

Oboe Trios: An Annotated Bibliography

by

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## ABSTRACT

This project is a practical annotated bibliography of original works for oboe trio with the specific instrumentation of two oboes and English horn. Presenting descriptions of 116 readily available oboe trios, this project is intended to promote awareness, accessibility, and performance of compositions within this genre.

The annotated bibliography focuses exclusively on original, published works for two oboes and English horn. Unpublished works, arrangements, works that are out of print and not available through interlibrary loan, or works that feature slightly altered instrumentation are not included.

Entries in this annotated bibliography are listed alphabetically by the last name of the composer. Each entry includes the dates of the composer and a brief biography, followed by the title of the work, composition date, commission, and dedication of the piece. Also included are the names of publishers, the length of the entire piece in minutes and seconds, and an incipit of the first one to eight measures for each movement of the work.

In addition to providing a comprehensive and detailed bibliography of oboe trios, this document traces the history of the oboe trio and includes biographical sketches of each composer cited, allowing readers to place the genre of oboe trios and each individual composition into its historical context. Four appendices at the end include a list of trios arranged alphabetically by composer's last name, chronologically by the date of composition, and by country of origin and a list of publications of Ludwig van Beethoven's oboe trios from the 1940s and earlier.

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## CHAPTER 1

### BRIEF HISTORY

The oboe trio stems from a rich tradition of *Harmoniemusik*. From the mid-18<sup>th</sup> century to the 1830s the term referred to music played by the wind bands, or *Harmonien*, of European nobility. This popular tradition grew to include street bands and military bands that emphasized woodwinds.<sup>1</sup> By the 1780s the most common instrumentation for *Harmonien* in the Viennese tradition consisted of two oboes, two clarinets, two horns, and two bassoons.<sup>2</sup> The popularity of this ensemble grew and in 1782 Emperor Joseph employed an octet with professional musicians who were all members of the *Burgtheater* orchestra. The oboists employed in the Emperor's *Harmonie* were Georg Triebensee and Johann Wenth.<sup>3</sup>

Much of the music performed by *Harmonien* was dinner music. The music would often consist of opera and ballet scores transcribed by the members of the *Harmonie*. For example, Georg Triebensee and Johann Wenth transcribed and composed music for Emperor Joseph's *Harmonie* while oboist Joseph Triebensee and clarinetist Wenzel Sedlak composed and transcribed music for the *Harmonie* of Prince Liechtenstein.<sup>4</sup>

Prince Schwarzenberg's *Harmonie* was unique amongst *Harmonien* in Vienna in that it used English horns in place of clarinets. The inclusion of English horn in this

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<sup>1</sup> Roger Hellyer, "Harmoniemusik," *Grove Music Online*, Oxford University Press, accessed May 7, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12392>.

<sup>2</sup> Dr. Stephen L. Rhodes, *A History of the Wind Band: Harmoniemusik and the Classical Wind Band*, Lipscomb University (2007), accessed May 7, 2014, [http://www.lipscomb.edu/windbandhistory/rhodeswindband\\_04\\_classical.htm](http://www.lipscomb.edu/windbandhistory/rhodeswindband_04_classical.htm).

<sup>3</sup> Hellyer.

<sup>4</sup> *ibid.*

*Harmonie* was due to the brothers Johann, Franz, and Phillip Teimer. Each of the Teimer brothers was a virtuoso performer on the oboe and English horn and they are credited as being the motivation behind the first trios written for two oboes and English horn.<sup>5</sup>

The Teimer brothers performed music scored for two oboes and English horn during the initial popularity of this genre. An early instance of their performances dates to December of 1793, when they performed a “new trio for two oboes and one English horn written by Mr. Wendt” as part of a concert sponsored by the *Tonkünstler-Gesellschaft*. This example is cited by musicologist Dr. Egon Voss in his preface to the *Henle-Verlag* edition of the two oboe trios by Ludwig van Beethoven.<sup>6</sup> There is speculation that Beethoven also wrote his two oboe trios for the Teimer brothers. In his preface, Voss states that a surviving program bill from a performance in Vienna on December 23, 1797, announced:

There follows a trio with variations from the opera *Don Juan* for two oboes and English horn, written by Herr van Beethoven and performed by Messrs. Czerwenka, Reuter and Teimer, the latter two [musicians] in the service of His Princely Highness the reigning lord Prince of Schwarzenberg.<sup>7</sup>

Most likely, this was not the premiere of Beethoven’s variations from Mozart’s *Don Giovanni*. However, it does highlight the continued involvement of one of the Teimer brothers in the performance of Beethoven’s famous oboe trios.

The Teimer brothers played an integral part in Viennese court music in the 1790s. In the summer of 1791 Johann Teimer spent several months substituting for first oboist

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<sup>5</sup> Rhodes.

<sup>6</sup> Egon Voss, preface to *Trio in C major op. 87 and Variations in C major WoO 28 for 2 Oboes and English Horn*, by Ludwig Van Beethoven, edited by Egon Voss (Munich, G. Henle Verlag, 2009).

<sup>7</sup> *ibid.*

Georg Triebensee at the *Burgtheater*, likely also in the Kaiser's *Harmonie*, and at the *Kärntnertor Theater*. The brothers were musicians highly regarded throughout Vienna. From the formation of their trio to the end of their ensemble in 1799, an archive of the Schwarzenberg *Harmonie* contains oboe trios from Johann Nepomuk Wenth, Joseph Triebensee, Franz Krommer, Anton Wranitzky, Beethoven, and Hochmayer.<sup>8</sup> Wenth and Triebensee likely wrote for themselves or for their colleagues and it is probable that many of these compositions were written for the Teimer brothers.<sup>9</sup>

The hardship of the Napoleonic wars resulted in Viennese aristocracy ending the patronage of their *Harmonien*.<sup>10</sup> The last known surviving *Harmonien* were those of Prince Liechtenstein, whose *Harmonie* lasted into the 1830s, and the Duke of Sondershausen, Germany, whose *Harmonie* was replaced by a full orchestra in 1835. *Harmonien* after this time were rare.<sup>11</sup> The end of the tradition of *Harmoniemusik* marks the end of the first wave of trio compositions.

After the works inspired by the Teimer brothers, new oboe trios did not appear until the 1940s. However, a list of publications of Beethoven's *Trio Op. 87* and Beethoven's *Variations on Là ci darem la mano* (including both original instrumentation and arrangements) shows an interest in Beethoven's compositions, which likely led to an interest in the particular instrumentation of two oboes and English horn. Publications of Beethoven's *Trio Op. 87* appear in 1806 by Artaria & Co. (Vienna), 1896 (arrangement

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<sup>8</sup> Theodore Albrecht, "Die Familie Teimer sowie eine neuere (überarbeitete) Datierung der zwei Trios für zwei Oboen und Englishhorn (op. 87) und der Variationen WoO 28 von Ludwig van Beethoven," *Journal der Gesellschaft der Freunde der Wiener Oboe* 24 (2004): 2-10.

<sup>9</sup> *ibid.*

<sup>10</sup> Hellyer.

<sup>11</sup> *ibid.*

for piano duet) by C. F. Peters (Leipzig), 1938 (arrangement for flute, oboe, and clarinet) by Ensemble Music Press (Pennsylvania), 1941 by Boosey & Hawkes (New York), 1942 (arrangement for 3 flutes) by Andraud (Ohio), and 1942 (included in *48 Famous Studies for Oboe or Saxophone, Op. 31* and *3 Duos Concertants for 2 Oboes or 2 Saxophones, Op. 13*), by Andraud (New York). Publications of Beethoven's *Variations on Là ci darem la Mano* (published together with both original instrumentation and arrangements) appear in 1914 (one edition featuring the original instrumentation and another edition featuring an arrangement for 2 violins and viola) by Breitkopf & Härtel (Leipzig), 1925 (arranged for string orchestra) by C. Fischer (New York), 1940 (arranged for clarinet and piano) by C. Fischer (New York), and in 1942 by Breitkopf & Härtel (Wiesbaden). A complete list of publications of Beethoven's trios from the 1940s and earlier can be found in Appendix D at the end of this document.

The first published oboe trios composed in the 20<sup>th</sup> century were by American composer Quinto Maganini (1897-1974) in 1944, Cuban composer José Ardévol (1911-1981) in 1945, and Dutch composer Henk Badings (1907-1987) in 1946. In addition to information on the seven composers who published oboe trios in the 18<sup>th</sup> and possibly early 19<sup>th</sup> centuries, this bibliography contains information about seventy-three composers of seventeen different nationalities who wrote and published oboe trios in the 20<sup>th</sup> and 21<sup>st</sup> centuries. A majority of these compositions were written in the 1970s or later. Appendix C at the end of this document lists trio compositions grouped primarily by country of origin, and secondarily by date of composition.

With this second wave of composers there is a shift in the concert setting. The trios in the first wave were mostly in the tradition of *Harmoniemusik* for the purpose of



entertaining the guests in the various Viennese courts. The second wave features trios written for a wider variety of purposes. In this vast array of trios, many were composed by oboe teachers for their students, some were commissioned by professional oboe trio ensembles, some were written to commemorate the death of a beloved friend, loved one, or colleague, and many were written by composers who likely wished to contribute to this genre and broaden their compositional skills. This annotated bibliography features the surviving published trios from the Classical era as well as a wealth of 20<sup>th</sup>- and 21<sup>st</sup>-century oboe trios.

## CHAPTER 2

### METHODS AND PROCEDURES

#### Organization of the Bibliographic Entries

Entries in this annotated bibliography are organized alphabetically by the last name of the composer. Each entry includes the birth and (if applicable) death dates of the composer and a brief biography. In instances where a composer has written multiple oboe trios, the entries are alphabetized by title. Each entry includes the title of the work, composition date, commission, and dedication of the piece. Also included are the names of publishers, the length of the entire piece in minutes and seconds, and an incipit of the first several measures for each movement of the work.

Following is the format for each entry:

**Composer Name (dates)**

Brief biography

Title:

Date of composition:

Timing: minutes: seconds

Commission:

Dedication:

Publisher(s):

Incipit with titles and/or tempo markings of movements

Miscellaneous notes

#### Incipits

The incipits include the first phrase of each trio starting from the beginning of the movement. Each oboe line is scored in C while the English horn line is scored in F.

Following is an example of an incipit:

Movement I: *Title*, m.1-m.4

Allegro ♩ = 120

Oboe 1

Oboe 2

English Horn

The image shows a musical score for three woodwind instruments: Oboe 1, Oboe 2, and English Horn. The score is for the first four measures of a piece. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The time signature is 4/4. Each instrument's part consists of a single staff with a treble clef. In each of the four measures, there is a single horizontal line (a rest) on the staff, indicating that the instruments are silent during this passage.

## CHAPTER 3

### ANNOTATED BIBLIOGRAPHY OF OBOE TRIOS

#### **Aitken, Elizabeth (b. 1949)**

Elizabeth Aitken is an English composer who began composing short pieces for the piano at the age of five. She studied music at the Teachers Training College where she sang and played various instruments. Her compositions were influenced by oboist Roger Lord and composer Madeleine Dring.<sup>12</sup>

Title: *Cake Dance Suite*

Date of composition: 2005

Timing: 6:02

Commission: N/A

Dedication: oboe ensemble “The Coos:” Peggy, Sandra, and Christine

Publisher: Lancaster, England: Phylloscopus Publications (2005)

Movement 1: *Éclair*, m.1 – m.4

bourrée ♩ = 120

Oboe 1  
*mf*

Oboe 2  
*mf*

English Horn  
*mf*

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<sup>12</sup> Elizabeth Aitken, preface to *Cake Dance Suite* by Elizabeth Aitken (Lancaster, England: Phylloscopus Publications, 2005).

Movement 2: *Dundee Cake*, m.1 – m.4

♩ = 96

Oboe 1 *mf*

Oboe 2 *mf* *mp*

English Horn *mf* *mp*

Movement 3: *Black Forest Gateau (or can't get a cherry in edgeways)*, m.1 – m.4

ländler ♩ = 120 (waltz in wellies)

Oboe 1 *mf* *f*

Oboe 2 *mf* *f*

English Horn *mf* *lumpy* *f*

Movement 4: *Muffin*, m.1 – m.4

steady march ♩ = 84

Oboe 1 *f* *mf*

Oboe 2 *f*

English Horn *f*

The following description of Aitken's *Cake Dance Suite* is included in the preface to the score:

The *Cake Dance Suite* is a light-hearted set of four Miniatures. Each "slice" contains an original dance melody and then plays about with the tunes from the country concerned- straight or adapted. For example, *Éclair* has a French carol, a whiff of the Marseillaise and hints of Frère Jacques shared among the players.<sup>13</sup>

<sup>13</sup> *ibid.*

1. *Éclair – French Courtly Dance*
2. *Dundee Cake – Scottish Reel*
3. *Black Forest Gateau – Ländler (Waltz in Wellies)*
4. *Muffin – Sousa March*<sup>14</sup>

Title: *Talisker: Where Sea Meets Skye*

Date of composition: 2003

Timing: 4:00

Commission: N/A

Dedication: oboe ensemble “The Coos:” Peggy, Sandra and Christine

Publisher: Lancaster, England: Phylloscopus Publications (2005)

One movement: m.1 – m.4

The preface to *Talisker* includes a description of this piece as “a four minute evocation of a small beach on the west coast of Skye.”<sup>15</sup>

### **Amelvoort, Jos van (1910-2003)**

Jos van Amelvoort was a Dutch composer and theory professor. From 1955 to 1975 he taught music theory at the Tilburg Conservatory. His compositional style was influenced by composers Johann Sebastian Bach, Anton Bruckner, Gustav Mahler, César

<sup>14</sup> *ibid.*

<sup>15</sup> Elizabeth Aitken, preface to *Talisker* by Elizabeth Aitken (Lancaster, England, Phylloscopus 2005).

Franck, Claude Debussy, and Maurice Ravel.<sup>16</sup> He composed works for symphonic orchestra, wind band, wind ensemble, piano, and chamber music. Many of his compositions are religious works.<sup>17</sup>

Title: *Trio for Two Oboes and English Horn*

Date of composition: 1993

Timing: 10:00

Commission: N/A

Dedication: N/A

Publisher: Amsterdam, The Netherlands: Edition Compusic (1993)

Movement 1: *Allegro*, m.1 - m. 4

Movement 2: *Adagio*, m.1 – m.4

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<sup>16</sup> Jan Joris Niewenhuis, preface to *Trio for Two Oboes and English Horn* by Jos van Amelsvoort (Amsterdam, The Netherlands: Edition Compusic, 1993).

<sup>17</sup> *ibid.*

Movement 3: *Presto*, m.1 – m.5

Presto

Oboe 1

Oboe 2

English Horn

*f*

**Andriessen, Jurriaan (1925-1996)**

Dutch composer Jurriaan Andriessen studied composition, instrumentation, conducting, and piano at the Utrecht Conservatory. After his studies at the Utrecht Conservatory, he traveled to Paris where he studied film music and took lessons with Olivier Messiaen.<sup>18</sup> Throughout his career, Andriessen was a prolific composer in the genres of film music, incidental music, ballet, opera, orchestral, and chamber music. He was an internationally acclaimed composer influenced by American film and theatre music, Aaron Copland's ballet scores, Igor Stravinsky's neo-classical style, and folk music both from the Netherlands and remote areas such as Peru.<sup>19</sup>

Title: *Divertimento voor 2 hobo's (oboe d'amore) en althobo*

Date of composition: 1989

Timing: 15:30

Commissioned by the *Scheppende Toonkunst*, for the trio 'le Bon Retour': Cor Coppens, Victor Swillens, and Koen van Slogteren

Dedication: N/A

Publisher: Amsterdam, The Netherlands: Donemus (1989)

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<sup>18</sup> Jos Wouters, et al, "Andriessen," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed May 16, 2014,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/47613pg3>.

<sup>19</sup> *ibid.*



Movement 1: *Lento-Allegro Giocoso*, m.1 – m.4

Lento ♩ = ca. 60

Oboe 1  
*mp espr.*

Oboe 2  
*p mp p*

English Horn  
*p mp espr. p*

Movement 2: *Adagio*, m.1 – m.5

Adagio ♩ = ca. 63

Oboe 1

Oboe 2  
*mp espr.*

English Horn

Movement 3: *Rondo*, m.1 – m.4

Allegro Grazioso ♩ = 112

Oboe 1  
*f*

Oboe 2  
*f*

English Horn  
*f*

**Ardévol, José (1911-1981)**

José Ardévol was born in Barcelona, Spain. He established himself as a composer and conductor in Havana, Cuba. Ardévol studied at the *Instituto Musical de Barcelona* and studied orchestral conducting in Paris. While in Cuba, from the years 1934 to 1952 he was the founder and conductor of the *Orquesta de Cámara de La Habana*. In 1936 he became a professor at the *Conservatorio Municipal de La Habana*. Here, he taught music

history, aesthetics, harmony, and composition. He was also the music director and orchestra conductor of the *Ballet de la Sociedad Pro-Arte Musical* from 1941 to 1943.<sup>20</sup>

Ardévol's musical style includes use of atonality, polytonality, polyrhythm, and modalism. He wrote over 130 works, and with the exception of opera, wrote for every genre. Between the years 1924 to 1930 his musical influences were Debussy, Stravinsky, and Scarlatti. Beginning in 1930 his music was influenced by expressionist atonality. Some of his works during this period incorporated serialism.<sup>21</sup>

Title: *Cuarta Sonata a Tres*

Date of composition: 1945

Timing: 9:55

Commission: N/A

Dedication: N/A

Publishers: Montevideo, Uruguay: Instituto Interamericano de Musicología (1945); New York: Southern Music Pub. Co. (1945)

Movement 1: *Adagio*, m.1 – m.4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The score is for the first movement, *Adagio*, measures 1 through 4. The tempo is marked *Adagio* with a quarter note equal to 72 (♩ = 72). The key signature is one sharp (F#). The time signature changes from 6/8 to 3/4. The dynamics are marked *p* (piano) for measures 1 and 2, *mf* (mezzo-forte) for measures 3 and 4, and *pp* (pianissimo) for the final notes in measures 3 and 4. The Oboe 1 and Oboe 2 parts are identical, while the English Horn part is slightly different in the later measures.

<sup>20</sup> Victoria Eli Rodríguez, “Ardévol, José,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed May 16, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01201>.

<sup>21</sup> *ibid.*

## Movement 2: *Tema con Variazioni*

**Tema con variazioni**  
Andante ♩ = 52

(♩ = ♩)

Oboe 1  
Oboe 2  
English Horn

*p* *espress.*

## Movement 3: *Allegro assai*

**Allegro assai** ♩ = 66

(♩ = ♩)

Oboe 1  
Oboe 2  
English Horn

*f*

## **Badings, Henk (1907-1987)**

Henk Badings was an internationally renowned composer and educator. He grew up in the Netherlands and attended the Technical University in Delft upon his guardian's orders. He taught himself composition and music theory and eventually studied composition with Dutch composer Willem Pijper.<sup>22</sup> Badings soon began writing symphonies. His symphonies gained him widespread popularity and acclaim.

In 1934 Badings began teaching composition and theory at the Rotterdam Conservatory. He directed the State Conservatory in The Hague from the years 1941 to 1945, which was during the German occupation. He later was punished for maintaining

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<sup>22</sup> Jos Wouters and Leo Samama. "Badings, Henk," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 17, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01746>.

this position and was banned from public life for several years.<sup>23</sup> He worked as a freelance composer until 1961, at which point he led the electronic music studio at the University of Utrecht. He taught at this institution from 1961 to 1977 and gained an international reputation for his excellent teaching in addition to his acclaimed compositions. From 1962 to 1972 Badings also held the position of Professor of Composition at the *Staatlich Hochschule für Musik* in Stuttgart. He lectured at many universities in the USA as well as South Africa.<sup>24</sup>

From the 1930s to 1950s Badings' musical style was initially influenced by the German Romantic style, and then a lighter, more brilliant French style. After 1950 his music became more experimental with his use of "new scales and micro-intervals."<sup>25</sup> Towards the end of his career, Badings' music catered more to amateur and student musicians.

Title: *Trio IV voor 2 hobo's en althobo* [also appears as] *Trio No. 4a voor twee hobos en althobo*

Date of composition: 1946

Timing: 11:18

Commission: composed for the wedding of Carel van Leeuwen Boomkamp and Annie Ronge

Dedication: N/A

Publisher: Amsterdam, The Netherlands: Donemus (1946)

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<sup>23</sup> *ibid.*

<sup>24</sup> *ibid.*

<sup>25</sup> *ibid.*

### Movement 1: *Allegro Giocoso* m.1 – m.5

♩ = ca. 100

Oboe 1  
*f gajo*  
*mf*

Oboe 2  
*f gajo*  
*mf*

English Horn  
*f gajo*  
*mf*

### Movement 2: *Canto Amoroso* m.1 – m.4

Andante ♩ = ca. 96

Oboe 1  
*pp dolce*

Oboe 2  
*p espr.*

English Horn  
*pp dolce*

### Movement 3: *Rondino Scherzando* m.1 – m.5

Allegro ♩ ca. 100

Oboe 1  
*poco f gajo*

Oboe 2  
*poco f gajo*

English Horn  
*poco f gajo*

## Baumann, Herbert (b.1925)

German composer Herbert Baumann attended the *Internationalen Musikinstitut* in Berlin where he studied composition with Paul Höffer and Boris Blacher and conducting with Sergiu Celibidache. From 1947 to 1953 he was the composer and music director for the *Deutschen Theater Berlin*. From 1953 to 1970 he was the music director for the *Staatliche Bühnen Berlin* and from 1971 to 1979 he was the director of music for the *Bayerischen Staatschauspiel*. Altogether, he wrote around 500 stage works for numerous theaters around Germany and Vienna. In addition to his many compositions for stage,

Baumann was a prolific composer of chamber music.<sup>26</sup>

Title: *Con una marcetta*

Date of composition: 1990

Timing: 10:00

Commission: Musik-Forums München, the Köln-Trio

Dedication: N/A

Publisher: Hamburg, Germany: Musikverlag Hans Sikorski (1991)

One movement: m.1 – m.4

Adagio

Oboe 1

Oboe 2

English Horn

*p*

### **Baur, Jürg (1918-2010)**

German composer Jürg Baur attended the Cologne *Musikhochschule* where he studied composition, piano, organ, and sacred music. After the war, he studied musicology at Cologne University. Beginning in 1946 he taught music theory at the Düsseldorf Conservatory and from 1952 to 1960 he was choirmaster and organist at St Paulus and Düsseldorf.<sup>27</sup>

Baur's musical style avoids the more extreme tendencies of the *avant garde* and Expressionism. He was influenced by a wide range of composers including Robert

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<sup>26</sup> Forum für Musik der Gegenwart, *Herbert Baumann*, <http://www.komponisten.net/index.html>, accessed May 17, 2014.

<sup>27</sup> Erik Levi, "Baur, Jürg," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 17, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02374>.

Schumann, Antonin Dvořák, Béla Bartók, Johann Strauss, Carlo Gesualdo, Wolfgang Amadeus Mozart, and Franz Schubert. A majority of his compositions are orchestral and instrumental works.<sup>28</sup>

Title: *Echoi: Hirtenrufe und Weisen*

Date of composition: 1981

Timing: 13:00

Commission: N/A

Dedication: N/A

Publisher: Wiesbaden, Germany: Breitkopf & Härtel (1981)

Movement 1: *Prélude*, m.1

Movement 2: *Hommage à Schumann*, m.1 – m.4

<sup>28</sup> *ibid.*

Movement 3: *Orientalisch*, m.1 – m.5

Con moto (signalhaft)

Oboe 1: *poco f*, *f*, *poco f*, *rit. pp*

Oboe 2: *mp (Echo)*, *mf*, *pp*

English Horn: *poco f*

Movement 4: *Erinnerung an Berlioz*, m.1 – m.5

Andante con moto

Oboe 1: *p*, *pp*, *pp*

Oboe 2: *p*, *pp*, *pp*

English Horn: *mp espr.*

(Doppeltriller\*)

(Doppeltriller)

ritenuto

rubato (hervor)

Movement 5: *Hommage à Debussy*, m.1 – m.4

Rubato (sehr frei, wie von fern)

Oboe 1: *p*

Oboe 2: *p*

English Horn: *p*

**Bayliss, Colin (b. 1948)**

Composer Colin Bayliss was born in Mansfield, Nottinghamshire, England. He is the managing director of Da Capo Music Ltd. He attended London University where he studied history and librarianship. Having actively composed from an early age, Bayliss has written over 160 compositions including two operas, seven symphonies, six string quartets, three piano sonatas, and numerous other instrumental works for chamber



ensembles.<sup>29</sup> In addition to his work as a composer, he has published annotated catalogues of the music of composers Anthony Hedges and Sir Peter Maxwell Davies.<sup>30</sup>

Title: *Threnody in Memoriam Katherine Chedburn*

Date of composition: 1992

Timing: 6:00

Commission: Chione Oboe Trio

Dedication: Katherine Chedburn (1948-1988)

Publisher: Hedon, E. Yorks, England: Da Capo Music Ltd. (1992)

One Movement: *Mesto* m.1 – m.4

The image shows a musical score for the first four measures of the piece. It is titled 'Mesto' and is in 4/4 time. The score is for three instruments: Oboe 1, Oboe 2 (Oboe II) / Oboe d'amore (optional), and English Horn. The Oboe 1 part is mostly silent, with a few notes in the first measure. The Oboe 2 part starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The English Horn part starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The dynamics are marked as *mp* for the Oboe 2 and *p* for the English Horn. The tempo is marked as *Mesto*.

Katherine Chedburn, to whom this piece was dedicated, attended school with Colin Bayliss at London University. This piece features a motif that partially spells Chedburn's last name as well as a motif used in the *Adagio* of Anton Bruckner's Ninth Symphony. Both Bayliss and Chedburn had enjoyed Bruckner's Ninth Symphony.<sup>31</sup>

### **Bednarik, Josef (b. 1964)**

Josef Bednarik is an Austrian composer and oboist. At the age of nine he joined the boys choir *Sängerknaben vom Wienerwald*. At the age of fourteen he began studying composition and at fifteen he began arranging and composing works for his father's wind

<sup>29</sup> Colin Bayliss, Composer, <http://www.dwsolo.com/colinbayliss/index.htm>, accessed May 22, 2014.

<sup>30</sup> Colin Bayliss, preface to *Threnody in Memoriam Katherine Chedburn* by Colin Bayliss (Hedon, England: Da Capo Music Ltd., 1992).

<sup>31</sup> *ibid.*

ensemble. At the age of seventeen he began his studies at the *Hochschule für Musik und darstellende Kunst* in Vienna. Here, he studied composition and oboe. He continued his oboe studies at the *Musikhochschule* in Graz where he studied with Professor G.

Turetschek. He graduated from this program in 1992.

In 1985 Bednarik became a member of the orchestra of the *Wiener Volksoper*. He is also the founder and a member of the *Wiener Oboentrio*. In addition to maintaining a performance career, Bednarik also composes. He writes chamber music and film music.<sup>32</sup>

Title: *Schwing Schweet*

Date of composition: 1996

Timing: 17:00

Commission: N/A

Dedication: N/A

Publisher: Kamen, Germany: Karthause-Schmülling Musikverlage (1996)

Movement 1: *Fox (für Martha)*, m.1 – m.4

Movement 2: *Tango (für Thomas)*, m.1 – m.4

<sup>32</sup> Josef Bednarik, preface to *Schwing Schweet* by Josef Bednarik (Kamen, Germany: Karthause-Schmülling, 1996).

Movement 3: *Rumba (für Harold)*, m.1 – m.4

Oboe 1 *stacc.*  
*mp* *f* *mp*

Oboe 2 *f*

English Horn *f*

Movement 4: *Rag (für Erich)*, m.1 – m.6

Oboe 1 *ff* *p*

Oboe 2 *ff* *pp*

English Horn *ff* *p* *mf*

Movement 5: *Walzer (für Helmut)*, m.1 – 4

Oboe 1 *mp*

Oboe 2 *p*

English Horn *p*

Movement 6: *Fuge (für Dietmar)*, m.1 – m.4

Oboe 1 *Adagio*  
*mp*

Oboe 2 *p*

English Horn *p*

## **Beethoven, Ludwig van (1770-1827)**

Beethoven is famous for his masterful compositions including symphonies, piano sonatas, vocal music and instrumental chamber music. His two compositions for two oboes and English horn are core pieces of the oboe repertoire and perhaps the best known oboe trios. Although the exact dates of his oboe trios are unknown, historians believe that his *Trio in C Op. 87* was composed between 1794 to 1795 while his *Variations on "Là ci darem la mano"* was composed in 1795 to 1796 at the latest.<sup>33</sup> It is almost certain that Beethoven wrote his oboe trios for the three Teimer Brothers Johann, Franz, and Philipp.

In musicologist Theodore Albrecht's article about the dating of Beethoven's trios, Albrecht explains Beethoven's connections to the Teimer brothers. By the year 1789 all three Teimer brothers were employed in the service of Prince Schwarzenberg. In 1799, at the point at which the brothers no longer formed an oboe trio, the library for Prince Schwarzenberg's octet *Harmonie* "included trios by Johann Nepomuk Went[h], Joseph Triebensee, Franz Krommer, Anton Wranitzky, Beethoven, and one Hochmayer."<sup>34</sup>

Beethoven had arrived in Vienna to study with Haydn and Antonio Salieri in November of 1792. The Teimer brothers performed a new trio by oboist Johann Nepomuk Wenth written specifically for the family trio for a Christmas benefit concert of the *Tonkünstler-Societät* in December of 1793. This concert would have also showcased a brand new English horn purchased for Philipp Teimer by his employer Prince Schwarzenberg. Beethoven would have been exposed to performances by the Teimer

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<sup>33</sup> Theodore Albrecht, "The Teimer Family and a Revised Dating for Beethoven's Trios for Oboes and English Horn, Op. 87 and WoO 28," article received by e-mail from author on May 13, 2014.

<sup>34</sup> *ibid.*

brothers and likely would have written his two oboe trios for them out of admiration of their musicianship or to gain favor from their employer Prince Schwarzenberg.<sup>35</sup>

The only documented occasion at which one of the Teimer brothers performed Beethoven's *Variations on "Là ci darem la mano"* took place on December 23, 1797, at the *Tonkünstler-Societät* benefit concert. For this performance, Joseph Czerwenka (1759-1835) and Herr Reuter played oboe while Philip Teimer played English horn.<sup>36</sup> Albrecht states that this is the last documented performance with Philip playing in an oboe trio; however, it surely was not the first performance of Beethoven's *Variations* trio. There is a great possibility that the Teimer brothers performed both of these trios in several "unreported private and even public concerts before Franz Teimer's death ended the career of the Gebrüder Teimer on May 15, 1796."<sup>37</sup>

Beethoven's *Trio in C Op. 87* was first published by Artaria & Co. in Vienna in 1806. His trio *Variations on "Là ci darem la mano"* was not published during his lifetime. This trio was published in 1914 and is categorized today as WoO (*Werke ohne Opuszahl*) 28.<sup>38</sup>

Title: *Trio C-dur Opus 87*

Date of composition: ca. 1794-1795

Timing: 23:00

Commission: N/A

Dedication: N/A

Publishers: Tallevast, Florida: Trevco Music Publishing (2014); Munich, Germany: G. Henle Verlag (2009); Winterthur, Switzerland: Amadeus-Verlag (2000); Boca Raton,

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<sup>35</sup> *ibid.*

<sup>36</sup> *ibid.*

<sup>37</sup> *ibid.*

<sup>38</sup> *ibid.*

Florida: Kalmus (1990s); Miami, Florida: Warner Bros. (ca. 1980s-1998); New York,  
 New York: Carl Fischer (1993); Leipzig, Germany: Breitkopf & Härtel 1990-1991);  
 Melville, New York: Belwin Mills Pub. Corp.(1980s); Pennsylvania: Ensemble Music  
 Press (1966, 1938); Vienna, Austria: Österreichischer Bundesverlag (1950); London,  
 England: Boosey & Hawkes (1941)

Movement 1: *Allegro*, m.1 – m.6

**Allegro**

Oboe 1  
 Oboe 2  
 English Horn

Movement 2: *Adagio cantabile*, m.1 – m.4

**Adagio cantabile**

Oboe 1  
 Oboe 2  
 English Horn

Movement 3: *Menuetto (Allegro molto Scherzo)*, m.1 – m.8

**Menuetto  
 Allegro molto Scherzo**

Oboe 1  
 Oboe 2  
 English Horn

Movement 4: *Finale (Presto)*, m.1 – m.4

Finale  
Presto

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

Title: *Variationen über "Là ci darem la mano"* from Mozart's *Don Giovanni*, WoO 28

Date of composition: ca. 1795-1796

Timing: 9:50

Commission: N/A

Dedication: N/A

Publishers: Munich, Germany: G. Henle-Verlag (2009); Winterthur, Switzerland:

Amadeus Verlag (1999); Wiesbaden, Germany: Breitkopf & Härtel (2007, 2002, 2000,

1987, 1969); London, England: Musica rara (1969)

One movement: m.1 – m.4

Thema  
Andante

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*(p)*

**Berk, Stacey J. (b. 1970)**

Composer and oboist Stacey Berk is Associate Professor of Oboe and Music Theory at the University of Wisconsin-Stevens Point. She has received commissions from several ensembles including the "Central Wisconsin Symphony Orchestra, Midwest

Double Reed Society, Indiana University of Pennsylvania Symphony Band, The Madera Trio, the UWSP Horn Choir, WiZARDS! Double Reed Consort, the U. S. Air Force Band of Mid-America, Lake Park High School, Illinois, Westfield Community School, Illinois, the Point Dance Ensemble, the UWSP Wind Ensemble, and Polaris Wind Quintet.”<sup>39</sup> Many of her works are programmatic and educational.

