

Double Reed News

The magazine of the British Double Reed Society

www.bdrs.org.uk | WINTER 2013



No.105



John Orford

The Bassonicus Interview

Howarth *of* London

Bassoon *Specialists*

The most comprehensive selection
of bassoons, contra bassoons & accessories
in Europe.

Adler

Amati

Buffet

Fox

Heydays

Howarth Academy

Mönnig

Moosmann

Püchner

Renard

Schreiber

Wolf

Wolf Historical

Yamaha

...and now including

Mollenhauer

Impartial advice, bespoke repairs
and everything a bassoonist needs...



howarth.uk.com

31-37 Chiltern Street, London W1U 7PN

+44 (0)20 7935 2407

bassoon@howarth.uk.com

“Words from our Chairman”

Robert Codd

DRN No.104 has been a very good (double) read. It has taken some time, partly since I am now living out the bassoonist's alter-ego as 'Grandfather', but mainly because the magazine is of a very high quality and deserves careful scrutiny (with the possible exception of Page 1 perhaps!). Congratulations to the Editor and all contributors, especially for the excellent photographs. Even the Chairman, although having aged appreciably between numbers 103 and 104, is looking more colourful!

We eagerly await the appearance of DRN on BBCTV's *Have I Got News For You*; but perhaps it is now felt to be too broad in its appeal, leaving the field clear for more specialised titles, such as Gargoyle Observer or Pumping-Station Weekly.

Naturally much coverage was given to the Convention, which seems to have been a great success. I am sorry to have missed it. (Was that the reason for the success perhaps?) Attendance was again low, however. Much has been made of this in recent editions, pointing out that 'hands-on' activities can be done efficiently and relatively inexpensively at local level.

Moreover, anecdotal evidence suggests that double reeds are more than holding their own. I have no statistics to back this up – always had problems with figures (especially my own) – but one hears of advanced flautists and clarinetists taking to the bassoon with relish, while numbers of applicants for double reed positions, in youth orchestras and the six National Children's Orchestras, are higher than ever. There is no concession made for age either; the Main Orchestra of NCO has just tackled such simple little pieces as *The Firebird*, *Sinfonia Sacra* by Panufnik and *Death and Transfiguration* by Strauss.

On top of this, BDRS is evolving rapidly. You will have seen that we are searching for people to fill three positions, previously covered by one man, Geoffrey Bridge! We are greatly indebted to him for the enormous amount of work that he has put in, especially over the last few years. The response to the advertisement for these posts has been very positive. We will keep you informed!

So, where do we go from here? DRN 104 may provide a clue in the entertaining letter from Mike Cox, trombonist, about the firm of Heckel. I was fortunate enough to have a chance encounter with this company some years ago and learned that the Heckel family went their separate ways in the late eighteenth century, the woodwind group to the Wiesbaden area and the



brass detachment to the banks of the Elbe in 'Saxon Switzerland'. Interesting stuff, and good to know that trombones have intertwined serpents on their U-bends whilst we, of course, have imperial crowns on our bells!

So we come now to DRN 105, which we hope will bring you the glad tidings of three filled positions and much comfort and joy for Christmas and the New Year. As for good intentions, please resolve to send in even more tantalising stimuli for satirical television programmes and we will carry on holding our breath – which is excellent practice!

In this Issue...

- 1 Chairman's Comments**
Robert Codd
- 2 Editorial**
Clive Fairbairn
- 4 New Committee Members Needed**
Sarah McClure
- 5 Reports & News**
Clive Fairbairn, Tom Hardy
Helena Mackie, Helen Martin
Naomi Norton, Althea Talbot-Howard
- 9 Obituary: Lindsay Cooper**
The Guardian
- 10 A Tale of Two Families**
James Gorton
- 14 June Emerson Wind Music
Launchpad Prize 2013/14**
Rachel Emerson
- 16 The Bassonicus Interview:
John Orford**
Jefferey Cox
- 18 A Game of Pairs**
Clare Glenister
- 28 A Yorkshire Hub for Double Reeds**
Graham Salvage
- 30 The Bassoonist Biography Project**
James Kopp
- 32 Jimmy Brown's Travels IV**
James Brown
- 35 Quantum Bassoonics**
Alan Goodman
- 36 Review**
Michael Britton
- 37 Noticeboard**
- 38 Classified**
- 39 Advertising, Membership, etc**

British Double Reed Society

www.bdrs.org.uk
enquiries@bdrs.org.uk

Joint Presidents

Roger Birnstingl, Karl Jenkins

Chairman

Robert Codd
chairman@bdrs.org.uk

Secretary

Sarah McClure
Wycombe Abbey School
High Wycombe HP11 1PE
secretary@bdrs.org.uk

Treasurer

Geoffrey Bridge
House of Cardean
Meigle, Perthshire PH12 8RB
treasurer@bdrs.org.uk

Committee

Ian Crowther, Ian Finn
Sarah Francis, Christine Griggs
Barbara Lake, Robert Tilley

Membership

membership@bdrs.org.uk

Education

education@bdrs.org.uk

Legal Services Co-ordinator

Nigel Salmon
4 Portelet Place, Hedge End
Southampton, Hants SO30 0LZ

BDRS Web Manager

website@bdrs.org.uk

Double Reed News

Clive Fairbairn, Editor
Editorial enquiries only:
01494 520359
drn@bdrs.org.uk

Advertising, Membership and other
BDRS/DRN details – see page 39
ISSN 1460-5686

Transition

As 'change' is about the only thing in life that mankind can be sure about, it is not surprising that managing transition so often comes under the spotlight. For us double-reeders this might become manifest when changing instrument – for example from a junior oboe/mini bassoon to a full-size – or changing teacher. It could be when coming to the end of formal studies and starting to take responsibility for our future music-making, whether as amateurs or as professionals.

June Emerson Wind Music has for 5 years helped to encourage student ensembles, as they tackle their transition from the conservatoire environment in which they were formed, to the wider world of promoters, societies and venues. To assist with this, JEWMM awards its Launchpad Prizes each year to winning ensembles from music colleges up and down the country. We announce the 2013/2014 awards in this issue.

The transition from black-and-white to full colour in Double Reed News during this year has depended a great deal for its success on both the continuing photographic revolution and the provision of good quality colour images. In this issue, photographer/bassoonist Clare Glenister, whose pictorial coverage of Convention 2013 adorned the last edition of this magazine, reveals some of her secrets, and includes her own selected samples from the four BDRS conventions she has photographed.

Now for some musical trivia questions: for which family of musicians was a multi-instrument concerto with the line-up of oboe/cor anglais and two harps written? Yes, it had to be for the Goossens family: Léon, Sidonie and Marie. Question 2: who wrote it? Answer: another family member, Sir Eugene Goossens III. So far so good. Question 3 is much harder: which family of North American musicians has these same instruments in its ranks? Answer the Van Hoesen/Gortons. James Gorton explains all in an article from the IDRS magazine.

Another item shipped over the Atlantic from our sister publication also deals with a subject very much rooted in British soil: James Kopp's Bassoon Biography Project. With its seeds sown by Lyndesay Langwill and germinated by William Waterhouse, this project is now flowering under the tender care and authoritative eye of James Kopp. Though he found much spadework still to be done, and although the American climate encouraged earlier harvesting over there, we are grateful that he has sent us this latest bouquet to decorate the pages of our Winter magazine.

Oboists and bassoonists past, present and future can be found, as usual, within this issue and they would no doubt, if they could, all wish to sign up to the Society's warm wishes to you for the festive season ahead. Please add WRITE TO DRN to your New Year's Resolutions list!

I have been very impressed by the friendly and efficient service I have received and won't hesitate to recommend your service.

Thank you so much for your excellent service and friendly assistance, it is very much appreciated.

For those who haven't yet bought from Double Reed Ltd, we thought we'd let our customers introduce us*

Many thanks for all your advice and fantastic service.

The bassoon arrived today in perfect condition. I would like to thank you for your wonderful service.

Thanks so much for helping me through the purchase, and send my thanks to the team for guiding me through the whole process.

I am absolutely delighted to have found an instrument in such beautiful condition and I have been very impressed by your knowledgeable and courteous professionalism.

I must say how impressed I am by your helpful & efficient service...I would definitely recommend you to others.

Double Reed Ltd. gave us wonderful advice and guidance. I would recommend them to everyone. Thanks guys.

Thank you for making my bassoon buying experience so easy. Totally recommended.

Double Reed Ltd. sells bassoons and bassoon accessories:

- bassoons - new and secondhand
- crooks - new and secondhand
- bassoon cases and accessories

with all the services you'd expect: approval loans, warranty, free postage, repair service, buy back scheme and expert advice.



www.doublereed.co.uk
enquiries@doublereed.co.uk
Tel.: 01633 677729

* All comments were unsolicited and written entirely by our customers.

BRITISH DOUBLE REED SOCIETY

www.bdrs.org.uk

— YOUR SOCIETY NEEDS YOU —



FOR 2014

New Treasurer

New Advertising Manager



With the imminent retirement – after a very generous service period – of Geoffrey Bridge, the BDRS committee wishes to find two members to take on the following appointments:

Hon. Treasurer –

Society finances, book-keeping

Advertising Manager –

Advertisers' point of contact

Fuller details can be obtained by those considering making themselves available for these positions by emailing secretary@bdrs.org.uk

Sarah McClure,
Secretary
BDRS
www.bdrs.org.uk



Reports & News

'Oon-list Research

from Tom Hardy.

As those already on my "oon-list" will know, I have for several years been working on ways to help the bassoon community, whether that be just putting people in touch, finding opportunities for others, or researching teaching and performance improvements.

I could have grown tired of it rapidly if it had not been for all the great feedback and acknowledgement I have had in the last few years about how it has helped in ways that I would not have envisioned.

Whether you are on my list or not I would like to invite you to help with a little research I am undertaking. This is the question I am asking all my correspondents:

'What do you run into in your bassooning that causes you the most trouble or pain? (And that doesn't have to be physical!)

Of course I could guess, but that's not the point: some of my conversations lately

have come up with things I would not have thought about.

Short or long answers are welcome and will be kept in confidence. But overall results and subjects to be discussed further would be made known anonymously with approval, and with a view to making a website with resources to help on what comes up.

Please do contact me with your thoughts at: www.tomhardybassoon.com

Marches Oboe School, July/August 2013

from Helen Martin and Helena Mackie (14).

Helen: For players who enjoy chamber music I cannot recommend the Marches Oboe School highly enough. This five-day course was held in the beautiful setting of the aptly named Paradise Farmhouse, just outside of Presteigne.

Excellent and supportive coaching was provided by oboists Hilary Storer, David Powell and Ruth Watson, with bassoonist Oliver Galetta and the amazing accompanist Adrienne Black. Matching players and ensuring that everyone had a good mix of playing opportunities was a tricky task that was managed very efficiently.

All 22 course participants, adults as well as very gifted children, were given the opportunity to play in small and larger ensembles, as well as performing in an informal concert, and the more formal one in Presteigne itself. This being the tenth anniversary concert of the Marches Oboe School it featured Handel's *Music for the Royal Fireworks*, in which we were joined by trumpets, horns and a contrabassoon, as well as additional players.

There were also activities such as a table tennis tournament, a walk and yoga, and the food was fantastic.

So, very many thanks to all for what was an amazing and very enjoyable learning experience.

Helena: This year was the second time I have been on the Marches Course, and after last year's course and concert, where the highlight was *Brandenburg Concerto No.1* for 20 oboes, I was very excited about another week of great music.

As this year was the tenth anniversary, the music on the course was raised another level, as were the number of players, and the food! With three rehearsals every day, each lasting an hour, the return of Hilary and David's daughter, Jess, and her amazing cakes, was welcome. We were treated to baking delights at every coffee break (of which my personal favourite would have to be the chocolate cake).

If you had been walking around Paradise Farmhouse on any day, at almost any time during the whole course, you would have been astounded at the sheer variety and standard of music, with groups rehearsing everything from Telemann to Beethoven. There was even an arrangement of *Over the Rainbow*, which was performed beautifully in both the informal and final concert.

Even while all this was going on, people still managed to make time for both the oboe pub quiz and the annual table tennis tournament, won by Henry (again!) in the marquee, which was lucky because it was raining and ten o'clock in the evening!

On the second to last day, an informal concert was held at Paradise, attended by friends of John and Gloria Howard, who own it. This was a great occasion, despite being interrupted by a storm, with people doing dry runs of pieces before the concert on the final day, and also little numbers that had been put together over the week.

On the final day, the concert at St. Andrew's church was held, and the piece that everyone was looking forward to and dreading at the same time was Handel's *Music for the Royal Fireworks*, which was spectacular in performance!

All in all, it was another brilliant course, and the people who made it so special were of course Adrienne Black, our lovely accompanist, and our amazing tutors, Hilary Storer, David Powell and Ruth Watson.

Oxford Bassoon Day – Abingdon 29th September

by Clive Fairbairn.

With the substantial experience of many instrument-specific days behind them, it is not surprising that this was not the first bassoon day of this well-established series. Organised by Simon Payne, bassoonist of the Pavlova Wind Quintet, this particular day saw about 25 bassoonists – students and amateurs of all ages – gathered in the gallery of Abingdon Abbey Buildings, with its beautiful beamed roof and ancient stone walls.

Sarah Burnett was the tutor for this day, leading purposefully from the start with organised warm-ups for the tutti ensemble. Principal Bassoon in both the Britten Sinfonia and London Mozart Players, as well as a highly experienced chamber musician, Sarah is a passionate teacher; she is a professor of bassoon at the Royal College of Music and teaches at the Purcell School, as well as regularly coaching the National Youth Orchestra.

Very soon the volunteers who had signed up to play in the masterclass were put through their paces, performing their chosen pieces, which ranged from Mozart to Hindemith via Fasch, Weber and Paciorekiewicz.

Sarah's blend of unstuffy yet authoritative leadership gave encouragement to all who took advantage of this valuable opportunity: points ranged from melodic continuity and phrasing, through rhythmic vitality and practise, to tone production and projection. As well as her fluent explanations she constantly demonstrated her advice on the bassoon illustrating effectively to all present.

Articulation and breathing featured with several candidates, including the importance of making upbeats clear and rhythmical, especially in baroque and classical pieces. She was particularly



emphatic about the bassoonist's goal, not just to be a fine player, but to be a fine musician. Improvements were to be heard from all candidates. Under the spotlight were Guy Thomas (Hindemith *Sonata*); Eleanor Voak (Paciorekiewicz *Filutek's Adventure*); Peter Bolton (Fasch *Sonata in C*); Mary Ball (Mozart *Concerto – I*) and Philippa Moore (Weber *Concerto I*).

