ms. Orson has recorded for CBC Records, Deutsche Grammophon, Essay, New World, Parnassus and Technics Records. A graduate of the Oberlin Conservatory and winner of the...
Oberlin Concerto Competition, Ms. Orson's principal teachers were Laurence Thorstenberg, James Caldwell, and Elaine Douvas. Before moving to Vancouver, Ms. Orson worked as a freelance musician in New York City where she often performed with the orchestras of the Metropolitan & New York City Operas, the Orchestra of St. Luke’s, Philharmonia Virtuosi, and on Broadway.\textsuperscript{15}

**Pellerin, Louise**

Life chose otherwise for someone who believed she could finish her studies in Europe and then come home to Québec to get on with other things. In just a few years, Louise Pellerin became one of the great oboists of the world. Ms. Pellerin is enjoying an exceptional international career as a soloist and chamber musician. She is invited in the world’s most prestigious festivals such as Athens, Buenos Aires, Lucerne, Zürich, Salzburg, Vienna, Berlin, London, Paris, Rome, Singapore, Tokyo, San Francisco, Montréal, Toronto. Solo oboe of the Camerata Salzburg and Cappella Andrea Barca, Louise Pellerin plays alongside Heinz Holliger, Andras Schiff, Erich Höbarth, Leonidas Kavakos, Radovan Vlatkovic, Denes Varjon, Jörg Widmann.

After receiving two First Prizes from the Conservatoire de musique de Montréal, Louise Pellerin went on to study with Heinz Holliger in Freiburg (Germany), where she obtained the prestigious soloist diploma with high distinction. She was awarded scholarships from the Canada Art Council, the Jeunesses Musicales du Canada and the Government of Québec, and won competitions in Montreal (MSO), La Chaux de-Fonds (Switzerland) and Belgrade (Serbia).

A passionate teacher, Louise Pellerin is a professor at the Zürich University of Arts and a faculty member of the Orford Academy. She gives master classes in Canada, France, Germany, Switzerland, Italy, and Venezuela and is invited on juries for international competitions. Throughout her career, Louise Pellerin has been solo oboist with the Cologne Radio Orchestra, Camerata Bern, Camerata Zürich, Zürcher Kammerorchester, Collegium Novum, Festival Orchestra Budapest, Württembergisches Kammerorchester and the Chamber Orchestra of Europe.

In Québec she plays with Dom André Laberge, Luc Beauséjour, Olivier Godin, Robert Langevin, Jean François Rivest, Jacques Lacombe, Quatuor Alcan, I Musici de Montréal, the Montreal Symphony Orchestra, Les Violons du Roy. Louise Pellerin has made recordings with Atma, Decca, Denon, DGG, Novalis, Philips, Radio-Canada, WDR and Arte.\textsuperscript{16}

**Raum, Elizabeth (b. 1945)**

Elizabeth Raum is a composer and also served as principal oboist with the Regina Symphony Orchestra until 2010. She earned her Bachelor of Music in oboe performance from the Eastman School of Music, her Master of Music in composition from the University of Regina, and in May of 2004, she was awarded an honorary doctorate in Humane Letters from Mt. St. Vincent University in Halifax, Nova Scotia. She is also an associate member of the Canadian Music Centre.

\textsuperscript{15} Biography from the Vancouver Symphony website, accessed January 8, 2016, http://www.vancouversymphony.ca/artist/beth-orson/.

Her works have been heard throughout North America, Europe, South America, China, Japan, and Russia, and have been broadcast extensively on the CBC. She has also written for film and video and has won awards for the scores to the documentaries, Saskatchewan River; Like Mother, Like Daughter; and the feature length film, Sparkle. She produced Canada’s first classical video with originally written music entitled, Evolution: A Theme With Variations, which was premiered at a gala event at the CBC in 1986. Other film collaborations include Prelude to Parting, The Green Man Ballet, and Symphony of Youth, all broadcast on national television. An extremely prolific composer, her works include 3 operas, over 60 chamber pieces, 17 vocal works, choral works including an oratorio, several ballets, concerti and major orchestral works. She enjoys a reputation of being one of Canada’s most ”accessible“ composers, writing for varied mediums and in remarkably diverse styles. She has written for some of the world finest artists including the St. Lawrence String Quartet, Canadian soprano, Tracy Dahl, trombone virtuoso, Christian Lindberg, tuba icon, Roger Bobo, New York Philharmonic principal horn, Philip Myers, the percussion ensemble, Nexus, and her daughter, Erika Raum. She recently completed major commissions by the Winnipeg Ballet and Symphony Nova Scotia.

Raum has a number of commercial CD releases including the Regina Symphony Orchestra recording of her Prairie Alphabet Musical Parade, inspired by the popular children’s book, A Prairie Alphabet; The Legend of Heimdall, recorded by the Orchestra of the Capella of St. Petersburg, Russia, with John Griffiths, soloist; Renovated Rhymes commissioned and recorded by Trio Ariana for their CD, Incantations and Rhymes; Sonata for Piano Four Hands, commissioned and recorded by the Tucson Winter Chamber Music Festival and performed by Kevin Fitz-Gerald and Bernadine Blaha; Requiem for Wounded Knee recorded by tuba duo, Don Harry and John Griffiths; Pantheon for violin, horn, and piano recorded at The Banff Centre by Erika Raum, David Hoyt, and Janet Scott-Hoyt; and her most recent CD, how bodies leave ecstatic marks, won the award for Best Classical Composition for a the 2008 Western Music Award. Ms. Raum is included in the New Grove’s Dictionary of Music and Musicians, the New Grove’s Dictionary of Opera, and the New Grove’s Dictionary of Women Composers as well as numerous other publications.¹⁷

**Stannard, Warren (1923-1995)**

Played English horn with the Vancouver Symphony and the Vancouver Woodwind Quintet, active during the late 1960s and 1970s.

**Wood, Stanley (1926-2005)**

Principal Oboe of the Toronto Symphony Orchestra from 1956-1991.¹⁸

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