Ms. Berk also maintains an active performance career. She is principal oboist with the Central Wisconsin Symphony Orchestra and a member of Trio Canna, the faculty reed trio at UWSP. She has performed with the Des Moines Symphony Orchestra and the Polaris Quintet. From 1995 to 1999 she was a member of the U. S. Air Force Band of the West where she also composed and arranged works for the Air Force Ensembles.<sup>40</sup>

Title: *Pasticcio Dandy*

Date of composition: 2011

Timing: 4:30 (without narration)

Commission: The Madera Oboe Trio

Dedication: N/A

Publisher: Waupaca, Wisconsin: Cocobolo Music Press (2011)

Movement 1: *Renaissance – Orlando di Lasso – Matona, mia cara*, m.1 – m.4

Allegro moderato

Oboe 1 *f* *p*

Oboe 2 *f* *p*

English Horn *f* *p*

<sup>39</sup> Berkwerks: Music That Tells A Story, 2011, [www.berkwerks.com](http://www.berkwerks.com), accessed May 25, 2014

<sup>40</sup> *ibid.*



Movement 2: *Baroque* – George Frideric Handel – “Hallelujah Chorus” from *The Messiah*, m.1 – m.4

Allegro  
f  
Allegro  
f  
Allegro  
f

Oboe 1  
Oboe 2  
English Horn

Movement 3: *Early Classical* – Wolfgang A. Mozart – Overture from *The Marriage of Figaro*, m.1 – m.4

Presto  
pp  
Presto  
pp  
Presto  
mf

Oboe 1  
Oboe 2  
English Horn

Movement 4: *Late Classical* – Ludwig van Beethoven – *Symphony No. 5*, m.1 – m.5

Allegro con brio  
ff  
Allegro con brio  
ff  
Allegro con brio  
ff

Oboe 1  
Oboe 2  
English Horn

Movement 5: *Romantic – Richard Wagner – Ride of the Valkyries, m.1 – m.5*

Musical score for Movement 5: *Romantic – Richard Wagner – Ride of the Valkyries, m.1 – m.5*. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is **Allegro**. The key signature is one flat (B-flat major/D minor). The time signature is 3/8. The dynamics are **mf** for Oboe 1 and **ff** for Oboe 2 and English Horn.

Movement 6: *Early – Mid 20<sup>th</sup> Century – Aaron Copland – “Hoe-Down from Rodeo, m.1 – m.4*

Musical score for Movement 6: *Early – Mid 20<sup>th</sup> Century – Aaron Copland – “Hoe-Down from Rodeo, m.1 – m.4*. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is **Allegro**. The key signature is two sharps (D major/B minor). The time signature is 2/4. The dynamics are **f** for Oboe 1 and **ff** for Oboe 2 and English Horn. There are triplets and accents in the Oboe parts.

Movement 7: *Jazz/Swing – George Gershwin – I Got Rhythm, m.1 – m.4*

Musical score for Movement 7: *Jazz/Swing – George Gershwin – I Got Rhythm, m.1 – m.4*. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is **Lively swing**. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The dynamics are **mp** for Oboe 1 and **p** for Oboe 2 and English Horn.

Movement 8: *Late 20<sup>th</sup> – Early 21<sup>st</sup> Century – Ray Bestek – A Keyed Noodle, m.1 – m.5*

Musical score for Movement 8: *Late 20<sup>th</sup> – Early 21<sup>st</sup> Century – Ray Bestek – A Keyed Noodle, m.1 – m.5*. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is **Fast and aggressive\***. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The dynamics are **ff** for Oboe 1 and **ff<sup>v</sup>** for Oboe 2 and English Horn. There are accents and slurs in the Oboe parts.

This work has been written for educational concerts. It uses the melody of *Yankee Doodle* to explore musical styles throughout different eras. The composer's website, [www.berkworks.com](http://www.berkworks.com), contains an optional narration for the work.<sup>41</sup>

**Binnington, Stephen (b. 1953)**

Stephen Binnington is an active composer and organist from Yorkshire, England. He attended the Royal College of Music in London and is a "Fellow of the Royal College of Organists."<sup>42</sup> In 1976 he became the Director of Music at Port Regis School in Shaftesbury, England. Additionally, he conducted the Blandford Choral Society for sixteen years and frequently was a conductor for the Milton Abbey Music Festival. He is also an active accompanist and organist. In 1998 Binnington began devoting much of his time to his compositions.<sup>43</sup>

Title: *Trio for two oboes and cor anglais*

Date of composition: 1998

Timing: 6:11

Commission: N/A

Dedication: Jennifer Porcas and Three Reeds

Publisher: Lancaster, England: Phylloscopus Publications (1999)

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<sup>41</sup> Stacey Berk, preface to *Pasticcio Dandy* by Stacey Berk (Waupaca, Wisconsin: Cocobolo Music Press, 2011).

<sup>42</sup> Stephen Binnington, preface to *Trio for two oboes and cor anglais* by Stephen Binnington (Lancaster, England: Phylloscopus Publications, 1999).

<sup>43</sup> *ibid.*

Movement 1: *lightly*, m.1 – m.8

lightly ♩ = c. 152

Oboe 1  
Oboe 2  
English Horn

*p* *f* *mf* *mp* *p*

Movement 2: *slow (ad lib), a tempo, with expression and simplicity*, m.1 – m.7

slow (ad lib) a tempo, with expression and simplicity

Oboe 1  
Oboe 2  
English Horn

*p* *p*

Movement 3: *with effervescent energy*, m.1 – m.5

with effervescent energy ♩ = 132

Oboe 1  
Oboe 2  
English Horn

*f* *mf* *f* *mf* *f* *mf*

The following information about Binnington's *Trio* is included in the Preface to the score:

...The first of the three movements, which are performed without a break, is a light-hearted *scherzetto*. The second movement is both melodic and reflective until an angry, intrusive outburst interrupts the flow. Peace is quickly restored and the movement ends quietly, as it began. The finale is an effervescent, rustic dance in 6/8 time which contains a calming and contrasting chromatic, cantabile section. The dance idea returns, but does

the work end in this merry way?<sup>44</sup>

### Blake, Nicholas (1949-1969)

Nicholas Blake was an oboist and composer who studied at the Royal Academy of Music in London from 1967 until his death in January 1969.<sup>45</sup> He composed several original works and arranged works by Edvard Grieg. A woodwind chamber music prize has been founded at the Royal Academy of Music in his memory.<sup>46</sup>

Title: *Suite Opus 6 for two oboes and cor anglais*

Date of composition: Unknown

Timing: 3:30

Commission: N/A

Dedication: N/A

Publisher: North Yorkshire, England: Emerson Edition Ltd. (1976)

Movement 1: *Bagatelle*, m.1 – m.7

Con spirito (♩ = 88)

Oboe 1  
*mp*

Oboe 2  
*p*

English Horn  
*p*

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<sup>44</sup> *ibid.*

<sup>45</sup> Janet Craxton, afterword for *Suite Opus 6 for two oboes and cor anglais* by Nicholas Blake (North Yorkshire, England: Emerson Edition Ltd., 1976).

<sup>46</sup> *ibid.*

Movement 2: *Siciliana*, m.1 – m.4

Andante (♩ = 52)

Oboe 1  
*mp*  
*p*

Oboe 2  
*p*

English Horn

Movement 3: *Rondino*, m.1 – m.4

Allegretto ritmico (♩ = 96)

Oboe 1  
*p*  
*f*

Oboe 2  
*f*

English Horn  
*p*  
*f*  
*p*

**Breczinski, Stuart J. (b. 1986)**

Based in New York and originally from Minnesota, Stuart Breczinski is an oboist, improviser, composer, and educator. Supporting chamber and contemporary music, he performs oboe with “The Academy (a program of Carnegie Hall), The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education.”<sup>47</sup> Breczinski performs with “ensemble mise-en, Ensemble Moto Perpetuo, and The Generous Ensemble,” and has performed with the groups “Bang on a Can, the International Contemporary Ensemble (ICE), Signal, Contemporaneous, and Tactus,” among others.<sup>48</sup>

Breczinski received his MM degree from the Hartt School and his BM and BSE

<sup>47</sup> Stuart Breczinski, oboe, <http://stuartbreczinski.com/about/>, accessed May 26, 2014.

<sup>48</sup> *ibid.*

degrees from The University of Iowa. He also studied at the Manhattan School of Music. Breczinski's compositions have been performed by ensembles such as WiZARDS!, the Encore Wind Ensemble, and the Sorcerers Double Reed Quartet. His works have been featured at venues such as the International Double Reed Society Conference and the University of Iowa's OctOBOEfest.<sup>49</sup>

Title: *Ancie di fuoco*

Date of composition: 2010

Timing: 1:25

Commission: N/A

Dedication: N/A

Publisher: Manhattan, Kansas: Prairie Dawg Press (2010)

One movement: *Vivace*, m.1 – m.6

Vivace

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The score is for the first six measures of the piece, marked 'Vivace'. The key signature is one sharp (F#) and the time signature is 2/4. The Oboe 1 part starts with a forte (f) dynamic and features a melodic line with a trill in measure 5. The Oboe 2 part also starts with a forte (f) dynamic and has a more rhythmic, dotted-note pattern. The English Horn part starts with a forte (f) dynamic and has a simple, steady accompaniment. The score is written on three staves with treble clefs and a key signature of one sharp.

### Broemel, Robert (Unknown, 20<sup>th</sup> Century)

Bassoonist and composer Robert Broemel is from Evanston, Illinois. During his career, he was principal bassoonist with the Lyric Opera and Grant Park orchestras in Chicago. He was also principal bassoonist with the Indianapolis Symphony for twenty-eight years.<sup>50</sup> Retired from performing, he studies music theory and composition and

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<sup>49</sup> Bruce Gbur, preface to *Ancie di fuoco* by Stuart J. Breczinski (Manhattan, Kansas: Prairie Dawg Press, 2010).

<sup>50</sup> Robert Broemel, preface to *Polonaise for Cor Anglais* by Robert Broemel (Tallevast, Florida: TrevCo Music Publishing, 2010).

composes.<sup>51</sup>

Title: *Polonaise for Cor Anglais*

Date of composition: 2010

Timing: 1:22

Commission: N/A

Dedication: N/A

Publisher: Tallevast, Florida: TrevCo Music Publishing (2010)

One Movement: m. 1 – m. 4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The music is in 3/4 time and begins with a tempo marking of quarter note = 98. The key signature has one flat (B-flat). The Oboe 1 part starts with a melodic line in measure 1, marked *mp*. The Oboe 2 part is silent throughout the first four measures. The English Horn part provides a harmonic accompaniment with a steady eighth-note pattern, also marked *mp*. The score is presented in a four-measure excerpt.

Broemel's trio includes an alternate second part, replacing oboe 2 with oboe d'amore.

### **Bullard, Alan (b. 1947)**

Alan Bullard studied composition with Herbert Howells at the Royal College of Music and with Arnold Whittall at Nottingham University. For several years, he was the Head of Composition at Colchester Institute. He has received a variety of choral and instrumental commissions and he composes for both amateur and professional musicians.<sup>52</sup>

Title: *Little Suite for 2 oboes & cor anglais*

Date of composition: 1989

Timing: 7:30

Commission: N/A

Dedication: N/A

Publisher: Colchester, England: Colne Edition (1990, 1997)

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<sup>51</sup> *ibid.*

<sup>52</sup> Allan-Composer, <http://alan.bullard.tripod.com/id17.htm>, accessed May 29, 2014.



Movement 1: *Entrance* and Movement 5: *Exit*, m.1 – m.4

Sprightly

Oboe 1  
Oboe 2  
English Horn

Movement 2: *Sarabande*, m.1 – m.4

Tempo di Sarabande, ma non troppo lento

Oboe 1  
Oboe 2  
English Horn

Movement 3: *Scherzo*, m.1 – m.5

Fast.

Oboe 1  
Oboe 2  
English Horn

Movement 4: *Air*, m.1 – m.4

Andante espressivo

Oboe 1  
Oboe 2  
English Horn

**Bussick, David (Unknown, 20<sup>th</sup> Century)**

David Bussick is a composer, arranger, and oboist from Arizona. His works are published

by Whichpond Music.<sup>53</sup>

Title: *Elder Ballads*

Date of composition: 2009

Timing: 6:00

Commission: N/A

Dedication: N/A

Publisher: Tempe, Arizona: Whichpond Music (2009)

Movement 1: m.1 – m.4

♩ = 63

Oboe 1 *mp*

Oboe 2 *mp*

English Horn

Movement 2: m.1 – m.6

♩ = 98

Oboe 1 *pp*

Oboe 2 *pp*

English Horn *p*

Title: *Trio*

Date of composition: 2007

Timing: 4:53

Commission: N/A

Dedication: N/A

Publisher: Tempe, Arizona: Whichpond Music (2007)

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<sup>53</sup>Whichpond Music, <http://www.whichpond.com/bio.html>, accessed July 5, 2014.

One Movement: *Andante*, m.1 – 4

Andante ♩ = 70

Oboe 1

Oboe 2

English Horn

*mf* *mp*

**Butterworth, Arthur (b.1923)**

Arthur Butterworth studied composition, trumpet, and conducting at the Royal Manchester College of Music. In addition to conducting, he played trumpet with the Scottish National and Hallé orchestras. Beginning in 1963 Butterworth composed, conducted, and taught at the Huddersfield School of Music. Some of his musical influences include Jean Sibelius, Carl Nielsen, and Edward Elgar.<sup>54</sup>

Title: *Leprechauns*

Date of composition: 2001

Timing: 8:31

Commission: N/A

Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (2001)

Movement 1: *lento*, m.1 – m.4

*lento* ♩ = 63-69

Oboe 1

Oboe 2

English Horn

*f* *mp* *mf* *rit.* *a tempo*

<sup>54</sup> Gerald Larner and Richard D.C. Noble, “Butterworth, Arthur,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed May 29, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/044466>.

Movement 2: *vivace*, m.1 – m.4

*vivace* ♩ = c. 104

Oboe 1 *mf* *p*

Oboe 2 *mf* *p*

English Horn *mf* *p*

Movement 3: *adagio*, m.1 – m.4

*adagio* ♩ = 54-56

Oboe 1 *pp* *mp* *pp*

Oboe 2 *pp* *mp* *pp*

English Horn *pp* *mp* *pp*

Movement 4: *presto*, m.1 – m.4

*Presto* ♩ = 112

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

**Caldini, Fulvio (b. 1959)**

Fulvio Caldini is an active composer and performer. As a pianist, harpsichordist, and keyboardist, Caldini has collaborated with various orchestras and ensembles in Europe and America. He has taught at conservatories in Florence, Cosenza, Valentia, the High School of Music in Arezzo, and the Musical Institute in Modena. Caldini has also

received tenure as a chamber music instructor at the Conservatory of Music in Milan.<sup>55</sup>

In addition to performing and composing, Caldini works as a musicologist and correspondent. He has edited works by Antonio Vivaldi and Gaetano Donizetti for the publishing company Breitkopf & Härtel and has published musical reviews.<sup>56</sup>

Title: *Conductus Op. 30/c*

Date of composition: 1995

Timing: 2:41

Commission: N/A

Dedication: Eric Ohlsson

Publisher: Ancona, Italy: Edizioni musicali Bèrben (1998)

One Movement: m. 1 – m. 6

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The tempo is marked as quarter note = 116 ca. The music is in common time (C) and features a dynamic marking of *mf*. The score consists of six measures. The first measure is a whole note chord. The second measure is a whole note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord. The sixth measure is a half note chord. The instruments are Oboe 1, Oboe 2, and English Horn.

Title: *Due Canoni, Op. 42/a*

Date of composition: 1988-1992

Timing: 7:11

Commission: N/A

Dedication: David Badagnani

Publisher: Ancona, Italy: Edizioni musicali Bèrben (1993)

<sup>55</sup> Fulvio Caldini, <http://www.fulviocaldini.net/wordpress/>, accessed May 29, 2014

<sup>56</sup> *ibid.*

Movement 1: m.1 – m.5

84 = ♩ ca.  
legato

Movement 2: m.1 – m.4

104 = ♩ ca.

Title: *Réveil-mémoire Op. 21/a*

Date of composition: 1985-1991

Timing: 4:01

Commission: N/A

Dedication: Silvia Vajente

Publisher: Ancona, Italy: Edizioni musicali Bèrben (1992)

One Movement: m.1 – m.6

63 = ♩ ca.  
mp [fluido, legatissimo, leggendario]

**Carbajo, Víctor (b.1970)**

Spanish composer and pianist Víctor Carbajo studied composition at the Royal Conservatory of Music in Madrid. He maintains an active career as a collaborative pianist

and solo artist and has toured Europe, the Americas, and Australia. Audio files and scores of Carbajo's compositions are available at his website: [www.carbajo.net](http://www.carbajo.net).<sup>57</sup>

Title: *Urogallos (Capercaillies)*

Date of composition: 1995

Timing: 4:00

Commission: N/A

Dedication: N/A

Publisher: Madrid, Spain: Víctor Carbajo (1995)

One Movement: m.1 – m.4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The score is in 3/4 time and begins with a tempo marking of quarter note = 90 circa. The key signature has one flat (B-flat). The first measure is marked with a forte dynamic (f) and contains a sixteenth-note triplet. The second measure is marked with a forte dynamic (f) and contains a sixteenth-note triplet. The third measure is marked with a forte dynamic (f) and contains a sixteenth-note triplet. The fourth measure is marked with a forte dynamic (f) and contains a sixteenth-note triplet. The score is written in treble clef for all instruments.

### **Carion, Fernand (1908-1960)**

Belgian composer: no additional biographical information available.

Title: *Lied*

Date of composition: 1957

Timing: 3:35

Commission: N/A

Dedication: N/A

Publisher: Bruxelles, Belgium: Éditions Musicales Brogneaux Muziekuitgaven (1957)

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<sup>57</sup> Víctor Carbajo, composer, <http://www.carbajo.net/bio/curri-i.html>, accessed May 29, 2014

One Movement: *Modéré*, m.1 – m.4

MODÉRÉ  
Sostenuto e espressivo

Oboe 1  
*p*

Oboe 2  
*pp*

English Horn

**Carr, Gordon (b. 1943)**

English composer and performer Gordon Carr attended the Royal Academy of Music where he studied horn with Barry Tuckwell. In addition to a freelance career with major orchestras in London, Carr has performed on the soundtrack for a variety of films and pop music tracks.<sup>58</sup>

Carr began composing in his twenties for The Locke Brass Consort, an ensemble of which he was a member. He has written over one hundred works including music for strings, piano, winds, and brass. Additionally, Carr has maintained an active teaching and conducting schedule throughout London. He is on the wind, brass, and percussion faculty at the Trinity College of Music.<sup>59</sup>

Title: *Three Pieces for Three Players*

Date of composition: 2007

Timing: 4:30

Commission: N/A

Dedication: Stephen Nagy

Publisher: North Yorkshire, England: Emerson Edition Ltd. (2007)

<sup>58</sup>Warwick Music, 2014, <http://www.warwickmusic.com/Main-Catalogue/Composers/A--C/Gordon-Carr>, accessed May 30, 2014.

<sup>59</sup> *ibid.*



Movement 1: *Waltz for Hobos*, m.1 – m.4

Musical score for Movement 1: *Waltz for Hobos*, m.1 – m.4. The score is for Oboe 1, Oboe 2, and English Horn. It is in 3/4 time with a tempo of quarter note = 120. The key signature has one flat. Dynamics include *mp*.

Movement 2: *Blue Heaven*, m.1 – m.5

Musical score for Movement 2: *Blue Heaven*, m.1 – m.5. The score is for Oboe 1, Oboe 2, and English Horn. It is in 3/8 time with a tempo of *Allegretto*. The key signature has one sharp. Dynamics include *f* and *mp*.

Movement 3: *Anarchic Breakfast*, m.1 – m.4

Musical score for Movement 3: *Anarchic Breakfast*, m.1 – m.4. The score is for Oboe 1, Oboe 2, and English Horn. It is in 2/4 time with a tempo of *Andante*. The key signature has one sharp. Dynamics include *mp* and *più f*.

**Castillo, Francisco J. (Unknown, 20<sup>th</sup> Century)**

Composer and oboist Francisco Castillo studied oboe, composition, and orchestra conducting at the University of Costa Rica. He received his Master of Music degree in oboe performance at the University of Southern California. Castillo has written works premiered by the Los Angeles Philharmonic Woodwind Quintet, the Pasadena Pops Orchestra, and the Redlands Symphony. His *Trio for Soprano Sax, Bassoon and Piano* was commissioned by the University of Arizona and was premiered at the 1998

International Double Reed Society conference in Tempe, Arizona.<sup>60</sup>

As an oboist, Castillo has performed with numerous orchestras in California and is a member of the Redlands Symphony, California Philharmonic Orchestra, and the Pasadena Pops Orchestra. He is the oboe and chamber music instructor at “Redlands University, Pasadena City College, Pomona College, the Idyllwild Arts Academy, and the Los Angeles County High School for the Arts.”<sup>61</sup>

Title: *Trio for Two Oboes and English Horn*

Date of composition: 2007

Timing: 8:30

Commission: N/A

Dedication: Marilyn Schram

Publisher: Tallevast, Florida: TrevCo Music Publishing (2013)

Movement 1: *Vivo*, m.1 – m.4

Vivo ♩ = 180

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

Movement 2: *Caminando*, m.1 – m.4

Caminando ♩ = 60

Oboe 1 *molto dolce* *mf* *p*

Oboe 2 *molto dolce* *mf* *p*

English Horn *molto dolce* *mf* *p*

<sup>60</sup>University of Redlands, *Francisco Castillo*, 2014, [http://www.redlands.edu/academics/school-of-music/francisco-castillo.aspx#.U4khJhZX\\_1o](http://www.redlands.edu/academics/school-of-music/francisco-castillo.aspx#.U4khJhZX_1o), accessed May 30, 2014.

<sup>61</sup> *ibid.*

Movement 3: *Molto Allegro e Festivo*, m.1 – m.4

*Molto Allegro e Festivo* ♩ = 168

Oboe 1  
Oboe 2  
English Horn

**Chandler, Mary (1911-1996)**

English composer Mary Chandler studied composition with Harry Farjeon, oboe with Margaret Eliot and Leon Goossens, and piano with Harold Craxton. In addition to her work as a freelance composer and soloist, Chandler was principal oboist of the Birmingham Symphony Orchestra. Beginning in 1960 she served as Area Director of the Kent Music School where her duties included oversight of the wind teaching and other activities at its Tonbridge Music Centre. Chandler conducted, composed, and arranged music for students at The Kent Music School until her retirement in 1971. She continued to compose throughout her retirement.<sup>62</sup>

Title: *Trio for two oboes and cor anglais*

Date of composition: 1989

Timing: 7:40

Commission: Gloucester-based Oboe Workshop Trio

Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (1998)

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<sup>62</sup> Mary Chandler, preface to *Trio for Two Oboes and Cor Anglais* by Mary Chandler (Lancaster, England: Phylloscopus Publications, 1998).

Movement 1: *alla marcia*, m.1 – m.4

alla marcia

Oboe 1

Oboe 2

English Horn

*f*

*f*

*f*

Movement 2: *andante*, m.1 – m.4

andante

Oboe 1

Oboe 2

English Horn

*p*

*p*

*mp espress.*

*mp espress.*

Movement 3: *valse Russe*, m.1 – m.4

valse Russe

Oboe 1

Oboe 2

English Horn

*f*

*f*

*f*

**Chosez, Franz (Unknown) [Unknown]**

No biographical information available.

Title: *Trio, Op. 38*

Date of composition: Unknown

Timing: 13:34

Commission: N/A

Dedication: N/A

Publisher: Amsterdam, Holland: Edition Compusic

Movement 1: *Allegro moderato*, m.1 – m.4

**Allegro moderato**

Oboe 1 *p*

Oboe 2 *p*

English Horn *p*

Movement 2: *Scherzo*, m.1 – m.8

**Scherzo**

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

Movement 3: *Andante con moto*, m.1 – m.5

**Andante con moto**

Oboe 1 *p*

Oboe 2 *p*

English Horn *p*

Movement 4: *Allegro ma non troppo*, m.1 – m.4

**Allegro ma non troppo**

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

## de Regt, Hendrik (b. 1950)

Composer Hendrik de Regt was born in The Netherlands. Early on, he studied piano and organ. De Regt studied composition with Otto Ketting from 1968 to 1972 and with his father Piet Ketting from 1975 to 1984. His compositions highlight the importance of melodic and polyphonic elements. De Regt combines elements of modern music with elements of early music in his works. His compositional output includes vocal and instrumental music and his works are available through the publishers Dorn Publications, PRB Productions, Donemus-Amsterdam, and DMP in Belgium.<sup>63</sup>

Title: *Trio per Due Oboi e Corno Inglese*

Date of composition: Unknown      Timing: 7:20

Commission: N/A      Dedication: Henk Hoekema

Publisher: Koblenz, Germany: Egge-Verlag (2008)

Movement 1: *Andante Cantabile I*, m.1 – m.4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The score is in 3/4 time and begins with a tempo marking of quarter note = 80. The key signature has one sharp (F#). The first measure shows the English Horn playing a melodic line starting on G4. The second measure has a dynamic marking of *mp* and shows the Oboe 1 and Oboe 2 entering with sustained notes. The third and fourth measures continue the melodic development for all three instruments, with various dynamics and articulations.

<sup>63</sup> Afterword to *Trio per Due Oboe e Corno Inglese* by Hendrik de Regt (Koblenz, Germany: Egge-Verlag, 2008).

Movement 2: *Tarantella*, m.1 – m.4

Allegro  
♩ = 80

Oboe 1

Oboe 2

English Horn

*f*

*f*

*mf*

Movement 3: *Adagio*, m.1 – m.4

♩ = 60

Oboe 1

Oboe 2

English Horn

*p*

*p*

*p*

Movement 4: *Ciaccona*, m.1 – m.4

tempo moderato, molto espressivo  
♩ = 112

Oboe 1

Oboe 2

English Horn

*mp*

The following information is included in the publication for de Regt's *Trio*:

The trio for two oboes and English horn is a new version of an older composition with the title *Musica per Due Oboe e Corno Inglese*, composed for the oboist Henk Hoekema. The composer decided to create a new version out of above-mentioned work. The version became a friendly divertimento for the three reed instruments, with stressed expressive melodic lines in a [contrapuntal] web without passages of accompaniment.<sup>64</sup>

<sup>64</sup> Hendrik de Regt, *Trio per Due Oboi e Corno Inglese* (Koblenz: Egge-Verlag, 2008).

**Dreyfus, George (b. 1928)**

Composer and bassoonist George Dreyfus was born in Wuppertal, Germany in 1928. He fled Nazi persecution in 1939 and settled in Melbourne, Australia. Dreyfus and his brother were supported by the Australian Jewish Welfare Society and resided in a house called “Larino.”<sup>65</sup>

Dreyfus attended Melbourne University College where he studied clarinet and bassoon.<sup>66</sup> Starting his career as an orchestral musician, Dreyfus played bassoon in theatre orchestras and the Victorian Symphony Orchestra (now the Melbourne Symphony Orchestra). In addition to performance, Dreyfus became an established composer. His compositions include chamber music, operas, and music for films, television, and theater.<sup>67</sup>

Dreyfus composed the first movement of *Larino, Safe Haven* as dinner music played during a 50<sup>th</sup> anniversary reunion of the children who resided at Larino. The main melody in this movement is based on one of Dreyfus’ works for the Australian Broadcasting Corporation television series *Descant for Gossips* by Tim Burstall.<sup>68</sup>

Title: *Larino, Safe Haven*

Date of composition: 1994

Timing: 11:45

Commission: N/A

Dedication: N/A

Publisher: Berlin, Germany: Musik-und Buchverlag (1994)

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<sup>65</sup> Werner Feja, preface to *Larino, Safe Haven* by George Dreyfus (Berlin, Germany: Musik-und Buchverlag, 1994).

<sup>66</sup> *ibid.*

<sup>67</sup> Roger Covell, “Dreyfus, George,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed July 5, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08177>.

<sup>68</sup> Werner Feja.



Movement 1: *andante moderato*, m.1 – m.4

*andante moderato* ♩ = 72

*dolce espressivo*

Oboe 1 *p*

Oboe 2 *p*

English Horn *p*

Movement 2: *allegro molto vivo*, m.1 – m.4

*allegro molto vivo* ♩ = 132

Oboe 1 *mf*

Oboe 2 *p*

English Horn *p*

Movement 3: *lento*, m.1 – m.4

*lento* ♩ = 54

Oboe 1 *pp leggero*

Oboe 2 *molto espressivo* *p*

English Horn *p dolce*

Movement 4: *Vivace*, m.1 – m.4

*vivace* ♩ = 126

Oboe 1 *p*

Oboe 2 *p*

English Horn *p*

Movement 5: *adagio*, m.1 – m.4

*adagio* ♩ = 60

Oboe 1  
*p cantabile*

Oboe 2  
*p sim.*

English Horn  
*p*

Movement 6: *allegro*, m.1 – m.4

*allegro* = 120

Oboe 1  
*f*

Oboe 2  
*f*

English Horn  
*f*

Movement 7: *presto*, m.1 – m.4

*presto* ♩ = 72

Oboe 1  
*f sempre molto marcato*

Oboe 2  
*f*

English Horn  
*f sempre molto marcato*

Movement 8: *Coda, andante moderato*

*Coda, andante moderato* ♩ = 72

Oboe 1  
*p dolce espressivo*

Oboe 2  
*p*

English Horn  
*p*

### **Evensen, Bernt Kasberg (1944)**

Composer Bernt Kasberg Evensen was born in Tønsberg, Norway. Mostly self-taught, Evensen wrote his first composition, *Six Small Pieces for Piano*, at age eighteen. He studied music at the Oslo Music Conservatory and with music faculty at Oslo University. During his travels to Mexico in 1968 he composed his *Concerto Giocoso* for harp and orchestra. He also wrote several works for solo piano including *Sonata No. 2*, *La Pintura Perdida*, and *Cinco Miniaturas*.<sup>69</sup>

Evensen's career has included a combination of teaching, performance, and outreach. In 1970 Evensen began work at the Camphill Rudolf Steiner Schools in Aberdeen, Scotland. This is a school for children with special needs. At this school, he taught music, composed songs for children, and started a school orchestra. His children's opera *The Lady of Shalott* was premiered at this school. In 1973 Evensen moved to Lüneburg, Germany, where he worked as a therapist at the *Psychiatrische Klinik Hücklingen*.<sup>70</sup>

In the early 1980s Evensen worked near his hometown of Tønsberg in a community where people with disabilities and neuro-typical individuals work and live together. He returned to Lübeck, Germany in 1985 where he taught at the Rudolf Steiner School. Between 1976 and 1988 Evensen also worked for the School Concert Department of the Norwegian Concert Institute. During this period he traveled and performed many of his own compositions.<sup>71</sup> Evensen's early musical influences include

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<sup>69</sup> Andrew Smith, trans., *Bernt Kasberg Evensen- Biography*, <http://www.listento.no/mic.nsf/doc/art2002101215030861674982>, accessed July 6, 2014.