Either side of the lunch break, music was tackled by the full ensemble including splendid arrangements of Mozart's Overture to *The Marriage of Figaro* and *One Hand, One Heart* from *West Side Story* by Bernstein.

After lunch Sarah led a discussion and Q&A session including tips and advice on a variety of subjects. She moved on to reed types and adjustment with particular relevance to the different styles

needed for playing 1st bassoon (tenor register music especially) and 2nd bassoon. This progressed to vibrato, tonguing and double-tonguing, with excellent exercises recommended and demonstrated.

In the final session there was a choice of activities: one group of bassoonists elected to play more ensemble music (the Allegretto from Beethoven's *Symphony No. 7* provided suitable sight-reading challenges) whilst Sarah demonstrated reed-making to another large

fascinated group. Her clear explanations and efficient illustration of every stage kept all thoroughly absorbed, making the task appear much easier than it truthfully is. By this time the ensemble had moved on to tackling the cross-rhythms of *America*, with hilarious and somewhat distracting results.

This was in many ways a model day, with only the fourteenth-century chill and some slightly loose timetabling offering occasional detraction.



Teachers' Perspective on Health Education

Naomi Norton (PhD candidate at the Royal Northern College of Music) would like to invite you to participate in her research.

A significant number of musicians are affected by performance-related problems, the majority of which are preventable provided that appropriate education and support are available. Performing arts medicine specialists are turning to music teachers as potential advocates for health promotion; this research aims to explore instrumental/vocal music teachers' perspectives on this subject.

Participation in this study involves completing an online survey with 50 questions (mainly multiple- or single-choice, although some require an open-ended response). Completion of the

survey is likely to take between 20 and 40 minutes and you can complete the survey in stages; previous participants have reported that they found the questions interesting and thought-provoking. Participation is voluntary, all results will be kept confidential and data will be published anonymously. If you would like to participate, the survey can be accessed via the following link:

www.esurveyspro.com/s/245190/The_teachers_perspective_on_health_education

If you have any questions please contact me at naomi.norton@student.rncm.ac.uk



Teaching Videos on YouTube: Six Metamorphoses after Ovid

from Althea Talbot-Howard.

Althea Talbot-Howard plays and teaches Pan and Niobe by reading the stories, exploring technical and interpretational issues and providing solutions to problems. (Suitable for grades 7 & 8, amateurs and advanced students.)

There is also an overview of the whole work, exploring Britten's choice of text; best-choice pairings of movements for auditions; suggestions for thematic pairings; performance and programming issues; and a CD recommendation. (Suitable for advanced students, amateurs and professionals.)

Althea's next live performance of the complete *Six Metamorphoses after Ovid*: Saturday 23rd November at St. James's, Piccadilly, London at 7.30 pm. Tickets available on the door. www.youtube.com/user/altheatalbothoward/videos

For all types of oboes

up to a width of 10mm

**THE BUCHER
PROFILING MACHINE**

*Stressfree reedmaking
new: for bassoon*



- scraping at highest precision, not attainable by hand
- no hand corrections necessary
- correction possibilities for all parts of the scrape
- thickness variable in hundredths of millimetres
- personal templates and standard templates
- easy knife replacement without calibration
- consistent reproduction of the desired scrape



Oboenzubehör Bucher GmbH

Markus Bucher

www.oboenrohr.ch
+ 41 (0)41 780 40 58
bucher@oboenrohr.ch
Bösch 41 CH-6331 Hünenberg

MARSDEN BASSOON REEDS

www.marsdenbassoonreeds.com

Order and pay on-line service

Professional quality bassoon reeds from Steve Marsden, Principal Bassoon with the Orchestra of Welsh National Opera

All reeds individually checked and adjusted prior to dispatch to ensure consistent response.

My reeds are free blowing, beautifully balanced, produce a warm, round sound and are excellent value.

Two introductory reeds just £18.50, inc. P&P

Ordering couldn't be easier . . . just visit
www.marsdenbassoonreeds.com

and follow the order instructions; you can also add any special requests for your reeds, such as harder/softer, extra free low register etc.

**All payments secure through PayPal
... postal payments also accepted**

**Also available . . . my unique patented
Counter Balance Seat Strap**

FOR SALE

1. Oboe (36338) by Hans Kreul £1750 ono

Conservatoire open hole ring system.

For its period designed as a fully-professional instrument.

Fully automatic with 3rd octave key fitted by Charles W Morley, split F & long F keys. Original case.

2. Cor Anglais/English Horn (34491) by Hans Kreul £2750 ono

Fully-professional

Dual Conservatory/Thumbplate system, covered hole, semi-automatic, long F. 2 crooks/bocals. Original case.

Both instruments built in the original family workshop Tubingen, Germany. Purchased new by me 1970s. Professionally maintained: fully oiled, greased, well aired, springs retaining blue finish. Pictures available.

3. Winfield Gouging Machine – see classifieds.

Tel: +44 1622 763153 [i.e. 01622 763153]

m.j.alexander@open.ac.uk

Obituary

Lindsay Cooper: 3rd March 1951 to 18th September 2013

Bassoonist, saxophonist and composer. [Ed. Reprinted from *The Guardian* newspaper with kind permission.]



The musician Lindsay Cooper, who has died aged 62 of complications from multiple sclerosis, was once concerned that an ensemble specialising in conventional opera would not be able to play one of her technically challenging compositions. Its conductor, a former biologist, advised her to think of the bee: aerodynamically, it should not be able to fly, but oblivious to this theoretical limitation, it does so nonetheless. Similarly, if left unaware that they were not designed for such cutting-edge work, the musicians would probably come up with the desired result anyway.

Much the same principle operated more widely in Cooper's imaginative, spirited, humorous and courageous approach to life. She simply chose not to notice that a bassoonist, trained classically in the 1960s, was not supposed to play art-rock, free-improvisation, 1930s cabaret music or Cool School jazz – or for that matter, that the spirit of a multiple sclerosis sufferer might be assumed to wilt under the condition's advance.

Cooper was diagnosed in 1987 but, fearing it would influence people's perception of her work, kept the news quiet for almost a decade. 'Hello, I'm very well,' was her usual telephone greeting, long after she had faced the end of her remarkable creative career. Between 1971 and 1997, she had taken key roles in the influential avant-rock bands Comus and Henry Cow, and in Mike Westbrook's jazz bands; given solo recitals on bassoon and saxophones; and composed for theatre, dance, film and jazz, and contemporary-classical ensembles all over the world.

Born in Hornsey, north London, she studied the piano, and then from her

early teens the bassoon. Between 1965 and 1968, she studied at Dartington College of Arts, Devon; at the Royal College and Royal Academy of Music in London; and played in the National Youth Orchestra. But on moving to New York at the end of the decade, Cooper met musicians with sharply different interests, and when she returned to Britain in 1971 it was to join the creative Canterbury art-rock scene that was nurturing such original bands as Soft Machine and Gong. Cooper joined the experimental folk-rock ensemble Comus for a year, transforming her technique and adding oboe and flute to her resources. She contributed to Mike Oldfield's *Hergest Ridge*, and in late 1973 was invited to join Henry Cow – an uncategorisable band inspired about equally by avant-garde classical music, Frank Zappa and Karl Marx.

Cooper arrived in time for the group's second album, *Unrest* (1974), and worked with them sporadically. She developed advanced techniques for the bassoon, played the soprano saxophone and piano, and by the band's final album, *Western Culture* (1978), was composing half the material. 'Henry Cow always wanted to push itself,' Cooper told the *Guardian* in 1998. 'So sometimes we would write music that we couldn't actually play – I found that very encouraging.'

She strengthened as both an ensemble player and an improviser – with the pull of the latter leading her to co-found, with the singer Maggie Nicols, the Feminist Improvising Group. It ran for five years and at various times included the cellist Georgie Born, the film-maker and vocalist Sally Potter and the Swiss free-jazz piano virtuoso Irène Schweizer.

Cooper's first solo album was the 1980 song-cycle *Rags*, based on the sweatshops of Victorian England. Film and TV scores followed, the most acclaimed being for *The Gold Diggers* (1983), Potter's directorial debut, with Julie Christie in the lead role. The score reflected the meticulous Cooper's close study of silent-film accompaniment, early Russian film composition and the work of Hanns Eisler. Disliking what she called 'wallpaper' music for films, Cooper made her score a form of counterpoint to the movie – to be listened to, rather than simply being illustrative or emotive.

Cooper and Potter then collaborated on the song-cycle *Oh Moscow* – written for the 1987 Zurich Jazz festival, with Potter's lyrics examining a divided Europe during the cold war, and Cooper's accomplished score splicing bebop, art-rock, gypsy music and the freely acknowledged influence of Westbrook.

She worked in Australia in 1990, with the Australian singer, writer and director Robyn Archer – notably on *Sahara Dust*, a jazz-influenced vocal piece on the Gulf war – and also performing as a solo instrumentalist. In 1991 she released her collections of contemporary dance pieces *Schrödinger's Cat* and *An Angel on the Bridge*, and the following year wrote her *Concerto for Sopranino Saxophone and Strings* for a European Women's Orchestra commission, and *Songs for Bassoon and Orchestra* for the Bologna Opera House Orchestra. For San Francisco's Rova Saxophone Quartet, Cooper also composed the pieces *Face in the Crowd* and *Can of Worms* – elegant, tightly structured, culturally diverse works that one reviewer described as 'Ellington meets Milhaud'. She improvised over composer Charles Gray's synthesiser and computer-generated sounds for the album *Pia Mater* in 1997, and the following year saw the double-album *A View from the Bridge*, her final release.

As a creative multi-instrumentalist and composer, and a woman energetically active in contemporary music, Cooper became an inspiring figure to young composers and musicians, and her music's appeal also endures for visual artists, film-makers and choreographers. In 2007, her *Sopranino Saxophone Concerto* featured in the choreographer Jacky Lansley's *View from the Shore* at the Royal Opera House, and this autumn Cooper's work is being used to accompany an exhibition at the Athens Biennale, and in a London installation by the film-maker Sue Clayton.

A creative vision guided all of Cooper's work. As Potter put it: 'Her life was threaded through with political commitment and idealism – but her work was never didactic. She believed in the transcendental power of pure sound.'

Cooper is survived by her friends, who became her adopted family.

A Tale of Two Families

Sir Eugene Goossens and his Concert Piece for Oboe/Cor Anglais, Two Harps and Orchestra Op.65

James Gorton explains the remarkable coincidences that exist between his musical family and that of the Goossens', which enabled the Gortons to give the North American premiere of his Concert Piece in June last year.



Inscribed 'To Karl Van Hoesen, Sincerely Eugene Goossens 1929'

Eugene Goossens III composed his *Oboe Concerto, Op.45* for his famous virtuoso brother Léon Goossens, and it has been a well-known staple of the oboe repertory since 1927. However, most oboists are unaware of his other concerto featuring their instrument: his 1957 *Concert Piece for Oboe/English Horn, Two Harps and Orchestra, Op.65*.

The Goossens Family: An English Musical Dynasty

Violinist/conductor Eugene Goossens II and his wife, singer Annie Cook, had five children. One son, Adolphe, was a gifted French horn player who was killed in action during World War I. Eugene Goossens III and his other siblings had long, illustrious musical careers. Along with his father and grandfather, Eugene III was connected at various times with the Carl Rosa Opera Company of London as a violinist or conductor.

Brother Léon Goossens (1897–1988) became an eminent oboist and was well known as a world famous concerto soloist, chamber player, recording artist and orchestral musician. Sisters Marie (1894–1991) and Sidonie (1899–2004) were both highly regarded professional harpists in London. Sidonie joined the

London Symphony Orchestra in 1921, was a founding member of the BBC Symphony Orchestra in 1930, and played with that orchestra for more than fifty years until her retirement in 1981. Marie was with the London Philharmonic under Sir Thomas Beecham and with the London Symphony Orchestra. She also taught at the Royal College of Music. Both Marie and Sidonie were for many years the only females in their respective orchestras.

Eugene Goossens III

Violinist, composer and conductor
Sir Eugene Goossens III (1893–1962)

began and ended his distinguished career in London, with lengthy stays in the United States and Australia. Goossens was first known as a violinist and composer in London and then became assistant conductor to Sir Thomas Beecham in 1916. In 1921 he led the first British performance of Stravinsky's *The Rite of Spring*, with the composer in the audience. In 1923 George Eastman hired Eugene Goossens as conductor of the newly formed Rochester Philharmonic Orchestra and head of orchestral activities at the Eastman School of Music and Eastman Theatre. Goossens left Rochester in 1931 to become Music Director of the Cincinnati Symphony Orchestra, remaining there for fifteen years.



L to R Marie Goossens, Eugene Goossens II (seated), Sir Eugene Goossens, Sidonie Goossens, Léon Goossens

Always a champion of new music, Goossens commissioned Aaron Copland's *Fanfare for the Common Man* for the Cincinnati Symphony, conducting its premiere in 1942.

In 1946 Goossens became director of the Sydney Symphony Orchestra and, concurrently, head of the New South Wales Conservatorium. He was primarily responsible for locating the Sydney Opera House in Sydney Harbour and was knighted in 1955 for his contributions to Australia's cultural life. During his years in Cincinnati and Sydney he was a frequent guest conductor of the New York Philharmonic, Boston Symphony, Pittsburgh Symphony, Chicago Symphony and Philadelphia Orchestra among others throughout the USA, and maintained an active career in London and Europe.

As Goossens' distinguished career was at its zenith, it disintegrated as the result of a notorious scandal. He had become secretly involved in an affair with Rosaleen Norwin, an artist in Sydney who was known to practise witchcraft rituals, hold séances, and organise wild parties at her apartment. Personal letters from Goossens to Norwin were stolen by a local press reporter, who then tipped off police and Australian customs officials. In 1956, as he arrived back at Sydney Airport from a sojourn in London, he was searched. Over a thousand pornographic photos, prints, literature, film and rubber masks, in brown paper packages marked 'Beethoven' and 'Brahms', were confiscated from his luggage. Forced to plead guilty to charges of violating the Customs Act with prohibited imports, he resigned from his positions in Australia and returned to England a broken man, disgraced and in poor health.

Goossens did, however, become professionally active again. He began guest conducting in Eastern Europe, South America and London and recorded extensively for EMI, Everest, Capitol, Deutsche Grammophon and other labels. He also composed a few more works, including the *Concert Piece, Op. 65*.

