ABSTRACT

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

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 Unpublished works, arrangements, works that are out of print and not available through interlibrary loan, or works that feature slightly altered instrumentation are not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

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

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

I would like to thank my mentor Martin Schuring for his expertise, encouragement, and guidance in helping me realize this research. Special thanks to Sandro Caldini, whose English horn bibliography and generous guidance helped get this project started; to Dr. Virginia Stitt for sharing her personal collection of oboe trios; to Dr. Emily Kupitz for acting as a library proxy while I was away from Arizona; to Dr. Theodore Albrecht for generously sharing his scholarly articles on Beethoven and the Teimer brothers; and to the many living composers of oboe trios who obligingly shared with me scores of their music and biographical information.
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CHAPTER 1

BRIEF HISTORY

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

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

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

³ Hellyer.
⁴ ibid.
Harmonie was due to the brothers Johann, Franz, and Phillip Teimer. Each of the Teimer brothers was a virtuoso performer on the oboe and English horn and they are credited as being the motivation behind the first trios written for two oboes and English horn. 5

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

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

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

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

5 Rhodes.
6 Egon Voss, preface to Trio in C major op. 87 and Variations in C major WoO 28 for 2 Oboes and English Horn, by Ludwig Van Beethoven, edited by Egon Voss (Munich, G. Henle Verlag, 2009).
7 ibid.
Georg Triebensee at the Burgtheater, likely also in the Kaiser’s Harmonie, and at the Kärntnertor Theater. The brothers were musicians highly regarded throughout Vienna. From the formation of their trio to the end of their ensemble in 1799, an archive of the Schwarzenberg Harmonie contains oboe trios from Johann Nepomuk Wenth, Joseph Triebensee, Franz Krommer, Anton Wranitzky, Beethoven, and Hochmayer.\(^8\) Wenth and Triebensee likely wrote for themselves or for their colleagues and it is probable that many of these compositions were written for the Teimer brothers.\(^9\)

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

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

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\(^9\) ibid.

\(^10\) Hellyer.

\(^11\) ibid.
for piano duet) by C. F. Peters (Leipzig), 1938 (arrangement for flute, oboe, and clarinet) by Ensemble Music Press (Pennsylvania), 1941 by Boosey & Hawkes (New York), 1942 (arrangement for 3 flutes) by Andraud (Ohio), and 1942 (included in 48 Famous Studies for Oboe or Saxophone, Op. 31 and 3 Duos Concertants for 2 Oboes or 2 Saxophones, Op. 13), by Andraud (New York). Publications of Beethoven’s Variations on Là ci darem la Mano (published together with both original instrumentation and arrangements) appear in 1914 (one edition featuring the original instrumentation and another edition featuring an arrangement for 2 violins and viola) by Breitkopf & Härtel (Leipzig), 1925 (arranged for string orchestra) by C. Fischer (New York), 1940 (arranged for clarinet and piano) by C. Fischer (New York), and in 1942 by Breitkopf & Härtel (Wiesbaden). A complete list of publications of Beethoven’s trios from the 1940s and earlier can be found in Appendix D at the end of this document.

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

With this second wave of composers there is a shift in the concert setting. The trios in the first wave were mostly in the tradition of Harmoniemusik for the purpose of
entertaining the guests in the various Viennese courts. The second wave features trios written for a wider variety of purposes. In this vast array of trios, many were composed by oboe teachers for their students, some were commissioned by professional oboe trio ensembles, some were written to commemorate the death of a beloved friend, loved one, or colleague, and many were written by composers who likely wished to contribute to this genre and broaden their compositional skills. This annotated bibliography features the surviving published trios from the Classical era as well as a wealth of 20th- and 21st-century oboe trios.
CHAPTER 2

METHODS AND PROCEDURES

Organization of the Bibliographic Entries

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

Following is the format for each entry:

**Composer Name (dates)**

Brief biography

Title:

Date of composition: Timing: minutes: seconds

Commission: Dedication:

Publisher(s):

Incipit with titles and/or tempo markings of movements

Miscellaneous notes

**Incipits**

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

Following is an example of an incipit:
Movement I: *Title*, m.1-m.4

Allegro \( \frac{1}{4} = 120 \)
CHAPTER 3

ANNOTATED BIBLIOGRAPHY OF OBOE TRIOS

Aitken, Elizabeth (b. 1949)