<sup>70</sup> *ibid.*

<sup>71</sup> *ibid.*

both traditional Norwegian music and French music. He was inspired by Maurice Ravel and also sought his own individual voice within the diverse array of twentieth-century musical styles.<sup>72</sup>

Title: *Petite Suite*

Date of composition: 1988

Timing: 4:00

Commission: N/A

Dedication: Håvard Norang

Publisher: Lübeck, Germany: Bernt Kasberg Evensen (1988)

Movement 1: *Entré*, m.1 – m.4

Allegretto con slancio

Oboe 1 *p* *f*

Oboe 2 *p* *f*

English Horn *p* *f*

Movement 2: *Chanson triste*, m.1 – m.4

Lento

Oboe 1 *pp*

Oboe 2 *pp*

English Horn *pp*

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<sup>72</sup> *ibid.*

Movement 3: *Scherzino*, m.1 – m.4

**Giocoso**

Oboe 1  
Oboe 2  
English Horn

Movement 4: *Chanson sans paroles*, m.1 – m.4

**lento ma non troppo**

Oboe 1  
Oboe 2  
English Horn

*p dolce cantabile*

Movement 5: *Sortie*, m.1 – m.4

**allegretto con slancio**

Oboe 1  
Oboe 2  
English Horn

**Gamley, Douglas (1924-1998)**

Douglas Gamley was an Australian composer, conductor, and arranger.

Establishing his career in England, he worked in the film industry from the 1950s to the 1980s. He also worked as a conductor and arranger on several “pop-instrumental” albums. He wrote music for the British Broadcasting Corporation, some of which was featured in the “Dr. Who” television series. He also wrote music for the Disney film

“Tron.”<sup>73</sup>

Title: *Sonata Breve for 2 oboes and cor anglais*

Date of composition: 1979

Timing: 11:55

Commission: N/A

Dedication: Graham Powning

Publisher: London, England: Josef Weinberger Ltd. (1979)

Movement 1: *Allegro moderato*, m.1 – m.4

Allegro moderato ♩ = c.112

Oboe 1

Oboe 2

English Horn

Movement 2: *Andante cantabile*, m.1 – m.4

Andante cantabile ♩ = c.54

Oboe 1

Oboe 2

English Horn

Movement 3: *Allegro vivace*, m.1 – m.4

Allegro vivace ♩ = c.132

Oboe 1

Oboe 2

English Horn

<sup>73</sup> Bruce. Eder, Allmusic, Douglas Gamley, <http://www.allmusic.com/artist/douglas-gamley-mn0000199078/biography>, accessed July 24, 2014.

### **Genzmer, Harald (1909-2007)**

German composer Harald Genzmer studied composition at the Berlin *Hochschule für Musik* with Paul Hindemith. At this school, he also studied theory, piano, clarinet, and musicology. From 1934 to 1937 he worked as a choral director and vocal coach at the Breslau Opera. Throughout his career, he taught composition at institutions in Germany including the *Volkmusikschule* in Berlin-Neuköln, the *Musikhochschule* in Freiburg, and the *Hochschule für Musik* in Munich.<sup>74</sup>

Genzmer composed over 300 works for orchestral, choral, and chamber music genres. He intentionally wrote music at a level of difficulty approachable by student and amateur musicians. His style of composition was influenced by composers Paul Hindemith and Richard Strauss.<sup>75</sup>

Title: *Trio für zwei Oboen und Englischhorn*

Date of composition: 1990

Timing: 15:00

Commission: N/A

Dedication: N/A

Publisher: Frankfurt, Germany/Leipzig, Germany/London, England/New York, New York: Henry Litolf's Verlag/C.F. Peters (1992)


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<sup>74</sup> Jörg Riedlbauer, "Genzmer, Harald," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed July 26, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10881>.

<sup>75</sup> *ibid.*

Movement 1: *Allegro moderato e amabile*, m.1 – m.4

Allegro moderato e amabile



Oboe 1

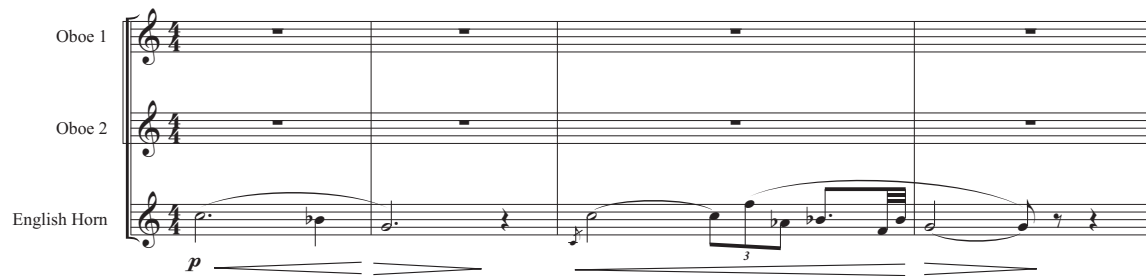
Oboe 2

English Horn

*p*

Movement 2: *Adagio*, m.1 – m.4

Adagio (♩ = ca.63)



Oboe 1

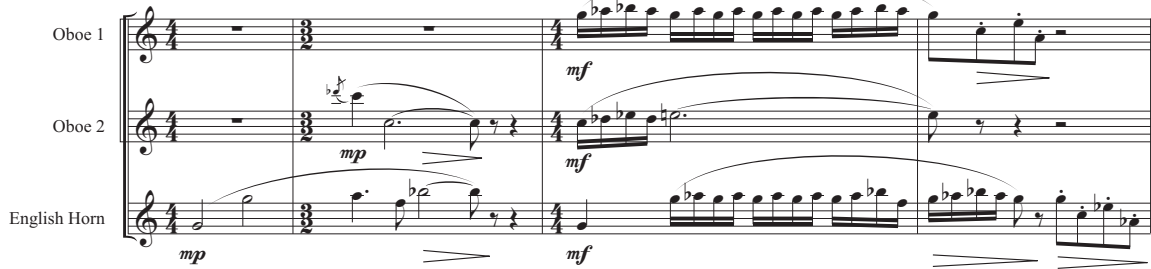
Oboe 2

English Horn

*p*

Movement 3: *Capriccio*, m.1 – m.4

Allegro



Oboe 1

Oboe 2

English Horn

*mp* *mf*

Movement 4: *Variationen über ein altes Lied*, m.1 – m.4

Allegretto



Oboe 1

Oboe 2

English Horn

*p*



Movement 5: *Finale*, m.1 – m.4

**Presto, ma non troppo**

Oboe 1  
Oboe 2  
English Horn

**Goethals, Lucien (1931-2006)**

Belgian composer Lucien Goethals was raised in Argentina and studied at the Ghent Conservatory in Belgium from 1947 to 1956. He studied organ and counterpoint there and later studied orchestration, serialism, and electronic composition. In 1962 he began working at the Institute for Psychoacoustics and Electronic Music (IPEM) in Ghent. He was the artistic director at the IPEM from 1970 to 1987. Goethals founded the group Spectra and worked as a professor at the Ghent Conservatory.<sup>76</sup>

Goethals' musical style features elements of post-serialism. For example, some of his music includes polyphony in which each musical line has its own tempo. Inspired by his childhood spent in Argentina, many of his works feature South American and Spanish texts. Also a writer, many of his articles about modern music were published in the periodical *Yang*.<sup>77</sup>

Title: *Fantasia en Humoreske*

Date of composition: 1978

Timing: 10:00

Commission: N/A

Dedication: Belgisch Hobotrio

<sup>76</sup> Yves Knockaert. "Goethals, Lucien," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed July 26, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11357>.

<sup>77</sup> *ibid.*

Publisher: Brussels, Belgium: CeBeDem (1978)

Movement 1: *Fantasia*, m.1 – m.4

Movement 2: *Humoreske*, m.1 – m.4

**Hofmann, Wolfgang (1922-2003)**

Wolfgang Hofmann was a German violinist, composer, and conductor. His father Hermann Hofmann was a solo clarinetist with the *Gewandhausorchester Leipzig*. Wolfgang began studying piano with his father at the age of 5 and soon after began studies in violin and composition. At the age of 17 Wolfgang started his career as a violinist with the *Gewandhausorchester Leipzig*.<sup>78</sup>

From 1939 to 1948 Hofmann served in the military. During many of these years, he was held at a French prison camp in the Sahara. Officers at this prison camp formed a camp university. Prisoners could study a variety of subjects, including music with Wolfgang Hofmann. The Red Cross supplied instruments for the camp orchestra.

<sup>78</sup> Aryeh Oron, trans., *Bach Cantatas*, Wolfgang Hofmann, <http://www.bach-cantatas.com/Lib/Hofmann-Wolfgang.htm>, accessed July 26, 2014.

Hofmann led the camp orchestra, camp choir, and chamber music. During his time at the prison camp, Hofmann composed a quintet for 2 violins, viola, flute and violoncello, two short operas, and a Catholic mass.<sup>79</sup>

In 1948 Hofmann was released from captivity. He then worked as a violinist in orchestras in Kaiserslautern and Darmstadt, and he served as concertmaster of the Salzburg Mozarteum Orchestra. In 1959 Hofmann won the position of Musical Director of the *Kurpfälzischen Kammerorchester* in Mannheim. He served as Musical Director for this orchestra until 1987.<sup>80</sup>

As a composer, Hofmann wrote over 360 works. Many of his compositions feature bitonality and a strong rhythmic component. Hofmann wrote pieces for almost all classical instruments and ensemble combinations.<sup>81</sup>

Title: *Mosaik für zwei Oboen und Englisch Horn*

Date of composition: 1993

Timing: 7:20

Commission: N/A

Dedication: N/A

Publisher: Wilhelmshaven, Germany: Florian Noetzel Verlag (1993)

Movement 1: *Allegro*, m.1 – m.4

Allegro ♩ = 125

Oboe 1

Oboe 2

English Horn

<sup>79</sup> *ibid.*

<sup>80</sup> *ibid.*

<sup>81</sup> *ibid.*

Movement 2: *Andante*, m.1 – m.4

Andante ♩ = 77

Oboe 1

Oboe 2

English Horn

Movement 3: *Allegro*, m.1 – m.5

Allegro ♩ = 125

Oboe 1

Oboe 2

English Horn

Movement 4: *Molto Adagio*, m.1 – m.4

Molto Adagio ♩ = 48

Oboe 1

Oboe 2

English Horn

Movement 5: *Allegro*, m.1 – m.4

Allegro ♩ = 125

Oboe 1

Oboe 2

English Horn

## Holik, Johannes (b. 1961)

Johannes Holik is an Austrian composer and arranger. He began violin studies at the age of six and soon after composed his first works. Holik attended the *Wirtschaftsuniversität* in Vienna from which he graduated in 1985. After graduation, he studied subjects related to music composition and music management. He has composed and arranged over 200 works including compositions for instrumental and vocal chamber ensembles, orchestra, and choir.<sup>82</sup>

Title: *Peppone: Serenade für 2 Oboen und Englischhorn*

Date of composition: 1987

Timing: 18:00

Commission: N/A

Dedication: N/A

Publisher: Vienna, Austria/Munich, Germany: Ludwig Doblinger (Bernhard Herzmansky) KG (1995)

Movement 1: *Rasch und leicht*, m.1 – m.4

*Rasch und leicht*

Oboe 1

Oboe 2

English Horn

*p*

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<sup>82</sup> Johannes Holik, <http://www.johannesholik.at/biographie.html>, accessed July 26, 2014.

Movement 2: *Ruhig*, m.1 – m.4

**Ruhig**

Oboe 1

Oboe 2

English Horn

*p*

Movement 3: *Menuett*, m.1 – m.4

**Menuett**

Oboe 1

Oboe 2

English Horn

*p*

Movement 4: *Sehr ruhig und gemessen*, m.1 – m.4

**Sehr ruhig und gemessen**

Oboe 1

Oboe 2

English Horn

*p*

Movement 5: *Sehr schnell*, m.1 – m.4

**Sehr schnell**

Oboe 1

Oboe 2

English Horn

*mf*

## Holland, Marion (b.1958)

Marion Holland is an English composer, performer, and teacher. She was born in London and has lived most of her life in Shropshire. She teaches a variety of woodwind instruments with a main focus on oboe and flute. In addition to woodwind instruments, Holland plays viola and piano. She composes chamber works for local musicians.<sup>83</sup>

Title: *Hautboy Suite*

Date of composition: 2009

Timing: 26:00

Commission: N/A

Dedication: Megan Ashley

Publisher: North Yorkshire, England: Emerson Edition Ltd (2009)

Movement 1: *Passacaglia*, m.1 – m.4

♩ = 76

Oboe 1

Oboe 2

English Horn

*p*

*pp*

Movement 2: *Scherzo*, m.1 – m.4

♩ = 92

Oboe 1

Oboe 2

English Horn

*p*

*p*

*p*

<sup>83</sup> Marion Holland, preface to *Hautboy Suite* by Marion Holland (North Yorkshire, England: Emerson Edition Ltd., 2009).

Movement 3: *Sarabande*, m.1 – m.4

♩ = 60

Oboe 1  
*p espress.*

Oboe 2

English Horn  
*p espress.*

Movement 4: *Carnival*, m.1 – m.4

Giacoso ♩ = 152

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

**Jacob, Gordon (1895-1984)**

Gordon Jacob was an English composer, teacher, and writer. Two of his prominent teachers at the Royal College of Music (RCM) included composers Herbert Howells and Ralph Vaughan Williams. Jacob taught at the RCM from 1924 to 1966 where some of his noteworthy students included Malcolm Arnold, Imogen Holst, Joseph Horowitz, and Elizabeth Maconchy.<sup>84</sup>

In addition to teaching and composing, Jacob was a prolific writer. His textbooks include *Orchestral Technique* (London, 1931), *How to Read a Score* (London, 1944), *The Composer and his Art* (London, 1955), and *The Elements of Orchestration* (London,

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<sup>84</sup> Eric Wetherell, "Jacob, Gordon," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed July 27, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14035>.



1962).<sup>85</sup> Jacob contributed to various textbooks and reference works. He also worked as an editor for Penguin scores in 1948.

Jacob's compositional output includes instrumental and vocal chamber music, ballet, film scores, and band pieces. Recognized early in his career by performances of his works at the BBC Proms, Jacob received many commissions. He wrote music for the Festival of Britain in 1951 and for the coronation of Queen Elizabeth II in 1953.<sup>86</sup> His style is influenced by French and Russian composers of the early 20<sup>th</sup> century. His skill at orchestration led to compositions idiomatic for each instrument.<sup>87</sup>

Title: *Two Pieces for Two Oboes and Cor Anglais*

Date of composition: 1954

Timing: 6:00

Commission: N/A

Dedication: N/A

Publisher: London, England: Joseph Williams Ltd. (1954); London, England: Stainer and Bell (1954); New York, New York: Mills Music (1954)

Movement 1: *Adagio doloroso*, m.1 – m.4

The image shows a musical score for the first movement, *Adagio doloroso*, measures 1 through 4. The score is written for three instruments: Oboe 1, Oboe 2, and English Horn. The key signature is one sharp (F#) and the time signature is 4/4. The tempo and mood are indicated as *Adagio doloroso*. The Oboe 1 and Oboe 2 parts begin with a piano (*p*) dynamic. The English Horn part is silent for the first three measures and then enters in the fourth measure with a mezzo-forte (*mf*) dynamic, marked as a solo. The score includes various musical notations such as slurs, accents, and dynamic markings.

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<sup>85</sup> *ibid.*

<sup>86</sup> *ibid.*

<sup>87</sup> *ibid.*

Movement 2: *Allegro giocoso*, m.1 – m.4

Allegro giocoso

Oboe 1

Oboe 2

English Horn

*p*

*p*

*p*

**Jones, Richard Roderick (b.1947)**

Composer Richard Roderick Jones was born in South Wales. He attended the Royal College of Music as well as Bristol University. He worked as Head of Music at the Stratford-upon-Avon College, was an instructor at The Welsh College of Music and Drama, and taught at Oxford University. Jones was additionally a guest lecturer at Birmingham and Cardiff Universities and the Birmingham Conservatoire for Music. He worked as the composer and musical director at The National Youth Theatre of Wales from the years 1978 to 1987.<sup>88</sup>

Jones has received commissions by the BBC, ITV and Channel 4 television, Children's Finchley Music Group, The Royal Welsh College, The National Youth Theatre of Wales, Theatre Wales, and a variety of prominent vocal and instrumental musicians. He has also received numerous commissions funded by the Welsh Arts Council.<sup>89</sup>

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<sup>88</sup> Richard Roderick Jones, <http://www.richardroderickjones.com/biography.html>, accessed July 26, 2014.

<sup>89</sup> *ibid.*

Title: *Commedia 1*

Date of composition: 1980-1981

Timing: 4:45

Commission: The Royal Welsh College of Music and Drama (Cardiff) for a master class given by Lady Barbirolli (Evelyn Rothwell) on January 23, 1981

Dedication: Lady Barbirolli (Evelyn Rothwell)

Publisher: Wales: Richard Roderick Jones (1981)

Movement 1: *Pulcinella*, m.1 – m.4

Allegretto [ $\text{♩} = 105$ ]

Oboe 1 *mf*

Oboe 2 *mp*

English Horn *mp*

Movement 2: *Pedrolino*, m.1 – m.4

Mesto [ $\text{♩} = 48$ ]

Oboe 1 *p*

Oboe 2 *p*

English Horn *p*

Movement 3: *Arlecchino*, m.1 – m.4

Brioso [ $\text{♩} = 152$ ]

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

## Joubert, Claude-Henry (b.1948)

French composer Claude-Henry Joubert attended the *Conservatoire nationale de musique et de danse de Paris* and received his Doctor of Letters from *l'Université de Paris IV-Sorbonne*. He worked as director of the *Conservatoire d'Orléans* from 1972 to 1987 and worked as director at *l'Institut de pédagogie musicale et chorégraphique à la Cité de la musique de la Villette* from 1987 to 1994. In addition to teaching pedagogy in many countries including France, Switzerland, Portugal, Spain, Italy, and Turkey, Joubert has worked as a professor of harmony, counterpoint, and chamber music at *l'Ecole nationale de musique et de danse d'Aulnay-sous-Bois*. Joubert also spends time composing music and writing literature.<sup>90</sup>

Title: *Pour le départ d'un ami*

Date of composition: 2001

Timing: 3:30

Commission: N/A

Dedication: N/A

Publisher: Fontenay sous Bois, France: Editions Fertile Plaine (2003)

One Movement: m.1 – m.4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The score is in 4/4 time and begins with a tempo marking of quarter note = 80. The key signature has one flat (B-flat). Oboe 1 has a 'Solo, cantabile' marking. Oboe 2 and English Horn both have a 'p' (piano) marking. The score consists of four measures. Oboe 1 plays a melodic line with a long note in the first measure followed by eighth notes. Oboe 2 plays a rhythmic accompaniment of eighth notes. English Horn plays a simple accompaniment of quarter notes.

<sup>90</sup> Robert Martin, Claude-Henry Joubert, 2008-2014, <https://www.edrmartin.com/fr/bio-claude-henry-joubert-3054/>, accessed July 26, 2014.

## Joyce, Brian (b. 1971)

Percussionist, educator, and composer Brian Joyce received his Bachelor of Music and Master of Science in Music Education degrees from Radford University in Radford, Virginia. In addition to working as a percussionist, clinician, and private instructor in both Virginia and North Carolina, Mr. Joyce is the Band Director at Martinsville Middle School and Assistant Director for the Martinsville High School Marching Band in Martinsville, Virginia. He composes music for concert band and chamber music.<sup>91</sup>

Title: *5 Elfin Pieces*

Date of composition: 2011

Timing: 3:05

Commission: N/A

Dedication: N/A

Publisher: Salem, Connecticut: Cimarron Music Press (2011)

Movement 1: *The Busy Village*, m.1 – m.4

Moto Perpetuo ♩ = 92

Oboe 1 *mf*

Oboe 2 *p*

English Horn *mf*

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<sup>91</sup> Brian Joyce: Composer, Conductor, Educator, <http://brianjoycemusic.weebly.com/about-brian.html>, accessed July 26, 2014.

Movement 2: *Cautious Explorers*, m.1 – m.4

Andantino ♩ = 72

Oboe 1  
mp  
mf  
f  
p

Oboe 2  
mf  
f  
p

English Horn  
p  
mf

Movement 3: *Dance in the Glen*, m.1 – m.4

Allegretto, leggiero ♩ = 96

Oboe 1  
p

Oboe 2  
p

English Horn

Movement 4: *The Princess's Song*, m.1 – m.6

Adagio ♩ = 46

Oboe 1  
pp

Oboe 2  
p  
f

English Horn  
mp  
f

Movement 5: *Bound for Home*, m.1 – m.4

March ♩ = 126

Oboe 1  
f

Oboe 2  
f

English Horn  
f

Composer Brian Joyce includes the following statement with the score of *5 Elfin Pieces*:

These miniatures began as musical doodling, written for fun during breaks from work on larger pieces. I have no idea why, but the first three pieces feature fleeting quotes from J.S. Bach.

These pieces were played several times soon after they were completed, including one performance for a class of 5<sup>th</sup>-graders at a local elementary school. In the days following that performance, the three musicians received several cards from the students. One girl wrote, “Thanks for coming. I was going to play the oboe but now I have decided not to.” It’s a wonderful thing to be able to influence a young life with one’s music.<sup>92</sup>

### **Kalke, Ernst-Thilo (b. 1924)**

Ernst-Thilo Kalke was born in Stuttgart, Germany, in 1924. Kalke attended the *Musikhochschule* in Stuttgart where he studied composition with Philipp Mohler. In addition to composition, Kalke studied piano and oboe. He cultivated a variety of musical influences and interests throughout his career. By playing oboe with many orchestras and chamber music groups, he seized the opportunity to practice and test his knowledge in composition.<sup>93</sup>

Since childhood, Kalke expressed interest in the creative possibilities available through jazz. He liked to play piano with jazz combos and jazz big bands whenever the opportunity arose. Kalke wrote many arrangements and compositions for these ensembles and also composed many works for brass bands.<sup>94</sup>

His compositional output includes works for symphony orchestras, wind orchestras, chamber orchestras, and small chamber ensembles. Kalke composed

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<sup>92</sup> Brian Joyce, preface to *5 Elfin Pieces* by Brian Joyce (Salem, Connecticut: Cimarron Music Press, 2011).

<sup>93</sup> Komponistin-Kurzbiografien, *Ernst-Thilo Kalke*, [http://www.mvheck.de/Der\\_Verlag/biografien.html](http://www.mvheck.de/Der_Verlag/biografien.html), accessed August 8, 2014.

<sup>94</sup> *ibid.*

and arranged works for the *Erwin-Lehn-Big-Band* which was featured on Southern German Radio.<sup>95</sup>

Title: *Tango, Mambo et cetera*

Date of composition: 2007

Timing: 12:18

Commission: N/A

Dedication: N/A

Publisher: Magdeburg, Germany: Edition Walhall, Verlag Franz Biersack (2007)

Movement 1: *Tango ritmico*, m.1 – m.4

♩ = 126

Oboe 1 *f* *p*

Oboe 2 *f* *p*

English Horn *f* *p*

Movement 2: *Tango Habanera*, m.1 – m.4

♩ = 120

Oboe 1 *p cresc.*

Oboe 2 *p cresc.*

English Horn *p cresc.*

Movement 3: *Pizzicato Tango*, m.1 – m.4

♩ = 116

Oboe 1 *mf*

Oboe 2 *mf*

English Horn *mf*

<sup>95</sup> Ernst-Thilo Kalke, preface to *Tango, Mambo et cetera* by Ernst-Thilo Kalke (Magdeburg, Germany: Edition Walhall, Verlag Franz Biersack, 2007).



Movement 4: *Albeniz' Tango*, m.1 – m.6

Andantino ♩ = 60

Oboe 1  
Oboe 2  
English Horn

*p*

Movement 5: *Tango all'ongarese*, m.1 – m.4

♩ = 132

Oboe 1  
Oboe 2  
English Horn

*p*

Movement 6: *Tango Gitano*, m.1 – m.5

♩ = 60

Oboe 1  
Oboe 2  
English Horn

*mf*

Movement 7: *Mambo alla turca*, m.1 – m.6

♩ = 112

Oboe 1  
Oboe 2  
English Horn

*mf*

Movement 8: *Lu's Cha Cha Cha*, m.1 – m.4

Oboe 1  $\text{♩} = 144$   
*p* *mf* *p*

Oboe 2 *mf*

English Horn *mf*

Movement 9: *Vitória do Brazil*, m.1 – m.4

Bossa Nova  
 $\text{♩} = 96$

Oboe 1 *mf*

Oboe 2 *mf*

English Horn *mf*

Movement 10: *El Choclo*, m.1 – m.4

$\text{♩} = 112$

Oboe 1 *mf*

Oboe 2 *mf*

English Horn *mf*

Movement 11: *Spanish Raggae*, m.1 – m.4

$\text{♩} = 120$

Oboe 1 *mf*

Oboe 2 *mf*

English Horn *mf*

Movement 12: *Tango Bells*, m.1 – m.6

♩ = 120

Oboe 1  
*p* sempre tenuto

Oboe 2  
*p* sempre tenuto

English Horn  
*mp*

Movement 13: *Tango Bolero*, m.1 – m.6

♩ = 108

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

Movement 14: *Canción Triste*, m.1 – m.4

Slow Beguine  
♩ = 60

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

Movement 15: *Tango Blues*, m.1 – m.4

♩ = 66

Oboe 1

Oboe 2

English Horn  
*p*

### **Kibbe, Michael (b. 1945)**

Composer Michael Kibbe grew up in the San Diego area. As a youth he studied snare drum, accordion, saxophone, and tap dancing. He began composing entire pieces as a teenager. His high school band performed his first completed work in 1963. For three years, Kibbe studied music at California State University in San Diego (formerly titled San Diego State College). He studied composition with David Ward-Steinman and composed many works for woodwinds including his *Wind Quintet #1, Opus 1*.<sup>96</sup>

After his initial studies at college, Kibbe served in the U. S. Army for three years. During this time, he performed with the North American Air Defense Command Band in Colorado Springs. After his service, Kibbe studied composition with Warner Hutchinson at New Mexico State University. Kibbe returned to California and earned his MA in composition at California State University Northridge (CSUN). Here, he studied with composers Aurelio de la Vega and Frank Campo. He taught part-time at CSUN before becoming a full-time professor at Cameron University in Lawton, Oklahoma.<sup>97</sup>

At Cameron University he taught double reeds, theory, and composition. He performed oboe in many chamber music recitals and also with the local symphony. In addition to teaching and performing, Kibbe prolifically composed. By 1976 he had written over thirty compositions including his *Piano Concerto Opus 25*, *Concerto Tri-Chroma Opus 18* for woodwind soloist with band, and a second wind quintet *Aural Contingencies Opus 25*.<sup>98</sup>

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<sup>96</sup> The Compositions of Michael Kibbe, *Biography: Michael Kibbe (1945-)*, <http://www.michaelkibbe.com/bio/index.html>, accessed August 8, 2014.

<sup>97</sup> *ibid.*

<sup>98</sup> *ibid.*

In the spring of 1976 Kibbe returned to Los Angeles. He attended the University of California Los Angeles (UCLA) where he completed his doctoral coursework. At UCLA, Kibbe studied composition with Elaine Barkin, Roy Travis, Alden Ashforth, and Henri Lazarof. From this point onward, Kibbe has been working as a freelance performer on a variety of woodwind instruments. For seventeen years, Kibbe worked as oboist and arranger for the North Wind Quintet. He composed most of his twelve wind quintets and a variety of duos, trios, and arrangements for this group. Overall, Kibbe has composed over 212 works, including pieces for large band and orchestra, concertos, and chamber music for strings, winds, piano, and percussion. Also a composer of vocal music, Kibbe has received commissions by the City of Los Angeles, the Pacific Serenades concert series, and Quatrocelli among others.<sup>99</sup>

Title: *Suite, In the Baroque Manner, Opus 75, for two oboes & English horn*

Date of composition: 2013

Timing: 13:00

Commission: N/A

Dedication: N/A

Publisher: Los Angeles, California: Michael Kibbe (2013)

Movement 1: *Overture*, m.1 – m.4

Overture ♩ = 76

The musical score consists of three staves: Oboe 1, Oboe 2, and English Horn. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 76. The dynamics are marked as forte (f). The Oboe 1 part features a melodic line with triplets and slurs. The Oboe 2 part provides a harmonic accompaniment. The English Horn part plays a steady eighth-note accompaniment.

<sup>99</sup> *ibid.*

Movement 2: *Saraband*, m.1 – m.4

Saraband  $\text{♩} = 60$

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

Movement 3: *Gavotte and Musette*, m.1 – m.4

Gavotte  $\text{♩} = 80$

Oboe 1 *mf*

Oboe 2 *mf*

English Horn *mf*

Movement 4: *Minuet*, m.1 – m.4

Minuet  $\text{♩} = 126$

Oboe 1 *mf*

Oboe 2 *mf*

English Horn *mf*

Movement 5: *Gigue*, m.1 – m.4

Gigue (presto)  $\text{♩} = 138$

Oboe 1 *f*

Oboe 2

English Horn

Title: *Variations on a Theme of Mozart, In the style of Beethoven (Opus 22)*

Date of composition: 1989

Timing: 6:45

Commission: N/A

Dedication: N/A

Publisher: Los Angeles, California: Michael Kibbe (1989)

One Movement: m.1 – m.4

The image shows a musical score for three woodwind instruments: Oboe 1, Oboe 2, and English Horn. The tempo is marked 'Andante' with a metronome marking of ♩ = 84-92. The dynamics are marked 'p' (piano). The score consists of four measures. Oboe 1 and Oboe 2 play a melodic line with a half note followed by a quarter note, then a half note, and finally a quarter note. The English Horn plays a similar melodic line, but with a half note followed by a quarter note, then a half note, and finally a quarter note. The key signature is one sharp (F#) and the time signature is 2/4.

### **Kirchner, Volker David (b. 1942)**

Composer Volker David Kirchner was born in Mainz, Germany. He attended the Peter Cornelius Conservatory of Mainz from 1956 to 1959. Here, he studied violin with Günter Kehr and composition with Günter Raphael. From 1959 to 1963 Kirchner studied at the *Musikhochschule* in Cologne.<sup>100</sup>

Kirchner performed as solo violist with the *Cologne Rheinisches Kammerorchester* from 1962 to 1964 and later he worked as a violist with the Frankfurt Radio Symphony Orchestra. In addition to his symphonic playing, Kirchner performed with the Kehr Trio. In 1970 in Wiesbaden, Kirchner founded the chamber group Ensemble 70 and in the early 1970s he composed incidental music for the *Wiesbaden Hessisches Staatstheater*.<sup>101</sup>

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<sup>100</sup> Schott-Music, *Volker David Kirchner*, <http://www.schott-music.com/shop/persons/featured/volker-david-kirchner/>, accessed August 8, 2014.

<sup>101</sup> *ibid.*

Since this point, Kirchner has worked as a freelance composer spanning a variety of genres. In addition to chamber and orchestral works, he is a prolific writer of theater music. In May of 2000 Kirchner's commissioned opera was premiered by the *Niedersächsische Staatsoper* of Hanover. His opera *Ahasver* was commissioned by the Bielefeld Theatre and premiered in May of 2001.<sup>102</sup>

Title: *Kreuzweg: 14 Stationen*

Date of composition: 2001

Timing: 9:10

Commission: N/A

Dedication: Ingo Goritzki

Publisher: Mainz, Germany: Schott Musik International (2003)

This composition features fourteen short movements, or "Stationen," each between five and twenty-one measures in length.