Concert Piece, Op. 65 for Oboe/Cor Anglais, Two Harps and Orchestra

Goossens' *Concert Piece, Op. 65* was written in 1957 for his three siblings and

dedicated to them. It is approximately twenty-two minutes in length. In addition to the solo instruments, the work is scored for double winds (excepting one oboe), two trumpets, two horns, timpani, percussion, piano and strings. Hubert Foster Clark, an old friend of the Goossens family and a wealthy financier from a custard powder business, suggested the work for his Chelsea Chamber Orchestra. Sir Eugene conducted the premiere on 3rd February 1958 in Chelsea Town Hall with Léon, Marie and Sidonie as soloists. Their ninety-one-year-old father, Eugene Goossens II, was in the audience. The work was performed again on 16th August 1958 at The Proms.

first time, and cadenzas for all three solo instruments follow.

Movement two segues into movement three, *Perpetuum Mobile e burlesca*, and the dreaminess becomes more and more unsettled. The tempo heightens while the music morphs into a crazy chase, reminiscent of a movie soundtrack. Quotations from various orchestral pieces that were meaningful to the Goossens family abound (among them Tchaikovsky's *Waltz of the Flowers*, Chabrier's *España*, and Paganini's *Perpetual Motion*). At the close of the movement the madness ends with a Hollywood MGM style fanfare.



L to R Gretchen Van Hoesen and Heidi Van Hoesen Gorton (harps) and James Gorton (oboe) following the performance of Concert Piece, Op.65 in Pittsburgh, June 2012

In the first movement, titled *Fantasia*, two motives are stated within seconds of the opening. One is syncopated and jaunty, the other cascading and arpeggiated. The oboe and two harps are immediately introduced, themes are developed in a classic manner, and the movement closes quietly, as it opened.

The second movement, *Chorale*, begins in a dreamy fashion with one harp and oboe only. The full orchestra enters with lush interludes, the cor anglais is heard for the

The Van Hoesen/Gorton Family and the North American Premiere

The North American premiere of *Concert Piece, Op. 65* took place on 15th June 2012 with further performances on 16th and 17th, in a Pittsburgh Symphony Orchestra subscription concert in Heinz Hall, the orchestra's home. Soloists were James Gorton and his wife Gretchen Van Hoesen, respectively co-principal oboist and principal harpist of the Pittsburgh Symphony, and their daughter Heidi Van

Hoesen Gorton, principal harpist of the Toronto Symphony. Music Director Manfred Honeck conducted the concert, and the other work in the programme, Mahler's *Symphony No. 6*, was recorded live for CD.

Preparation leading up to this performance, perhaps the first since the Goossens premiere, began in 2009. IDRS Honorary Member, Louis Rosenblatt, formerly cor anglais player of the Philadelphia Orchestra and one of James Gorton's teachers, gave a piano reduction of the work to James and his wife. The couple's interest was piqued, firstly because of the combination of instruments, and secondly because the music appeared to have substance as well as wit.

An arduous hunt for the orchestral parts ensued, with help from the Carnegie Library of Pittsburgh and Joann Vosburgh, Principal Music Librarian of the Pittsburgh Symphony Orchestra. The search was difficult because the music, originally published by Mills, was out of print, and Mills Music no longer existed. The orchestral score was located in England, and manuscript orchestral parts were eventually found through communication with Gaye Gericke of the National Library of Australia in Canberra. Louis Rosenblatt supplied a cassette recording of the 1958 Proms live radio broadcast from England, which featured an added police whistle and car horn during the final movement burlesque, not printed in the score!

Concert Piece was recorded in 1996, in Perth, by the Western Australia Symphony Orchestra, Vernon Handley conducting, on ABC CLASSICS 476 7632. The soloists were Joel Marangella (oboe and cor anglais), Jane Geeson and Sebastien Lipman (harps). There was no live concert performance, only the recording. A Chandos CD of *Concert Piece* with the Melbourne Symphony Orchestra, Sir Andrew Davis conducting, was recorded on 5th September 2011 and is scheduled for release soon. It features Marshall McGuire and Alannah Guthrie-Jones, harps and Melbourne Symphony Orchestra's principal oboe Jeffrey Crellin. Again there was no live concert performance connected with the CD.

The June 2012 performances in Pittsburgh were meaningful to the Van Hoesen/Gorton family for several reasons. This final subscription series of the orchestra's 2011–12 season was James Gorton's last Heinz Hall appearance before retiring after forty-one years in the Pittsburgh Symphony Orchestra. James Gorton's last season in Pittsburgh was the first season for his daughter Heidi as Principal Harpist of the Toronto Symphony Orchestra. During the performances the Van Hoesen/Gorton family soloists attempted to recreate the Goossens family Proms atmosphere by having conductor Manfred Honeck blow the police whistle, plus adding the car horn effect. The soloists also threw confetti and New Year's Eve poppers in the last movement. Each of the three

performances received standing ovations, and the Pittsburgh Post-Gazette rated the performance one of the top ten of the season in Pittsburgh.

There are other connections between the Van Hoesen/Gorton and Goossens families. Gretchen Van Hoesen's grandfather, Karl Van Hoesen, and Sir Eugene Goossens were friends in Rochester, New York while Goossens was conductor of the Rochester Philharmonic. Karl conducted in the Rochester public schools and played violin in the Eastman Theatre Orchestra. Both men taught at the Eastman School of Music in the 1920s, and Karl likely studied conducting with Eugene. In addition, James Gorton's uncle, Thomas Gorton, was a piano, composition and conducting student at the Eastman School and knew Goossens during his Rochester years.

Thomas Gorton later served as Dean of the School of Fine Arts at the University of Kansas from 1950 to 1975. These connections add another layer of professional and personal significance to this US premiere and, probably, the first concert performance outside London, of Goossens' other concerto for oboe.

Reprinted from the IDRS magazine, The Double Reed, by kind permission.

J. Püchner
since 1897

*Püchner Bassoons and
Contrabassoons, Püchner
Oboes, Oboes d'amore and
Cor Anglais*

*Expressive, resonant
and rich in colours*

*Expand the nuances of
your musical voice*



Jonathan Small
U. K. Representative for
Püchner Oboes, Oboes d'amore
and English horns
Phone 0151-652 2763
jonathan.small@puchner.com

Simmonds Music
U. K. Agent for Püchner Bassoons
Phone 01476-570 700
enquiries@simmondsmusic.com
www.simmondsmusic.com

Howarth of London Ltd
U. K. Agent for
Püchner Bassoons and Oboes
Phone 0207-935 2407
bassoon@howarth.uk.com
www.howarth.uk.com

Graham Salvage
U. K. Representative for
Püchner Bassoons
Phone 0161-439 8251
graham.salvage@puchner.com

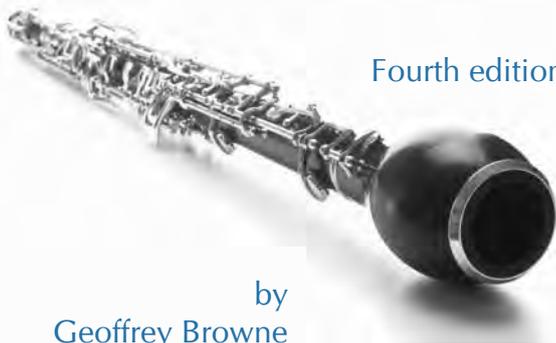
J. Püchner Spezial-Holzblas-
instrumentebau GmbH
Beethovenstraße 18
64569 Nauheim, Germany
Phone + 49 6152 67 25
Fax + 49 6152 6 28 08
puchner@puchner.com
www.puchner.com

~ EMERSON EDITION ~

SPECIALIST PUBLISHER OF MUSIC FOR WIND INSTRUMENTS

The Art of COR ANGLAIS

Fourth edition



by
Geoffrey Browne

An essential collection of
repertoire extracts from Wagner
to Britten packed into 64 pages
with commentary and articles on
the technique of performance.

Fourth edition October 2013
published by Emerson Edition
£16.95

Order online:
www.juneemerson.co.uk

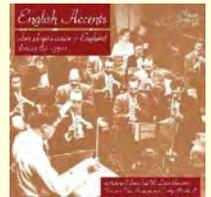
Windmill Farm
Ampleforth
York YO62 4HF
01439 788324
sales@juneemerson.co.uk

THREE NEW CDs,
and **15% OFF**
with code XMAS

**Oboe
classics**

English Accents

The sounds and history of the 1950s,
with Barnett, Craxton, Goossens,
Lord, MacDonagh, Rothwell, Sutcliffe,
Winfield and more.



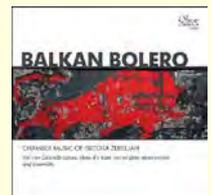
Très Français

Jeremy Polmear and friends perform
Jean Françaix' charming, touching,
colourful and effervescent music for
wind and strings.



Balkan Bolero

Boris Čičovački is a virtuosic
advocate for the vibrant, passionate
music of Isidora Želbeljan, sounding
like a reincarnation of Béla Bartók.



www.oboeclassics.com

has all the details, or write for a catalogue to:

9 Beversbrook Rd

(020) 7263 4027 London N19 4QG mail@oboeclassics.com

June Emerson Wind Music Launchpad Prize 2013/14

With the Prize now in its fifth year, **Rachel Emerson** writes with news of the latest round of JEWM awards, along with information about the ensembles that include oboe and bassoon.

About the Prize

The June Emerson Wind Music Launchpad Prize was an idea that began as a result of the desire to help young musicians in some significant way.

With only limited financial resources it was difficult to come up with something that would make enough of a difference to make it a worthwhile project. The idea of sponsoring a prize at one of the UK music colleges was something we just could not afford, and we also felt that we would like to be able to offer something to more than just one college, and be a little more 'hands on'. We eventually decided that we would assist one young (predominantly) final-year wind ensemble from each of the major UK music colleges to launch themselves onto the professional circuit.

The Launchpad Prize consists of practical help including: a substantial JEWM music voucher; dedicated space on the JEWM website, with the opportunity to use it as a powerful marketing tool; publicity in the printed JEWM catalogues; editorial coverage wherever possible; free advertising flyers in JEWM music orders in order to publicise themselves; exclusive access to the JEWM shop with use of all music and facilities; complimentary copies of any Emerson Edition titles which fit their instrumental line-up (for the lifetime of the ensemble); anything else we can think of.

Previous Winners of the Launchpad Prize

2012/2013

LEKKER QUINTET

Royal Northern College of Music

ECHO TRIO

Royal College of Music

ANIMÉ DUO

Royal Welsh College of Music & Drama

PRIMA VISTA

Trinity College of Music & Drama

WOLKEN RECORDER QUARTET

Guildhall School of Music & Drama

2011/2012

LES TROIS CANARDS

Royal Northern College of Music

KUDO SAXOPHONE QUARTET

Royal College of Music

HAFREN QUINTET

Royal Welsh College of Music & Drama

VESUVIO QUINTET

Trinity College of Music & Drama

HMS QUINTET

Guildhall School of Music & Drama

BELLS UP!

Royal Conservatoire of Scotland

2010/2011

DOLCE CINQUE

Royal Northern College of Music

GELACHTER TRIO

Royal College of Music

MÉRIDIEN BRASS

Trinity College of Music & Drama

CARTER QUINTET

Guildhall School of Music & Drama

PURE BRASS

Royal Conservatoire of Scotland

ELLIPSIS WIND QUINTET

Royal Academy of Music

2009/2010

SOUZA WINDS

Royal Northern College of Music

EMERSON QUINTET

Royal College of Music

CROWN QUINTET

Royal Welsh College of Music & Drama

AYRE FLUTES

Trinity College of Music & Drama

The 2013/2014 Winners of the Launchpad Prize

WESTGATE WIND QUINTET

Trinity Laban Conservatoire of Music & Dance

Katherine Birtles – flute

Joe Harper – oboe

Chris Hatton – clarinet

Hannah Robinson – bassoon

Hannah Key – horn

Formed in October 2012, the Westgate Wind Quintet is made up of postgraduate and final year undergraduate students at TLCMD. They have enjoyed working towards competitions such as the Royal Overseas League Competition and performing at exciting venues around London, including their recent début at St Martin-in-the-Fields.

In addition to the quintet, they pursue busy individual schedules as soloists and with other ensembles. Several of them are recipients of generous scholarships through their studies at Trinity Laban. Their collective professional experience includes session work with Warner Music



Ltd, work alongside the BBC Concert Orchestra and the Gloucestershire Philharmonia, among others. They are also individually prize winners or finalists of several competitions and have performed at venues which include the Roundhouse, Royal Albert Hall and the Royal Opera House. There have also been extensive travels throughout Europe to destinations such as Italy, Finland, Estonia, Switzerland and Poland.

With a wide variety of repertoire, including works by Danzi, Ravel and Martin Butler, the quintet has performed at various private events. As an ensemble it has received coaching from eminent musicians such as Michael Whight and Steve Stirling. All members of the quintet are keen to pursue an interest in education with workshops, demonstrations, masterclasses and performances in schools throughout the country.

‘We would really like Toby Young to write for us, and we invited Martin Butler to watch our performance at St Martin-in-the-Fields,’ said their spokesperson. ‘Next academic year we are planning to audition for ‘Live Music Now’ and compete in the ROSL competition in February; but we would also like to perform on a regular basis with diverse repertoire.’

NEW BRITISH WINDS
Royal Welsh College of Music & Drama

Jemma Freestone – flute
Sam Baxter – oboe
Greg Hearle – clarinet
Gareth Humphries – bassoon
Tom Taffinder – horn

New British Winds (formerly The Rustic Quintet) is a young, multi-award-winning wind quintet.

Formed in 2009 at the Royal Welsh College of Music and Drama, the group have since played in many venues across the UK and Europe, showcasing a wide variety of repertoire. As well as formal concerts, the quintet takes a very active role in performing educational outreach in schools and is heavily involved in performing contemporary music alongside Sinfonia Newydd.

Members of the group perform with the likes of the BBC National Orchestra of Wales, Orchestra of the Welsh National Opera and the Young Musicians Symphony Orchestra in London.

Recently the quintet won not only the June Emerson Launchpad Prize, but also the McGreener Chamber Music Prize, and became one of the youngest groups to compete in the Henri Tomasi International Wind Quintet Competition in Marseilles. This year New British Winds performed at the Welsh Proms in St David’s Hall.