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

Title: Cake Dance Suite

Date of composition: 2005 Timing: 6:02

Commission: N/A

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


Movement 1: Éclair, m.1 – m.4

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 Movement 2: *Dundee Cake*, m.1 – m.4

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

Movement 4: *Muffin*, m.1 – m.4

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

The *Cake Dance Suite* is a light-hearted set of four Miniatures. Each “slice” contains an original dance melody and then plays about with the tunes from the country concerned- straight or adapted. For example, *Éclair* has a French carol, a whiff of the Marseillaise and hints of Frère Jacques shared among the players.\(^{13}\)

\(^{13}\) ibid.
1. Éclair – French Courtly Dance
2. Dundee Cake – Scottish Reel
3. Black Forest Gateau – Ländler (Waltz in Wellies)
4. Muffin – Sousa March

Title: Talisker: Where Sea Meets Skye

Date of composition: 2003  
Timing: 4:00

Commission: N/A

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


One movement: m.1 – m.4

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

Amelsvoort, Jos van (1910-2003)

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

\[\text{\textsuperscript{14} ibid.}\]

\[\text{\textsuperscript{15} Elizabeth Aitken, preface to Talisker by Elizabeth Aitken (Lancaster, England, Phylloscopus 2005).}\]
Franck, Claude Debussy, and Maurice Ravel.\textsuperscript{16} He composed works for symphonic orchestra, wind band, wind ensemble, piano, and chamber music. Many of his compositions are religious works.\textsuperscript{17}

Title: *Trio for Two Oboes and English Horn*

Date of composition: 1993  
Timing: 10:00

Commission: N/A  
Dedication: N/A


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

Movement 2: *Adagio*, m.1 – m.4


\textsuperscript{17} ibid.
Movement 3: *Presto*, m.1 – m.5

Andriessen, Jurriaan (1925-1996)

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

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

Date of composition: 1989  
Timing: 15:30

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

Dedication: N/A

Publisher: Amsterdam, The Netherlands: Donemus (1989)

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

Movement 2: *Adagio*, m.1 – m.5

Movement 3: *Rondo*, m.1 – m.4

**Ardévol, José (1911-1981)**

José Ardévol was born in Barcelona, Spain. He established himself as a composer and conductor in Havana, Cuba. Ardévol studied at the *Instituto Musical de Barcelona* and studied orchestral conducting in Paris. While in Cuba, from the years 1934 to 1952 he was the founder and conductor of the *Orquesta de Cámara de La Habana*. In 1936 he became a professor at the *Conservatorio Municipal de La Habana*. Here, he taught music
history, aesthetics, harmony, and composition. He was also the music director and orchestra conductor of the *Ballet de la Sociedad Pro-Arte Musical* from 1941 to 1943.\(^\text{20}\)

Ardévol’s musical style includes use of atonality, polytonality, polyrhythm, and modalism. He wrote over 130 works, and with the exception of opera, wrote for every genre. Between the years 1924 to 1930 his musical influences were Debussy, Stravinsky, and Scarlatti. Beginning in 1930 his music was influenced by expressionist atonality. Some of his works during this period incorporated serialism.\(^\text{21}\)

Title: *Cuarta Sonata a Tres*

Date of composition: 1945

Timing: 9:55

Commission: N/A

Dedication: N/A


Movement 1: Adagio, m.1 – m.4

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\(^\text{21}\) ibid.
Movement 2: *Tema con Variazioni*

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Movement 2: Tema con Variazioni
Andante q = 52
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Movement 3: *Allegro assai*

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Movement 3: Allegro assai q = 66
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**Badings, Henk (1907-1987)**

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

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

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

From the 1930s to 1950s Badings’ musical style was initially influenced by the German Romantic style, and then a lighter, more brilliant French style. After 1950 his music became more experimental with his use of “new scales and micro-intervals.”\textsuperscript{25} Towards the end of his career, Badings’ music catered more to amateur and student musicians.