*Kreuzweg*: m.1 – m.4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The tempo is marked 'Lento' with a metronome marking of 76-82. The time signature is 7/8. The score consists of four measures. Oboe 1 starts with a mezzo-piano (*mp*) dynamic, followed by a piano-piano (*pp*) dynamic, then a piano (*p*) dynamic, and ends with a piano-piano (*pp*) dynamic. Oboe 2 starts with a piano (*p*) dynamic, followed by a piano (*p*) dynamic, and ends with a piano (*p*) dynamic. The English Horn starts with a piano (*p*) dynamic, followed by a piano (*p*) dynamic, and ends with a piano-piano (*pp*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

### **Kirsch, Dirk-Michael (b. 1965)**

Composer Dirk-Michael Kirsch was born in Westerland, Germany. He studied piano with Ursula Fleck and Hans-Martin Padel and beginning in 1981 he studied oboe with Takahisa Saito and Birgit Grätz. Kirsch attended the *Hochschule für Musik* in Munich where he studied oboe with Professor Hagen Wangenheim. In 1990 he received his undergraduate diploma in music education with oboe as a primary instrument and

<sup>102</sup> *ibid.*



piano as a secondary instrument. Kirsch embarked upon post-graduate studies at this point and received a chamber music diploma in 1992.<sup>103</sup>

Kirsch has maintained an active performance career. He has performed as principal oboe and English horn in many orchestras including the *Philharmonisches Orchester Augsburg*, *Münchener Sinfoniker*, *Münchener Kammerorchester*, and the *Bayerisches Kammerorchester Bad Brückenau*. In 1990 Kirsch began performing as oboist with the *Ensemble für neue Musik-München* and in 2001 he co-founded *Trio LuDia* with pianist Alessandra Gentile and flutist Luciano Tristaino.<sup>104</sup>

In addition to performance, Kirsch has actively taught at institutions in Germany and Austria. In 1989 he taught at the chamber music seminars at *Kloster Baumburg im Chiemgau*. Three years later, Kirsch began instruction at the musical *Gymnasium St. Stephan* in Augsburg. At this time he also became a lecturer at Augsburg University. Beginning in 1996, Kirsch taught oboe, piano, theory, and composition at the *Musikschule Grünwald*. He worked as an instructor at the *Bruckner-Universität* starting in 2007 and at the upper Austrian *Landesmusikschulwerk* in 2009.<sup>105</sup>

Kirsch's career as a performer and instructor has inspired him to compose. Many of his works feature the oboe in a variety of ensemble settings. In 2003 Kirsch began writing works for *Ensemble Chrismòs* under the direction of conductor Alexander Hermann. On several occasions he has written works commissioned for special events, including the 100-year anniversary of the *Deutsches Museum* in Munich in 2003. In

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<sup>103</sup> Kirsch-Music, *Dirk-Michael Kirsch*, <http://www.kirsch-music.de/html/biografie.html>, accessed August 9, 2014.

<sup>104</sup> *ibid.*

<sup>105</sup> *ibid.*

collaboration with Josef Blank, principal oboe of the *Münchner Staatsorchester am Gärtnerplatz*, Kirsch composed welcome additions to the oboe repertoire including *Ganymed* for solo oboe and *Concerto for Cor Anglais and Orchestra Op. 18*. His *Concerto for Cor Anglais* received its premiere on July 27, 2007, with Keike Steinbrechner and the Bavarian Chamber Academy conducted by Josef Blank.<sup>106</sup>

Title: *Meeresbilder*

Date of composition: 2004

Timing: 13:05

Commission: N/A

Dedication: in memoriam Prof. Hagen Wangenheim

Publisher: Warngau, Germany: Accolade Musikverlag (2005)

Movement 1: *Preludio: Frühlingsfest am Segelhafen*, m.1 – m.4

♩ = 92

Oboe 1

Oboe 2

English Horn

*p dolce*

*pp*

Movement 2: *Scherzo: Stürmischer Tag*, m.1 – m.4

fuggitivo ♩ = 84

Oboe 1

Oboe 2

English Horn

*sfz*

*p*

<sup>106</sup> *ibid.*

Movement 3: *Notturmo: Boote im Mondschein*, m.1 – m.4

Movement 4: *Finale-Allegro: all'irlandese*, m.1 – m.4

**Klöffler, Dirk (b. 1963)**

Dirk Klöffler is a German composer, performer, conductor, and maker of historical woodwind instruments. He studied oboe at the *Badisches Konservatorium* in Karlsruhe, Germany, at the *Musikhochschule* in Stuttgart, Germany, and the *Musikhochschule* in Karlsruhe. Klöffler also studied Baroque oboe at the *Schola Cantorum Basiliensis* in Basel, Switzerland.<sup>107</sup>

Klöffler began his career as a maker of historical woodwind instruments in 1990. He worked in collaboration with museums and collections to research historical instruments that would provide the basis of his instrument production. He also works with the publishing company Befoco Music to publish unknown music for double reed

<sup>107</sup> Dirk Klöffler: oboes, bassoons, historical woodwind, <http://baroqueoboe-baroquebassoon.de/html/info.html>, accessed August 9, 2014.

instruments from the 18<sup>th</sup> century.<sup>108</sup>

Title: *Stück für 2 Oboen und Englischhorn*

Date of composition: 2009                      Timing: 2:45

Commission: N/A                                  Dedication: N/A

Publisher: Koblenz, Germany: Egge-Verlag (2009)

One movement: m. 1 – m. 4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The score is in 4/4 time and begins with a tempo marking of quarter note = 100. Oboe 1 has a whole rest in the first measure and a whole note in the second measure. Oboe 2 and English Horn both play a rhythmic pattern of eighth notes in the first measure, marked with a piano (*p*) dynamic. In the second measure, Oboe 2 plays a melodic line with slurs and fingerings (5, 7, 6) and a piano (*p*) dynamic. English Horn continues with the eighth-note pattern. In the third measure, Oboe 2 continues its melodic line with slurs and fingerings (5, 7) and a piano (*p*) dynamic. English Horn continues with the eighth-note pattern. In the fourth measure, Oboe 2 plays a melodic line with slurs and fingerings (5, 7) and a piano (*p*) dynamic. English Horn continues with the eighth-note pattern.

### **Knight, Tim (b. 1959)**

English composer and choral director Tim Knight began writing music when he was eight years old. At the age of ten, Knight became a chorister at York Minster. His early exposure to vocal music served as a foundation for his career of rehearsing and directing choirs. Knight has founded two choirs including The Heritage Singers and the Masterworks Chorale. He serves as the Director of the Leeds male voice choir and is the Principal of the Yorkshire College of Music and Drama in Leeds. He also maintains the position of Music and Festivals Officer to the National Association of Choirs. As a composer, Knight's works span genres from beginner woodwind ensembles to large-scale choral and orchestral works.<sup>109</sup>

Title: *Three Miniatures and an Andante*

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<sup>108</sup> *ibid.*

<sup>109</sup> Tim Knight Music, <http://www.timknightmusic.com/page2.htm>, accessed August 9, 2014.

Date of composition: 1996

Timing: 3:00

Commission: N/A

Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (1996)

Movement 1: *allegro giocoso*, m.1 – m.4

*Allegro giocoso*

Oboe 1 *f*

Oboe 2 *mf* *f*

English Horn *mf* *f*

Movement 2: *slow and peaceful*, m.1 – m.5

*slow and peaceful*

Oboe 1 *mp*

Oboe 2 *mp*

English Horn *mp* *f*

Movement 3: *allegro*, m.1 – m.4

*Allegro*

Oboe 1 *f*

Oboe 2 *mf*

English Horn *mf*

Movement 4: *Andante*. m.1 – m.5

The image shows a musical score for three woodwind instruments: Oboe 1, Oboe 2, and English Horn. The score is for Movement 4, *Andante*, measures 1 through 5. The tempo is marked *andante espressivo*. The key signature is two flats (B-flat and E-flat). The time signature changes from 3/4 to 4/4 and back to 3/4. Oboe 1 plays a melodic line starting with a *mf* dynamic, marked with a slur and a crescendo hairpin. Oboe 2 and English Horn play a supporting line, with Oboe 2 starting at *mp* and English Horn at *mp*. The score includes various musical notations such as slurs, hairpins, and dynamic markings.

**Koetsier, Jan (1911-2006)**

Dutch composer Jan Koetsier was born in Amsterdam. He studied piano as a youth and at age sixteen was admitted to study piano at the Berlin *Hochschule für Musik*. In addition to piano, Koetsier studied score reading and music theory with Walther Gmeindl and conducting with Julius Prüwer. While studying at the *Hochschule*, Koetsier cultivated an interest in conducting. In 1933 he began work as a *répétiteur* at the *Stadttheater* in Lübeck. One year later he conducted the theatre ensembles *Deutsche Musikbühne* and *Deutsche Landesbühne*.<sup>110</sup>

Koetsier worked as a freelance conductor for a broadcasting station in Berlin beginning in 1936. He was able to broadcast his own folk music arrangements, including songs of South America and Africa. In 1940 he worked as a piano accompanist for dancer Ilse Meudtner during a tour that lasted one year. The following year, Koetsier conducted the *Kammeropera* in The Hague. From 1942 to 1948 he worked as second conductor of the *Concertgebouw Orchestra* in Amsterdam. This experience allowed him to collaborate with the orchestra's main conductor Willem Mengelberg.<sup>111</sup>

<sup>110</sup> Stephanie Mauder, *Biography of Jan Koetsier*, [http://www.jan-koetsier.de/bio\\_eng.php](http://www.jan-koetsier.de/bio_eng.php), accessed August 9, 2014.

<sup>111</sup> *ibid.*

After his time with the Concertgebouw Orchestra in Amsterdam, Koetsier worked as a conducting instructor at the Royal Conservatory in The Hague. Beginning in 1950 he conducted the Bavarian Radio Symphony Orchestra for sixteen years. During this time he worked on studio productions spanning all periods and styles. In 1966 Koetsier worked as professor of conducting at the *Hochschule für Musik* in Munich.<sup>112</sup>

Koetsier remained active in the music community after retirement. In addition to composing at his home in Upper Bavaria, he founded the International Jan Koetsier Competition. This competition is for young brass ensembles. As a composer, he received many commissions for a variety of groups. He frequently worked with the Philip Jones Brass Ensemble, Trio Armin Rosin, Brass Philharmonie, the Slokar Quartet, the *Rennquintett*, the *Leipziger Hornquartett*, and the *Münchner Blechbläsersolisten*. Many of his works remain core pieces of instrumental repertoire.<sup>113</sup>

Title: *10 Variationen und Fughetta über Themen von J.S. Bach, Opus 125*

Date of composition: 1991                      Timing: 12:00

Commission: N/A                                  Dedication: N/A

Publisher: Amsterdam, The Netherlands: Donemus (1991)

Theme and Variations: *Prolog*, m.1 – m.8

The image shows a musical score for the 'Prolog' section of '10 Variationen und Fughetta über Themen von J.S. Bach, Opus 125'. The score is for three instruments: Oboe 1, Oboe 2, and English Horn. The tempo is marked 'Andante' and the dynamics are 'p' (piano). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score consists of eight measures. The first four measures are marked 'p' and the last four measures are marked 'rit.' (ritardando). The Oboe 1 part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Oboe 2 part starts with a half note F#4, followed by quarter notes G4, A4, and B4. The English Horn part starts with a half note F#4, followed by quarter notes G4, A4, and B4. The score ends with a fermata over the final note of each instrument.

<sup>112</sup> *ibid.*

<sup>113</sup> *ibid.*

## Kont, Paul (1920-2000)

Austrian composer Paul Kont studied composition at the Vienna Conservatory. After World War II, Kont studied at the Vienna Music Academy with Hans Swarowsky, Josef Krips, Josef Lechthaler, and Josef Polnauer.<sup>114</sup> In 1951 he attended the *Kranichsteiner Ferienkurse für Neue Musik* where he studied with composer Wolfgang Fortner.<sup>115</sup> The following year, Kont studied in Paris with composers Arthur Honegger, Darius Milhaud, and Olivier Messiaen. Kont's career was spent composing and writing about music. He was a professor at the Vienna *Musikhochschule* from 1980 to 1986.<sup>116</sup>

Title: *Eklogen*

Date of composition: 1953/1974

Timing: 8:30

Commission: N/A

Dedication: Rudolf Führer

Publisher: Vienna, Austria/Munich, Germany: Ludwig Doblinger (Bernhard Herzmansky) KG (1998)

15 short movements ranging from 5 to 29 measures in length: m.1 – m.4

The image shows a musical score for three woodwind instruments: Oboe 1, Oboe 2, and English Horn. The score covers measures 1 through 4. The tempo is marked as quarter note = 66. The key signature has one sharp (F#). The Oboe 1 part starts with a half note G4, followed by a half note A4, and then a half note B4. The Oboe 2 part starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The English Horn part starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The score includes dynamic markings of *p*, *mp*, and *p dolce*, along with phrasing slurs and accents.

<sup>114</sup> Hartmut Krones, "Kont, Paul," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed August 10, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15340>.

<sup>115</sup> Schott-music, *Wolfgang Fortner*, <http://www.schott-music.com/shop/persons/featured/wolfgang-fortner/vitae/>, accessed August 10, 2014.

<sup>116</sup> Hartmut Krones.



## Koumans, Rudolf Leopold (b. 1929)

Composer Rudolf Leopold Koumans was born in Delft, Holland. In his youth he studied piano and viola and began writing music. He attended the Royal Conservatory in The Hague and studied piano and music theory. He started his career as an instructor of music theory at the Royal Conservatory while still a student, and continued to teach at the institution for thirty-seven years. In addition to teaching music theory, Koumans played viola with student ensembles, conducted, and accompanied students at the conservatory. Koumans' early compositional influences were Claude Debussy and Maurice Ravel. Later on, he drew inspiration from Béla Bartók and Igor Stravinsky. Most of his compositions are for chamber ensembles.<sup>117</sup>

Title: *Trio for Two Oboes and English Horn, Opus 64*

Date of composition: 1981-1982

Timing: 14:35

Commission: N/A

Dedication: Rigoutat Trio: members Willem Luijt, Sigurd Smit, and Benjamin Boers

Publisher: Amsterdam, The Netherlands: Edition Compusic (1997)

Movement 1: *Moderato*, m.1 – m.4

1. Moderato

Oboe 1

Oboe 2

English Horn

*mf* *p* *mf* *p* *mf* *p* *poco cresc.* *poco cresc.*

*espress.* *poco cresc.* *poco cresc.*

<sup>117</sup> Rudolf Leopold Koumans, preface to *Trio for Two Oboes and English Horn Op. 64* by Rudolf Leopold Koumans (Amsterdam, The Netherlands: Edition Compusic, 1997).

Movement 2: *Prestissimo*, m.1 – m.5

II. *Prestissimo*  
♩ = ca. 100

Oboe 1  
Oboe 2  
English Horn

*p* *f*

Movement 3: *Poco adagio*, m.1 – m.5

III. *Poco adagio*  
♩ = ca. 64 *dolce e cantabile*

Oboe 1  
Oboe 2  
English Horn

*mp* *p*

Movement 4: *Allegro vivace*, m.1 – m.4

IV. *Allegro vivace*

Oboe 1  
Oboe 2  
English Horn

*p leggiero* *p leggiero* *p poco scherzando*

The following comment is included in the preface to the score of Kouman's Trio

Opus 64:

Koumans saw the writing of this trio as a challenge to compose a 'complete music' for a limited number of voices without a specific bass instrument. It is written for conservatory students but with the possibilities of advanced amateurs in mind.<sup>118</sup>

<sup>118</sup> *ibid.*

### **Krommer, Franz (Kramář, František) (1759-1831)**

Franz Krommer was among the most prominent Czech composers working in Vienna. From ages fourteen to seventeen, Krommer studied violin and organ with his uncle Anton Matthias Krommer, a successful composer and choirmaster. In 1776 Krommer joined the violin section of the orchestra of the Duke of Styrum in Simontornya, Hungary. After two years he became the music director for this orchestra. In 1790 Krommer worked as *Kapellmeister* of Pécs Cathedral and three years later he was *Kapellmeister* and composer for Duke Karolyi and Prince Antal Grassalkovich de Gyarak.<sup>119</sup>

Krommer moved to Vienna in 1795. In 1798 Krommer became *Kapellmeister* for Duke Ignaz Fuchs and beginning in 1810 he worked as *Ballett-Kapellmeister* of the Vienna *Hoftheater*. Five years later Krommer worked as *Kammertürhüter* for the emperor. From September of 1818 until his death, Krommer worked as the “last official director of chamber music and court composer to the Habsburg emperors.”<sup>120</sup>

As a composer, Krommer wrote over 300 works. A sign of the significance of his works, his compositions spread to “German, Danish, French, English, Italian, and American publishers.”<sup>121</sup> Krommer wrote music for most of the important genres of his day. He was “regarded with Haydn as the leading composer of string quartets, and a serious rival of Beethoven.”<sup>122</sup>

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<sup>119</sup> Othmar Wessely, “Krommer, Franz,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed August 10, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15571>.

<sup>120</sup> *ibid.*

<sup>121</sup> *ibid.*

<sup>122</sup> *ibid.*

Title: *Trio in F Major for two oboes and English horn*

Date of composition: Unknown      Timing: 14:45

Commission: N/A      Dedication: N/A

Publisher: Prague, Czech Republic: Supraphon (1979), Tucson, Arizona: Classical Winds Press (2010)

Movement 1: *Allegro moderato*, m.1 – m.4

*Allegro moderato* (♩ = 120)

Oboe 1  
Oboe 2  
English Horn

Movement 2: *Romanza*, m.1 – m.4

[Andante] (♩ = 96)

Oboe 1  
Oboe 2  
English Horn

Movement 3: *Menuetto*, m.1 – m.4

*Menuetto* (♩ = 48)

Oboe 1  
Oboe 2  
English Horn

Movement 4: *Rondo*, m.1 – m.4

[Allegro] (♩ = 116)

Oboe 1

Oboe 2

English Horn

Title: *Variace F-Dur na Pleyelovo Téma (Variations in F Major on a theme by Pleyel)*

Date of composition: Unknown      Timing: 5:00

Commission: N/A      Dedication: N/A

Publisher: Prague, Czech Republic: Supraphon (1979)

Theme and Variations: m.1 – m.4

Thema  
Andante

Oboe 1

Oboe 2

English Horn

*p*

**Luijt, Willem (b. 1957)**

Composer and performer Willem Luijt is from The Hague and initially studied oboe with Everhard Spelberg. He graduated from the *Koninklijk* Conservatory where he studied with Gijs Reyns. Luijt played second oboe with the *Overijssels Philharmonisch Orkest* and assistant principal with the *Amsterdams Philharmonisch Orkest*. He has performed oboe and English horn with the *Metropole Orkest* since 1996, is an active member of the Mesdag wind quintet, and maintains a private oboe studio. When he is not

performing, Luijt enjoys composing and playing chess.<sup>123</sup>

Title: *Trio in G minor*

Date of composition: 1977                      Timing: 10:00

Commission: N/A                                  Dedication: N/A

Publisher: Amsterdam, The Netherlands: Edition Compusic (1990s)

Movement 1: *Allegretto moderato*, m.1 – m.4

Allegretto moderato

Oboe 1

Oboe 2

English Horn

*mf*

*p*

*p*

Movement 2: *Adagio*, m.1 – m.4

Adagio

$\text{♩} = 96$

Oboe 1

Oboe 2

English Horn

*mf*

*p*

Movement 3: *Rondo-Vivace*, m.1 – m.4

Rondo - Vivace

$\text{♩} = 92$

Oboe 1

Oboe 2

English Horn

*f*

*f*

*f*

<sup>123</sup> Metropole Orkest, *Willem Luijt*, translated by Elizabet Strong,  
<http://www.mo.nl/en/orkestleden/willem-luijt/>, accessed August 11, 2014.

**Lunde Jr., Ivar (b. 1944)**

Norwegian composer Ivar Lunde Jr. attended the Conservatory of Music in Oslo, Norway and the Mozarteum in Salzburg, Austria. He studied oboe with Kees Lahnstein and Andre Lardrot and Baroque oboe with Grant Moore and James Caldwell. Lunde Jr. studied composition with his father Ivar Lunde Sr. and conducting with Trygve Lindemann, Hermann Scherchen, and Carl Melles.<sup>124</sup>

Lunde Jr. is former principal oboist of the Norwegian National Opera and has performed as an oboe soloist with the Bergen Philharmonic and the Oslo Philharmonic, among other orchestras. His compositions have received performances by the Milwaukee Symphony Orchestra, the Milwaukee Chamber Orchestra, the Oslo Philharmonic, the Trondheim Symphony Orchestra, and the Eau Claire Chamber Orchestra. In addition to his work as performer and composer, Lunde Jr. is Professor Emeritus of Music at the University of Wisconsin-Eau Claire. He is the music director and former principal oboist with the Eau Claire Chamber Orchestra in Wisconsin and former music director and conductor of the Chippewa Valley Symphony and the Chippewa Valley Youth Symphony, also in Wisconsin. Since 1988 Lunde Jr. has maintained a small publishing company, Skyline Publications.<sup>125</sup>

Title: *Tre Stæv (Opus 4, No. 1)*

Date of composition: 1963

Timing: 6:20

Commission: N/A

Dedication: In memory of Kees Lahnstein

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<sup>124</sup>Eau Claire Chamber Orchestra, *Ivar Lunde Jr., Conductor and Music Director*, <http://eauclaichamberorchestra.org/ivar-lunde-jr-conductor-and-music-director>, accessed August 10, 2014.

<sup>125</sup> *ibid.*

Publisher: Eau Claire, Wisconsin: Skyline Publications (1963)

Movement 1: *Halling*, m.1 – m.4

Allegro (♩ = 96)

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

Movement 2: *Voggesong*, m.1 – m.4

Andante molto (♩ = 72)

Oboe 1 *mp dolce*

Oboe 2

English Horn *p*

Movement 3: *Springar*, m.1 – m.4

Allegro (♩ = 112)

Oboe 1

Oboe 2 *p*

English Horn *p*

Title: Trio Opus 8a for to oboer og Engelsk horn

Date of composition: 1964/1988      Timing: 6:15

Commission: N/A      Dedication: N/A

Publisher: Eau Claire, Wisconsin: Skyline Publications (1989)



Movement 1: *Allegro*, m.1 – m.6

Allegro (♩ = 112)

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

Movement 2: *Andante molto*, m.1 – m.4

Andante molto

Oboe 1 *pp*

Oboe 2 *pp*

English Horn *molto espressivo*

Movement 3: *Allegro*, m.1 – m.4

Allegro

Oboe 1 *p* *f*

Oboe 2 *p* *f*

English Horn *p* *f*

**Maganini, Quinto (1897-1974)**

Quinto Maganini was an American composer, conductor, arranger, and flutist. Early on in his career, he played flute with the John Philip Sousa Band. From 1917 to 1919 Maganini played flute with the San Francisco Symphony Orchestra and from 1919 to 1928 with the New York Symphony Orchestra. He studied flute with Emilio Puyans

and Georges Barrère and composition with Domenico Brescia and Nadia Boulanger.<sup>126</sup>

In addition to performance and composition, Maganini pursued conducting. He conducted the New York Sinfonietta from 1930 to 1932 and the Norwalk Symphony Orchestra in Connecticut from 1939 to 1970, and he founded and conducted the Maganini Chamber Symphony Orchestra beginning in 1932.<sup>127</sup>

He worked as an editor for Carl Fischer and Edition Musicus, lectured at Columbia University among other institutions, and served as president for several organizations including the American School of Music and Fine Arts and Edition Musicus. Maganini is known today mostly for his contribution to the flute and chamber music repertoires, although his compositions spanned many genres. He received the Pulitzer Prize and the Bispham Medal for his opera *The Argonauts*, which is about the California gold rush of 1849.<sup>128</sup>

Title: *The Troubadors*

Date of composition: 1944                      Timing: 3:05

Commission: N/A                                  Dedication: N/A

Publisher: New York, New York: Edition Musicus (1944)

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<sup>126</sup> Michael Meckna, "Maganini, Quinto," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed August 11, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17431>.

<sup>127</sup> *ibid.*

<sup>128</sup> *ibid.*

One Movement: *Moderato*, m.1 – m.4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The tempo is marked 'Moderato' with a quarter note equal to 60 beats per minute. The key signature has one sharp (F#) and the time signature is common time (C). The score is divided into four measures. Oboe 1 has a whole rest in the first measure and then plays a melodic line starting in the second measure. Oboe 2 and English Horn both play a melodic line starting in the first measure. The dynamic marking 'mp cantando' is present for all instruments. A repeat sign is located at the beginning of the second measure.

**Marvin, John (b.1931)**

John Marvin is an American musician and mathematician. He grew up in Fayette, Missouri and composed his first work during his third year in college. He attended Johns Hopkins University and earned his masters degree in pure mathematics in 1962. Dividing his time between math and music, Marvin worked during the day as a computer programmer at the Goddard Space Flight Center in Maryland and spent his evenings playing oboe and English horn in Washington D. C. He performed operas and ballets in the pit at the Kennedy Center. Next, Marvin spent ten years teaching mathematics and music at The Evergreen State College in Olympia, Washington.<sup>129</sup>

In addition to his teaching duties, Marvin has composed several works. Marvin's compositions have been commissioned and performed by many professional musicians. Along with her colleagues, Julie Ann Giacobassi, English hornist with the San Francisco Symphony from 1981 to 2006, premiered Marvin's *Five Pieces for English Horn and Piano*, *Music from the Night* for two oboes and English horn, and *Octet for Winds*.<sup>130</sup>

<sup>129</sup> Fish Creek Music, *John Marvin, Composer*, <http://fishcreekmusic.com/composer-bios/john-marvin/>, accessed August 11, 2014.

<sup>130</sup> Joshua Kosman, SFGate, Longtime horn player to leave Symphony, May 19, 2006, <http://www.sfgate.com/entertainment/article/Longtime-horn-player-to-leave-Symphony-2534616.php>, accessed August 11, 2014.

Giacobassi and her husband Zach Hall commissioned Marvin's *Music from the Night* for two oboes and English horn. Marvin's compositions span many genres including instrumental and vocal chamber music, works for modern dance, music for carillon, and large ensemble works for solo instruments with orchestra and wind ensemble.<sup>131</sup>

Title: *Music from the Night*

Date of composition: 2001                      Timing: 19:00

Commission: Julie Ann Giacobassi and Zach Hall

Dedication: Julie Ann Giacobassi and Zach Hall

Publisher: San Francisco, California: John Marvin, distributed by Fish Creek Music  
(2001)

Movement 1: *Alarums and Encounters*, m.1 – m.4

Allegro ♩ = 84

Oboe 1 *f* *ff*

Oboe 2 *f* *ff*

English Horn *f* *ff*

Movement 2: *Night Songs*, m.1 – m.5

Adagio ♩ = 68

Oboe 1 *p* *mp* *p*

Oboe 2 *p* *mp* *pp* *mf*

English Horn *p* *mp* *pp* *mf*

<sup>131</sup> Fish Creek Music, John Marvin, <http://fishcreekmusic.com/composer-bios/john-marvin/>, accessed August 11, 2014.

Movement 3: *A Little Chamber music (after Mozart)*, m.1 – m.4

Allegro molto ♩ = 152

Movement 4: *Intertwinings & Intersections*, m.1 – m.5

Lento ♩ = 54

The following information about the premiere appears on the title page of the score:

Music from the Night was premiered at Davies Symphony Hall in San Francisco on April 16, 2000, by oboists Evgeny Izotov and Roger Wiesmeyer, and English horn player Julie Ann Giacobassi.<sup>132</sup>

**McCabe, John (b. 1939)**

English composer John McCabe was born in Huyton, Liverpool and began composing at an early age.<sup>133</sup> By the age of eleven, he had composed thirteen symphonies.<sup>134</sup> He studied at Manchester University and in 1960 he attended the Royal Manchester College of Music (RMCM). At the RMCM, McCabe studied piano with

<sup>132</sup> John Marvin, *Music from the Night* by John Marvin (San Francisco: John Marvin, 2001).

<sup>133</sup> Michael Kennedy, John McCabe Composer and Pianist, <http://www.johnmccabe.com/biography.htm>, accessed August 11, 2014.

<sup>134</sup> Guy Rickards, "McCabe, John," *Grove Music Online*, Oxford Music Online. Oxford University Press, accessed August 11, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17295>.

Gordon Green and composition with Thomas B. Pitfield. He worked as *répétiteur* for many opera productions while at the RMCM. Next, McCabe studied for one year at the Munich *Hochschule für Musik* and for three years he worked as pianist-in-residence at Cardiff University.<sup>135</sup> As a pianist, McCabe undertook the project of recording all of Haydn's piano sonatas.<sup>136</sup>

McCabe served as principal of the London College of Music from 1983 to 1990 where he also taught composition. He additionally has lectured at universities in Cincinnati and Melbourne. McCabe has composed over 150 works covering every genre and his compositional style is influenced by Béla Bartók, Igor Stravinsky, and Ralph Vaughan Williams.<sup>137</sup>

Title: *Erinnerung*

Date of composition: 2008                      Timing: 3:30

Commission: this work was “commissioned with the aid of funds provided by the RVW Trust for the Evelyn Barbirolli Memoria Concert at the Bridgewater Hall, Manchester, on June 6<sup>th</sup> 2009.”<sup>138</sup>

Dedication: in memory of Evelyn Barbirolli

Publisher: London, England: Novello (2009)

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<sup>135</sup> Michael Kennedy.

<sup>136</sup> Guy Rickards.

<sup>137</sup> *ibid.*

<sup>138</sup> John McCabe, *Erinnerung* (London: Novello, 2009).

One Movement: *Lento*, m.1 – m.4

Musical score for Oboe 1, Oboe 2, and English Horn, measures 1-4. The score is in 4/4 time, marked *Lento* with a tempo of approximately 60 beats per minute. The key signature has one flat. Oboe 1 and Oboe 2 play a melodic line starting on G4, moving up stepwise to B4, then down to G4, and finally to E4. The English Horn plays a similar line but is silent in the first three measures. Dynamics range from piano (*p*) to mezzo-piano (*mp*).

**Miller, Michael R. (b. 1932)**

Composer and pianist Michael Richard Miller was born in Lisbon, Portugal. He received his Bachelor of Arts degree from New York University in 1955, his Master of Arts degree in 1956 from the Eastman School of Music, and his PhD in 1971 from the University of Rochester in New York. His composition and orchestration professors were Bernard Rogers and Wayne Barlow.<sup>139</sup>

From 1961 to 1965 Miller taught at New York University and the following year he taught at Vassar College in New York. He moved to Canada in 1967 and taught piano, composition, and theory at Mount Allison University in Sackville, New Brunswick. Miller also performed with the Mount Allison Trio until 1974. After retirement in 1998, he was awarded Professor Emeritus at Mount Allison in 1999. Miller lives in Fredericton, New Brunswick.<sup>140</sup>

In addition to two operas, Miller has composed for many genres including voice, choir, piano, organ, guitar, orchestra, band, and a variety of chamber ensembles. Many of his compositions feature polytonality, modal scales, and serialism among other

<sup>139</sup> Canadian Music Centre, *Michael R. Miller: Biography*, <http://www.musiccentre.ca/node/37288/biography>, accessed August 11, 2014.

<sup>140</sup> *ibid.*

techniques.<sup>141</sup>

Title: *In-Talk: A Trio for Two Oboes and English Horn*

Date of composition: 1975                      Timing: 8:00

Commission: N/A                                  Dedication: N/A

Publisher: New Brunswick, Canada: Michael R Miller (1975)

Movement 1: *Allegretto, poco agitato ma in tempo giusto*, m.1 – m.4

*Allegretto, poco agitato ma in tempo giusto;*  
♩ = 66, ♩ = ♩ throughout

Oboe 1  
p sfp pp

Oboe 2  
p sfp pp

English Horn  
p sfp pp

Movement 2: *Adagio*, m.1 – m.4

*Adagio* ♩ = 80 (♩ = ♩ throughout)  
solo

Oboe 1  
pp pp sempre

Oboe 2  
pp

English Horn  
pp

Movement 3: *Vivace*, m.1 – m.4

*Vivace*, ♩ = 138 (♩ = ♩ throughout)                      poco ten.