The other winners – not including double reed instruments – are:

KALEIDOSCOPE QUARTET
Guildhall School of Music & Drama

ESPER SAXOPHONE QUARTET
Royal College of Music

BOREALIS SAXOPHONE QUARTET
Royal Northern College of Music

The Bassonicus Interview: John Orford

Principal Bassoon, London Sinfonietta Professor of Bassoon, Royal Academy of Music

By *Jefferey Cox*. A sunny September afternoon provided the backdrop to this interview with John Orford – player, teacher, builder extraordinaire, and several other personae which he asked me not to list!

JOHN ORFORD began by offering some thoughts on what every aspiring bassoon student should have in his virtual gigbag: the sense of the sound he or she was searching for; impeccable intonation; a feeling for pulse and rhythm; the ability to produce a wide range of dynamics, including the ability instinctively to produce the loudness or softness required in a specific musical context (which could be very different from the marking appearing on the part); a sound technique (though few students would emerge from 4 years of study without having acquired a more than adequate technique for most eventualities); and musicianship: something which should naturally be present in music college applicants and which will blossom throughout their studies.

The reality is that playing quietly and in tune in the low register is paramount for all players. To be fair, most auditions for orchestral places have fairly specific objectives – to determine whether you are technically literate and can get your fingers round the standard hot-spots (Stravinsky, Ravel, Rimsky-Korsakov, Beethoven's *Fourth Symphony*, Mozart's *Figaro* overture, etc). No surprises there! Equally, if auditioning specifically for a 2nd bassoon vacancy, you would be expected to demonstrate that you could move around the lower register of the bassoon with confidence, and so quietly as not to disturb a sleeping mouse – qualities essential for so much of the 2nd bassoon repertoire.

One thing to remember is that an audition is just the first step. If successful, you would then be invited to play with the orchestra on a trial basis so that your peers could judge whether you have the potential to develop into a trusted member of the team, both in terms of your playing and as a colleague.

BASSONICUS: At this point I asked John about the supply side of music training. Were the music colleges producing enough players to meet the needs of the market?

JOHN ORFORD: Just at present there are an unusual number of vacancies in the major British orchestras, and more to come when more players retire over the next few years. How many might be filled by UK trained players was a moot point.

There will undoubtedly be strong competition from overseas where students spend more time honing their audition technique but don't necessarily build the ensemble and sectional skills so important in working in an orchestra. Inevitably, some of our students will be disappointed not to gain a full orchestral career but many will become extremely useful freelance players and teachers. A few will make the decision to retrain in new and unconnected careers. Student numbers play an essential role in maintaining courses. Pare them down too much and the whole system ceases to be self-sustaining; it is arguable that the colleges should be tougher at entrance auditions and be wary of accepting students who they can see are borderline. However, many of them will continue to become highly successful.

There is a current trend not to use the bassoon in contemporary compositions; I personally feel that there is not sufficient understanding of the instrument's potential; composers should be encouraged to employ it more. Its reputation as a 'monodynamic farting bedpost' needs to be dispelled. I tell the story of a demonstration lecture for composers I once gave at the South Bank where a gentleman announced: 'I wrote a bassoon solo once, but no one could hear it so I never bothered again'. A quick look at the most famously successful solos would immediately show that when

writing for the bassoon there needs to be very little in the background, e.g. Ravel, Stravinsky and Shostakovich for starters.

I would like to dispel the myth that I have become just a specialist in contemporary music. Being the bassoonist in the London Sinfonietta for many years means I have probably played more contemporary music than most other players, but this is an extension of standard techniques plus a few contemporary ones, not just learning to make 'noises'. Classical and romantic music means just as much to me; each could enhance the enjoyment of the other, and in some cases provide worthwhile insights into how each might be played. Close listening, being receptive and keeping an open mind – these are no less required in classical music than contemporary, plus a highly developed sense of subdivision, probably the most important ingredient in all music from my perspective.

Fingerings are often an issue in both sorts of music and, as with reeds, it is only sensible to find which fingerings suit the particular sequence of notes and the character of the passage that is to be played. It does not make sense to be dogmatic and I particularly object to the habit of describing certain fingerings as 'fake'. A successful fingering discovery is a good discovery and players should not be scared to experiment.



BASSONICUS: And what about reeds?

Yes indeed! Having the right reed makes all the difference between a blissful day's playing and finding oneself in a private hell! In fact so much of one's playing is about the reed as opposed to the bassoon! One approach is to rate one's collection of reeds according to how they meet various criteria; high, low and quiet, good for the projection of specific solo passages and, of course, the almost non-existent perfect reed!

Some players feel it is 'cheating' to change reeds during the performance of a piece. This is nonsense. I am often asked to go from a top F to a quiet bottom B within a few bars of each other and, time permitting, I will change reeds. I even have a device at the top of my tenor joint which holds two reeds to help facilitate this change. I play on the reed best suited to the job in hand and change to another if I feel I can achieve better results, even if it means using three different reeds in one piece. Clearly this is a counsel of perfection, and it obviously assumes that I won't be relying on a single reed that is cowering in the depths of my reed box!

Knowing your reeds is one thing; getting your breathing right another. Some players rely more on their mouth and embouchure than their support mechanism to produce their sound, but I firmly believe that all sound and control should come from the diaphragm, etc. Getting back to basics is usually the starting point for all students joining my class. How to create and support a column of air is not easy to explain, but using the 'toilet muscles' is a good starting point! The embouchure provides just the fine-tuning and all the hard work is done by the diaphragm and associated muscles. Imagine how you would get on if you had to play Schubert's *Ninth Symphony* or some Xenakis relying on your embouchure! Your lips would be gone by the second page!

Tonguing: nowadays all players have to be able to cope with the current fashion



John scaling the heights

of playing the classics at eye-watering speeds. The overture to *Figaro* is an obvious example but it is only one of many. The last movements of Mozart's *Haffner* and several Haydn symphonies spring to mind, not to mention a certain passage from the Schoenberg *Chamber Symphony*. Just when you thought that the maximum speed had been achieved, another conductor might have other ideas! To prepare for this, the modern player needs to master the technique of double-tonguing, a must in the modern curriculum. Good music-making is about achieving a balance between musical and technical elements – a concept highly prized by both my teachers, Charles Cracknell and William Waterhouse, though their teaching methods were quite different.

BASSONICUS: So where is all this leading?

JOHN ORFORD: Difficult to say. British students might have to concentrate more on audition technique to help compete with players from abroad. Should colleges adopt a tougher policy when it comes to admissions? And where funding new projects is concerned, it seems easier to

get support for an event featuring contemporary or 'new' music and authentic performance, while the music of the past (which is, after all, the foundation on which contemporary music is built) is being starved. How different from television where historical costume dramas attract huge support!

And in this connection, why not switch on your DVD and watch the original *Brideshead Revisited*? It is me you will hear playing throughout the series!

BASSONICUS: And your thoughts for the future?

JOHN ORFORD: I'm pretty busy playing certainly for the next 3 or 4 years and I love my teaching at the Royal Academy of Music! Maybe another CD with the RAM Bassoon Ensemble in the future – it's such great training for the students!

After that? Well, there are so many things I love doing. But I would particularly like to improve my carpentry skills! So watch out for me on *Homes under the Hammer*!

A Game of Pairs

Photographing the BDRS

Following her splendid exposition in the last issue – covering every aspect of the 2013 Convention – Clare Glenister develops the story of her involvement in our annual double-reed gatherings by recapitulating her interest in photography.

I have photographed the BDRS annual get-together on four occasions: 1996 Birmingham Conservatoire (DRN 36), 1997 Royal College of Music (DRN 40), 2000 Guildhall School of Music and Drama (DRN 52) and 2013 Royal Northern College of Music (DRN 104). It may have had a variety of names – ‘Annual Event’, ‘Double Reed Day’, ‘Conference’, ‘Convention’ – but its highly successful formula has remained largely unchanged.

Photographic practice, on the other hand, has changed dramatically. In the past, I used black and white film, developed it, contact printed the negatives, enlarged the best ones and sent them by post. In 2000 I acquired a computer with ‘Photoshop’ and was able to scan the negatives and email them (slowly!).

Nowadays it’s totally digital – and in colour. The ‘turn around’ time has reduced from several days to a few hours.

I thought it might be interesting to revisit the work from those early events and to make comparisons between it and that of today. Did I make the same choices in 2013 as on those previous occasions? It would also be an opportunity to share one or two ‘trade secrets’!

My brief for these events is to photograph them comprehensively and with plenty of variety. I arrive early and begin with a view of the venue...



RCM 1997



RNCM 2013

...and the trade areas.



GSMD 2000



RNCM 2013



Birmingham Conservatoire 1996

I study the programme carefully – there can be several things happening at once – and learn the layout of the building. I do a lot of running up and down stairs. It's important not to get chatting and miss something! I try to get one picture that conjures up a whole session



Bassoon Classes led by John Schroder, Birmingham Conservatoire 1996



Anthea Wood, RNCM 2013

before zooming in.



Pauline Oostenrijk, RNCM 2013



Sarah Francis, GSMD 2000



Valeri Popov, GSMD 2000



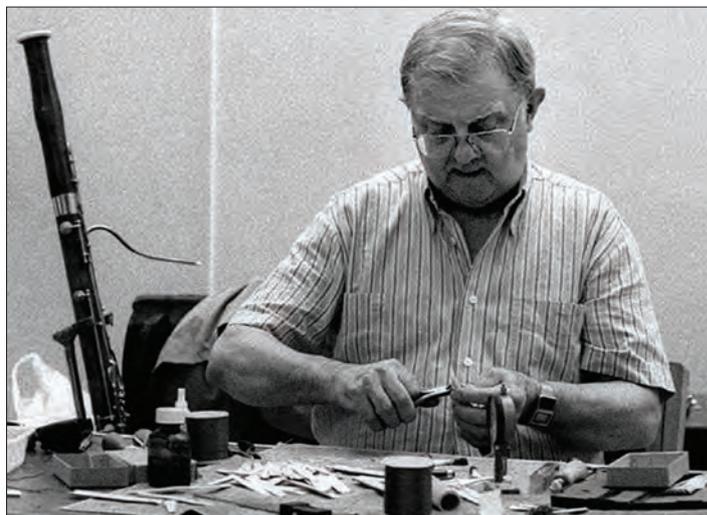
Jaroslaw Augustyniak, RNCM 2013

When I have got what I want from a session I move on. I wait for a natural break in the 'action' so as not to be obtrusive. Discretion and respect for the performers is paramount. During masterclasses, the 'Master' will sometimes try to involve you. At GSMD, Nick Reader asked me a question about Mahler, which I only half-heard because I was concentrating on getting the exposure right! Players apologise for their reeds. 'The camera doesn't record sound,' I reassure them.

Of course, it is not just about playing.



David Lock, RCM 1997



Dominic Weir, GSMD 2000

I like to show details...



RNCM 2013



RCM 1997

...and conversations.



Jane Dodd and Deirdre Dundas-Grant, GSMD 2000



Elisabeth Waterhouse, Tim and Hilary Reynish, RNCM 2013

Recitals are particularly challenging: I do not want to click the camera during the music. I photograph during the applause and tuning, but this can be restricting...



Pauline Oostenrijk with Janet Simpson, RNCM 2013



Thomas Indermühle with Malcolm Wilson,
Birmingham Conservatoire 1996

...and I end up with a lot of pictures of people not playing.



Stephan Weidauer, Birmingham Conservatoire 1996

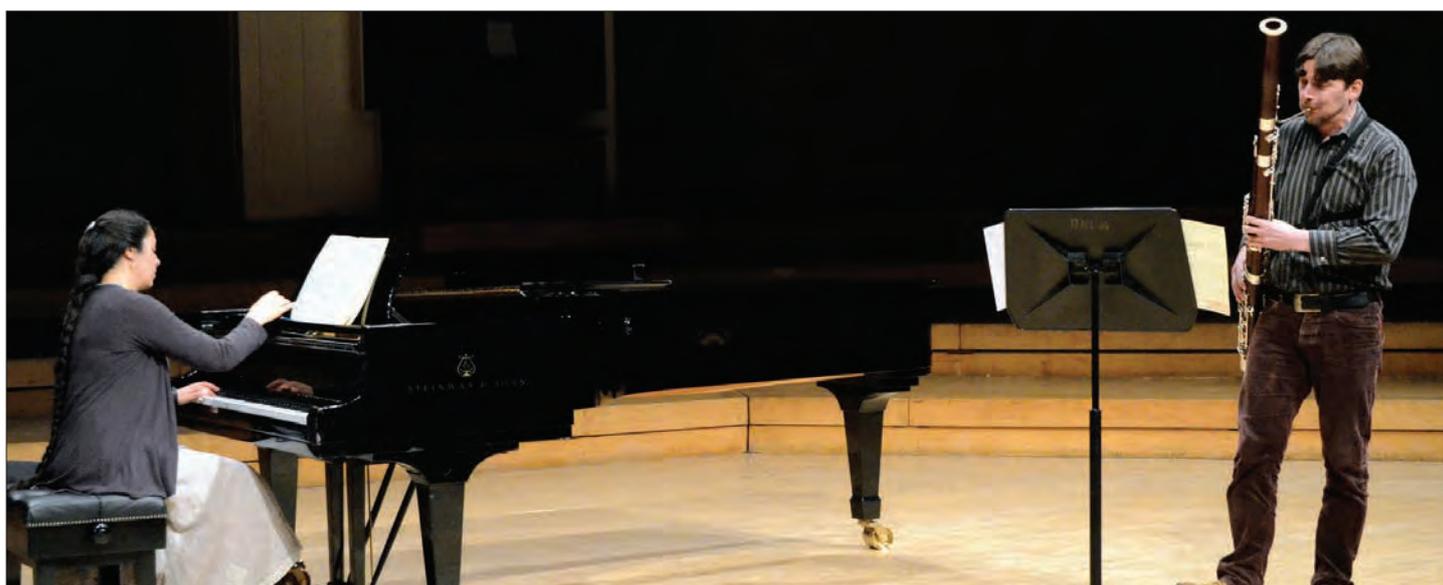


Jaroslaw Augustyniak, RNCM 2013

A better plan is to photograph the rehearsal (I always ask permission) though a drawback can be that the performers are not wearing their concert clothes!



Neil Black ensemble, RCM 1997



Jaroslaw Augustyniak and Sofia Rahman, RNCM 2013

BDRS events are great opportunities for portraiture.



Roger Birnstingl, RNCM 2013



George Caird, Birmingham Conservatoire 1996

It's essential to photograph the play-in...



RCM 1997



Birmingham Conservatoire 1996

...and to show diversity.



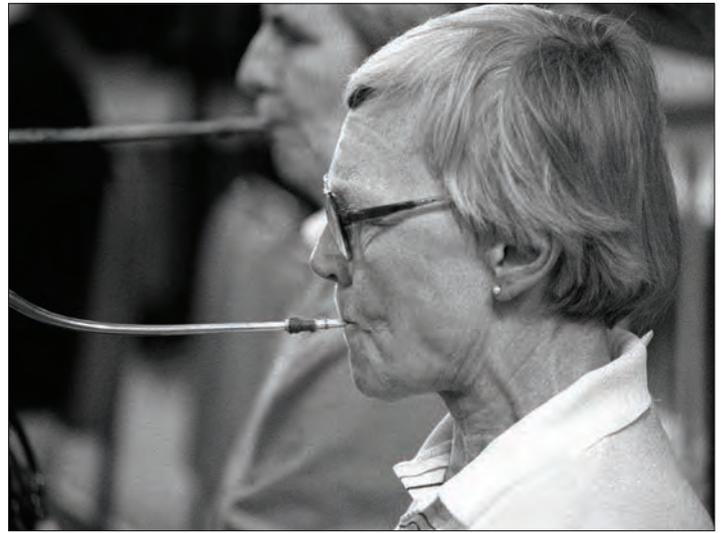
RCM 1997



RNCM 2013



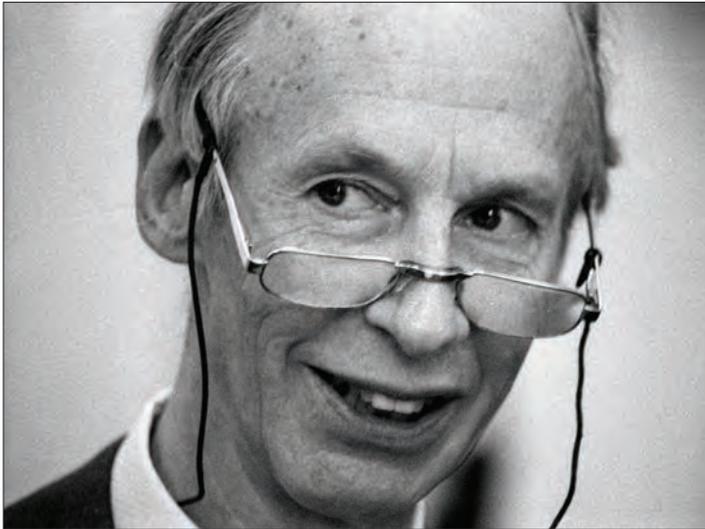
RNCM 2013



RCM 1997

In Memoriam

Looking back over these events has been great fun but it is also rather sad. I had the great privilege of photographing some of the marvellous double-reeders who are no longer with us.



William Waterhouse



Gwydion Brooke, RCM 1997



Sidney Sutcliffe, Peter Graeme

And finally... there has to be a contrabassoon gallery!



Birmingham Conservatoire 1996



Nick Reader, GSMD 2000



Birmingham Conservatoire 1996



David Chatterton, RNCM 2013



Margaret Cookhorn, RCM 1997



RNCM 2013

Technical Stuff

These events take place indoors and photographing in low light is a challenge. Flash is too obtrusive so, in the old days, 'fast' film (Kodak's T-Max 3200 and Ilford's Delta Professional 3200) was used; nowadays the digital camera is set to 6400. Some venues have more available light than others – RCM, with its large windows, was the best in this respect. Wide-angle lenses let in more light than telephoto ones. 'Standard' 50mm lenses are generally 'faster' too. I did not use a tripod or mono-pod, but it can be useful to stabilise the camera on the back of a seat or something similar. With film there's always the anxiety as to whether the photos have 'come out' – with digital, test exposures can be viewed immediately.

For film photography, I used two SLRs (single lens reflex cameras) and a compact; for digital, one SLR and a compact. The SLRs have interchangeable

lenses and more control and quality; but they are noisy, so some situations call for the discretion of a compact (turning off all beeps). The film SLRs (Pentax MX and various Nikons) are manual focus; the digital SLR (Nikon D5100) and the compacts (Yashica T5, Canon PowerShot A2200) automatic.

The digital compact has a slow 'recovery time' so I have recently invested in a Nikon Coolpix P520. For this project I scanned the black and white negatives at 4000 dpi using a Nikon Super Coolscan 4000 ED.

Clare Glenister

I have been taking photographs (and playing the bassoon) since 1969. I studied at RNCM (with David Chatwin, William Waterhouse and Dominic Weir) and was Principal Contrabassoon in the BBC Symphony Orchestra from 1991 to 2010. Since leaving the orchestra, I have been

working towards a BA in Scandinavian Studies at University College London with particular interest in Ibsen and Nordic Cinema. I continue to work as a freelance bassoon and contra player, both in the UK and in Norway, whilst simultaneously developing my photography business.



www.clareglenister.com
Flickr page:
www.flickr.com/photos/clareglenister

Jessica Rance

WOODWIND INSTRUMENT REPAIRS

01566 784668



Oboe & Bassoon Specialist

- repads & overhauls
- routine servicing
- tuning work
- emergency repairs
- nationwide service



jess@instrumentrepairer.co.uk
www.instrumentrepairer.co.uk
Mobile: 07802 720909



A friendly & professional service for all double reed players!

Overhauls using hand-made

SUPERPADS & SUPERAKUSTAPADS

For BASSOON

ONLY FROM
EDDIE ASHTON

Email: eddieashton@woodwindco.com

Tel: 0161 775 1842 or 07808 161947

Paul Carrington

Woodwind Instrument Repair Specialist

Pease Hill Cottage
Town End Lane
Flintham
Newark
Nottinghamshire
NG23 5LT

Tel: (01636) 525397
Email: carringtonflintham@hotmail.co.uk

saving the oboe from extinction.....



Click to Call
and we will connect
your phone
FREE!
click for more information



Contact Torda Reeds

Tel: 020 8505 0519
Alt: 0800 050 9331
Email: hayley@tordareeds.co.uk

Torda Reeds handmade for you

Hayley Walters A.G.S.M

Providing a high quality reed with a friendly and professional service.

Reeds made to order for Students to Professionals.

Why not call me for a free consultation

LOOK AT MY NEW WEBSITE

www.tordareeds.co.uk

Order online!

Tel: 020 8505 0519

07956 646 881

email: hayley@tordareeds.co.uk

Tuition also available



***FINEST REED
SCRAPING KNIVES***
As used around the world

Knife No4: Blade 75mm x 12mm £55.00 (inc. p/p & VAT)

Knife No5: Blade 90mm x 16mm £61.00 (inc. p/p & VAT)

Knife No8: Blade 65mm x 10mm £52.00 (inc. p/p & VAT)

Blades: Bevel edge from the highest quality tool steel giving exceptional sharpness and longevity.

Handles: Individually turned from selected hardwoods.

All Knives come with leather sheath

Knife sharpening service

Pete Haseler, Gregson Knives

21 Station Road, Studley,

Warwickshire, B80 7HR

Telephone 01527 853304 (day), 01386 792224 (eve)

Pete@gregson-knives.co.uk www.gregson-knives.co.uk

Andrew May
Wind Instrument Repairer
Double Reed Specialist



Enabling musicians to perform...

High Quality Repairs & Servicing
Oboe & Bassoon Reeds & Accessories

New address:
20 Lochrin Buildings
Edinburgh, EH3 9NB
0131 229 9358

Author of Dr Downing's
Oboe & Bassoon First Aid Doctors
www.andrewmay.biz

IAN WHITE BASSOON REPAIRS

Bassoons for sale

Howarth Academy. Excellent. £3500
Amati ABN41. As new. £2950
B&H400. Overhauled. 2 available. £1250
Lafleur. Good starter bassoon. £950

For more details:

www.ianwhiteww.co.uk

tel: 01865 873709



regencyreeds.com

01727 833027

Wonderful Winds

Double Reed Arrangements by Anna Cooper

A unique collection of expertly arranged oboe trios and flexible double reed ensemble music to inspire and delight players from beginners to professionals



Shop online @

www.wonderfulwinds.com

e-mail: mail@wonderfulwinds.com

Double Reed News

The magazine of the British Double Reed Society

www.bdrs.org.uk | SPRING 2013



No. 102

You can now advertise in colour in
Double Reed News
from **£44.00**

Classifieds: £5.00

Please see page 39 for more details



britanniareeds.com

01727 848495

A Yorkshire Hub for Double Reeds

A commentary on the remarkable work of Catherine Baker in Wakefield, written by **Graham Salvage**.

On Saturday 14th September I was treated to a wonderfully entertaining and musically satisfying concert given by the Double Reed Club (DRC) at the Wakefield Girls' High School. It was directed by Catherine Baker who, for eight years, has taught double reeds at the school and is founder of the group.

WGHS's Head of Music, Nick Meredith, wrote the following: 'We were very lucky as a school to have Independent-State-School-Partnership funding in 2006 to pay Catherine Baker to set up the Double Reed Club at Wakefield

Grammar School Foundation. The aim was to bring together young oboists, bassoonists and tenoroonists from the Wakefield region to work together in a supportive atmosphere and explore what being a double-reed player was all about.

'No one was quite prepared for the imaginative and anarchic shape the Double Reed Club would take but,

owing to the single-minded and inclusive vision of its founder, the members were soon creating concerts which blended music, theatre, bespoke arrangements by Catherine for the players (they can join the group as soon as they can make a sound on a reed) and written reflections on what makes a double reed player tick.

'The measure of the success of the group is the purposeful and creative energy of its members in their rehearsals, all of which have been meticulously documented by Catherine in the manner of a scientific experiment. Activities include chamber music training, creating adverts to promote

double reed instruments, reed-making, using music software to make arrangements, interviewing alumni of the double reed world and eating copious quantities of chocolate cake.

'The group is now in its 8th year and, although the ISSP money ran out two years ago, WGSF recognised the crucial role the group plays

in music-making in the region (for example all the double reed players in Wakefield Youth Orchestra are DRC members or ex-members), and kindly stepped in to ensure the financial security of the group for the near future. Long may such a joyful and imaginative project continue.'

The age range of the DRC is 8 to 18 and admission is automatic: Catherine welcomes all and soon gets them into shape! A number of projects are done throughout the school year with two or three informal concerts. At this particular concert there were 12 players: 5 oboes, 2 tenoroons and 5 bassoons. It began with a rousing tutti rendition of the *Soldiers' Chorus* by Gounod, which was followed by a poem. Then there were solo and duet performances from all of the players by various composers over a couple of centuries showing a wide range of styles (arrangements by Catherine, who also accompanied solo items on the piano); and a wonderful Ofsted Inspector sketch with characters such as Mr Weed (the Inspector) and a Professor Reed. Some history of Henry VIII was also brought in here.

There was wonderful bassoon reed squawking (or should I say crowing!) in appropriate places in the *Blue Danube* played by Nick Meredith on the piano,



Double Reed Club in concert

'Having watched my predecessor, David Turmeau, dress up as a zoo-keeper to manage a motley collection of endangered species (animals and instruments) in the first DRC 'event', I was unphased by a request to appear as Dr Who playing my own bassoon reed and performing a country dance with two Year 6 boys from the primary school down the road.



You two can buzz



Tenoroon duo

Further Comments from some members of DRC

'It's like one big happy – if slightly interesting family!' 'It is really fun and I have made lots of friends.'

'To sum up DRC in one word? Crazy. I mean sure we're talented, brilliant musicians (all thanks to Mrs Baker of course!), but when it comes down to concert day, we all

suddenly turn into a serious group of young people, determined to make a good performance. Then as soon as the doors are shut, each individual character comes through, whether shy, funny, chatty or simply very, very loud; no matter what the age you will find all in the madhouse that we call Double Reed Club!'

'I think Double Reed Club is an excellent experience and being with musicians that play the same instrument is great; the best part is meeting some new and witty people and being part of a group.'

'I've got to say that, after about 8 years of being part of the Club, it has certainly been the most unique and varied thing I've ever had the fortune to be part of. I can't think of any other group that would

perform in a concert with members dressed up as kingfishers, or as aliens who can only communicate via wind instruments; or who would attempt (and fail so badly at) composing a piece in Japanese style and a simple march.'

Catherine writes:

'We need to develop, support and encourage our double reed players. I'm passionate that what we have achieved here in Wakefield be expanded into something bigger, so that more double reed players in other schools, who are perhaps isolated, can experience DRC.'

Members of the Club at this concert were:

Rebecca Oates, Jenny Hinchliffe, Charlotte Addinall, Amelia Penfold, Frances Lonsdale – the youngest member, Zoe Meredith, Charlotte Tyzzer-Smith, Georgina Belfield, Kerri-Anne Burger, Julian Ostrowski, Maxim Grunewald

I personally wish the group and Catherine much success for the future and hope that I may attend further inspiring concerts and direction.

[Ed. Catherine would like any double reed players who are interested in joining to contact her at cbaker@wghs.net]

who also contributed with some drumming and singing in a solo piece that Catherine played on her bassoon.

All members of the group showed such talent in their playing, and in their reciting of their own poems/short stories with theatrical delivery. Their enthusiasm really communicated itself and the fun that they had delivering this concert was also certainly felt by the audience, with many chuckles and much laughter evident.

At the end of the 'Ofsted' play, Max and Julian (the senior members leaving for Oxford and Warwick Universities) summed up their DRC experience: 'We've had 8 years of Zoos and endangered animals, Panda funerals and mad scientists; and cycling across the stage in a Hovis advert. We've played in an epic 4-hour concert in Wakefield Theatre; created adverts for chocolates and shown Doctor Who visiting musical aliens.

'We've hosted a visiting contrabassoon and Graham Salvage too; made several reeds (with varying degrees of success!). We have held French days and swapped instruments; Japanese days and written our own music; and produced novel interpretations of the hundreds of pieces Mrs Baker sources and arranges. For all of this, and 8 years of dropped bassoons, lost music and being far, far too loud, we owe Mrs Baker a tremendous amount. And so, as we are moving on, we'd like to thank her for her inspired imagination, enthusiasm and seemingly boundless patience!'



DRC relaxed

The Bassoonist Biography Project

An Introduction

by **James Kopp**, author of *The Bassoon* (Yale University Press, 2012),
a senior editor of the *Grove Dictionary of Musical Instruments* (Oxford University Press),
also editor of *William Waterhouse, Tutor Chart Etude* (Whitehall Press, 2012).