Oboe 1

Oboe 2  
p sf

English Horn

<sup>141</sup> *ibid.*



## Mueller, Robert (b. 1958)

American composer Robert Mueller was born in Lidgerwood, North Dakota. He studied piano performance at Northern Michigan University where he earned his Bachelor of Music degree. Mueller then earned his Master of Music degree from Bowling Green State University in Ohio, and a Doctor of Musical Arts degree in Composition from the University of Cincinnati College-Conservatory of Music.<sup>142</sup>

Mueller has been a faculty member of the University of Arkansas in Fayetteville, Arkansas since 1988. He has taught composition, music theory, and aural skills. Mueller has received commissions from many chamber ensembles, orchestras, and solo instrumentalists.<sup>143</sup>

Title: *First Light*

Date of composition: 2004                      Timing: 4:55

Commission: Theresa Delaplain

Dedication: Theresa Delaplain, Bo Newsome, and Heather Haydu

Publisher: Manhattan, Kansas: Prairie Dawg Press (2008)

Movement 1: *Largo misterioso*, m.1 – m.4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The tempo is marked "Largo misterioso" with a quarter note equal to 42 (♩ = 42). The key signature is one sharp (F#) and the time signature is 3/4. The Oboe 1 and Oboe 2 parts are mostly silent, indicated by horizontal lines. The English Horn part begins with a piano (*p*) dynamic and features a melodic line with slurs and hairpins. The score is divided into four measures.

<sup>142</sup> Bruce Gbur, preface to *First Light* by Robert Mueller (Manhattan, Kansas: Prairie Dawg Press, 2008).

<sup>143</sup> *ibid.*

Movement 2: *Allegro moderato*, m.1 – m.4

Allegro moderato ♩ = 68

Oboe 1  
mf mp

Oboe 2  
mf mp mf mp

English Horn  
mf mp

The following information about this piece is written in the preface to the score:

First Light received its first performance in October 2004 at the University of Arkansas with oboists Theresa Delaplain and Bo Newsome, and English Hornist Heather Haydu. The work was performed the following summer in Austin, TX, at the annual conference of the International Double Reed Society.<sup>144</sup>

**Nieuwenhuizen, Huib (Unknown, 20<sup>th</sup> Century)**

Huib Nieuwenhuizen was a composer and oboe instructor from the Netherlands.

In addition to the composition of two oboe trios, he wrote the book *The Oboe, Method for Group Instruction— Volume 1*. This method book was published in 1986.<sup>145</sup>

Title: *Twee Hongaarse volksliedjes*

Date of composition: 1980

Timing: 1:55

Commission: N/A

Dedication: N/A

Publisher: Amsterdam, The Netherlands: Broekmans & Van Poppel (1980)

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<sup>144</sup> *ibid.*

<sup>145</sup> Huib Nieuwenhuizen, *The Oboe—A Method for Group Instruction* (Amsterdam: Broekmans & Van Poppel 1986).

Movement 1: *Tranquillo*, m.1 – m.4

*Tranquillo* (♩ = 104)

Movement 2: *Andante sostenuto*, m.1 – m.4

*Andante sostenuto* (♩ = 84)

Title: *Variaties over een Grieks volksliedje*

Date of composition: 1980

Timing: 2:15

Commission: N/A

Dedication: N/A

Publisher: Amsterdam, The Netherlands: Broekmans & Van Poppel (1980)

Theme and Variations: *Andante con moto*, m.1 – m.4

*Andante con moto* (♩ = 84)

**Olive, Vivienne (b. 1950)**

Composer Vivienne Olive was born in London. She studied piano, harpsichord, organ, and music theory at the Trinity College of Music in London and graduated from this institution in 1968. Olive then received her teaching diploma and Bachelor of Arts degree at the University of York in 1971. Olive received a scholarship from the Ministry for Science and Education to study composition in York, Milan, and Vienna. She was awarded her doctorate in 1975 and received a scholarship from the German Academic Exchange Service.<sup>146</sup>

In 1979 Olive began work as instructor of Theory of Music and Composition at the Nuremberg-Augsburg University of Music.<sup>147</sup> Between the years 1993 and 1995 she took a leave of absence to teach in Australia at the University of Ballarat and the James Cook University in Townsville. At the latter, Olive worked as the head of the University's Music Academy and coordinated the music festival Contempofest 94.<sup>148</sup>

Title: *Fioriture*

Date of composition: 2005                      Timing: 3:00

Commission: N/A                                  Dedication: Jörg Bolz

Publisher: Kassel, Germany: Furore Verlag (2006)

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<sup>146</sup> Vivienne Olive, preface to *Fioriture* by Vivienne Olive (Kassel, Germany: Furore Verlag, 2006).

<sup>147</sup> *ibid.*

<sup>148</sup> Vivienne Olive, [http://www.vivienne-olive.de/main\\_e/index.html](http://www.vivienne-olive.de/main_e/index.html), accessed August 12, 2014.

One Movement: m. 1 – m. 4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The tempo is marked as '♩ = ca. 56-60'. The key signature has one sharp (F#) and the time signature is 4/4. The score consists of four measures. Oboe 1 starts with a rest in the first measure, then plays a series of notes with dynamics *pp* and *p*, and includes a triplet in the fourth measure. Oboe 2 has a rest in the first measure, then plays notes with dynamics *pp* and *p*, and includes a triplet in the fourth measure. The English Horn part starts with a note marked '(klingt eine Quinte tiefer)' and *pp*, followed by notes with dynamics *p* and *espress.*, and includes a triplet in the fourth measure.

The following description is included in the preface to the score: “The title Fioriture is Italian and is connected with flowers. It also describes the art of ornamentation that was typically found in the opera arias of the 18<sup>th</sup> century.”<sup>149</sup>

**Pössinger (Poessinger), Franz Alexander (1767-1827)**

Franz Alexander Pössinger was a Viennese violinist, violist, and composer. He played first violin with the *Kärntnertortheater* from November of 1791 through at least February of 1792 and second violin with the *Burgtheater* from 1793 through at least 1800. Pössinger performed in the second violin section of the German Opera by 1804 through at least July of 1806 and was also a member of the *Hofkapelle* from 1798 through 1827. He likely joined the viola section of the *Burgtheater* during the summer of 1822.<sup>150</sup>

Pössinger’s compositions were published by Artaria.<sup>151</sup> He composed a concerto for violin and orchestra as well as chamber music for string and wind instruments. He also arranged operas for small ensembles.<sup>152</sup>

<sup>149</sup> Vivienne Olive.

<sup>150</sup> Theodore Albrecht, “Pössinger [Bössinger/Pösinger], Franz Alexander,” in *Beethoven and the Orchestral Musicians of Vienna* (Bloomington, Indiana: Indiana University Press, forthcoming).

<sup>151</sup> *ibid.*

<sup>152</sup> Fritz Kneusslin, *Trio in F-Dur* by Franz Alexander Poessinger (Basel, Switzerland: Edition Kneusslin, 1979).

Pössinger was regarded as a musical expert in his day. He was appointed by authorities of the town of Vienna “as an expert in a lawsuit brought by Beethoven v. the publisher Artaria concerning corrections of his String Quartet Op. 21.”<sup>153</sup>

Title: *Trio in F-Dur*

Date of composition: Unknown      Timing: 16:40

Commission: N/A      Dedication: N/A

Publishers: Basel, Switzerland: Kneusslin (1979), agent for USA and Canada: New York, New York: C. F. Peters Co. (1979)

Movement 1: *Allegro con spirito*, m.1 – m.4

*Allegro con spirito*

Oboe 1  
Oboe 2  
English Horn

Movement 2: *Menuetto*, m.1 – m.4

*Menuetto*

Oboe 1  
Oboe 2  
English Horn

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<sup>153</sup> *ibid.*

Movement 3: *Romance*: m.1 – m.4

Romance  
Adagio

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

Movement 4: *Allegretto*, m.1 – m.4

Allegretto

Oboe 1  
*pp*

Oboe 2  
*pp*

English Horn  
*pp*

**Powning, Graham (b.1949)**

Composer Graham Powning was born in Sydney, Australia. At eight years old he studied flute and at age thirteen he switched to oboe. Powning studied oboe with Guy Henderson and composition with Raymond Hanson at the New South Wales Conservatorium. He graduated from the Conservatorium in 1970 and became an instructor there in 1971. He taught at the Conservatorium for twenty years. From 1972 to 1985 Powning was principal oboe of the Elizabethan Trust Sydney Orchestra. Currently he teaches at the Newcastle Conservatorium. Powning composes for woodwind instruments and many of his works are for the oboe.<sup>154</sup>

<sup>154</sup> Reed Music, *Graham Powning*, 2014,  
<http://www.reedmusic.com/composers/powning-graham/>, accessed August 14, 2014.

Title: *Three English Songs*

Date of composition: 1979

Timing: 2:45

Commission: N/A

Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (1996)

Movement 1: *Early One Morning*, m.1 – m.4

Allegro

Oboe 1 *f* *p*

Oboe 2 *f* *p*

English Horn *f* *p*

Movement 2: *Bushes and Briars*, m.1 – m.4

Lento ♩ = 88

Oboe 1 *p*

Oboe 2 *p*

English Horn *mp*

Movement 3: *Stormy Winds Do Blow*, m.1 – m.4

Presto ♩ = 100

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*



The following description is included in the score of Powning's *Three English*

*Songs*:

*Three English Songs* illustrate the fact that simple folk tunes can respond well to sophisticated treatment. To the basic melodies, Graham Powning adds spicy harmonies and jaunty rhythms. As a rule, the accompanying parts should drop in volume while one part has the melody. *Bushes and Briars* gives the cor anglais the solo line, while the two oboes provide an atmospheric glow. The dotted rhythm in the last song should be buoyant throughout. For this publication, the music was set by K. R. Malloch from the manuscript.<sup>155</sup>

Title: *Three French Songs*

Date of composition: 1978

Timing: 1:45

Commission: N/A

Dedication: Maurice Bourgue

Publisher: Lancaster, England: Phylloscopus Publications (1996)

Movement 1: *Sur le Pont d'Avignon*, m.1 – m.4

Allegro molto ♩ = 160

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

Movement 2: *Le Roi d'Yvetot*, m.1 – m.4

Moderato ♩ = 84

Oboe 1  
*f*

Oboe 2  
*f*

English Horn  
*f*

<sup>155</sup> Graham Powning, *Three English Songs* (Lancaster, England: Phylloscopus Publications, 1996).

Movement 3: *Frère Jacques*, m.1 – m.4

**Presto** ♩ = 144

Oboe 1  
*mf* staccato *sfz* *sfz*

Oboe 2  
*mf* staccato *sfz* *sfz*

English Horn  
*mf* staccato *sfz* *sfz*

The following description is included in the publication of Powning's *Three*

*French Songs*:

*Three French Songs* were the first folk-songs arranged by Graham Powning. The basic melodies are treated with piquant harmonies. The ebullient spirit of the songs should shine through. Some passages sound medieval whilst others seem neo-classical. Graham has included *Frère Jacques* to ensure that oboe students can forget the dreary versions which are common in schools! For this publication, the music was set by K. R. Malloch from the manuscript.<sup>156</sup>

Title: *Three Jazz Etudes*

Date of composition: 1978

Timing: 2:55

Commission: N/A

Dedication: N/A

Publisher: Atlanta, Georgia: McFarland Oboe Shop (1983)

Movement 1: *Rumba*, m.1 – m.4

**Allegro**

Oboe 1  
*mf* *sub. p*

Oboe 2  
*mf* *sub. p*

English Horn  
*mf* *sub. p*

<sup>156</sup> Graham Powning, *Three French Songs* (Lancaster, England: Phylloscopus Publications, 1996).

Movement 2: *Blues*, m.1 – m.4

Lento

Oboe 1  
Oboe 2  
English Horn

Movement 3: *Rag*, m.1 – m.4

Vivo

Oboe 1  
Oboe 2  
English Horn

Title: *Trio No. 1*

Date of composition: 1972

Timing: 3:15

Commission: N/A

Dedication: N/A

Publisher: New York, New York: McGinnis & Marx Publishers (1985)

Movement 1: *Allegro con precisione*, m.1 – m.4

Allegro con precisione ♩ = 138

Oboe 1  
Oboe 2  
English Horn

Movement 2: *Lento e tranquillo*, m.1 – m.4

*Lento e tranquillo* ♩ = 69

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

Movement 3: *Vivo*, m.1 – m.4

*Vivo* ♩ = 120

Oboe 1  
*mf*

Oboe 2  
*mf*

English Horn  
*mf*

Powning's Trios 1 and 2 are published together in one document.

Title: *Trio No. 2*

Date of composition: 1974

Timing: 3:45

Commission: N/A

Dedication: N/A

Publisher: New York, New York: McGinnis & Marx Publishers (1985)

Movement 1: *Allegro agitato*, m.1 – m.4

*Allegro agitato* ♩ = 138

Oboe 1  
*f*

Oboe 2  
*f*

English Horn  
*f*

Movement 2: *Andante espressivo*, m.1 – m.4

Andante espressivo ♩ = 72

Oboe 1  
*mp*

Oboe 2  
*p* *mp*

English Horn  
*mp*

Movement 3: *Presto*, m.1 – m.4

Presto ♩ = 132

Oboe 1

Oboe 2

English Horn  
*f*

Title: *Trio No. 3*

Date of composition: 1973

Timing: 5:20

Commission: N/A

Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (1996)

Movement 1: *Allegro*, m.1 – m.4

Allegro ♩ = 144

Oboe 1  
*f*

Oboe 2  
*f*

English Horn  
*f staccato*

Movement 2: *Lento e tranquillo*, m.1 – m.4

*Lento e tranquillo* ♩ = 84

Oboe 1  
Oboe 2  
English Horn

Movement 3: *Allegro barbaro*, m.1 – m.4

*Allegro barbaro* ♩ = 132

Oboe 1  
Oboe 2  
English Horn

The following description is included in the score of Powning's Trio No. 3:

Trio No. 3 was written in 1973, and marks a change of direction from Graham's first two trios. Here he uses a more modern style, with sudden harmonic changes and driving rhythms in the two outer movements. The middle movement is a quiet interlude with the three players sharing a simple melody accompanied by nebulous chords. The interest is divided equally among the three parts throughout the work. For this publication, the music was set by K. R. Malloch from the manuscript.<sup>157</sup>

Title: *Trio No. 4*

Date of composition: 1978

Timing: 4:15

Commission: N/A

Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (1999)

<sup>157</sup> Graham Powning, *Trio No. 3* (Lancaster, England: Phylloscopus Publications, 1996).

Movement 1: *allegro con brio*, m.1 – m.5

allegro con brio

Oboe 1

Oboe 2

English Horn

*f*

*f*

Movement 2: *andante tranquillo*, m.1 – m.4

andante tranquillo

Oboe 1

Oboe 2

English Horn

*p*

*p*

*p*

Movement 3: *vivace*, m.1 – m.4

Vivace

Oboe 1

Oboe 2

English Horn

*f*

*f*

*f*

Title: *Trio No. 5*

Date of composition: 1978

Timing: 4:00

Commission: N/A

Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (1999)

Movement 1: *allegro con moto*, m.1 – m.4

*allegro con moto*

Oboe 1  
*mf*

Oboe 2  
*mf*

English Horn  
*mf*

Movement 2: *andante semplice*, m.1 – m.4

*andante semplice*

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

Movement 3: *vivo fugato*, m.1 – m.4

*vivo fugato*

Oboe 1  
*f*

Oboe 2  
*f*

English Horn  
*f*

Title: *Trio No. 67*

Date of composition: 2000

Timing: 7:05

Commission: N/A

Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (2003)



Movement 1: *allegro*, m.1 – m.4

Movement 2: *Elegy*, m.1 – m.4

Movement 3: *Jig*, m.1 – m.4

The following information is provided in the publication of Powning's Trio No.

67: "Graham Powning has been composing *Trios* since 1968, adding new ones spasmodically until 1982, then at least one, and usually more, every year since then."<sup>158</sup>

Title: *Trio No. 69*

Date of composition: 2001

Timing: 5:40

Commission: N/A

Dedication: N/A

<sup>158</sup> Graham Powning, *Trio No. 67* (Lancaster, England: Phylloscopus Publications, 2003).

Publisher: New York, New York/Narara, New South Wales: Stiles Music Publications  
(2003/2004)

Movement 1: *Vivo*, m.1 – m.4

Vivo

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

Movement 2: *Elegy*, m.1 – m.4

Andante semplice

Oboe 1 *p*

Oboe 2 *p*

English Horn *p*

Movement 3: *Finale*, m.1 – m.4

Allegro con spirito

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

Title: *Trio No. 79 "The Invalid"*

Date of composition: 2004

Timing: 5:15

Commission: N/A

Dedication: N/A

Publisher: Robertson, New South Wales: Stiles Music Publications (2010)

Movement 1: *Allegro giovale*, m.1 – m.4

*Allegro giovale*

Oboe 1  
Oboe 2  
English Horn

Movement 2: *Andante*, m.1 – m.4

*Andante*

Oboe 1  
Oboe 2  
English Horn

Movement 3: *Vivo*, m.1 – m.4

*Vivo*

Oboe 1  
Oboe 2  
English Horn

Title: *Variations and Fugue on "La Donna è mobile"*

Date of composition: 1982

Timing: 8:00

Commission: N/A

Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (2010)

Variations and Fugue: m.1 – m.4

Theme: Allegretto ♩ = 112



Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

The following description is included in the publication of Powning’s *Variations and Fugue on “La Donna è mobile:”* “‘La Donna è mobile’ is the signature tune of the philandering Duke in Verdi’s tragic opera, *Rigoletto*, whose libretto is based on Victor Hugo’s play *Le Roi s’amuse*. ”<sup>159</sup>

Title: *Variations and Fugue on St. Antoni Chorale*

Date of composition: 1983                      Timing: 7:00

Commission: N/A                                  Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (2003)

Variations and Fugue: m.1 – m.4

Theme andante



Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

The following description is included the publication of Powning’s *Variations and Fugue on St. Antoni Chorale*: “There are ten variations in a wide range of tempi, time signatures, and styles, followed by a slow Fugue, and topped off with a brisk Coda in [a]

<sup>159</sup> Graham Powning, *Variations and Fugue on “La Donna è mobile”* (Lancaster, England: Phylloscopus Publications, 2003).

characteristically irreverent mood.”<sup>160</sup>

Title: *Variations and Fugue on the “Star Spangled Banner”*

Date of composition: 1982                      Timing: 6:40

Commission: N/A                                  Dedication: Laila Storch

Publisher: Atlanta, Georgia: McFarland Oboe Shop (1983)

Variations and Fugue: m.1 – m.4

Theme  
Con Spiritoso ♩ = 104

Oboe 1  
*f*

Oboe 2  
*f*

English Horn  
*f*

Title: *Variations on “Waltzing Matilda”*

Date of composition: 1972                      Timing: 7:00

Commission: N/A                                  Dedication: N/A

Publisher: Atlanta, Georgia: McFarland Oboe Shop (1983)

Variations and Fugue: m.1 – m.4

Moderato ♩ = 88

Oboe 1

Oboe 2  
*mf*

English Horn  
*mf*

<sup>160</sup> Graham Powning, *Variations and Fugue on St. Antoni Chorale* (Lancaster, England: Phylloscopus Publications, 2003).

### **Presser, William (1916-2004)**

American composer and violinist William Presser was born in Saginaw, Michigan. He was the great-nephew of music publisher Theodore Presser. William Presser attended Saginaw Freshman College and completed his Bachelor of Arts degree from Alma College, Michigan in 1938. After this, Presser pursued his Master of Music degree in violin performance while also studying composition and conducting at the University of Michigan. He graduated with his master's degree in 1940.<sup>161</sup>

Presser instructed for a brief time at Buena Vista College in Iowa before beginning studies at the Eastman School of Music in 1942. In 1943 he was drafted into the Army where he served with the Military Police. After a short time in the Army, Presser continued his studies at Eastman and also played second violin and viola with the Rochester Philharmonic. Presser performed under guest conductors Fritz Reiner, Dmitri Mitropoulos, Sir Thomas Beecham, Artur Rodzinski, André Kostelanetz, Leonard Bernstein, and Igor Stravinsky. Presser graduated with a Ph.D. in Theory in 1947.<sup>162</sup>

After his doctoral studies, Presser worked as a violin professor and orchestra conductor at Florida State College for Women. He then worked at Florence State Teacher's College (now North Alabama University). Presser served as head of the music department of West Texas University, and then moved with his wife to San Francisco where he worked as a freelance violist. In 1953 he began teaching at Mississippi Southern College (now the University of Southern Mississippi). Here, Presser taught music theory and orchestration until his retirement in 1981. He conducted the university

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<sup>161</sup> Susan Presser Galligan, Tritone Press and Tenuto Publications, William Presser, <http://www.tritone-tenuto.com/presser.htm>, accessed August 15, 2014.

<sup>162</sup> *ibid.*

orchestra for seven years during his time with Mississippi Southern College, as well.<sup>163</sup>

In addition to his main posts of employment, Presser worked as resident composer at Appalachian State University, guest composer at Indiana University, Winona State University, and Tufts University. He also was a teacher at the National Music Camp in Interlochen, Michigan.<sup>164</sup>

As a composer, Presser had studied with Gardner Read, Bernard Rogers, Burrill Phillips, and Roy Harris. He had 130 published compositions, most of which were for instrumentalists. Presser's compositions for winds and brass remain core works of the repertoire. Presser also worked to promote American composers. In 1961 he founded Tritone Press & Tenuto Publications. During his lifetime, the catalog for this company reached over 350 works by over 540 American composers.<sup>165</sup>

Title: *Trio for Two Oboes and English Horn*

Date of composition: 1977                      Timing: 6:15

Commission: N/A                                  Dedication: N/A

Publisher: Upper Darby, Pennsylvania: Tenuto Publications (1978)

Movement 1: *Andante*, m.1 – m.4

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<sup>163</sup> *ibid.*

<sup>164</sup> *ibid.*

<sup>165</sup> *ibid.*

Movement 2: *Allegretto*, m.1 – m.4

Allegretto ♩ = 94

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

Movement 3: *Allegro*, m.1 – m.4

Allegro ♩ = 132

Oboe 1  
*f*

Oboe 2  
*f*

English Horn  
*f*

**Racz, Timoteus (1956-2012)**

Composer, conductor, and violinist Timoteus Racz was born in Cluj, Romania. In 1984 he moved to the United States to earn his Master of Music degree at DePaul University in Chicago. Throughout his career, Racz performed as a solo violinist and concertmaster. He performed with the United States International Orchestra in San Diego, California, where he met his wife, oboist Victoria Racz.<sup>166</sup>

Racz worked for almost twenty years in the Pacific Northwest as a professional musician. Here, he was Founder and Artistic Director of the Oregon Chamber Players. With Victoria, Timoteus founded and directed the Junior Symphony of Vancouver. He

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<sup>166</sup> *In Memory of Timothy Racz*. <http://obits.dignitymemorial.com/dignity-memorial/obituary.aspx?n=Timothy-Racz&lc=7548&pid=156917358&mid=5062245>, Accessed August 30, 2014.



also opened the violin shop Racz European Violins in 2001.<sup>167</sup>

Title: *Romanze, Op. 4 #4*

Date of composition: 2007

Timing: 4:20

Commission: N/A

Dedication: Victoria Racz

Publisher: Timoteus Racz (2007)

One Movement: *Andante*, m.1 – m.4

Andante ♩ = 76

Oboe 1

Oboe 2

English Horn

Title: *Trio Capriccio, Op. 4 #3*

Date of composition: 2007

Timing: 8:05

Commission: N/A

Dedication: Victoria Racz

Publisher: Timoteus Racz (2007)

One Movement: m.1 – m.4

♩ = 84

Oboe 1

Oboe 2

English Horn

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<sup>167</sup> *ibid.*

**Ragge, Melanie (b. Unknown, 20<sup>th</sup> Century)**

Melanie Ragge is an English oboist, composer, and music educator. She began her collegiate studies as a medical student at King's College Cambridge, and graduated with an MPhil in Musicology. Ragge received a Leverhulme Fellowship at the Royal College of Music where she studied piano with Phyllis Sellick, oboe with Michael Winfield, and contemporary oboe with Edwin Roxburgh.<sup>168</sup>

As an oboist, Ragge has worked internationally with many musicians including the Dante & Schidlof string quartets, pianist Angela Hewitt, and baritone Gerald Finlay. She performs with the New London Chamber Ensemble and has performed at the Royal Opera House with singer/composer Susie Self and pianist Susannah Stranders. Additionally, Ragge has performed recitals with the Ellipsis Trio. A dedicated music educator, Ragge is an oboe professor at the Royal Academy of Music and Associate Director and tutor for the National Youth Chamber Orchestra.<sup>169</sup>

Title: *Scherzo & Trio*

Date of composition: 1999

Timing: 0:50

Commission: N/A

Dedication: N/A

Publisher: Buckingham, England: Queen's Temple Publications (1999)

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<sup>168</sup> Melanie Ragge, New London Chamber Ensemble, <http://newlondonchamberensemble.co.uk/about/players/oboe/>, accessed August 17 2014.

<sup>169</sup> *ibid.*

One Movement: *Allegretto*, m.1 – m.4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The tempo is marked 'Allegretto'. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of four measures. Oboe 1 starts with a forte (f) dynamic and plays a series of quarter notes. Oboe 2 enters in the third measure with a forte (f) dynamic. The English Horn plays a melodic line with a forte (f) dynamic, featuring a slur over the first two notes of the first measure and the last two notes of the fourth measure.

### Reade, Paul (1943-1997)

Composer Paul Reade was born in Lancashire, England. He attended the Royal Academy of Music where he studied piano and composition. After graduation he worked as *répétiteur* for the English National Opera until the early 1970s. At this point, he left this position in order to focus on his career as a composer.<sup>170</sup>

Reade prolifically composed television scores, scores for animations, and other dramatic works. His television scores include *A Tale of Two Cities*, *Great Expectations*, *Jane Eyre*, *Tom's Midnight Garden*, *The Victorian Kitchen Garden*, and *The Antiques Roadshow*. Reade also composed the theme song for the television show *Play School*. His music for animations includes *Ludwig*, *The Flumps*, *Crystal Tipps & Alistair*, *Alphabet Castle*, and *Mortimer & Arabel*. Reade composed over eighty songs and the cantata *The Journey of the Winds*. He also composed a children's opera, *David and Goliath*.<sup>171</sup>

Reade's instrumental compositions include a flute concerto, the oboe trio *Luckbarrow Dances*, *Aspects of a Landscape* for solo oboe, a saxophone quartet, and the harp trio *Dance Preludes*. At the time of his death, he was completing his bassoon

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<sup>170</sup> Birmingham Royal Ballet, Paul Reade, <http://www.brb.org.uk/masque/index.htm?act=Person&urn=317>, accessed August 16, 2014.

<sup>171</sup> *ibid.*

concerto.<sup>172</sup>

Reade also composed the song cycles *Chants du Roussillon* and *A Sea Voyage* and works for narrator and orchestra *The Midas Touch*, *Cinderella*, and *Aesop's Fables*. His choral works include *Seascapes* and *Songs of Oisín*.<sup>173</sup>

Title: *Luckbarrow Dances*

Date of composition: 1984                      Timing: 9:30

Commission: N/A

Dedication: The London Oboe Trio (formerly Trio Cannello) – Douglas Boyd, Mark

Pledger, and Sarah-Jane Measures

Publisher: Hove, Sussex, England: Nova Music Limited (1990)

Movement 1: m.1 – m.4

Musical score for Movement 1, measures 1-4. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is marked as ♩ = 88-92. The key signature is one sharp (F#) and the time signature is 4/4. The score shows a dynamic shift from *pp* to *f* in measure 2. The Oboe 1 and Oboe 2 parts feature a melodic line with a triplet in measure 4. The English Horn part follows a similar melodic line with a triplet in measure 4.

Movement 2: m.1 – m.6

Musical score for Movement 2, measures 1-6. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is marked as *mp* simple but expressive. The key signature is one sharp (F#) and the time signature is 4/4. The Oboe 1 and Oboe 2 parts are silent throughout the six measures. The English Horn part features a melodic line with a triplet in measure 4.

<sup>172</sup> *ibid.*

<sup>173</sup> *ibid.*

Movement 3: *Very fast and light*, m.1 – m.4

Very fast and light  $\text{♩} = 84$

Oboe 1 *f* *sim.*

Oboe 2 *f* *sim.*

English Horn *f* *sim.*

**Reid, Sally (b. 1948)**

American composer Sally Reid was born in East Liverpool, Ohio. She received her Ph.D. from the University of Texas at Austin and for eleven years worked as the Department Chair at Abilene Christian University. Reid then became Professor of Music and Chair of the Department of Music at Lipscomb University in Nashville, Tennessee.<sup>174</sup> In addition to her work as a professor, Reid served as editor of the International League of Women Composers from 1991 to 1995 and as President of the International Alliance for Women in Music from 1999-2000.<sup>175</sup>

Since 1987 Reid has received annual awards from the American Society of Composers, Authors, and Publishers (ASCAP). Her saxophone quintet *Fiuggi Fanfare* won First Prize at the Fifth International Festival of Women Composers at Indiana University of Pennsylvania in 1998. Some of the ensembles who have performed her music include North/South Consonance, Composers Concordance, Synchronia, New Music Now!, and Opus 90. Reid's works are published by Hildegard Publishing,

<sup>174</sup> Elm Creek Music, Sally Reid, <http://elmcreekmusic.com/Reid/Home.html>, accessed August 17, 2014.

<sup>175</sup> *ibid.*

Southern Music, and Elm Creek Music.<sup>176</sup>

Title: *Sketches for Two Oboes and English Horn*

Date of composition: 1973                      Timing: 6:05

Commission: N/A                                  Dedication: N/A

Publisher: Nashville, Tennessee: Elm Creek Music (formerly under the publication name Sarah Johnston Reid) (1973)

Movement 1: *Sketch I*, m.1 – m.4

Movement 2: *Sketch II*, m.1 – m.4

### **Rimmer, John (b. 1939)**

Composer and hornist John Rimmer was born in Auckland, New Zealand. He attended the University of Auckland where he studied with Ronald Tremain. He won a Canadian Commonwealth Scholarship allowing him to study at the University of Toronto with John Weinzweig and Gustav Cimaga. In 1969 Rimmer returned to New Zealand and

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<sup>176</sup> *ibid.*

was an instructor at the North Shore Teachers College. Rimmer worked as the Mozart Fellow (Composer-in-Residence) at the University of Otago in 1972 and in 1974 he began teaching at the School of Music at the University of Auckland.<sup>177</sup>

Many of Rimmer's compositions contain electroacoustic elements. One of his prizewinning electroacoustic works is his computer generated *Fleeting Images*. This composition received the International Confederation of Electroacoustic Music prize at Bourges in 1986.

In 1989 Rimmer was commissioned to write a work for the Auckland Philharmonia Orchestra. This work was his *Symphony: The Feeling of Sound*, which was performed by the Auckland Philharmonia Orchestra in 1989 and later recorded.<sup>178</sup> After retiring from his work at the University of Auckland in 1999, Rimmer dedicated his time to composing. He was Composer in Residence with the Auckland Philharmonia in 2002 and 2003, Composer in Residence with the Dalewool Auckland Brass Band in 2004, and with the Manukau City Symphony in 2005 and 2006.<sup>179</sup>

Title: *Transcendental Fragments*

Date of composition: 2003                      Timing: 5:00

Commission: N/A                                  Dedication: Split Reeds

Publisher: Auckland, New Zealand: John Rimmer (2003)

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<sup>177</sup> John Rimmer, Sounz: Centre for New Zealand Music, <http://sounz.org.nz/contributor/composer/1081>, accessed August 17, 2014.

<sup>178</sup> *ibid.*

<sup>179</sup> *ibid.*

One Movement: *Allegro*, m.1 – m.5

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is in a 5-measure phrase. Oboe 1 starts with a forte (f) dynamic, playing a melodic line with eighth and sixteenth notes. Oboe 2 starts with a mezzo-forte (mf) dynamic, playing a similar melodic line. The English Horn starts with a mezzo-forte (mf) dynamic, playing a lower melodic line. The dynamics fluctuate between f and mf throughout the phrase. The score includes various musical notations such as slurs, accents, and dynamic markings.