I am pleased to announce the birth and progress of the Bassoonist Biography Project (BBP), a volunteer undertaking that will preserve and eventually publish details of the lives of roughly 1,400 bassoonists who lived before the mid-twentieth century. This project has two fathers, so to speak: Lyndesay Langwill and William Waterhouse (see illus. 1 and 2).

The preliminary phase (described below) has already been completed. Next a committee of volunteer editors will prepare a legacy of raw information for publication, in a form to be determined. In an optional later phase, we may choose to begin updating information on the original 1,400 bassoonists, and/or begin adding new names to the original list. The resulting publication will be of interest not only to bassoonists, but to other woodwind researchers (many of the bassoonists were multi-instrumentalists) and to historians of music (numerous bassoonists were also composers, and many more gave the premier performances of works by composers, both well-known and forgotten).

One previous large-scale biographical dictionary of bassoonists is known to me: Woodrow Joe Hodges, 'A Biographical Dictionary of Bassoonists Born before 1825' (PhD dissertation, University of Iowa, 1980), which contains entries on more than 800 bassoonists, ranging in length from a single sentence to a dozen pages or more. A minority of the Hodges coverage overlaps that of the Langwill-Waterhouse coverage.



Illus. 1: Lyndesay Langwill (at left, holding an antique bassoon) in 1958. His companions are Carl Dolmetsch, recorder; Brian Galpin, trombone; Robin Watt, flute

It's tempting to imagine that a Google search makes traditional reference books

unnecessary. But that is certainly not the case here. A recent Google list of 'bassoonists' includes about 78 names, most of them living in the twentieth century. Of names covered in the BBP, only about 15 also appear on the Google list.

This project is already 80 years in the making. Langwill (1897–1983), the Scottish author of a well-known history of the bassoon, 'misspent' his youth playing the cello, as he himself said. But he was fascinated by the mysterious bassoon from an early age; when he finally received permission from his parents to take up the bassoon, he did so with gusto. He remained an enthusiastic amateur player throughout his life, and he began to explore the history of the bassoon and its players in a systematic way.

In a letter of 1933 to Adam Carse (a composer, collector of instruments and professor at the Royal Academy of Music), Langwill wrote that he had already compiled notes on over 200 bassoonists. He scoured encyclopaedias (written in several languages), old city directories, histories of European courts, music theory and orchestration books, bassoon methods and old periodicals. Many of his discoveries later appeared in his articles, published in the 1940s and 1950s, and in his book, 'The Bassoon and Contrabassoon' (1965).

Langwill bequeathed his rich files and library to the Edinburgh University Historic Musical Instrument Collection. His notes on bassoonists – mostly his contemporaries and older – included birth and death data, training, career highlights, contemporary reviews and descriptions, and lists of compositions and writings. These records eventually comprised an eight-inch stack of slips of thin paper, sometimes typed but often handwritten, one per bassoonist. Langwill arranged for William Waterhouse, his fellow researcher, to have custody of the files for his own lifetime.

Waterhouse (1931–2007) transcribed all of Langwill's information into his own handwritten card file, adding much valuable detail to many of Langwill's cards, and expanded the list of bassoonists covered to circa 1,400 names. But, for unexplained reasons,



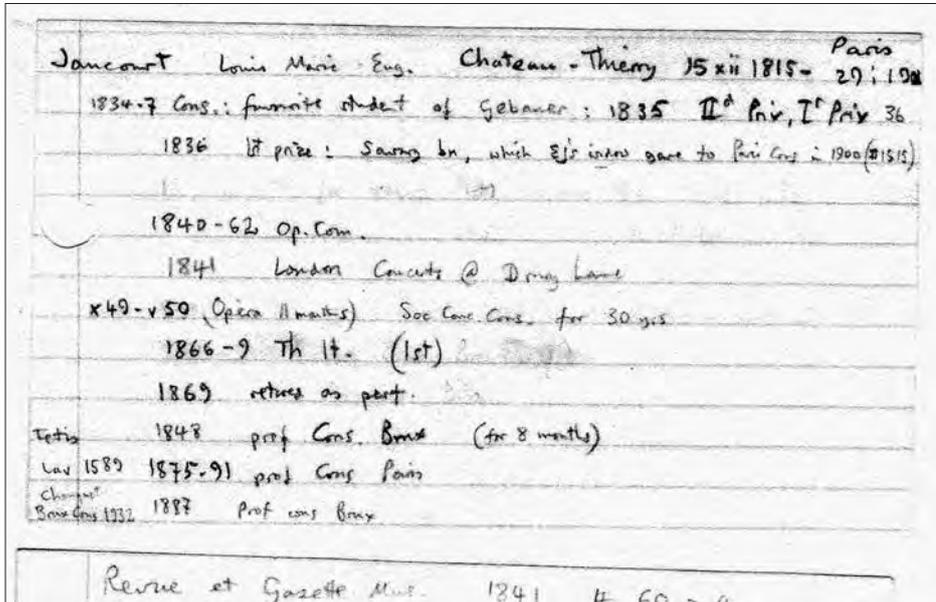
Illus. 2: William Waterhouse

he used cut paper rather than card stock, and he wrote in a tiny scholarly hand using light pencil, making heavy use of abbreviations.

After Waterhouse died unexpectedly in 2007, I recognised this card file as a treasure that Langwill and Waterhouse had left to us, the bassoonists of the twenty-first century. The core of the collection lists players of the eighteenth and nineteenth centuries, but there are many names from the early-twentieth and a few from the seventeenth. Notes on some individual bassoonists, especially the more notable ones, run to several cards.

The preservation and presentation of this information will be the central mission of the Bassoonist Biography Project. The preliminary step, already taken, was to photocopy the cards, darkening the faint images, in order to increase the contrast of Waterhouse's light pencil script. The volunteers who carried this out were Malcolm Burns (Leamington Spa) and Elisabeth Waterhouse (London). I then scanned the photocopies, so that the raw information is portable.

The first phase – transcribing the digitised cards into Word files – is largely complete. Phase two, beginning soon, will be to flesh out the Waterhouse shorthand into prose that a reader can easily comprehend. Here is a sample card in Waterhouse's hand:



Illus. 3: First of 11 cards on Eugène Jancourt, in the hand of William Waterhouse

This is one of eleven cards devoted to Eugène Jancourt, one of the most detailed entries in the Langwill-Waterhouse file.

Below is a literal transcription into typescript, together with its prose version.

Jancourt Louis Marie Eug. Chateau-Thierry 15 xii 1815 – Paris 29 i 1900
 1834-7 Cons.: favourite student of Gebauer: 1835 Ile Prix, Ir Prix 36
 1836 1st prize: Savary bn, which EJ's widow gave to Paris Cons in 1900 (#1515)
 1840-62 Op.Com
 1841 London Concerts @ Drury Lane
 x49-v59 (Opéra 11 months) Soc Conc Cons for 30 years
 1866-9 Th It. (1st)
 1869 retired as perf.
 1848 prof. Cons Brux (for 8 months)
 1875-91 prof Cons Paris
 1887 prof cons Brux
 Fétis
 Lav 1589
 Chouquet
 Brux Cons 1932

Illus. 4: Literal transcription of the Waterhouse card

Committed volunteer researchers are invited to join the research effort. Each volunteer must have good spelling and accurate typing skills. The volunteer must have a few hours per week available for this task, and must be able

Jancourt, Louis Marie Eugène (born Chateau-Thierry, 15 December 1815; died Paris, 29 January 1900). He studied 1834–7 at the Paris Conservatoire, where he was the favorite student of François René Gebauer. He won the second prize in 1835 and the first prize in 1836. The first prize in 1836 was a bassoon made by Savary, which Jancourt's widow gave in 1900 to the Paris Conservatoire museum, where it had the number 1515 [now Paris, Cité de la musique, No. 1582]. Jancourt was a member of the orchestra of the Paris Opéra-Comique 1840–62. During this time, he also visited London in 1841, where he performed in concerts at the Drury Lane Theatre. [Apparently on leave from the Opéra-Comique orchestra] he served as bassoon professor at the Brussels Conservatoire in 1848 [and 1849] for a period of eight months. He performed in the orchestra of the Paris Opéra from October 1849 to May 1850.

to keep up a reasonable frequency of email correspondence. Some facility with library research and with German or French, or occasional Italian or Russian, will be helpful.

One guiding principle will be to give Langwill and Waterhouse due credit for their long and selfless work on this cornerstone of bassoon history. Volunteers who participate in the transcription and later work will be able to draw on the BBP files even before publication, as long as they give due credit to their source, the Langwill-Waterhouse files. Once an edited version is published, the normal courtesies for acknowledging sources will apply. Both paper publication and electronic publication have their advantages, and some combination of the two is a third possibility. Questions of expanding the corpus beyond the original 1,400 will be easier to answer after we are a little further down the road.

Interested researchers may contact me if they want to volunteer. My private email address can be obtained by contacting the Editor of Double Reed News – drm@bdrs.org.uk

He was first bassoon at the Théâtre Italien 1866–9, after which he retired as a performer. He served 1875–91 as bassoon professor at the Paris Conservatoire, and also served again during 1887 as bassoon professor at the Brussels Conservatoire. [Ten more cards expand on these details.]

References

E.J. Fétis: *Biographie universelle des musiciens*, second ed. (Paris, 1870)
 L. Letellier and E. Flament: 'Basson', *Dictionnaire de la musique et Encyclopédie du Conservatoire*, ed. A. Lavnac, part 3, vol. 3 (Paris, 1927), p. 1589
 G. Chouquet: *La Musée du Conservatoire national de musique: Catalogue raisonnée de cette collection* (Paris, 1875)
Conservatoire royal de musique de Bruxelles. Annuaire du Centenaire 1832–1932 (Brussels, 1932)

Illus. 5: Prose version of the Waterhouse card

Jimmy Brown's Travels IV

The fourth part of this series of stories from the pen of **James Brown**, concludes our year-long affectionate tribute to one of the most significant of English oboists, who died in October 2012 aged 83. His writings have appeared in the pages of countless editions of *Double Reed News* and covered many double-reed topics. These stories recall his travels when touring with several of the British orchestras.

Meerwein and Britten

It was some time in the mid-1980s that I made the acquaintance of a well-known German oboist, Georg Meerwein. He was the cor anglais player in the Bamberg Symphony Orchestra for some years, and had been encouraged by the famous Swiss oboist Heinz Holliger, to get in touch with me if ever he noticed that the English Chamber Orchestra was playing near where he lived. We were both doing similar bits of oboe research, in isolation from each other at that time, and Heinz thought that we should combine our resources.

I already knew his name, as he had produced the first modern edition of an *Introduction and Variations for Oboe and Orchestra* (or piano) by the composer Johann Nepomuk Hummel (1778-1837). It was all the rage for oboists when it came out, and rightly so, as it is an entertaining, melodious and for the oboist a slightly demanding piece technically. In fact, it even caught the attention of that marvellous French trumpet player, Maurice André, who played it on his own instrument.

So it was after a concert in Freiburg in Germany, quite close to the Black Forest, that Georg turned up to introduce himself. We had a nice bottle of wine that he ordered – way beyond my usual price range as it happened – and our tongues didn't get much of a rest for the next hour or so. We talked about the Hummel *Variations* of course, and the several recordings of it that had been made so far, and about publishers, especially those that take you for a ride. Fortunately for him, it was very difficult for his particular publisher to avoid paying him the extra performance fee to which he was entitled, should the recording be played.

You see, there is *one wrong note* that slipped through all manner of proof-reading; when the soloist plays a Bb instead of a G at this particular point it alters the melody slightly so Georg always knew that they had used *his* edition.

Eventually he suddenly stood up, shook my hand and disappeared – before the wine waiter had reached us. Never mind, it would be his turn next time. What a hope...



Benjamin Britten

A year or so later, we were visiting Bonn when there he was again. This time, he had a special request for me. He was carrying some sort of music in a large envelope, which turned out to be a copy of Benjamin Britten's *Metamorphoses* for unaccompanied oboe, something that is at the core of any oboist's repertoire.

The request that he had for me? Would I please take it with me to Aldeburgh the next time we were going there and ask Britten if he would be kind enough to autograph it for him? I said that I would have to handle his request with the greatest tact, as Britten could be very withdrawn, even tetchy about these personal contacts. I said that I would first ask Peter Pears, Britten's longstanding partner, if there would be any chance, but that I personally did not have much hope. Peter said that he would try.

A few days later he gave it back to me with a warm commendation to Georg, written in Britten's own hand.

So what was the tipping point for Britten about Meerwein's own particular copy? I had not realised that he had worked for a couple of years in Brazil at one time, and that he had played in many little out-of-the-way places, with the *Metamorphoses* being a very useful item. In fact, he had written on the back of his copy the dates and all the venues where it had received an airing – *all fifty two of them!*

History doesn't relate whether or not Britten had permitted himself a rare smile.

A Month in South America

In the autumn of 1972, soon after I had joined the English Chamber Orchestra, there was a really marvellous tour of South America, including not only various venues in Brazil and Argentina, but also in Chile, Peru, Colombia, Venezuela and various points northwards. This was uncharted territory for most of us and, despite some long and arduous days, we managed to find time to make some epic side-trips. One of these was being taken up into the beginnings of the Andes, to Cusco with its Mayan influence. But this tale is about our visit to Santiago, the capital city of Chile.

Only two days before we arrived, there had been a bloodless coup which resulted in the departure of President Salvador Allende. There had already been a general strike for some time and we were only able to eat in the hotel. What's more, on the bus bringing us to the city, the British Council representative told us – whilst handing out our subsistence money in the local currency – that there could be a terrible price to be paid if we tried to change any sterling, as it was very much against the law. Well, as the general strike had closed all the shops and restaurants, except in our hotel, our subsistence from the orchestra was much more than adequate. In fact, as we were about to leave the country, I saw the unusual sight of several musicians throwing their worthless money into a bin at the airport.

I didn't yet follow suit fortunately because, while I was wandering around waiting for our flight to be called, I came across a little old lady in a corner. She had quite a collection of bottles that were all wrapped up in newspaper, to hide their provenance. She let me have a peep at the labels, and I looked for the date on the bottle rather than the name of the vineyard, as that would not have told me anything. I pulled out my Monopoly money and offered her the lot, but she gave me three bottles and some change. This was absolutely bizarre when one considered her circumstances and so, of course, I immediately returned the change to her, bitterly regretting that there was now too little time left for my colleagues to pay her a visit.

So she was delighted, as was my school friend in Caracas and her husband, when we reached Venezuela another six days away. It turned out that, in my ignorance, I had made a sensational choice, so all was well.

Incidentally, six months later, the Aeolian Quartet made a similar tour to Santiago as we had done, by which time inflation had escalated almost beyond reach. The Quartet found a little restaurant away from the hotel and one of the members was able to pay for the whole meal with wine for all four of them, *with one English pound note!* And the change that came in local currency was enough to reimburse them all for the gins and tonics that they had drunk in the hotel before they went out to the restaurant!

A Day Trip to Denmark

The ECO once went on a one-day trip to Aarhus in Denmark. There are several special things that I remember about that very fatiguing day's outing.

To start with, although it was during the 1980s, we flew from Gatwick in a propeller-driven plane. Secondly, our conductor on that occasion was that charming man, Marcus Dods. He had been the pilot of a Lancaster Bomber in WW II and was really thrilled to be able to go up onto the flight deck of a 'prop' plane again.

The third thing was that we were staying in a Temperance Hotel; this was not good news. I cannot tell you anything about the concert although I believe that Rossini's *Silken Ladder Overture* may have been on the programme. But it was the reception after the concert, to which we were all invited, that sticks in the memory.

We were evidently playing in one of a series of concerts, after which the season-ticket holders and the orchestra were all invited to a reception in a large L-shaped room. This was elsewhere in the concert hall and by this time, the musicians were becoming pretty hungry and thirsty after an exceptionally long day.

The Chairman of the Music Club, for so it was, then got up and made a speech for all of fifteen minutes, *in Danish*.



Aarhus Theatre

As you can imagine, we were getting pretty restive when there was suddenly a brief snigger from the club members sitting round the corner and out of sight. It was a reflex action for us all and with a feeling of sheer relief, the whole orchestra roared with guffaws of laughter – although of course we had no idea what the Chairman had just been saying.

He must have suddenly remembered that we were indeed there, for he turned to us for the very first time and said: 'I was just saying that you are all welcome to eat the food,' which was minimal, 'but we ask you to pay for your own drinks!'

As you can imagine, this remark went down like the proverbial lead balloon; but the ECO Management came to the rescue and was able to provide us with several bottles of wine.

I shall always remember that visit to Aarhus, but for all the wrong reasons.

Messrs Lemoine, Publishers for Oboe

We had many trips to Paris with the English Chamber Orchestra, so I was kept pretty busy during the free time that we had there. On this particular occasion my time was certainly not wasted!

You may have spotted the name of the publisher, Lemoine, on a copy of music

somewhere or other. I knew that their premises were in Montmartre in Paris and that at some time they had published three or four pieces for oboe that interested me. In fact, according to quite a recent catalogue that I had seen, it seemed that they might still be in print. Another advantage was that they had never moved from those same premises since the nineteenth century when the firm was founded!

I went along to their shop and enquired if these pieces were available. *Non, monsieur*. Well, did they perhaps have some sort of archive there, where these pieces might be found, for me to photocopy? *Non, monsieur!*

As I left the shop, which was off the road in a nineteenth century courtyard, I had to walk past an open door and glancing into the room, I saw that it was lined with metre after metre of shelving containing hundreds of folios. I went in and asked the man who was working there if there might be any sort of archive that I could visit. I had the same response of course, but I was very long-sighted in those days and had spotted something interesting in the next room.

There were three rooms connected, all similarly clad with endless folders, including five fat folios on which were written the magic words *Hautbois et Piano!* Doesn't that say Oboe up there?

So it does, Monsieur! Shall we have a look?

He climbed up the library ladder, took one of the folders off the shelf and dropped it to the floor below. This resulted in the release of a mushroom cloud of a century's dust, and I am quite sure that it had been left undisturbed since the 1800s! He was more careful with the other folios, removing them first to an adjacent room to give them a good clean.

He brought out some overalls to protect my clothing and then left me to examine the contents. It was a treasure-trove of works for oboe, all beautifully engraved and in immaculate condition. I put aside a modest number of compositions and then asked if it would be possible to buy or photocopy any of them. 'No, I don't think so,' he said, but added, 'I can see that you are an enthusiast, so why don't you take what you want?' I set to, making a pile of about forty pieces for myself and the same number of duplicates for the Royal College of Music Library in London.

I was then taken into the packing room where two other men made up several parcels for me. The whole incident was unbelievable, especially as the parcels now contained *those pieces that I had earlier intended to buy*. I took them in a taxi to the concert hall where we were playing that night, transferred them to the ECO truck and retrieved them the following week in London.

Six months later, we were in Copenhagen and Paris on consecutive days. I thought that the least I could do was to take a bottle of something to my benefactor, *chez Lemoine*. Because I liked it myself,



I took a bottle of *Aquavit*, a fire-water of formidable potency. It turned out that he had recently been in Denmark on holiday and had become hooked on that particular tippie. *So you will be wanting some more music then?*

Yes please!

A Happy Birthday in Aarhus

I was so lucky to be in the ECO for much of the Barenboim period. These were golden days for the orchestra and the different cycles of Mozart's complete piano concertos, with Daniel playing and directing, were magical. There was a

wonderful feeling of spontaneity in his playing, and his memory was phenomenal!

This story concerns a concert in Aarhus in Denmark in the early 1970s. We played in a sports hall, sitting in the middle of a large version of a boxing ring and with the young audience from the University completely surrounding us. The atmosphere was electric and we were all playing our hearts out. It happened to be my birthday and, when we reached the platform I felt that I could now relax, as I had managed to get through the day this far without the orchestra striking up with that dreaded tune!

In this concert, Daniel played not only a Mozart concerto, but also a very complicated piece that had been commissioned from Alexander Goehr, his *Konzertstück for Piano and Orchestra*. The cadenza of this piece offered the orchestra a moment to look around briefly after having had their eyes glued to their copies. Not so for Daniel, who still had to play the cadenza.

It was only after a minute or two that something struck a chord in my memory, causing me to look at Daniel. He was fixing me with an eye, and amongst all those notes I was able to discern quite clearly the last phrase of 'Happy Birthday' that he had managed to interpolate into that fiendish cadenza. I kicked myself for having missed it before, but I need not have worried for he then played it for a second time in a later, different section. The whole ditty was dotted around the keyboard and he was looking at me continuously. Well, it was an astonishing feat for him, and so it was a birthday that I shall never forget!

Quantum Bassoonics

Alan Goodman (Bedford, Wyoming USA) writes a regular column in his idiosyncratic style, entitled 'A Bassoon Lite, Please...' for The Double Reed (IDRS).

Reprinted here is one of his 2013 contributions.

Scientists theorise that every single bassoon note played throughout history is traceable back to the 'Big Burp'. Others counter that the very existence of tones actuated by a maple bass tubular accommodation is debatable, thanks to recent revelations made possible by Quantum Bassoonics.

In 1897 Weissenbergh found that any particular fingering designed to produce a certain tone, more often than not produced an entirely different one. This discovery is immortalised in Weissenbergh's *Studies For Bassoon*. In Weissenbergh's time students of the bassoon who produced wrong notes were admonished to, 'Go home and practise'. But we now know that this phenomenon of fingering one tone and hearing an entirely different one is a result of what has become known as the 'Weissenbergh Uncertainty Principle,' a foundation of modern Quantum Bassoonics.

Albert Beerstein, the notable bassoon physicist, upon whom our modern understanding of time, space, and vocal designation rests, proved mathematically that bassoon intonation does not exist.

'It existed a long time ago, before the bassoon was invented,' he theorised. 'But somewhere after the Big Burp the Universe digested it. You can hear it gurgling once in a while, but that's as close as it gets to surfacing.'

The difficulty of understanding Quantum Bassoonics stems from a difference between sensory reality and a mathematically-driven reality, which describes the strange-looking world of sub-bassoonistic particles. To give an example of how this disparity in perception works, you might think you are placing a bassoon reed between your lips in preparation to playing a note, but in the quantum world that reed does not exist. Rather, it is made up of reed-atoms whose accompanying electrons are so distant from one another that they no longer even bother exchanging Christmas cards.

In Quantum Bassoonics a note might be on page three of a Beethoven symphony. Or it might be on page six. Or it could be on both pages at one and the same time. The possibility exists that it could be down the street sipping suds at the local bar while the bassoonist on stage is hoping that it reappears in time to play an upcoming bassoon solo. While bassoonists are familiar with Weissenbergh's Uncertainty Principle, orchestral conductors are not.

Zubin Fakah, the great orchestral conductor, once demanded a certain bassoon note to appear at a time and place of the composer's choosing. When apprised of the reality that the bassoon note was everywhere yet nowhere, he immediately called a break in the rehearsal and had the bassoonist ushered into his dressing room.

'I want to hear a Bb on the first measure of letter A in the symphony!' he said.

'Me too,' said the bassoonist.

'Well, what's the problem?'

'It's Weissenbergh's Uncertainty Principle, the bassoonist said. I played the note, but it sounded someplace else. Maybe everywhere else.'

'How is this possible?' asked Maestro Fakah. 'The celli play a note and it appears. The violins play a note and it appears. The trumpets play a note and it appears!'

'The bassoon is different,' explained the bassoonist. 'Its scale really doesn't exist.' It has a fingering chart that looks legitimate, but mathematically it's all space held together by electrons that haven't spoken to each other in eons.

'Dr. Seuss, who taught Quantum Bassoon, at Harvard School of Muzak, and is a fount of bassoon erudition, argues that a large portion of the universe is driven by a dark force known as the Bassoonological Constant. We can't hear it, but we can feel it breathing down our neck,'

Dr. Seuss explained. 'Put another way, if $E = MC^2$, and squared = $E/M - C$, and $E - C^2 = M$, and M squares are as square as Lawrence Welk¹... why there you have it!'

'One of the paradoxes of the Bassoonological Constant is that instruments of the orchestra other than the bassoon are not affected. No matter what the weather, time or space, they play the notes written for them, notes which are predictable in their ability to show up for the gig on time.'

When offered this explanation for the mysterious paradigm of Quantum Bassoonics by the bassoonist in his orchestra, Zubin Fakah couldn't quite grasp the significance of everything existing at all moments nowhere.

'You either play that note or you're fired,' he said.

'I AM playing that note,' answered the bassoonist. 'It's just sounding somewhere else. If you don't believe me, call the Berlin Philharmonic. Last week when we played *Scheherazade*, I got a call from a radio station in Germany telling me the solo sounded beautiful, especially when it played simultaneously in Leipzig and Vienna. Further reports had the note gambling at a casino in Atlantic City on the boardwalk in New Jersey. It all sounds rather strange, but when the casino in New Jersey reports that a Bb won a million dollars at their blackjack table, you know we're witnessing solid science.'

If only conductors could grasp the fundamentals of the Bassoonological Constant, we might all be the richer for it...

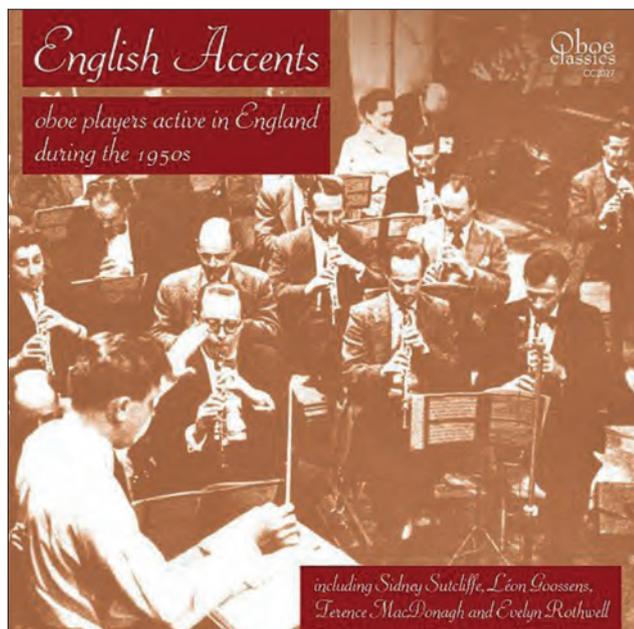
¹ Lawrence Welk (1903–1992) was an American musician, accordionist, bandleader and television impresario, who hosted *The Lawrence Welk Show* from 1955 to 1982. His style came to be known to his large number of radio, television and live-performance fans (and critics) as 'champagne music'.

CD REVIEW

English Accents
Oboe players active in England during the 1950s
Various artists
Oboe Classics CC2027
www.oboeclassics.co.uk

Congratulations are due to Jeremy Polmear and Oboe Classics for bringing together this wonderful selection of music played by the oboists who inspired me as a young musician, and who I later had the pleasure of meeting and chatting to many times in Howarths.

Many of us heard Evelyn Rothwell and Léon Goossens in recitals and solo recordings, but the other players featured on this CD were orchestral players, and if we want to listen to them now we have to know which orchestra they were playing in, and when, and search through our old collections of LPs. Jeremy Polmear has spent many hours doing this job for us. In addition he has added excellent historical context in the form of notes by Geoffrey Burgess and commentary by three generations of English oboe players. This is a 'must buy' CD for anyone who knew these great musicians, anyone interested in the history of English oboe playing, and all young musicians who, I believe, should know the history and development of English oboe playing – they are, after all, the descendants of these great players of the past.



Younger readers familiar with today's electronic devices and websites such as YouTube may not appreciate that, in the 1950s, recording was not something a solo musician could do easily. Of course we had the large recording studios, but these facilities were not available to the individual player, or certainly not at a price they could afford, and so students and young professional players would never think of recording themselves as they do today. LPs and BBC recordings are all that we have to recall this era of great oboe playing.

The influence of Léon Goossens is of course apparent in so much of the playing here – he was also a major inspiration to players around the world. Listening to this CD, the variety of beautiful oboe sound is amazing compared to the present day, as commented on and discussed in the notes. I am sure Terry MacDonagh's and Michael Winfield's sound in particular would be more than acceptable in any orchestra today, and indeed I can hear in their playing the influence they had on the next generation of oboists who are now principals in our major orchestras.

Although young players today have their idols and may find some of these sounds dated, they can learn such a lot from the phrasing and musicality of all the oboe playing here. Those things never date! Another thing for younger listeners to realise is that the players were using instruments with keywork similar to the Howarth student models of today – but with a ring system, not covered holes. I enjoyed Edward Selwyn's Bach, not just because it was probably played on Howarth's first professional oboe, number 1001 (this instrument is on show in the shop today and readers might like to try it!), but also because of the wonderful quality of his playing.

There is not space to comment on all of the players featured on this CD, but what a grand finale – all these great artists playing the perennial favourite of oboe groups, Handel's *Music for the Royal Fireworks*, conducted by another fine oboist, Charles Mackerras (former Principal Oboe, Sydney Symphony).