**Roseman, Ronald (1933-2000)**

American composer, oboist, and teacher Ronald Roseman was born in Brooklyn, New York and began his music studies on the recorder and flute. At age twelve he switched to the oboe. He studied at the High School of Music and Art in addition to the Henry Street Settlement. Roseman also studied with former New York Philharmonic principal oboist Harold Gomberg.<sup>180</sup>

Roseman completed his Bachelor's degree in 1950 at Queens College where he studied composition with Elliott Carter and Karol Rathaus. He also studied with Ben Weber and Henry Cowell. Roseman has composed works for orchestra, voice, and a variety of chamber music combinations.<sup>181</sup>

Roseman performed as principal oboist for many freelance orchestras including Musica Sacra and the New York Chamber Symphony. In the late 1970s he was acting principal oboist of the New York Philharmonic. Roseman also performed in many chamber music ensembles. In the later 1950s he played shawm in New York Pro Musica, in 1961 he performed on modern oboe and English horn with the New York Woodwind

<sup>180</sup> Ronald Roseman, Oboist, <http://www.ronaldroseman.com/live/>, accessed August 17, 2014.

<sup>181</sup> *ibid.*



Quintet, and in 1981 he joined the Bach Aria group.<sup>182</sup>

In addition to composition and performance, Roseman was an active and beloved oboe teacher. He joined the faculty of the Aaron Copland School in 1975 and also was on the faculty at Mannes College of Music, The Juilliard School, Yale School of Music, and SUNY Stony Brook.<sup>183</sup>

Title: *Trio for Two Oboes and English Horn*

Date of composition: 1961-1962

Timing: 15:15

Commission: N/A

Dedication: N/A

Publisher: New York, New York: Ronald Roseman (1962)

Movement 1: *Allegro ritmico*, m.1 – m.4

Allegro ritmico

Oboe 1  
*f marcato sfz* *mp mf*

Oboe 2  
*f marcato sfz* *p mf*

English Horn  
*f marcato sfz* *f mp f* (solo) (poco)

Movement 2: *Andante calme*, m.1 – m.4

Andante Calme

Oboe 1  
*pp accompagnato*

Oboe 2  
*p espr.* solo

English Horn  
*p* simile

<sup>182</sup> *ibid.*

<sup>183</sup> *ibid.*

Movement 3: *Allegro, quasi marcia*, m.1 – m.4

Allegro, quasi marcia (♩ = 126-132)

Oboe 1  
*ff marcato*  
*sempre marc.*

Oboe 2  
*ff marc.*  
*sempre marc.*

English Horn  
*ff marc.*  
*sempre marc.*

Ronald Roseman's *Trio for Two Oboes and English Horn* was performed at the International Double Reed Society 27<sup>th</sup> Annual Conference at Arizona State University, Katzin Concert Hall, on June 5, 1998. Roseman's three students Anna Lampidis (oboe), Anna Mattix (oboe), and Amari Barash (English horn) were the performers. A recording of this performance is available for members at the IDRS website ([www.idrs.org](http://www.idrs.org)).

**Roxburgh, Edwin (b. 1937)**

Edwin Roxburgh is an English composer, conductor, oboist, and teacher. He worked as principal oboist of the Sadlers Wells Opera and later performed as a virtuoso soloist premiering works by composers Luciano Berio and Heinz Holliger. He performed in the Menuhin Festival Orchestra and collaborated with Leon Goossens on *Menuhin Music Guide, The Oboe*.<sup>184</sup>

Roxburgh has won many awards and Fellowships as a composer, including the Royal Philharmonic Society, the Elgar Trust Award, and a British Academy Award for his oboe concerto *An Elegy for Ur*. His fellowships include the Collard Fellowship, a fellowship at the Royal College of Music, and a Vaughan Williams Fellowship in Composition. Yehudi Menuhin commissioned Roxburgh to write *How Pleasant to Know*

<sup>184</sup> Edwin Roxburgh, United Publishers Limited, <http://www.ump.co.uk/composer%20pages/roxburgh.htm>, accessed August 19, 2014.

*Mr. Lear*, which was produced on ITV's *Aquarius*. Roxburgh also was commissioned by the BBC Proms to write his orchestral work *Montage*.<sup>185</sup>

In addition to composing, performing, and teaching, Roxburgh is an established conductor. He has conducted the premiere of several works with the Twentieth Century Ensemble of London, an ensemble that he founded. He has conducted many important orchestras in the United Kingdom, as well. During his time as a professor at the Royal College of Music, Roxburgh developed the program of Twentieth Century Performance Study. Roxburgh conducted this ensemble that was often featured on BBC broadcasts. Another chamber ensemble conducted by Roxburgh is the Park Lane Group, a group that promotes young artists.<sup>186</sup>

Title: *Shadow-play*

Date of composition: 1989

Timing: 9:30

Commission: The Addison Trio

Dedication: The Addison trio

Publisher: Essex, England: United Music Publishers Ltd. (1989)

One Movement: *Lontano*, m.1 – m.4

*Lontano*  
Moderato e calmo ♩ = 60

Oboe 1  
Oboe 2  
English Horn

The image shows a musical score for three woodwind instruments: Oboe 1, Oboe 2, and English Horn. The score is for the first four measures of the piece 'Lontano'. The tempo is 'Moderato e calmo' with a metronome marking of ♩ = 60. The key signature is one sharp (F#) and the time signature is 4/4. Each instrument part begins with a five-measure rest, indicated by a '5'' above the staff. The notation for each instrument is identical, showing a half note in the first measure, followed by a quarter note in the second, and quarter notes in the third and fourth measures. The English Horn part has a key signature of one sharp (F#).

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<sup>185</sup> *ibid.*

<sup>186</sup> *ibid.*

The following album features a recording of *Shadow Play: Antares: Oboe Music* by Edwin Roxburgh, Oboe Classics, 2008.<sup>187</sup>

### **Schilling, Hans Ludwig (1927-2012)**

German composer Hans Ludwig Schilling attended the *Staatliche Hochschule für Musik* in Freiburg, the University of Zürich, and the University of Freiburg. During this time he studied composition with Harald Genzmer and Paul Hindemith among others. Schilling taught at the Freiburg University from 1954 to 1959 and was a visiting professor at the *Staatliche Hochschule für Musik* in Karlsruhe beginning in 1960. In 1962 Schilling taught at the *Pädagogische Hochschule* in Freiburg and also at the *Hohe Fachschule für Sozialarbeit*. During his career Schilling also wrote about music. For fifteen years he wrote music reviews for the *Badische Zeitung* of Freiburg.<sup>188</sup>

Schilling's compositions fit within different stylistic periods. His first compositions were in the tradition of Johannes Brahms and Max Reger with occasional influences of medieval music. In the 1950s his works were influenced by Paul Hindemith and later his compositions were within the style of strict serialism.<sup>189</sup>

Title: *Suite romaine*

Date of composition: 1992-1994

Timing: 11:25

Commission: N/A

Dedication: N/A

Publisher: Köln-Rödenkirchen, Germany: P.J. Tonger (1994).

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<sup>187</sup> Edwin Roxburgh, *Antares: Music by Edwin Roxburgh, Shadow Play*, Oboe Classics CC2019, 2008, Compact Disc.

<sup>188</sup> George W. Loomis, "Schilling, Hans Ludwig," *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed August 18, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24862>.

<sup>189</sup> *ibid.*

Movement 1: *Allegro assai*, m.1 – m.4

*Allegro Assai*

Oboe 1  
*f* *ff*

Oboe 2  
*f* *ff*

English Horn  
*f* *ff*

Movement 2: *Andante grazioso*, m.1 – m.4

*Andante grazioso*

Oboe 1  
*mf* *f*

Oboe 2  
*p* *mf*

English Horn

Movement 3: *Prestissimo (agitato)*, m.1 – m.4

*Prestissimo (agitato)*

Oboe 1  
*f*

Oboe 2  
*f*

English Horn  
*f*

Movement 4: *Adagio lamentoso-poco rubato*, m.1 – m.4

*Adagio lamentoso-poco rubato*

Oboe 1

Oboe 2

English Horn  
*mf*

Movement 5: *Trauermusik in memoriam Petra K.*, m.1 – m.4

Musical score for Movement 5, measures 1-4. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is Largo. The key signature has one flat (B-flat). The time signature is 3/4. The music is marked with a piano (*p*) dynamic. Oboe 1 has a melodic line with slurs and a fermata. Oboe 2 and English Horn have a lower, more sustained line with slurs and a fermata. There are dynamic markings '*p*' at the beginning and end of the section for each instrument.

Movement 6: *Allegro giusto-fugato*, m.1 – m.4

Musical score for Movement 6, measures 1-4. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is Allegro giusto - fugato. The key signature has one flat (B-flat). The time signature is 4/4. The music is marked with a forte (*f*) dynamic for Oboe 1 and mezzo-forte (*mf*) for English Horn. Oboe 1 has a complex, rhythmic line with slurs and accents. Oboe 2 and English Horn have a more rhythmic, accompanimental line with slurs and accents. There are dynamic markings '*f*' and '*mf*' throughout the section.

**Šesták, Zdeněk (b.1925)**

Zdeněk Šesták is a Czech composer who incorporates aspects of traditional Czech music into his works. He grew up in the town of Citoloby, and gained exposure to music from his parents who were both amateur musicians. Šesták attended the Prague Conservatory from 1945 to 1950 where he studied composition with Emil Hlobil and Miroslav Krejci. At the Prague University Šesták also studied musicology with Josef Hutter.<sup>190</sup>

Šesták worked as both a composer and a musicologist with a specialization in 18<sup>th</sup>-century Czech music. He wrote about the Kopřiva family of musicians and assisted

<sup>190</sup> Zdeněk Šesták, Musicbase CZ, <http://www.musicbase.cz/composers/955-sestak-zdenek/page/4/>, accessed August 18, 2014.

with the publication and recording of works by musicians of his village Citoliby.<sup>191</sup>

Šesták has compiled editions of music featuring local musicians from Citoliby and has also worked with Czech television on a film featuring the musical masters of Citoliby.<sup>192</sup>

Šesták's compositional output includes an array of genres. He has written small compositions for students, songs for children, large-scale cantatas, oratorios, and works for symphony orchestras. His music has roots in traditional Czech music and in 2008 Šesták was awarded the Czech ministry of Culture Prize for his lifetime dedication to the "field of music as composer, organizer, and musicologist."<sup>193</sup>

Title: *Music for Oboe/Hudba pro hoboj/Musica per oboe*

Date of composition: 1967                      Timing: 13:20

Commission: N/A                                  Dedication: Zdenek Hebda

Publisher: Prague, Czech Republic: Panton (1973), New York, New York: G. Schirmer (1973).

Movement 1: *Allegro deciso*, m.1 – m.4

Oboe

Allegro deciso (♩ = 152)

*f*

Movement 2: *Cantabile*, m.1 – m.4

Oboe

Cantabile (♩ = 72)

*mf*

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<sup>191</sup> *ibid.*

<sup>192</sup> *ibid.*

<sup>193</sup> *ibid.*

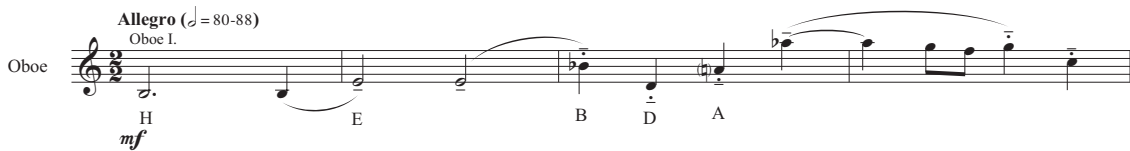
Movement 3: *Pastorale*, m.1 – m.5



Movement 4: *Allegro gaio*, m.1 – m.4



Movement 5: *Fuga supra cognomen Hebda (H-E-B-D-A) qui oboist pragensis amicusque meus est*. [translation provided: *Fugue on the name, Hebda (H-E-B-D-A), friend and oboist from Prague*], m.1 – m.4



The following directions are included in the English edition of the score for Šesták's *Music for Oboe*:

The actualization of the closing three-voiced fugue for two oboes and an English horn *by a single player* is only possible [with] a potential wireless playback technique. *This has been the original destination of the composition.*

The performance of the whole “Music for Oboe” in a concertante manner either leaves out this last part (fugue) so that the composition ends with the 4<sup>th</sup> movement (*Allegro gaio*), which itself possesses a final character and may be thus a suitable conclusion of the whole piece, or the fugue may be performed by three players, both oboists possibly sharing the performance of the movements for oboe (i.e.. the 1<sup>st</sup>, 2<sup>nd</sup>, and 4<sup>th</sup> movements), while the English horn player will do part three, which is designed for the English horn. The last movement (the fugue) is then performed by all of them conjointly.<sup>194</sup>

<sup>194</sup> Zdeněk Šesták, *Music for Oboe* (Prague: Panton, 1973).



**Sharma, Liz (b. 1951)**

English composer Liz Sharma studied composition at Trinity College of Music with Richard Arnell. She worked as Head of Music in Comprehensive schools where she led choirs, orchestras, dance groups, steel bands, and Indian, Turkish, Somali, and Chinese groups. She has prolifically composed works for her students, and is the author of the book *Music Worldwide* among others.<sup>195</sup>

Her compositions and teaching often go hand in hand. She is a prolific composer of instrumental and vocal music that is written for both adult and youth ensembles. She has worked as Composer in Residence in France on four different occasions, and at a festival for bassoonists of different abilities and ages in Leipzig on two different occasions.<sup>196</sup>

Sharma has served as composer for a variety of music courses and summer schools recently including six years at the Dartington International Summer School. Commissions include the setting of stories to music for a Dorset orchestra with narrator in 2007, 2009, 2010, and 2011. In the spring of 2010 and 2011 she was also commissioned to write a pageant for a festival in Cumbria involving a chamber orchestra, adult choir, and children's choir.<sup>197</sup>

Title: *Suite for Three Reeds*

Date of composition: Unknown      Timing: 7:05

Commission: N/A      Dedication: Three Reeds

Publisher: Lancaster, England: Phylloscopus Publications (2003)

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<sup>195</sup> Liz Sharma, Composer, <http://lizsharmamusic.co.uk>, accessed August 18, 2014.

<sup>196</sup> *ibid.*

<sup>197</sup> *ibid.*

Movement 1: *Prelude*, m.1 – m.4

♩ = 130

Oboe 1

Oboe 2

English Horn

*mp*

*mf*

Movement 2: *Andante*, m.1 – m.4

♩ = 80

Oboe 1

Oboe 2

English Horn

*mp*

*mf*

Movement 3: *Finale*, m.1 – m.4

♩ = 110

Oboe 1

Oboe 2

English Horn

*mf*

*f*

**Stephenson, Allan (b. 1949)**

Composer Allan Stephenson was born in Wallasey, England. He studied cello at the Royal Manchester College of Music from 1966 to 1972 and in 1973 he moved to Cape Town, South Africa to perform as sub-principal cellist with the Cape Town Symphony Orchestra and work as part-time lecturer in cello at the University of Cape

Town. In 1976 Stephenson founded the Cape Town Chamber Orchestra.<sup>198</sup>

Allan Stephenson often performs or conducts his own compositions. In 1974 he conducted the Cape Town Symphony Orchestra for the premiere performance of his *First Symphony*. He has also conducted performances of works by other South African composers including Peter Klatzow, Jeanne Zaidel-Rudolph, and Péter Louis van Dijk.<sup>199</sup>

In addition to two symphonies and concerti for piano, oboe, piccolo, tuba, and clarinet, Stephenson has composed prolifically for symphony orchestra and instrumental chamber ensembles. His musical influences include Carl Nielsen, William Walton, Jean Sibelius, Dmitri Shostakovich, and Sergei Rachmaninov.<sup>200</sup>

Title: *Mini-Trio*

Date of composition: 2007                      Timing: 14:00

Commission: N/A                                  Dedication: N/A

Publisher: Warngau, Germany: Accolade Musikverlag (2007)

Movement 1: *Allegro vivo*, m.1 – m.4

Allegro vivo (♩ = 120)

Oboe 1  
*mf*

Oboe 2  
*mf*

English Horn  
*mf*

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<sup>198</sup> Elizabet Cornelia Gerber, “*An Annotated Bibliography on South African Music*” (DMA diss., Arizona State University, 2010), 99-101.

<sup>199</sup> *ibid.*

<sup>200</sup> *ibid.*

Movement 2: *Poco lento*, m.1 – m.4

*Poco lento* (♩ = 60)

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

Movement 3: *Scherzo and Trio*, m.1 – m.4

*Molto vivace* (♩ = 116)

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
2. x only  
*p*

Movement 4: *Rondo Finale alla Haydn*, m.1 – m.4

*Presto* (♩ = 152)

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

**Swindale, Owen (b. 1927)**

Composer Owen Swindale worked as professor of harmony, counterpoint, and composition at the Royal Scottish Academy of Music and Drama in Glasgow, Scotland.

He is also the author of a textbook on 16<sup>th</sup>-century counterpoint: *Polyphonic*

Composition.<sup>201</sup>

Swindale composes music for wind instruments, the Arran Chorus, and the Choir of Paisley Abbey. His double reed compositions include his *Sonatina* for oboe and piano, *Cantus Amoris* for oboe d'amore (or bassoon) and piano, and two trios for two oboes and English horn: *Arran Sketches* and *Sonatina Giocosa*.<sup>202</sup>

Title: *Arran Sketches*

Date of composition: 1993                      Timing: 11:00

Commission: N/A                                  Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (1993)

Movement 1: *Sannox Bay*, m.1 – m.4

moderato ♩ = 96

Oboe 1

Oboe 2

English Horn

*p*

*pp*

*pp*

*p*

Movement 2: *Imachar Point*, m.1 – m.5

allegretto ♩ = 100

Oboe 1

Oboe 2

English Horn

*p*

*p*

*p*

<sup>201</sup> Owen Swindale, preface to *Arran Sketches* by Owen Swindale (Lancaster, England: Phylloscopus Publications, 1993).

<sup>202</sup> *ibid.*

Movement 3: *Kilmory Water*, m.1 – m.4

presto malinconico ♩ = 112 - 132

Oboe 1

Oboe 2

English Horn

*p*

Movement 4: *Corrie an Lochan*, m.1 – m.4

allegro ma cantabile ♩ = 80

Oboe 1

Oboe 2

English Horn

*p*

*mp*

*p*

Swindale's *Arran Sketches* reflect his "interest in the scenery and legends of his present home, the island of Arran, where he works as a craftsman goldsmith."<sup>203</sup>

Title: *Sonatina Giocosa*

Date of composition: 1991

Timing: 6:45

Commission: N/A

Dedication: N/A

Publisher: Lancaster, England: Phylloscopus Publications (1993)

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<sup>203</sup> *ibid.*

Movement 1: *Allegro vivo scherzando*, m.1 – m.4

Allegro vivo scherzando  $\text{♩} = 108 - 126$

Oboe 1 *mf*

Oboe 2 *mf*

English Horn *mf*

Movement 2: *Andante*, m.1 – m.4

Andante  $\text{♩} = 92$

Oboe 1 *mf*

Oboe 2 *p*

English Horn *p*

Movement 3: *Allegro piacevole*, m.1 – m.4

Allegro piacevole  $\text{♩} = 121 - 144$

Oboe 1 *p*

Oboe 2 *p*

English Horn *mp*

**Thoma, Xaver Paul (b. 1953)**

Composer and violist Xaver Paul Thoma was born in Haslach, Germany. He began studying violin at the age of five with his grandfather Karl Thoma. In 1962 Thoma began studies with Professor Albert Dietrich, the solo violist of the *SWF-Sinfonieorchesters*. Three years later he began composing music for himself and a friend who played trumpet, as there was a need for more music for violin and trumpet. He

additionally studied with Professor Jörg-Wolfgang Hahn, a member of the Bartholdy-Quartet. He studied music theory with Professors Roland Weber and Eugen Werner Velte.<sup>204</sup>

After his studies, Thoma performed for one year as solo violist in the *Sinfonieorchester der staatlichen Hochschule für Musik* under the direction of Frithjof Hass. In 1972 he worked as a violist in the *Badischen Staatskapelle*. This allowed Thoma the opportunity to become familiar with the major works for viola and inspired him to compose intensely. His first compositions were for his musical colleagues. Among his early works from this time is *xpt 015. Die Traumtragenden*. This work was written for a group of violists and soprano Margarete Viklander-Böhnel under the direction of Klaus Wiese in the *Staatstheater* in Karlsruhe.<sup>205</sup>

Thoma worked as violist in the *Wahl-Quartett* from 1972 to 1980. During this time he wrote a string quartet that was performed by this group in 1976. In 1977 he gave his notice to the *Badischen Staatskapelle* in order to dedicate more time to composition, viola performance, and pedagogy.<sup>206</sup>

During each summer from 1977 to 1993 Thoma joined the viola section of the *Bayreuther Festspielorchester*. One highlight from this experience was performing in this orchestra during the film production of *Tannhäuser* under the direction of Colin Davis. From 1980 to 1989 Thoma freelanced with several orchestras throughout Germany and from 1980 to 2001 many of his compositions were performed in this region. In 2002 he

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<sup>204</sup> Xaver Paul Thoma-Komponist, <http://www.xaver-paul-thoma.de/biografie/lebenslauf.php>, accessed August 31, 2014.

<sup>205</sup> *ibid.*

<sup>206</sup> *ibid.*



wrote works for many string ensembles including *Quintetto col'arco*. Thoma was commissioned by the *Musikhochschule Würzenburg* to write chamber works for its students between the years 2002 and 2006. In 2006 he was commissioned to write a concerto for cello and string orchestra and a large-scale work for the *Bad Mergentheimer Kammerorchester*. By 2007 Thoma had composed over one hundred fifty works.<sup>207</sup>

Title: *Lyrismen Op. 28*

Date of composition: 1983

Timing: 10:40

Commission: N/A

Dedication: N/A

Publisher: Bühl/Baden, Germany: Antes Edition (2004)

One Movement: m.1 – m.4

### Thomas, David Evan (b. 1958)

American composer David Evan Thomas was born in Rochester, New York. During his high school years he attended the Eastman Prep Department (now the Eastman Community Music School), where he graduated with Honors in Trumpet. He also performed with the Rochester Philharmonic Youth Orchestra. At this time, composer David Russell Williams encouraged Thomas to develop his skills as a composer. Thomas completed his undergraduate degree at Northwestern University where he studied

<sup>207</sup> *ibid.*

trumpet, composition, and conducting and sang with the Alice Millar Chapel Choir. He earned his Master's degree from the Eastman School of Music.<sup>208</sup>

After his studies, Thomas taught at Montana State University in Billings, Montana. He also played principal trumpet with the Billings Symphony and served as assistant conductor for one year. Thomas next taught composition and orchestration at the University of Minnesota where he received his Ph.D. in 1996. Among his composition teachers are Dominick Argento, Samuel Adler, Robert Morris, and Alan Staut. His trumpet teacher was Vincent Cichowicz.<sup>209</sup>

Thomas served as composer-in-residence with the Schubert Club in St. Paul, Minnesota from 1997 to 2005. During this time, he also worked as an artist in residence with the Westminster Presbyterian Church in Minneapolis, the Cathedral of Saint Paul, and the Saint Paul Academy. He is the program annotator for The Schubert Club, and has written program notes for the Minnesota Orchestra, VocalEssence, and the Brevard Festival. He has also presented pre-concert "Fanfares" for concerts by the Saint Paul Chamber Orchestra. On two occasions Thomas has served as resident artist with the Ucross Foundation and in June of 2013 he served a second residency at Wyoming's Brush Creek Ranch. He was the recipient of a 2013 McKnight Foundation Fellowship, a Citation from the American Academy of Arts and Letters, and the Möller-A.G.O Award in Choral Composition.<sup>210</sup>

Thomas's compositions include works for orchestra and wind ensemble, forty

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<sup>208</sup> David Evan Thomas, Composer, <http://www.davidevanthomas.com/biography.php>, accessed August 31, 2014.

<sup>209</sup> *ibid.*

<sup>210</sup> *ibid.*

chamber works, keyboard pieces, and one opera. His vocal music includes twelve song cycles, and fifty choral works. His orchestral music has received performances by the Minnesota Orchestra, National Orchestral Association, Rochester Chamber Orchestra, and Long Island Philharmonic. His choral works have received performances by London's Westminster Cathedral Choir, the Minnesota Chorale, the National Lutheran Choir, and the Rose Ensemble.<sup>211</sup>

Title: *Hydra*

Date of composition: 1985

Timing: 10:10

Commission: N/A

Dedication: Montana Double Reed Trio

Publisher: Billings, Montana: Unpublished. Copies of the manuscript are available through interlibrary loan.

Movement 1: m.1 – m.4

I. ♩ = 60

Oboe 1: *ff*, *f*, *ff*, *f*, *f* *passionate*

Oboe 2: *ff*, *ff* *chattering*

English Horn: *ff*, *p* *chattering*

Movement 2: m.1 – m.4

II. ♩ = 60-66

Oboe 1: *p* *lyrical*

Oboe 2: *p*

English Horn: *mournful*, *poco* *p*

<sup>211</sup> *ibid.*

Movement 3: *Nervous*, m.1 – m.4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The title is "III. Nervous" with a tempo marking of a quarter note = 120. The key signature has one sharp (F#) and the time signature is 2/4. The score consists of four measures. Oboe 1 and Oboe 2 play a melodic line with dynamic markings of *ffp* and *ff*. The English Horn plays a supporting line with a *ff* dynamic marking. The music features a mix of eighth and quarter notes, with some rests.

**Triebensee, Josef (1772-1846)**

Bohemian composer and oboist Josef Triebensee studied composition with Johann Georg Albrechtsberger and oboe with his father Georg Triebensee. (Throughout his career, Georg worked as first oboist in the emperor's *Harmonie* and first oboist with the *Nationaltheater* in Vienna.) In 1791 Josef Triebensee served as second oboist at the *Theater auf der Wieden*. During his service at the *Theater auf der Wieden*, Triebensee performed in the premiere of *Die Zauberflöte*, directed by Mozart. Triebensee performed regularly for the *Tonkünstler-Sozietät* concerts in Vienna and in 1793 he began service as second oboist at the *Kärntnertortheater*. In 1794 he became first oboist and *Kapellmeister* for Prince Liechtenstein's *Harmonie* at Feldsberg. He served here until 1809 when the *Harmonie* dissolved. Triebensee began employment in service of Count Hunyady in Vienna in 1811 during which time he also worked as a theater composer in Brno. In 1816 Triebensee succeeded Weber for the position of director of the Prague Opera. He remained the director there until his retirement in December of 1836.<sup>212</sup>

Triebensee's most noteworthy compositions include two sets of *Harmoniemusik*.

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<sup>212</sup> Roger Hellyer, "Triebensee, Josef," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed September 1, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28360>.

These sets include original and arranged pieces. The first set of *Harmoniemusik* was advertised in the *Wiener Zeitung* on November 16, 1803. The second set, *Miscellanées de musique*, was likely commissioned for the emperor's *Harmonie*. Triebensee additionally wrote twelve comic operas for stages in Vienna and Prague as well as several smaller vocal works, orchestral works, and chamber works.<sup>213</sup>

Title: *Thema und Variationen*

Date of composition: Unknown                      Timing: 3:45

Commission: N/A    Dedication: N/A

Publisher: Kamen, Germany: Karthause-Schmülling (1992,1999)

One Movement: m.1 – m.4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The tempo is marked 'Andante' and the time signature is 2/4. The key signature has one sharp (F#). The score consists of four measures. Oboe 1 has a melodic line starting with a quarter note G4, followed by eighth notes. Oboe 2 and English Horn have a rhythmic accompaniment of eighth notes. Dynamics include *p*, *sotto voce*, and *mp*.

Title: *Trio in Bb Major*

Date of composition: Unknown                      Timing: 12:34

Commission: N/A    Dedication: N/A

Publisher: Basel, Switzerland: Edition Kneusslin (1975)

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<sup>213</sup> *ibid.*

Movement 1: *Allegro*, m.1 – m.4

Allegro

Oboe 1 *f* *p dolce*

Oboe 2 *f* *p mezza voce*

English Horn *f* *p mezza voce*

Movement 2: *Adagio*, m.1 – m.4

Adagio

Oboe 1 *p* *pp* *p*

Oboe 2 *p* *fp* *p fp* *p*

English Horn *p* *fp* *ppfp* *p*

Movement 3: *Menuetto*, m.1 – m.4

Menuetto

Oboe 1 *f* *p*

Oboe 2 *f* *fp*

English Horn *f* *p*

Movement 4: *Allegro*, m.1 – m.4

Allegro

Oboe 1 *p* *fp* *f*

Oboe 2 *p* *fp*

English Horn *p* *fp*

Title: *Trio in C Major*

Date of composition: Unknown

Timing: 12:40

Commission: N/A

Dedication: N/A

Publisher: Basel, Switzerland: Edition Kneusslin (1985)

Movement 1: *Allegro*, m.1 – m.4

Allegro

Oboe 1 *f*

Oboe 2 *f*

English Horn *f*

*dolce*

Movement 2: *Adagio*, m.1 – m.4

Adagio

Oboe 1 *dolce*

Oboe 2 *dolce*

English Horn *dolce*

Movement 3: *Menuetto*, m.1 – m.4

Menuetto

Oboe 1 *dolce*

Oboe 2

English Horn

Movement 4: *Allegro Molto*, m.1 – m.4

Allegro Molto

Oboe 1 *mf*

Oboe 2 *mf*

English Horn *mf* *f*

Title: *Trio in F Major*

Date of composition: Unknown

Timing: 11:10

Commission: N/A

Dedication: N/A

Publisher: Basel, Switzerland: Edition Kneusslin (1979); Adliswil, Switzerland: Edition Kunzelmann (1994)

Movement 1: *Allegro*, m.1 – m.4

Allegro

Oboe 1 *f* *p dolce*

Oboe 2 *f* *p*

English Horn *f* *p*

Movement 2: *Menuetto*, m.1 – m.4

Menuetto

Oboe 1 *f (2x p)*

Oboe 2 *f (2x p)*

English Horn *f (2x p)*



Movement 3: *Adagio*, m.1 – m.4

Adagio

Oboe 1 dolce sf sf sf

Oboe 2 p sf

English Horn p sf

Movement 4: *Allegro*, m.1 – m.4

Allegro

Oboe 1 fp fp fp fp

Oboe 2 fp fp fp

English Horn fp fp fp

Title: *5 Variations en Do Majeur sur un thème de Joseph Haydn* [also appears as]

*Variations sur un thème de Haydn (Symphonie No. 94)* [Kneusslin Edition]

Date of composition: Unknown

Timing: 6:12

Commission: N/A

Dedication: N/A

Publisher: Basel, Switzerland: Edition Kneusslin (1979); Charnay-lès-Mâcon, France:

Editions Robert Martin (1996)

Theme and Variations: m.1 – m.4

Andante

Oboe 1 p

Oboe 2 p

English Horn p

## **Turok, Paul (1929-2012)**

American composer Paul Turok studied composition at Queens College, the University of California, Princeton University, and The Juilliard School. After his studies he served in the U. S. Army during the Korean War.<sup>214</sup> He lectured at the City College of New York and worked as Visiting Professor of Composition at Williams College.<sup>215</sup>

Turok composed prolifically for many genres. He composed an opera, many orchestral works, and works for solo instruments with orchestra. His works were premiered by many American orchestras including the Philadelphia Orchestra, the Cleveland Orchestra, and the Indianapolis Symphony among others.<sup>216</sup> His works were premiered internationally in Paris, Tokyo, and Bogota. Notable for double reeds, Turok composed an English horn quintet that was premiered at the Cleveland Orchestra Chamber Series in 1978.<sup>217</sup>

Title: *Three Virtuoso Caprices after Paganini, Op. 51 No. 5*

Date of composition: 1982

Timing: 9:00

Commission: N/A

Dedication: N/A

Publisher: New York, New York: Seesaw Music Corp. (1982)

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<sup>214</sup> *Paul H. Turok, Obituary*, New York Times: July 29, 2012, <http://www.legacy.com/obituaries/nytimes/obituary.aspx?pid=158817803>, accessed September 1, 2014.