Michael Britton

Noticeboard

Friday 13th December at 1.10pm: St John's, Waterloo Friday Recital Series

Waterloo Road, London SE1. Althea Talbot-Howard, oboes;
Gabiella dall'Olio, harp. Admission free with retiring collection.
For programme details see: www.altheatalbot-howard.com

International Woodwind Competition Hülsta Woodwinds
from 26th to 30th March 2014 in the Academy of Music in Münster, Germany.
The application deadline is **10th December 2013**.

For more information see
www.woodwinds-competition.com/index_engl.html

7th to 11th April 2014, Raasay bass clarinet and bassoon courses led by Sarah Watts (bass clarinet) and Laurence Perkins (bassoon), with Antony Clare (piano).

A unique event on the magnificent Scottish Hebridean island of Raasay, this 5-day course is a wonderful chance for bass clarinetists and bassoonists (of any level) to enjoy and develop their playing through workshops (developing aspects of technique), classes (you can bring a solo piece to play, if you wish) and wonderful ensembles – including some Scottish music!

Details on www.raasaymusiccourses.com

26th May to 1st June, Pennine Spring Music Festival,

welcomes Laurence Perkins to direct the new Chamber Music for Wind Course in 2014. This is a great opportunity for oboists and bassoonists to enjoy four fantastic days of music-making. There are also places for bassoon and contra in the Festival Orchestra.

A rewarding experience set in a stunning location.
For full details and to apply visit www.penninespringmusic.co.uk

9th to 16th August 2014 'Malvern Winds' chamber music course at Malvern College, Worcestershire promoted and tutored by Cuillin Sound trio, Amina Hussain (flute), Sarah Watts (clarinets), Laurence Perkins (bassoon), with guest tutors: Roy Carter (oboe) and Anneke Scott (modern and natural horn).

For players from grade 6 to diploma standard (in graded groups), daily tutored sessions with friendly expert guidance, plus instrumental sessions, tutors concerts, end-of-week concert for all players, and great social events.

Details www.cuillinsoundmusic.co.uk/CuillinSound/Malvern_Summer_Course.html
'Early bird' discount booking rate available until 31st December.

Classified



Bassoonists! Free your hands and neck and use a spike
Tel: 01206 382567.

Bassoon and Contra Servicing and Repair.

Ian White. www.ianwhiteww.co.uk
Tel: 01865 873709 (Oxford).

Profiler and Gouge Blades Re-sharpened. Prompt Service.

Tony Spicer Tel: 01903 892098.
Email: tonyspicer@btinternet.com

Oboe Lessons and Consultations: Every beginner can produce a Beautiful Tone!
Breathing, Embouchure, Tonguing, Stamina; Adjustment, Tuning; Reeds;
Phrasing, Ornamentation; Cor Anglais; Relaxation. Widely experienced performer
and teacher, Graham Salter (ex-ROH, RSNO, DRN).
Tel: 07976 830309/gs@TopArtists.co.uk

Billerbeck Oboe Reeds. Hand crafted reeds made by Marjorie Downward.

Oboe, oboe d'amore, cor anglais & bass oboe. Gouged & shaped oboe cane.
Tel: 01343 835430. www.billerbeckoboereeds.co.uk

Handmade Oboe Reeds for all levels. Standard and custom designs.

Well-seasoned cane. Quote DRN13 when ordering for 10% off new reed prices.
www.premiumreeds.co.uk

Hardly used 1970s Winfield Gouging Machine. [See advert on page 8]

In excellent condition including wooden case, cane splitter and guillotine.
£400 ono. Buyer collects. Maidstone area.
Contact: m.j.alexander@open.ac.uk

Quality Winfield Oboe Reed Shaper with handle. 8mm tip. Easel.

£150 ono. Tel: 01926 632662

Howarth Oboe for sale. S.4 Conservatoire System. In excellent condition.

Offers around £1,300 will be considered.
Tel: 01743 368 457. Email: hildahunter@talktalk.net

Oboe and Cor Anglais Reeds. www.reedmaker.co.uk

Tel: 07905 322381. Email: davidcowdy@gmail.com

Professional Howarth S3 open hole Oboe (serial No 1235).

Previously owned by Terry MacDonagh and Gordon Hunt.
Fully reconditioned by Howarth in 2009.
Photographs on request. £1,250 ONO.
Tel: 07811 113471 Email: ninaremnant@hotmail.co.uk

Advertising in the Double Reed News

Copy deadlines:

Spring Issue 15th December

Summer Issue 15th March

Autumn Issue 15th June

Winter Issue 15th September

The following rates apply for camera-ready copy.

Any additional artwork will be charged at cost. To place an advertisement or obtain further information please contact **Geoffrey Bridge, Treasurer BDRS, House of Cardean, Meigle, Perthshire PH12 8RB** or email: advertising@bdrs.org.uk

	Single	Series
Whole page (265mmH x 190mmW)	£210	£188
Half page (130mmH x 190mmW or 265mmH x 92mmW)	£135	£120
Quarter page (130mmH x 92mmW or 62mmH x 190mmW)	£77	£69
Eighth page (62mmH x 92mmW)	£49	£44
Special positions add 10%		
Loose inserts Up to 8grams	£125	
Over 8grams	by arrangement	
Classified Pre-paid only, first 12 words	£5.00	
Extra words	£0.40 (per word)	

Please make cheques payable to British Double Reed Society.

Copy requirements:

If sending by email please enquire first to discuss format.

Photographs can be sent digitally or as prints or negatives.

Layout and text is acceptable but the publishers reserve the right to charge for artwork.

Advertisers will be notified if this is necessary.

Membership

Students	£15
Full Members	£25
Overseas Members	£25 (plus postage)

Fees will be payable in Sterling only.

Membership Enquiries:

Geoffrey Bridge (Hon Treasurer/Advertising Manager) House of Cardean, Meigle, Perthshire PH12 8RB

www.geoffreybridgeboe.com

Re-order Services

Back copies of DRN (where available) can be obtained by sending £4.50 to the Membership Secretary.

Single articles are available from the Editorial Office. Post/fax/email the details. Copies will be sent out with an invoice for 50p per page.

Concessions

10% discount on music, accessories and insurance from the following and various concert discounts as advertised in DRN:

T W Howarth

31/33 Chiltern Street, London W1U 7PN
020 7935 2407

J Myatt Woodwind

55 Nightingale Road, Hitchin, Herts SG5 1RQ
01462 420057

Crowther of Canterbury

1 The Borough, Canterbury, Kent CT1 2DR
01227 763965

Allianz Musical Insurance

6 Vale Avenue, Tunbridge Wells, Kent TN1 1EH
0870 240 0303

Crook and Staple

22 Glynrhondda Street, Cathays, Cardiff CF24 4AN
02921 251251
www.crookandstaple.com

The British Double Reed Society is a non profit-making organisation established to further the interests of all involved with the oboe and bassoon.

The BDRS acts as a national forum for debate and the exchange of ideas, information and advice on all aspects of double reed instruments.

It also fulfils an important role in encouraging greater interest in the instruments, and securing their place in the wider cultural and educational environment.

Registered Charity No. 1080461

TERMS AND CONDITIONS. The society reserves the right to refuse or withdraw any advertisement at its discretion without stating a reason, nor does it accept responsibility for omissions, clerical errors, or the statements made by advertisers, although every effort is made to check the bona fides of advertisers and avoid mistakes. The Society welcomes articles, letters and other contributions for publication in this magazine, and reserves the right to amend them. Any such contribution is, however, accepted on the understanding that its author is responsible for the opinions expressed in it and that its publication does not necessarily imply that such opinions are in agreement with the Society. Articles submitted for publication in this magazine should be original unpublished work and are accepted on the basis that they will not be published in any other magazine, except by permission of the Editor. However, the BDRS has agreements with like-minded societies with whom the sharing of published items does from time to time take place. Acceptance of material for publication is not a guarantee that it will in fact be included in any particular issue. No responsibility can be accepted by the Double Reed News, the Editor (or the British Double Reed Society committee) or contributors for action taken as a result of information contained in this publication.

© Copyright 2013 British Double Reed News. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, including photocopying and recording and the Internet, without the written permission of the publishers. Such written permission must also be obtained before any part of the publication is stored in a retrieval system. The Society's membership list is held on a database. The policy adopted by the Society is that the list will not be disclosed to any third party and is maintained solely for the purposes of administering the Society. The individual name and address of any member who is on the Teachers' Register may be given in answer to a query from someone wishing to take up music lessons. Any organisation wishing to circulate the membership is free to ask to place an advertisement in Double Reed News or make a leaflet insertion in the next issue on payment of an appropriate fee.

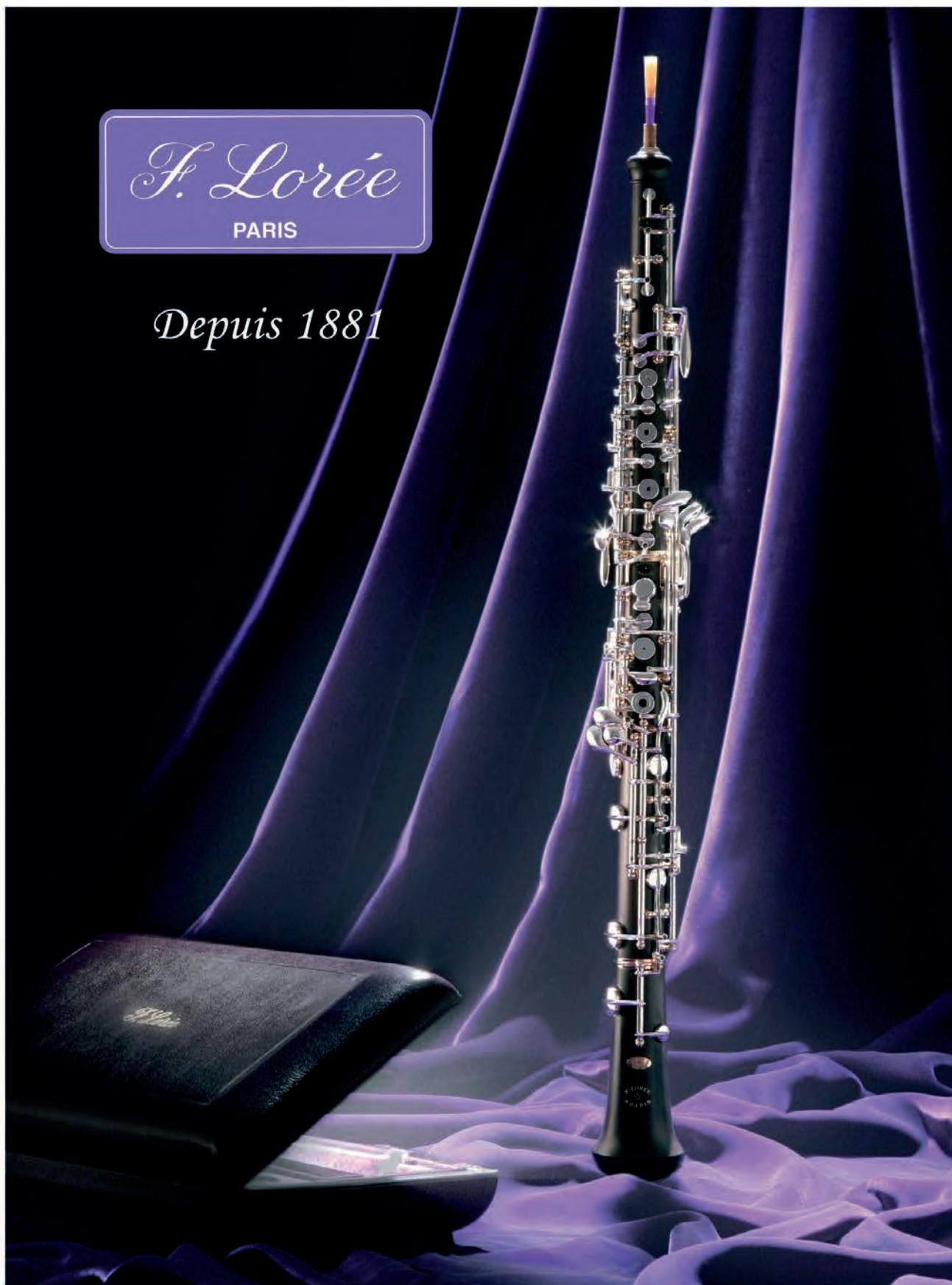
Index to Advertisers

Mike Alexander	8
Britannia Reeds	27
Markus Bucher Profilers	8
Paul Carrington	26
Double Reed Ltd.	3
June Emerson	13
Pete Haseler/Gregson Knives	26
Howarth London	Inside front cover
F. Lorée	Inside back cover
Steve Marsden	8
Andrew May	27
Oboe Classics	13
Oboereedsdirect	26
Püchner/Jonathan Small/Simmonds Music/Howarth London/Graham Salvage	13
Jessica Rance	26
Regency Reeds	27
Simmonds Music	Outside back cover
Torda Reeds	26
Ian White	27
Wonderful Winds	27
Woodwind & Co.	26

F. Lorée

PARIS

Depuis 1881



HAUTBOIS

OBOE

HAUTBOIS D'AMOUR • COR ANGLAIS • HAUTBOIS BARYTON • HAUTBOIS PICCOLO

DE GOURDON. 48 rue de Rome 75008 PARIS France

Tél. : +33 (0)1 44 70 79 55 Fax : +33 (0)1 44 70 00 40

E-mail : degourdon@loree-paris.com www.loree-paris.com

Reed on

When it comes to double reed instruments, especially bassoons, take a good look at Simmonds Music.

You'll be blown away.

It's taken years of professional dedication to make Simmonds Music into one of the leading names in the field of bassoon and other double reed instruments. Here is a treasure trove of some of the best known manufacturers of such instruments and their accessories; well-known names such as Fox, Renard, Püchner and Yamaha. In fact they offer one of the most comprehensive ranges of double reed instrument products in the country. When you add to that a vast store of expertise and knowledge, you can see why this is somewhere very special to visit on your musical journey.

There are also practice rooms and a recording studio to polish and save your talent, which along with tuition in a vast range of musical instruments only goes to make Simmonds Music such a top performer.

If you like getting lost in your music, then this is the place where you'll never want to escape from.



Three floors of musical experiences await the hungry musician.



8 & 9 Westgate, Grantham, Lincs. NG31 6LT

Tel: 01476 57 07 00

E-Mail: enquiries@simmondsmusic.com

Web Site: www.simmondsmusic.com