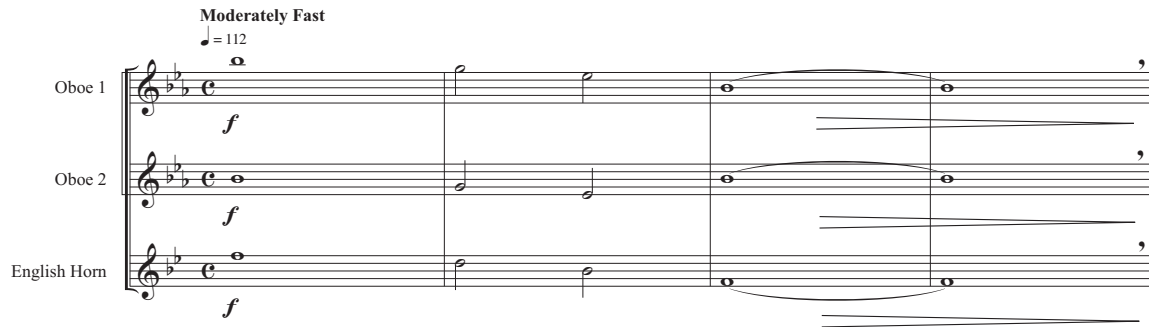
<sup>215</sup> *ibid.*

<sup>216</sup> Paul Turok's Website, <http://pturok.webs.com>, accessed September 1, 2014.

<sup>217</sup> Paul Turok, Los Angeles Philharmonic, <http://www.laphil.com/philpedia/paul-turok>, accessed September 1, 2014.

Movement 1: *Moderately Fast*, m.1 – m.4

Moderately Fast  
♩ = 112



Oboe 1  
*f*

Oboe 2  
*f*

English Horn  
*f*

Movement 2: *Moderate*, m.1 – m.4

Moderate (♩ = 72)



Oboe 1  
*p dolce*

Oboe 2  
*p*

English Horn  
*p*

Movement 3: *Amoroso*, m.1 – m.4

Fast ♩ = 132



Oboe 1  
*f*

Oboe 2  
*f*

English Horn  
*f*

**Vogt, Gustave (1781-1870)**

French composer, oboist, and teacher Gustave Vogt began his studies at the Paris Conservatoire in 1798. During his second year of studies, he was awarded a *premier prix*. During his time at the Conservatoire, Vogt also was second oboist at the *Théâtre Montansier*. From 1800 to 1802 Vogt performed with the *Théâtre Italien* and from 1802 to 1812 he performed with the *Opéra-Comique*. After his travels to Italy and Austria

during which he performed as a member of Napoléon's *musique particulière*, Vogt became principal oboist at the *Opéra-Comique* and professor at the Conservatoire. Many of his students became the next generation of leading oboists including Henri Brod, Louis-Auguste Vény, Apollon Marie-Rose Barret, Charles-Louis Triébert, Stanislas Xavier Verroust, A.J. Lavigne, Antoine Bruyant, and Charles Colin. Vogt was also a founding member of the *Société des Concerts du Conservatoire*.<sup>218</sup>

Vogt's career as an active soloist included concert tours in Strasbourg, London, Munich, and Stuttgart. He was an active member of the *Société Académique des Enfants d'Apollon*. Vogt's compositional output includes music for his own use such as concertos, fantasies on operatic themes, and chamber music; music for student oboists, including a method book; and commissioned works including several written for the Duke and Duchess of Berry.<sup>219</sup>

Title: *Adagio Religioso*

Date of composition: Unknown

Timing: 5:32

Commission: N/A

Dedication: N/A

Publisher: Paris, France: G. Billaudot (1969)

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<sup>218</sup> Geoffrey Burgess, "Vogt, Gustave," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed September 2, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29611>.

<sup>219</sup> *ibid.*

One Movement: *Adagio religioso*, m.1 – m.4

Musical score for *Adagio religioso*, measures 1-4. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is *Adagio religioso*. The key signature is one sharp (F#) and the time signature is 3/4. The Oboe 1 part starts with a *pp* dynamic and a crescendo to *f*. The Oboe 2 part starts with a *pp* dynamic and a crescendo to *f*. The English Horn part starts with a *pp* dynamic and a crescendo to *f*.

Title: *Drei langsame Sätze für zwei Oboen & Englishhorn*

Date of composition: Unknown

Timing: 5:45

Commission: N/A

Dedication: N/A

Publisher: Koblenz, Germany: Egge-Verlag Coblenz am Rhein (2006)

Movement 1: *Trio*, m.1 – m.4

Musical score for *Trio*, measures 1-4. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is *Poco adagio*. The key signature is one sharp (F#) and the time signature is common time (C). The Oboe 1 part starts with a *pp* dynamic and a crescendo to *f*. The Oboe 2 part starts with a *pp* dynamic and a crescendo to *f*. The English Horn part starts with a *pp* dynamic and a crescendo to *f*.

Movement 2: *Prière*, m.1 – m.4

Musical score for *Prière*, measures 1-4. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is *Poco adagio*. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The Oboe 1 part starts with a *pp* dynamic and a crescendo to *pp*. The Oboe 2 part starts with a *pp* dynamic and a crescendo to *pp*. The English Horn part starts with a *pp* dynamic and a crescendo to *pp*.

Movement 3: *Prière*, m.1 – m.4

Adagio

Oboe 1 *f*

Oboe 2 *p*

English Horn *p*

**Waldejer, Erik (b.1947)**

Composer and oboist Erik Waldejer studied classical guitar, oboe, and composition at the Royal Danish Academy. After his undergraduate studies, Waldejer completed his postgraduate studies at Northwestern University in Illinois where his oboe teacher was Ray Still. Waldejer worked as principal oboist of the Stavanger Symfoniorkester in Norway from 1981 to 2006, at which point he became principal English hornist with the symphony in order to spend more time as a composer. He has played guitar in a variety of folk and rock bands in Stavanger. Waldejer has composed chamber music for winds, brass, strings, and choir. Both of Waldejer's oboe trios were written for and premiered by Nordisk Obotrio. Members of this group included Erik Waldejer and Arild Halvorsen playing oboe and Arve Rosell playing English horn.<sup>220</sup>

Title: *Oboetrio in one movement*

Date of composition: 1996

Timing: 5:30

Commission: N/A

Dedication: Nordisk Obotrio

Publisher: Stavanger, Norway: Cantando (1996)

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<sup>220</sup> Erik Waldejer, e-mail correspondence: June 22, 2013.

One Movement: *Moderato*, m.1 – m.4

The image shows a musical score for three instruments: Oboe 1, Oboe 2, and English Horn. The tempo is marked 'Moderato' with a quarter note equal to 68 (♩ = 68). The key signature has one sharp (F#). The Oboe 1 and Oboe 2 parts are mostly rests. The English Horn part starts with a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The English Horn part is marked 'mp' and 'espressivo'. There is a fermata over the final note C5.

(Waldejer's *Trio du Nord* is out of print.)

**Walter, Fried (1907-1996)**

Composer Fried Walter was born in Dresden, Germany. His father was a teacher at a nearby folk school. During his youth, Walter learned piano, cello, organ, and Waldhorn. At the age of seventeen, Walter was accepted to the *Dresdner Oper* as a theory and conducting student. His first job was as hornist of the *Bühnenmusik-Ensemble*, an ensemble that performed operas by Richard Wagner.<sup>221</sup>

After his work with the *Dresdner Oper*, Walter travelled to Berlin where he studied film music with Giuseppe Becce. This marked the beginning of his interest in developing a career as a composer of film music. He enrolled at the *Akademie der Künste* in Berlin where Arnold Schoenberg accepted him as a student. Although he produced two of Schoenberg's operas, Walter rejected twelve-tone music.<sup>222</sup>

After his training with Schoenberg, Walter worked as a musician in cabarets, variety shows, and in the circus. He was a piano accompanist for a variety of vocal

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<sup>221</sup> Fried Walter, *Wikipedia: Die freie Enzyklopädie*, [http://de.wikipedia.org/wiki/Fried\\_Walter](http://de.wikipedia.org/wiki/Fried_Walter), accessed September 13, 2014. (This site was used due to the absence of any other biographical information available for the composer).

<sup>222</sup> *ibid.*

ensembles such as *Humoresk Melodios* and *Comedian Harmonists*. In 1933 he married Elisabeth Stuy, a cabaret artist from Holland. When the Nazis came to power, Walter avoided any contact with the party and the military. He was successful in doing this even as a freelance worker at the Leipzig radio broadcasting station *Rundfunksender Leipzig*.<sup>223</sup>

Walter studied next at the *Leipziger Konservatorium* with Hermann Ambrosius. He lived with his wife for a short time in Holland. In 1938 he composed his opera *Königin Elisabeth*. This opera was premiered a year later at the *Königlichen Oper* in Stockholm with King Gustav V of Sweden in attendance. After the great success of his opera, Heinz Tietjen commissioned a new stage work from Walter and made sure that he was not drafted into the military. In 1943 Walter went to Prague and directed the ballet *Kleopatra*. Walter's name is on the *Gottbegnadeten List* approved by Hitler in August of 1944. This list includes names of those deemed culturally essential to the nation and therefore exempt from military duty.<sup>224</sup>

Because Walter was classified as unaffiliated [with the Nazi party] he was able to find a position immediately after the war as *répétiteur* and pianist with the *Berliner Staatsoper*. During his time with the *Staatsoper* Walter directed his ballet *Der Pfeil*. In 1947 he was appointed to *Rundfunk im amerikanischen Sektor* (RIAS) where he worked for twenty-five years as *Programmgestalter*, director, and arranger. Here, he met his second wife Edith. Walter worked with the RIAS-entertainment orchestra for which he composed the operetta *Zigeunerliebe* and the ballet *Schwanensee*. His last opera *Die fünf*

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<sup>223</sup> *ibid.*

<sup>224</sup> *ibid.*



*Bräute* was first performed in 1998 in Hermsdorf with the musical director Franns Wilfried Promnitz under the direction of Claus Martin.<sup>225</sup>

Title: *Episoden: Drei Stücke*

Date of composition: Unknown

Timing: 7:15

Commission: N/A

Dedication: N/A

Publisher: Frankfurt am Main, Germany: Musikverlag Zimmermann (1988)

Movement 1: *Pavane*, m.1 – m.4

Andante sostenuto (Adagio) ♩ = 60

Oboe 1  
Oboe 2  
English Horn

Movement 2: *Fakir und Schlange*, m.1 – m.4

Allegro molto ♩ = 144

Oboe 1  
Oboe 2  
English Horn

Movement 3: *Rondino*: m.1 – m.4

Allegro vivace ♩ = 120

Oboe 1  
Oboe 2  
English Horn

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<sup>225</sup> *ibid.*

**Wenth, Johann (1745-1801)** [Last name also appears as Went, Vent, Wend, Wendt.  
First and middle names also appear as Jan Nepomuk.]

Johann Wenth was a Bohemian oboist, English hornist, and composer. He was first employed as an oboist for Count Pachtá in Prague. In the mid-1770s he worked as the first English hornist in the *Harmonie* of Prince Schwarzenberg at Wittingau and Vienna. In 1777 he additionally began work as second oboist in the *Nationaltheater* orchestra in Vienna. He resigned his work with Prince Schwarzenberg in 1782 in order to perform second oboe to Georg Triebensee in the *Kaiserlich-Königliche Harmonie*. He performed in this *Harmonie* until the year of his death.<sup>226</sup>

Throughout his career, Wenth transcribed over fifty opera and ballet scores for *Harmonie*. For nearly twenty years, Wenth coordinated much of the repertoire for the emperor's *Harmonie* and also the *Schwarzenberg Harmonie*. Wenth's only published works during his lifetime were three string quartets and twenty-three *Pièces en harmonie*. Other works by Wenth include a variety of transcriptions, wind compositions, one symphony, eleven quartets, five flute duos, six quintets for oboe, bassoon, and string trio, and eleven works of *Harmoniemusik*.<sup>227</sup>

Title: *Divertimento in Bb Major*

Date of composition: Unknown

Timing: 16:15

Commission: N/A

Dedication: N/A

Publisher: Basel, Switzerland: Edition Kneusslin (1974); New York, New York: Sole

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<sup>226</sup> Roger Hellyer, "Went, Johann," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed September 5, 2014,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/30118>.

<sup>227</sup> *ibid.*

agent for USA and Canada, C.F. Peters Corp. (1974)

Movement 1: *Adagio*, m.1 – m.4

Adagio

Oboe 1

Oboe 2

English Horn

*p* *fz* *p* *fz*

*p* *fz* *p* *fz*

*p* *fz* *p* *sf*

Movement 2: *Menuetto Allegretto*, m.1 – m.4

Menuetto Allegretto

Oboe 1

Oboe 2

English Horn

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

Movement 3: *Adagio*, m.1 – m.4

Adagio

Oboe 1

Oboe 2

English Horn

*dolce p* *p*

*p*

*p*

Movement 4: *Rondo Allegretto non troppo*, m.1 – m.4

Rondo Allegretto non troppo

Oboe 1

Oboe 2

English Horn

*p sotto voce* *sf* *mp sf p*

*p* *mp*

*p* *mp*

Title: *Petite Serenade Concertante* [also appears as *Petite Serenade*]

Date of composition: Unknown

Timing: 22:45

Commission: N/A

Dedication: N/A

Publisher: Basel, Switzerland: Edition Kneusslin (1972); New York, New York: Sole agent for USA and Canada, C.F. Peters Corp. (1978)

Movement 1: *Allegro*, m.1 – m.4

Musical score for Movement 1: *Allegro*, m.1 – m.4. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is marked *Allegro*. Oboe 1 starts with a forte (*f*) dynamic, then moves to piano dolce (*p dolce*). Oboe 2 starts with a forte (*f*) dynamic, then moves to piano dolce (*p dolce*). English Horn starts with a forte (*f*) dynamic, then moves to piano dolce (*p dolce*).

Movement 2: *Andante grazioso*, m.1 – m.4

Musical score for Movement 2: *Andante grazioso*, m.1 – m.4. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is marked *Andante grazioso*. Oboe 1 starts with a piano dolce (*p dolce*) dynamic. Oboe 2 starts with a piano (*p*) dynamic. English Horn starts with a piano (*p*) dynamic.

Movement 3: *Menuetto & Trio*, m.1 – m.4

Musical score for Movement 3: *Menuetto & Trio*, m.1 – m.4. The score is for Oboe 1, Oboe 2, and English Horn. The tempo is marked *Menuetto Allegretto*. Oboe 1 starts with a forte (*f*) dynamic, then moves to piano (*p*). Oboe 2 starts with a forte (*f*) dynamic. English Horn starts with a forte (*f*) dynamic.

Movement 4: *Adagio con espressione*, m.1 – m.4

*Adagio con espressione*

Oboe 1  
*p dolce*

Oboe 2  
*pp*

English Horn  
*pp*

Movement 5: *Menuetto & Trio*, m.1 – m.4

*Menuetto Poco Allegretto*

Oboe 1  
*p dolce*

Oboe 2  
*p*

English Horn  
*p*

Movement 6: *Rondo Allegretto*, m.1 – m.4

*Rondo Allegretto*

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

Title: *Variations sur un thème de J. Haydn*

Date of composition: Unknown

Timing: 5:00

Commission: N/A

Dedication: N/A

Publisher: Basel, Switzerland: Edition Kneusslin (1988); New York, New York: Sole agent for USA and Canada, C.F. Peters Corp. (1988)

One Movement: m.1 – m.4

Andante

Oboe 1 *sotto voce*

Oboe 2 *p sotto voce*

English Horn *p sotto voce*

Title: *Variations sur un thème de G. Paisiello de l'opera "La Molinara:" "Nel cor piú non mi sento"*

Date of composition: Unknown

Timing: 5:20

Commission: N/A

Dedication: N/A

Publisher: Basel, Switzerland: Edition Kneusslin (1978); New York, New York: Sole agent for USA and Canada, C.F. Peters Corp. (1978)

One Movement: m.1 – m.4

Thema Andante

Oboe 1 *p*

Oboe 2 *p*

English Horn *p*

### **Woodbury, Arthur (Unknown, 20<sup>th</sup> Century)**

Composer and saxophonist Arthur Woodbury received his bachelor's and master's degrees from the University of Idaho. He taught at the University of California at Davis where he worked with John Cage, David Tudor, and Karlheinz Stockhausen. He also has taught saxophone and music literature at the University of Southern Florida. Some of his compositions include *Between Categories* for alto saxophone and piano,

*Three Brief Pieces* for clarinet and bassoon, *Homage to Erik* for trumpet and piano, and *When Nod Dreams* for oboe trio.<sup>228</sup>

Title: *When Nod Dreams*

Date of composition: 1996

Timing: 7:25

Commission: N/A

Dedication: Nancy Warfield

Publisher: San Antonio, Texas: Southern Music Company (1996)

Movement 1: *Larghetto (Nod's Dream)*, m.1 – m.4

Tranquil ♩ = 63

Oboe 1 *mp*

Oboe 2

English Horn *mp*

Movement 2: *Scherzando (Nod at Play)*, m.1 – m.4

♩ = 69

Oboe 1 *mf*

Oboe 2 *mf*

English Horn *mf*

Movement 3: *Lamentoso (Lament for Nod)*, m.1 – m.4

♩ = 69

Oboe 1

Oboe 2

English Horn *mp*  
*espress.*

<sup>228</sup> Arthur Woodbury, University of Southern Florida,  
<http://db.arts.usf.edu/data/winds/reader.asp?n=awoodbury>, accessed September 5, 2014.

Movement 4: *Danse Macabre (Nod Begins to Dance)*, m.1 – m.4

From a great distance, but played with energy  
♩ = 120

Oboe 1  
*pp*

Oboe 2  
*pp*

English Horn  
*pp*

**Wranitzky, Anton (1761-1820)**

Composer, violinist, and music teacher Anton Wranitzky was born in Moravia and established his career in Vienna. He attended grammar school at a monastery in Moravia and he studied law and philosophy at a Jesuit seminary in Brno. In his youth, he was known for his beautiful singing voice and he studied violin with his brother Paul Wranitzky. Before age twenty-two, Wranitzky worked as choirmaster at the chapel of the *Theresianisch-Savoyische Akademie* in Vienna. While in Vienna, he studied composition with Wolfgang Amadeus Mozart, Franz Joseph Haydn, and Johann Georg Albrechtsberger and became a reputable violin teacher and performer.<sup>229</sup>

Wranitzky began service for Prince J. F. Maximilian Lobkowitz by 1790. He worked for Lobkowitz as a composer, music teacher, concertmaster, and beginning in 1797 the *Kapellmeister* of the prince's private orchestra. In 1807 the prince was in charge of the Vienna court theaters and appointed Wranitzky as orchestra director of the court theater. Beginning in 1814 Wranitzky additionally served as the orchestra director of the *Theater an der Wien*. From 1812 to 1816 he assisted the prince with directing the

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<sup>229</sup> Milan Poštoľka and Roger Hickman, "Wranitzky, Anton," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed September 5, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30595>.



Hoftheater-Musik-Verlag. Composers Haydn and Beethoven were both friends with Anton Wranitzky and his brother Paul Wranitzky. Anton Wranitzky's work as composer, performer, and teacher culminated in his founding of the Viennese violin school.<sup>230</sup>

Title: *Trio in C Major*

Date of composition: Unknown

Timing: 27:00

Commission: N/A

Dedication: N/A

Publisher: Basel, Switzerland, Edition Kneusslin (1982).

Movement 1: *Adagio-Allegro*, m.1 – m.4

Adagio

Oboe 1 *f* *p*

Oboe 2 *f* *p*

English Horn *f* *p*

Movement 2: *Andante*, m.1 – m.4

Andante

Oboe 1 *fz* *f* *fp* *fp* *f* *p* *pp*

Oboe 2 *fz* *f* *fp* *fp* *f* *p*

English Horn *fz* *f* *fp* *fp* *f* *p*

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<sup>230</sup> *ibid.*

Movement 3: *Menuetto, Trio I, Trio II*, m.1 – m.4

MENUETTO *Poco Allegro*

Oboe 1  
*f* *p* *f*

Oboe 2  
*f* *p* *f*

English Horn  
*f* *p*

Movement 4: *Rondo Allegro*, m.1 – m.4

RONDO *Allegro*

Oboe 1  
*p*

Oboe 2  
*p*

English Horn  
*p*

**Zehm, Friedrich (1923-2007)**

German composer, pianist, and teacher Friedrich Zehm began his musical studies at the *Salzburg Mozarteum*. He then studied composition with Harald Genzmer and piano with Edith Pitch-Axenfield at the Freiburg *Musikhochschule* from 1948 to 1951. From 1956 to 1963 Zehm worked as a music reviewer for *Amerika-Haus* in Freiburg. The following year he worked for the publishing company Schott, and began serving as a docent for composition at the University of Mainz. Some of his awards include the Robert Schumann Prize and one from the *Esslinger Künstlergilde*. Zehm's teacher Genzmer was a student of Paul Hindemith; Genzmer passed on Hindemith's musical

style.<sup>231</sup>

Title: *Hindemith-Variationen: 6 Veränderungen über die II. Variation aus dem*

*“Philharmonischen Konzert” von Paul Hindemith*

Date of composition: 1978

Timing: 15:00

Commission: N/A

Dedication: N/A

Publisher: Mainz, Germany/New York, New York: Schott (1979)

Theme and Variations: m.1 – m.4

Lento  $\text{♩} = \text{ca. } 54$   
*senza espressione*

Oboe 1  
*p sempre*

Oboe 2  
*p sempre*

English Horn  
*p sempre*

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<sup>231</sup> George W. Loomis, “Zehm, Friedrich,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed September 5, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30895>.

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APPENDIX A  
OBOE TRIOS ARRANGED ALPHABETICALLY BY LAST NAME OF  
COMPOSER

Aitken, Elizabeth (b. 1949)

*Cake Dance Suite*

*Talisker: Where Sea Meets Skye*

Amelsvoort, Jos van (1910-2003)

*Trio for Two Oboes and English Horn*

Andriessen, Jurriaan (1925-1996)

*Divertimento voor 2 hobo's (oboe d'amore) en althobo*

Ardévol, José (1911-1981)

*Cuarta Sonata a Tres*

Badings, Henk (1907-1987)

*Trio IV voor 2 hobo's en althobo* [also appears as] *Trio No. 4a voor twee hobos en althobo*

Baumann, Herbert (b.1925)

*Con una marcetta*

Baur, Jürg (1918-2010)

*Echoi: Hirtenrufe und Weisen*

Bayliss, Colin (b. 1948)

*Threnody in Memoriam Katherine Chedburn*

Bednarik, Josef (b. 1964)

*Schwing Schweet*

Beethoven, Ludwig van (1770-1827)

*Trio C-dur Opus 87*

*Variationen über "Là ci darem la mano" from Mozart's Don Giovanni, WoO 28*

Berk, Stacey J. (b. 1970)

*Pasticcio Dandy*

Binnington, Stephen (b. 1953)

*Trio for two oboes and cor anglais*

Blake, Nicholas (1949-1969)

*Suite Opus 6 for two oboes and cor anglais*

Breczinski, Stuart J. (b. 1986)  
*Ancie di fuoco*

Broemel, Robert (Unknown, 20<sup>th</sup> Century)  
*Polonaise for Cor Anglais*

Bullard, Alan (b. 1947)  
*Little Suite for 2 oboes & cor anglais*

Bussick, David (Unknown, 20<sup>th</sup> Century)  
*Elder Ballads*  
*Trio*

Butterworth, Arthur (b.1923)  
*Leprechauns*

Caldini, Fulvio (b. 1959)  
*Conductus Op. 30/c*  
*Due Canoni, Op. 42/a*  
*Réveil-mémoire Op. 21/a*

Carbajo, Víctor (b.1970)  
*Urogallos (Capercaillies)*

Carion, Fernand (1908-1960)  
*Lied*

Carr, Gordon (b. 1943)  
*Three Pieces for Three Players*

Castillo, Francisco J. (Unknown, 20<sup>th</sup> Century)  
*Trio for Two Oboes and English Horn*

Chandler, Mary (1911-1996)  
*Trio for two oboes and cor anglais*

Chosez, Franz (Unknown)  
*Trio, Op. 38*

de Regt, Hendrik (b. 1950)  
*Trio per Due Oboi e Corno Inglese*

Dreyfus, George (b. 1928)  
*Larino, Safe Haven*

Evensen, Bernt Kasberg (1944)  
*Petite Suite*

Gamley, Douglas (1924-1998)  
*Sonata Breve for 2 oboes and cor anglais*

Genzmer, Harald (1909-2007)  
*Trio für zwei Oboen und Englischhorn*

Goethals, Lucien (1931-2006)  
*Fantasia en Humoreske*

Hofmann, Wolfgang (1922-2003)  
*Mosaik für zwei Oboen und Englisch Horn*

Holik, Johannes (b. 1961)  
*Peppone: Serenade für 2 Oboen und Englischhorn*

Holland, Marion (b.1958)  
*Hautboy Suite*

Jacob, Gordon (1895-1984)  
*Two Pieces for Two Oboes and Cor Anglais*

Jones, Richard Roderick (b.1947)  
*Commedia I*

Joubert, Claude-Henry (b.1948)  
*Pour le depart d'un ami*

Joyce, Brian (b. 1971)  
*5 Elfin Pieces*

Kalke, Ernst-Thilo (b. 1924)  
*Tango, Mambo et cetera*

Kibbe, Michael (b. 1945)  
*Suite, In the Baroque manner, Opus 75, for two oboes & English horn*  
*Variations on a Theme of Mozart, In the style of Beethoven (Opus 22)*

Kirchner, Volker David (b. 1942)  
*Kreuzweg: 14 Stationen*

Kirsch, Dirk-Michael (b. 1965)  
*Meeresbilder*



Klöffler, Dirk (b. 1963)  
*Stück für 2 Oboen und Englischhorn*

Knight, Tim (b. 1959)  
*Three Miniatures and an Andante*

Koetsier, Jan (1911-2006)  
*10 Variationen und Fughetta über Themen von J.S. Bach, Opus 125*

Kont, Paul (1920-2000)  
*Eklogen*

Koumans, Rudolf Leopold (b. 1929)  
*Trio for Two Oboes and English Horn, Opus 64*

Krommer, Franz (Kramář, František) (1759-1831)  
*Trio in F Major for two oboes and English horn*  
*Variace F-Dur na Pleyelovo Téma (Variations in F Major on a theme by Pleyel)*

Luijt, Willem (b. 1957)  
*Trio in G minor*

Lunde Jr., Ivar (b. 1944)  
*Tre Stæv (Opus 4, No. 1)*  
*Trio Opus 8a for to oboer og Engelsk horn*

Maganini, Quinto (1897-1974)  
*The Troubadors*

Marvin, John (b.1931)  
*Music from the Night*

McCabe, John (b. 1939)  
*Erinnerung*

Miller, Michael R. (b. 1932)  
*In-Talk: A Trio for Two Oboes and English Horn*

Mueller, Robert (b. 1958)  
*First Light*

Nieuwenhuizen, Huib (Unknown, 20<sup>th</sup> Century)  
*Twee Hongaarse volksliedjes*  
*Variaties over een Grieks volksliedje*

Olive, Vivienne (b. 1950)  
*Fioriture*

Pössinger (Poessinger), Franz Alexander (1767-1827)  
*Trio in F-Dur*

Powning, Graham (b.1949)  
*Three English Songs*  
*Three French Songs*  
*Three Jazz Etudes*  
*Trio No. 1*  
*Trio No. 2*  
*Trio No. 3*  
*Trio No. 4*  
*Trio No. 5*  
*Trio No. 67*  
*Trio No. 69*  
*Trio No. 79 "The Invalid"*  
*Variations and Fugue on "La Donna è mobile"*  
*Variations and Fugue on St. Antoni Chorale*  
*Variations and Fugue on the "Star Spangled Banner"*  
*Variations on "Waltzing Matilda"*

Presser, William (1916-2004)  
*Trio for Two Oboes and English Horn*

Racz, Timoteus (1956-2012)  
*Romanze, Op. 4 #4*  
*Trio Capriccio, Op. 4 #3*

Ragge, Melanie (b. Unknown, 20<sup>th</sup> Century)  
*Scherzo & Trio*

Reade, Paul (1943-1997)  
*Luckbarrow Dances*

Reid, Sally (b. 1948)  
*Sketches for Two Oboes and English Horn*

Rimmer, John (b. 1939)  
*Transcendental Fragments*

Roseman, Ronald (1933-2000)  
*Trio for Two Oboes and English Horn*

Roxburgh, Edwin (b. 1937)  
*Shadow-play*

Schilling, Hans Ludwig (1927-2012)  
*Suite romaine*

Šesták, Zdeněk (b.1925) [Czech]  
*Music for Oboe/Hudba pro hoboje/Musica per oboe*

Sharma, Liz (b. 1951)  
*Suite for Three Reeds*

Stephenson, Allan (b. 1949)  
*Mini-Trio*

Swindale, Owen (b. 1927)  
*Arran Sketches*  
*Sonatina Giocosa*

Thoma, Xaver Paul (b. 1953)  
*Lyrismen Op. 28*

Thomas, David Evan (b. 1958)  
*Hydra*

Triebensee, Josef (1772-1846)  
*Thema und Variationen*  
*Trio in Bb Major*  
*Trio in C Major*  
*Trio in F Major*  
*5 Variations en Do Majeur sur un thème de Joseph Haydn* [also appears as] *Variations sur un thème de Haydn (Symphonie No. 94)* [Kneusslin Edition]

Turok, Paul (1929-2012)  
*Three Virtuoso Caprices after Paganini, Op. 51 No. 5*

Vogt, Gustave (1781-1870)  
*Adagio Religioso*  
*Drei langsame Sätze für zwei Oboen & Englishhorn*

Waldejer, Erik (b.1947)  
*Oboetrio in one movement*

Walter, Fried (1907-1996)  
*Episoden: Drei Stücke*

Wentz, Johann (1745-1801)

*Divertimento in Bb Major*

*Petite Serenade Concertante* [also appears as] *Petite Serenade*

*Variations sur un thème de J. Haydn*

*Variations sur un thème de G. Paisiello de l'opera "La Molinara:" "Nel cor piú non mi sento"*

Woodbury, Arthur (Unknown, 20<sup>th</sup> Century)

*When Nod Dreams*

Wranitzky, Anton (1761-1820)

*Trio in C Major*

Zehm, Friedrich (1923-2007)

Title: *Hindemith-Variationen: 6 Veränderungen über die II. Variation aus dem "Philharmonischen Konzert" von Paul Hindemith*

APPENDIX B

OBOE TRIOS ARRANGED BY DATE OF COMPOSITION

Blake, Nicholas (1949-1969)  
Title: *Suite Opus 6 for two oboes and cor anglais*  
Date of composition: **Unknown**

Chosez, Franz  
Title: *Trio, Op. 38*  
Date of composition: **Unknown**

de Regt, Hendrik (b. 1950)  
Title: *Trio per Due Oboi e Corno Inglese*  
Date of composition: **Unknown**

Krommer, Franz (Kramář, František) (1759-1831)  
Title: *Trio in F Major for two oboes and English horn*  
Date of composition: **Unknown**

Krommer, Franz (Kramář, František) (1759-1831)  
Title: *Variace F-Dur na Pleyelovo Téma (Variations in F Major on a theme by Pleyel)*  
Date of composition: **Unknown**

Pössinger (Poessinger), Franz Alexander (1767-1827)  
Title: *Trio in F-Dur*  
Date of composition: **Unknown**

Sharma, Liz (b. 1951)  
Title: *Suite for Three Reeds*  
Date of composition: **Unknown**

Triebensee, Josef (1772-1846)  
Title: *Thema und Variationen*  
Date of composition: **Unknown**

Triebensee, Josef (1772-1846)  
Title: *Trio in Bb Major*  
Date of composition: **Unknown**

Triebensee, Josef (1772-1846)  
Title: *Trio in C Major*  
Date of composition: **Unknown**

Triebensee, Josef (1772-1846)  
Title: *Trio in F Major*  
Date of composition: **Unknown**

Triebensee, Josef (1772-1846)

Title: *5 Variations en Do Majeur sur un thème de Joseph Haydn* [also appears as] *Variations sur un thème de Haydn (Symphonie No. 94)* [Kneusslin Edition]

Date of composition: **Unknown**

Vogt, Gustave (1781-1870)

Title: *Adagio Religioso*

Date of composition: **Unknown**

Vogt, Gustave (1781-1870)

Title: *Drei langsame Sätze für zwei Oboen & Englishhorn*

Date of composition: **Unknown**

Walter, Fried (1907-1996)

Title: *Episoden: Drei Stücke*

Date of composition: **Unknown**

Wenth, Johann (1745-1801)

Title: *Divertimento in Bb Major*

Date of composition: **Unknown**

Wenth, Johann (1745-1801)

Title: *Petite Serenade Concertante* [also appears as] *Petite Serenade*

Date of composition: **Unknown**

Wenth, Johann (1745-1801)

Title: *Variations sur un thème de J. Haydn*

Date of composition: **Unknown**

Wenth, Johann (1745-1801)

Title: *Variations sur un thème de G. Paisiello de l'opera "La Molinara:" "Nel cor più non mi sento"*

Date of composition: **Unknown**

Wranitzky, Anton (1761-1820)

Title: *Trio in C Major*

Date of composition: **Unknown**

Beethoven, Ludwig van (1770-1827)

Title: *Trio C-dur Opus 87*

Date of composition: **ca. 1794-1795**

Beethoven, Ludwig van (1770-1827)

Title: *Variationen über "Là ci darem la mano"* from Mozart's *Don Giovanni*, WoO 28

Date of composition: **ca. 1795-1796**

Maganini, Quinto (1897-1974)

Title: *The Troubadors*

Date of composition: **1944**

Ardévol, José (1911-1981)

Title: *Cuarta Sonata a Tres*

Date of composition: **1945**

Badings, Henk (1907-1987)

Title: *Trio IV voor 2 hobo's en althobo* [also appears as] *Trio No. 4a voor twee hobos en althobo*

Date of composition: **1946**

Kont, Paul (1920-2000)

Title: *Eklogen*

Date of composition: **1953/1974**

Jacob, Gordon (1895-1984)

Title: *Two Pieces for Two Oboes and Cor Anglais*

Date of composition: **1954**

Carion, Fernand (1908-1960)

Title: *Lied*

Date of composition: **1957**

Roseman, Ronald (1933-2000)

Title: *Trio for Two Oboes and English Horn*

Date of composition: **1961-1962**

Lunde Jr., Ivar (b. 1944)

Title: *Tre Stæv (Opus 4, No. 1)*

Date of composition: **1963**

Šesták, Zdeněk (b.1925) [Czech]

Title: *Music for Oboe/Hudba pro hoboje/Musica per oboe*

Date of composition: **1967**

Powning, Graham (b.1949)

Title: *Trio No. 1*

Date of composition: **1972**

Powning, Graham (b.1949)

Title: *Variations on "Waltzing Matilda"*

Date of composition: **1972**



Powning, Graham (b.1949)  
Title: *Trio No. 3*  
Date of composition: **1973**

Reid, Sally (b. 1948)  
Title: *Sketches for Two Oboes and English Horn*  
Date of composition: **1973**

Powning, Graham (b.1949)  
Title: *Trio No. 2*  
Date of composition: **1974**

Miller, Michael R. (b. 1932)  
Title: *In-Talk: A Trio for Two Oboes and English Horn*  
Date of composition: **1975**

Luijt, Willem (b. 1957)  
Title: *Trio in G minor*  
Date of composition: **1977**

Presser, William (1916-2004)  
Title: *Trio for Two Oboes and English Horn*  
Date of composition: **1977**

Goethals, Lucien (1931-2006)  
Title: *Fantasia en Humoreske*  
Date of composition: **1978**

Powning, Graham (b.1949)  
Title: *Trio No. 4*  
Date of composition: **1978**

Powning, Graham (b.1949)  
Title: *Trio No. 5*  
Date of composition: **1978**

Powning, Graham (b.1949)  
Title: *Three French Songs*  
Date of composition: **1978**

Powning, Graham (b.1949)  
Title: *Three Jazz Etudes*  
Date of composition: **1978**

Zehm, Friedrich (1923-2007)

Title: *Hindemith-Variationen: 6 Veränderungen über die II. Variation aus dem "Philharmonischen Konzert" von Paul Hindemith*

Date of composition: **1978**

Gamley, Douglas (1924-1998)

Title: *Sonata Breve for 2 oboes and cor anglais*

Date of composition: **1979**

Powning, Graham (b.1949)

Title: *Three English Songs*

Date of composition: **1979**

Nieuwenhuizen, Huib (Unknown, 20<sup>th</sup> Century)

Title: *Twee Hongaarse volksliedjes*

Date of composition: **1980**

Nieuwenhuizen, Huib (Unknown, 20<sup>th</sup> Century)

Title: *Variaties over een Grieks volksliedje*

Date of composition: **1980**

Baur, Jürg (1918-2010)

Title: *Echoi: Hirtenrufe und Weisen*

Date of composition: **1981**

Jones, Richard Roderick (b.1947)

Title: *Commedia I*

Date of composition: **1980-1981**

Koumans, Rudolf Leopold (b. 1929)

Title: *Trio for Two Oboes and English Horn, Opus 64*

Date of composition: **1981-1982**

Powning, Graham (b.1949)

Title: *Variations and Fugue on "La Donna è mobile"*

Date of composition: **1982**

Powning, Graham (b.1949)

Title: *Variations and Fugue on the "Star Spangled Banner"*

Date of composition: **1982**

Turok, Paul (1929-2012)

Title: *Three Virtuoso Caprices after Paganini, Op. 51 No. 5*

Date of composition: **1982**

Powning, Graham (b.1949)  
Title: *Variations and Fugue on St. Antoni Chorale*  
Date of composition: **1983**

Thoma, Xaver Paul (b. 1953)  
Title: *Lyrismen Op. 28*  
Date of composition: **1983**

Reade, Paul (1943-1997)  
Title: *Luckbarrow Dances*  
Date of composition: **1984**

Thomas, David Evan (b. 1958)  
Title: *Hydra*  
Date of composition: **1985**

Holik, Johannes (b. 1961)  
Title: *Peppone: Serenade für 2 Oboen und Englischhorn*  
Date of composition: **1987**

Evensen, Bernt Kasberg (1944)  
Title: *Petite Suite*  
Date of composition: **1988**

Lunde Jr., Ivar (b. 1944)  
Title: *Trio Opus 8a for to oboer og Engelsk horn*  
Date of composition: **1964/1988**

Andriessen, Jurriaan (1925-1996)  
Title: *Divertimento voor 2 hobo's (oboe d'amore) en althobo*  
Date of composition: **1989**

Bullard, Alan (b. 1947)  
Title: *Little Suite for 2 oboes & cor anglais*  
Date of composition: **1989**

Chandler, Mary (1911-1996)  
Title: *Trio for two oboes and cor anglais*  
Date of composition: **1989**

Kibbe, Michael (b. 1945)  
Title: *Variations on a Theme of Mozart, In the style of Beethoven (Opus 22)*  
Date of composition: **1989**

Roxburgh, Edwin (b. 1937)  
Title: *Shadow-play*  
Date of composition: **1989**

Baumann, Herbert (b.1925)  
Title: *Con una marcetta*  
Date of composition: **1990**

Genzmer, Harald (1909-2007)  
Title: *Trio für zwei Oboen und Englischhorn*  
Date of composition: **1990**

Caldini, Fulvio (b. 1959)  
Title: *Réveil-mémoire Op. 21/a*  
Date of composition: **1985-1991**

Koetsier, Jan (1911-2006)  
Title: *10 Variationen und Fughetta über Themen von J.S. Bach, Opus 125*  
Date of composition: **1991**

Swindale, Owen (b. 1927)  
Title: *Sonatina Giocosa*  
Date of composition: **1991**

Bayliss, Colin (b. 1948)  
Title: *Threnody in Memoriam Katherine Chedburn*  
Date of composition: **1992**

Caldini, Fulvio (b. 1959)  
Title: *Due Canoni, Op. 42/a*  
Date of composition: **1988-1992**

Amelsvoort, Jos van (1910-2003)  
Title: *Trio for Two Oboes and English Horn*  
Date of composition: **1993**

Hofmann, Wolfgang (1922-2003)  
Title: *Mosaik für zwei Oboen und Englisch Horn*  
Date of composition: **1993**

Swindale, Owen (b. 1927)  
Title: *Arran Sketches*  
Date of composition: **1993**

Dreyfus, George (b. 1928)  
Title: *Larino, Safe Haven*  
Date of composition: **1994**

Schilling, Hans Ludwig (1927-2012)  
Title: *Suite romaine*  
Date of composition: **1992-1994**

Caldini, Fulvio (b. 1959)  
Title: *Conductus Op. 30/c*  
Date of composition: **1995**

Carbajo, Victor (b.1970)  
Title: *Urogallos (Capercaillies)*  
Date of composition: **1995**

Bednarik, Josef (b. 1964)  
Title: *Schwing Schweet*  
Date of composition: **1996**

Knight, Tim (b. 1959)  
Title: *Three Miniatures and an Andante*  
Date of composition: **1996**

Waldejer, Erik (b.1947)  
Title: *Oboetrio in one movement*  
Date of composition: **1996**

Woodbury, Arthur (Unknown, 20<sup>th</sup> Century)  
Title: *When Nod Dreams*  
Date of composition: **1996**

Binnington, Stephen (b. 1953)  
Title: *Trio for two oboes and cor anglais*  
Date of composition: **1998**

Ragge, Melanie (b. Unknown, 20<sup>th</sup> Century)  
Title: *Scherzo & Trio*  
Date of composition: **1999**

Powning, Graham (b.1949)  
Title: *Trio No. 67*  
Date of composition: **2000**

Butterworth, Arthur (b.1923)  
Title: *Leprechauns*  
Date of composition: **2001**

Joubert, Claude-Henry (b.1948)  
Title: *Pour le depart d'un ami*  
Date of composition: **2001**

Kirchner, Volker David (b. 1942)  
Title: *Kreuzweg: 14 Stationen*  
Date of composition: **2001**

Marvin, John (b.1931)  
Title: *Music from the Night*  
Date of composition: **2001**

Powning, Graham (b.1949)  
Title: *Trio No. 69*  
Date of composition: **2001**

Aitken, Elizabeth (b. 1949)  
Title: *Talisker: Where Sea Meets Skye*  
Date of composition: **2003**

Rimmer, John (b. 1939)  
Title: *Transcendental Fragments*  
Date of composition: **2003**

Kirsch, Dirk-Michael (b. 1965)  
Title: *Meeresbilder*  
Date of composition: **2004**

Mueller, Robert (b. 1958)  
Title: *First Light*  
Date of composition: **2004**

Powning, Graham (b.1949)  
Title: *Trio No. 79 "The Invalid"*  
Date of composition: **2004**

Aitken, Elizabeth (b. 1949)  
Title: *Cake Dance Suite*  
Date of composition: **2005**

Olive, Vivienne (b. 1950)  
Title: Fioriture  
Date of composition: **2005**

Bussick, David (Unknown, 20<sup>th</sup> Century)  
Title: *Trio*  
Date of composition: **2007**

Carr, Gordon (b. 1943)  
Title: *Three Pieces for Three Players*  
Date of composition: **2007**

Castillo, Francisco J. (Unknown, 20<sup>th</sup> Century)  
Title: *Trio for Two Oboes and English Horn*  
Date of composition: **2007**

Kalke, Ernst-Thilo (b. 1924)  
Title: *Tango, Mambo et cetera*  
Date of composition: **2007**

Racz, Timoteus (1956-2012)  
Title: *Romanze, Op. 4 #4*  
Date of composition: **2007**

Racz, Timoteus (1956-2012)  
Title: *Trio Capriccio, Op. 4 #3*  
Date of composition: **2007**

Stephenson, Allan (b. 1949)  
Title: *Mini-Trio*  
Date of composition: **2007**

McCabe, John (b. 1939)  
Title: *Erinnerung*  
Date of composition: **2008**

Bussick, David (Unknown, 20<sup>th</sup> Century)  
Title: *Elder Ballads*  
Date of composition: **2009**

Holland, Marion (b.1958)  
Title: *Hautboy Suite*  
Date of composition: **2009**

Klöffler, Dirk (b. 1963)  
Title: *Stück für 2 Oboen und Englischhorn*  
Date of composition: **2009**

Breczinski, Stuart J. (b. 1986)  
Title: *Ancie di fuoco*  
Date of composition: **2010**

Broemel, Robert (Unknown, 20<sup>th</sup> Century)  
Title: *Polonaise for Cor Anglais*  
Date of composition: **2010**

Berk, Stacey J. (b. 1970)  
Title: *Pasticcio Dandy*  
Date of composition: **2011**

Joyce, Brian (b. 1971)  
Title: *5 Elfin Pieces*  
Date of composition: **2011**

Kibbe, Michael (b. 1945)  
Title: *Suite, In the Baroque manner, Opus 75, for two oboes & English horn*  
Date of composition: **2013**



APPENDIX C

OBOE TRIOS ARRANGED BY NATIONALITY OF COMPOSER

Works are arranged chronologically within each nationality.

### **Unknown, likely French**

Chosez, Franz

Title: *Trio, Op. 38*

Date of composition: **Unknown**

### **Established career in Austria/Austrian**

Beethoven, Ludwig van (1770-1827) [born in Germany, established career in Austria]

Title: *Trio C-dur Opus 87*

Date of composition: **ca. 1794-1795**

Beethoven, Ludwig van (1770-1827) [born in Germany, established career in Austria]

Title: *Variationen über "Là ci darem la mano" from Mozart's Don Giovanni, WoO 28*

Date of composition: **ca. 1795-1796**

Krommer, Franz (Kramář, František) (1759-1831) [Czech, est. career in Vienna]

Title: *Trio in F Major for two oboes and English horn*

Date of composition: **Unknown**

Krommer, Franz (Kramář, František) (1759-1831) [Czech, est. career in Vienna]

Title: *Variace F-Dur na Pleyelovo Téma (Variations in F Major on a theme by Pleyel)*

Date of composition: **Unknown**

Pössinger (Poessinger), Franz Alexander (1767-1827) [Austrian]

Title: *Trio in F-Dur*

Date of composition: **Unknown**

Triebensee, Josef (1772-1846) [Bohemian, est. career in Austria]

Title: *Thema und Variationen*

Date of composition: **Unknown**

Triebensee, Josef (1772-1846) [Bohemian, est. career in Austria]

Title: *Trio in Bb Major*

Date of composition: **Unknown**

Triebensee, Josef (1772-1846) [Bohemian, est. career in Austria]

Title: *Trio in C Major*

Date of composition: **Unknown**

Triebensee, Josef (1772-1846) [Bohemian, est. career in Austria]

Title: *Trio in F Major*

Date of composition: **Unknown**

Triebensee, Josef (1772-1846) [Bohemian, est. career in Austria]  
Title: *5 Variations en Do Majeur sur un thème de Joseph Haydn* [also appears as]  
*Variations sur un thème de Haydn (Symphonie No. 94)* [Kneusslin Edition]  
Date of composition: **Unknown**

Wenth, Johann (1745-1801) [Bohemian, est. career in Austria]  
Title: *Divertimento in Bb Major*  
Date of composition: **Unknown**

Wenth, Johann (1745-1801) [Bohemian, est. career in Austria]  
Title: *Petite Serenade Concertante* [also appears as] *Petite Serenade*  
Date of composition: **Unknown**

Wenth, Johann (1745-1801) [Bohemian, est. career in Austria]  
Title: *Variations sur un thème de J. Haydn*  
Date of composition: **Unknown**

Wenth, Johann (1745-1801) [Bohemian, est. career in Austria]  
Title: *Variations sur un thème de G. Paisiello de l'opera "La Molinara:" "Nel cor più non mi sento"*  
Date of composition: **Unknown**

Wranitzky, Anton (1761-1820) [Moravian, est. career in Vienna]  
Title: *Trio in C Major*  
Date of composition: **Unknown**

Kont, Paul (1920-2000) [Austrian]  
Title: *Eklogen*  
Date of composition: **1953/1974**

Holik, Johannes (b. 1961) [Austrian]  
Title: *Peppone: Serenade für 2 Oboen und Englischhorn*  
Date of composition: **1987**

Bednarik, Josef (b. 1964) [Austrian]  
Title: *Schwing Schweet*  
Date of composition: **1996**

## **French**

Vogt, Gustave (1781-1870) [French]  
Title: *Adagio Religioso*  
Date of composition: **Unknown**

Vogt, Gustave (1781-1870) [French]  
Title: *Drei langsame Sätze für zwei Oboen & Englishhorn*  
Date of composition: **Unknown**

Joubert, Claude-Henry (b.1948) [French]  
Title: *Pour le depart d'un ami*  
Date of composition: **2001**

### **English**

Blake, Nicholas (1949-1969) [English]  
Title: *Suite Opus 6 for two oboes and cor anglais*  
Date of composition: **Unknown**

Sharma, Liz (b. 1951) [English]  
Title: *Suite for Three Reeds*  
Date of composition: **Unknown**

Jacob, Gordon (1895-1984) [English]  
Title: *Two Pieces for Two Oboes and Cor Anglais*  
Date of composition: **1954**

Reade, Paul (1943-1997) [English]  
Title: *Luckbarrow Dances*  
Date of composition: **1984**

Bullard, Alan (b. 1947) [English]  
Title: *Little Suite for 2 oboes & cor anglais*  
Date of composition: **1989**

Chandler, Mary (1911-1996) [English]  
Title: *Trio for two oboes and cor anglais*  
Date of composition: **1989**

Roxburgh, Edwin (b. 1937) [English]  
Title: *Shadow-play*  
Date of composition: **1989**

Bayliss, Colin (b. 1948) [English]  
Title: *Threnody in Memoriam Katherine Chedburn*  
Date of composition: **1992**

Knight, Tim (b. 1959) [English]  
Title: *Three Miniatures and an Andante*  
Date of composition: **1996**

Binnington, Stephen (b. 1953) [English]  
Title: *Trio for two oboes and cor anglais*  
Date of composition: **1998**

Ragge, Melanie (b. Unknown, 20<sup>th</sup> Century) [English]  
Title: *Scherzo & Trio*  
Date of composition: **1999**

Butterworth, Arthur (b.1923) [English]  
Title: *Leprechauns*  
Date of composition: **2001**

Aitken, Elizabeth (b. 1949) [English]  
Title: *Talisker: Where Sea Meets Skye*  
Date of composition: **2003**

Aitken, Elizabeth (b. 1949) [English]  
Title: *Cake Dance Suite*  
Date of composition: **2005**

Olive, Vivienne (b. 1950) [English]  
Title: *Fioriture*  
Date of composition: **2005**

Carr, Gordon (b. 1943) [English]  
Title: *Three Pieces for Three Players*  
Date of composition: **2007**

McCabe, John (b. 1939) [English]  
Title: *Erinnerung*  
Date of composition: **2008**

Holland, Marion (b.1958) [English]  
Title: *Hautboy Suite*  
Date of composition: **2009**

## **Dutch**

de Regt, Hendrik (b. 1950) [Dutch]  
Title: *Trio per Due Oboi e Corno Inglese*  
Date of composition: **Unknown**

Badings, Henk (1907-1987) [Dutch]

Title: *Trio IV voor 2 hobo's en althobo* [also appears as] *Trio No. 4a voor twee hobos en althobo*

Date of composition: **1946**

Luijt, Willem (b. 1957) [Dutch]

Title: *Trio in G minor*

Date of composition: **1977**

Nieuwenhuizen, Huib (Unknown, 20<sup>th</sup> Century) [Dutch]

Title: *Twee Hongaarse volksliedjes*

Date of composition: **1980**

Nieuwenhuizen, Huib (Unknown, 20<sup>th</sup> Century)[Dutch]

Title: *Variaties over een Grieks volksliedje*

Date of composition: **1980**

Koumans, Rudolf Leopold (b. 1929) [Dutch]

Title: *Trio for Two Oboes and English Horn, Opus 64*

Date of composition: **1981-1982**

Andriessen, Jurriaan (1925-1996) [Dutch]

Title: *Divertimento voor 2 hobo's (oboe d'amore) en althobo*

Date of composition: **1989**

Koetsier, Jan (1911-2006) [Dutch]

Title: *10 Variationen und Fughetta über Themen von J.S. Bach, Opus 125*

Date of composition: **1991**

Amelsvoort, Jos van (1910-2003) [Dutch]

Title: *Trio for Two Oboes and English Horn*

Date of composition: **1993**

## **Belgian**

Carion, Fernand (1908-1960) [Belgian]

Title: *Lied*

Date of composition: **1957**

Goethals, Lucien (1931-2006) [Belgian]

Title: *Fantasia en Humoreske*

Date of composition: **1978**

## German

Walter, Fried (1907-1996) [German]

Title: *Episoden: Drei Stücke*

Date of composition: **Unknown**

Zehm, Friedrich (1923-2007) [German]

Title: *Hindemith-Variationen: 6 Veränderungen über die II. Variation aus dem "Philharmonischen Konzert" von Paul Hindemith*

Date of composition: **1978**

Baur, Jürg (1918-2010) [German]

Title: *Echoi: Hirtenrufe und Weisen*

Date of composition: **1981**

Thoma, Xaver Paul (b. 1953) [German]

Title: *Lyrismen Op. 28*

Date of composition: **1983**

Baumann, Herbert (b.1925) [German]

Title: *Con una marcetta*

Date of composition: **1990**

Genzmer, Harald (1909-2007) [German]

Title: *Trio für Zwei Oboen und Englischhorn*

Date of composition: **1990**

Hofmann, Wolfgang (1922-2003) [German]

Title: *Mosaik für zwei Oboen und Englisch Horn*

Date of composition: **1993**

Schilling, Hans Ludwig (1927-2012) [German]

Title: *Suite romaine*

Date of composition: **1992-1994**

Kirchner, Volker David (b. 1942) [German]

Title: *Kreuzweg: 14 Stationen*

Date of composition: **2001**

Kirsch, Dirk-Michael (b. 1965) [German]

Title: *Meeresbilder*

Date of composition: **2004**

Kalke, Ernst-Thilo (b. 1924) [German]  
Title: *Tango, Mambo et cetera*  
Date of composition: **2007**

Klöffler, Dirk (b. 1963) [German]  
Title: *Stück für 2 Oboen und Englischhorn*  
Date of composition: **2009**

### **American**

Maganini, Quinto (1897-1974) [American]  
Title: *The Troubadors*  
Date of composition: **1944**

Roseman, Ronald (1933-2000) [American]  
Title: *Trio for Two Oboes and English Horn*  
Date of composition: **1961-1962**

Reid, Sally (b. 1948) [American]  
Title: *Sketches for Two Oboes and English Horn*  
Date of composition: **1973**

Miller, Michael R. (b. 1932) [Portuguese, education and career in America]  
Title: *In-Talk: A Trio for Two Oboes and English Horn*  
Date of composition: **1975**

Presser, William (1916-2004) [American]  
Title: *Trio for Two Oboes and English Horn*  
Date of composition: **1977**

Turok, Paul (1929-2012) [American]  
Title: *Three Virtuoso Caprices after Paganini, Op. 51 No. 5*  
Date of composition: **1982**

Thomas, David Evan (b. 1958) [American]  
Title: *Hydra*  
Date of composition: **1985**

Kibbe, Michael (b. 1945) [American]  
Title: *Variations on a Theme of Mozart, In the style of Beethoven (Opus 22)*  
Date of composition: **1989**

Woodbury, Arthur (Unknown, 20<sup>th</sup> Century) [American]  
Title: *When Nod Dreams*  
Date of composition: **1996**



Marvin, John (b.1931) [American]  
Title: *Music from the Night*  
Date of composition: **2001**

Mueller, Robert (b. 1958) [American]  
Title: *First Light*  
Date of composition: **2004**

Bussick, David (Unknown, 20<sup>th</sup> Century) [American]  
Title: *Trio*  
Date of composition: **2007**

Castillo, Francisco J. (Unknown, 20<sup>th</sup> Century) [American (degree from Costa Rica, est. career in States)]  
Title: *Trio for Two Oboes and English Horn*  
Date of composition: **2007**

Racz, Timoteus (1956-2012) [Romanian, est. career in United States and Canada]  
Title: *Romanze, Op. 4 #4*  
Date of composition: **2007**

Racz, Timoteus (1956-2012) [Romanian, est. career in United States and Canada]  
Title: *Trio Capriccio, Op. 4 #3*  
Date of composition: **2007**

Bussick, David (Unknown, 20<sup>th</sup> Century) [American]  
Title: *Elder Ballads*  
Date of composition: **2009**

Breczinski, Stuart J. (b. 1986) [American]  
Title: *Ancie di fuoco*  
Date of composition: **2010**

Broemel, Robert (Unknown, 20<sup>th</sup> Century) [American]  
Title: *Polonaise for Cor Anglais*  
Date of composition: **2010**

Berk, Stacey J. (b. 1970) [American]  
Title: *Pasticcio Dandy*  
Date of composition: **2011**

Joyce, Brian (b. 1971) [American]  
Title: *5 Elfin Pieces*  
Date of composition: **2011**

Kibbe, Michael (b. 1945) [American]  
Title: *Suite, In the Baroque manner, Opus 75, for two oboes & English horn*  
Date of composition: **2013**

### **Cuban**

Ardévol, José (1911-1981) [Spanish, est. career in Cuba]  
Title: *Cuarta Sonata a Tres*  
Date of composition: **1945**

### **Norwegian**

Lunde Jr., Ivar (b. 1944) [Norwegian, est. career in Norway and America]  
Title: *Tre Stæv (Opus 4, No. 1)*  
Date of composition: **1963**

Evensen, Bernt Kasberg (1944) [Norwegian]  
Title: *Petite Suite*  
Date of composition: **1988**

Lunde Jr., Ivar (b. 1944) [Norwegian, est. career in Norway and America]  
Title: *Trio Opus 8a for to oboer og Engelsk horn*  
Date of composition: **1964/1988**

Waldejer, Erik (b.1947) [Norwegian]  
Title: *Oboetrio in one movement*  
Date of composition: **1996**

### **Czech**

Šesták, Zdeněk (b.1925) [Czech]  
Title: *Music for Oboe/Hudba pro hoboje/Musica per oboe*  
Date of composition: **1967**

### **Australian**

Powning, Graham (b.1949) [Australian]  
Title: *Trio No. 1*  
Date of composition: **1972**

Powning, Graham (b.1949) [Australian]  
Title: *Variations on "Waltzing Matilda"*  
Date of composition: **1972**

Powning, Graham (b.1949) [Australian]  
Title: *Trio No. 3*  
Date of composition: **1973**

Powning, Graham (b.1949) [Australian]  
Title: *Trio No. 2*  
Date of composition: **1974**

Powning, Graham (b.1949) [Australian]  
Title: *Trio No. 4*  
Date of composition: **1978**

Powning, Graham (b.1949) [Australian]  
Title: *Trio No. 5*  
Date of composition: **1978**

Powning, Graham (b.1949) [Australian]  
Title: *Three French Songs*  
Date of composition: **1978**

Powning, Graham (b.1949) [Australian]  
Title: *Three Jazz Etudes*  
Date of composition: **1978**

Gamley, Douglas (1924-1998) [Australian]  
Title: *Sonata Breve for 2 oboes and cor anglais*  
Date of composition: **1979**

Powning, Graham (b.1949) [Australian]  
Title: *Three English Songs*  
Date of composition: **1979**

Powning, Graham (b.1949) [Australian]  
Title: *Variations and Fugue on "La Donna è mobile"*  
Date of composition: **1982**

Powning, Graham (b.1949) [Australian]  
Title: *Variations and Fugue on the "Star Spangled Banner"*  
Date of composition: **1982**

Powning, Graham (b.1949) [Australian]  
Title: *Variations and Fugue on St. Antoni Chorale*  
Date of composition: **1983**

Dreyfus, George (b. 1928) [born in Germany, fled to Australia]  
Title: *Larino, Safe Haven*  
Date of composition: **1994**

Powning, Graham (b.1949) [Australian]  
Title: *Trio No. 67*  
Date of composition: **2000**

Powning, Graham (b.1949) [Australian]  
Title: *Trio No. 69*  
Date of composition: **2001**

Powning, Graham (b.1949) [Australian]  
Title: *Trio No. 79 "The Invalid"*  
Date of composition: **2004**

### **Welsh**

Jones, Richard Roderick (b.1947) [Welsh]  
Title: *Commedia I*  
Date of composition: **1980-1981**

### **Italian**

Caldini, Fulvio (b. 1959) [Italian]  
Title: *Réveil-mémoire Op. 21/a*  
Date of composition: **1985-1991**

Caldini, Fulvio (b. 1959) [Italian]  
Title: *Due Canoni, Op. 42/a*  
Date of composition: **1988-1992**

Caldini, Fulvio (b. 1959) [Italian]  
Title: *Conductus Op. 30/c*  
Date of composition: **1995**

### **Scottish**

Swindale, Owen (b. 1927) [Scottish]  
Title: *Sonatina Giocosa*  
Date of composition: **1991**

Swindale, Owen (b. 1927) [Scottish]  
Title: *Arran Sketches*  
Date of composition: **1993**

## **Spanish**

Carbajo, Víctor (b.1970) [Spanish]

Title: *Urogallos (Capercaillies)*

Date of composition: **1995**

## **New Zealander**

Rimmer, John (b. 1939) [New Zealander]

Title: *Transcendental Fragments*

Date of composition: **2003**

## **South African**

Stephenson, Allan (b. 1949) [English, est. career in South Africa]

Title: *Mini-Trio*

Date of composition: **2007**

APPENDIX D

PUBLICATIONS OF OBOE TRIOS BY LUDWIG VAN BEETHOVEN, ORIGINAL  
AND TRANSCRIBED, 1940'S AND EARLIER

## **Trio Op. 87**

van Beethoven, Ludwig. 1896. *Streich-Trios zu 4 Händen (String Trios for Piano Duet)*, arr. Hugo Ulrich. Leipzig, Germany: C.F. Peters.

\_\_\_\_\_. 1938. *Trio Op. 87*, arr. Gustave Langenus for flute, oboe, and clarinet. Meadville, Pennsylvania: Ensemble Music Press; Boston, Massachusetts: sole distributors and selling agents, C. Fischer.

\_\_\_\_\_. 1941. *Trio Op. 87*. New York/London: Boosey & Hawkes .

\_\_\_\_\_. 1942. *Grand Trio for 3 Flutes, Op. 87*, arr. Albert J. Andraud. Cincinnati, Ohio: Andraud.

Ferling, Franz Wilhelm. 1942. *48 Famous Studies for Oboe or Saxophone, Op. 31* and *3 Duos Concertants for 2 Oboes or 2 Saxophones, Op. 13*. Cincinnati, Ohio: Andraud Wind Instrument Music Library. [includes *Trio Op. 87* by Ludwig van Beethoven]

## **Variations on Là ci darem la mano**

van Beethoven, Ludwig. 1914. *Variationen für 2 Oboen und Englisch Horn über das Thema Là ci darem la mano = Reich' mir die Hand mein Leben aus Mozart, Don Juan: für 2 Violinen und Viola*, arr. Hermann Gärtner for 2 violins and viola. Leipzig, Germany: Breitkopf & Härtel.

\_\_\_\_\_. 1915. *Variationen für 2 Oboen und Englisch Horn über das Thema Là ci darem la mano (Reich' mir die Hand mein Leben) aus Mozart, Don Juan*. Leipzig, Germany: Breitkopf & Härtel.

\_\_\_\_\_. 1925. *Variations on La ci darem la mano from "Don Juan" (Wolfgang Amadeus Mozart)*, arr. Michael Press for string orchestra. New York: C. Fischer.

\_\_\_\_\_. 1940. *Variations on a theme of Mozart from "Don Juan"*, arr. Simeon Bellison for clarinet and piano. New York: C. Fischer.

\_\_\_\_\_. 1942. *Variationen für 2 Oboen und Englisch Horn über das Thema, Là ci darem la mano (Reich' mir die Hand mein Leben) aus Mozart, Don Juan*. Wiesbaden, Germany: Breitkopf & Härtel.