Title: \textit{Trio IV voor 2 hobo’s en althobo} [also appears as] \textit{Trio No. 4a voor twee hobos en althobo}

Date of composition: 1946  
Timing: 11:18

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

Dedication: N/A

Publisher: Amsterdam, The Netherlands: Donemus (1946)

\textsuperscript{23} ibid.
\textsuperscript{24} ibid.
\textsuperscript{25} ibid.
Movement 1: *Allegro Giocoso* m.1 – m.5

Movement 2: *Canto Amoroso* m.1 – m.4

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

**Baumann, Herbert (b.1925)**

German composer Herbert Baumann attended the *Internationalen Musikinstitut* in Berlin where he studied composition with Paul Höffer and Boris Blacher and conducting with Sergiu Celibidache. From 1947 to 1953 he was the composer and music director for the *Deutschen Theater Berlin*. From 1953 to 1970 he was the music director for the *Staatliche Bühnen Berlin* and from 1971 to 1979 he was the director of music for the *Bayerischen Staatschauspiel*. Altogether, he wrote around 500 stage works for numerous theaters around Germany and Vienna. In addition to his many compositions for stage,
Baumann was a prolific composer of chamber music.\textsuperscript{26}

Title: \textit{Con una marcetta}

Date of composition: 1990 Timing: 10:00

Commission: Musik-Forums München, the Köln-Trio

Dedication: N/A

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

One movement: m.1 – m.4

\textbf{Baur, Jürg (1918-2010)}

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

Baur’s musical style avoids the more extreme tendencies of the \textit{avant garde} and Expressionism. He was influenced by a wide range of composers including Robert


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Schumann, Antonín Dvořák, Béla Bartók, Johann Strauss, Carlo Gesualdo, Wolfgang Amadeus Mozart, and Franz Schubert. A majority of his compositions are orchestral and instrumental works.\textsuperscript{28}

Title: \textit{Echoi: Hirtenrufe und Weisen}

Date of composition: 1981 Timing: 13:00

Commission: N/A Dedication: N/A

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

Movement 1: \textit{Prélude}, m.1

Movement 2: \textit{Hommage à Schumann}, m.1 – m.4

\textsuperscript{28} ibid.
Bayliss, Colin (b. 1948)

Composer Colin Bayliss was born in Mansfield, Nottinghamshire, England. He is the managing director of Da Capo Music Ltd. He attended London University where he studied history and librarianship. Having actively composed from an early age, Bayliss has written over 160 compositions including two operas, seven symphonies, six string quartets, three piano sonatas, and numerous other instrumental works for chamber
ensembles.\textsuperscript{29} In addition to his work as a composer, he has published annotated
catalogues of the music of composers Anthony Hedges and Sir Peter Maxwell Davies.\textsuperscript{30}

Title: \textit{Threnody in Memoriam Katherine Chedburn}

Date of composition: 1992 \hspace{1cm} Timing: 6:00

Commission: Chione Oboe Trio \hspace{1cm} Dedication: Katherine Chedburn (1948-1988)


One Movement: \textit{Mesto} m.1 – m.4

Katherine Chedburn, to whom this piece was dedicated, attended school with
Colin Bayliss at London University. This piece features a motif that partially spells
Chedburn’s last name as well as a motif used in the \textit{Adagio} of Anton Bruckner’s Ninth
Symphony. Both Bayliss and Chedburn had enjoyed Bruckner’s Ninth Symphony.\textsuperscript{31}

\textbf{Bednarik, Josef (b. 1964)}

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

\textsuperscript{29} Colin Bayliss, Composer, \texttt{http://www.dwsolo.com/colinbayliss/index.htm}, accessed
May 22, 2014.

\textsuperscript{30} Colin Bayliss, preface to \textit{Threnody in Memoriam Katherine Chedburn} by Colin

\textsuperscript{31} ibid.
ensemble. At the age of seventeen he began his studies at the Hochschule für Musik und darstellende Kunst in Vienna. Here, he studied composition and oboe. He continued his oboe studies at the Musikhochschule in Graz where he studied with Professor G. Turetschek. He graduated from this program in 1992.

In 1985 Bednarik became a member of the orchestra of the Wiener Volksoper. He is also the founder and a member of the Wiener Oboentrio. In addition to maintaining a performance career, Bednarik also composes. He writes chamber music and film music.\(^{32}\)

Title: *Schwing Schweet*

Date of composition: 1996 
Timing: 17:00

Commission: N/A 
Dedication: N/A

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

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

![Musical notation for Movement 1](image1)

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

![Musical notation for Movement 2](image2)

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\(^{32}\) Josef Bednarik, preface to *Schwing Schweet* by Josef Bednarik (Kamen, Germany: Karthause-Schmülling, 1996).
Movement 3: *Rumba (für Harold)*, m.1 – m.4

![Score for Movement 3: Rumba (für Harold)](image)

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

![Score for Movement 4: Rag (für Erich)](image)

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

![Score for Movement 5: Walzer (für Helmut)](image)

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

![Score for Movement 6: Fuge (für Dietmar)](image)
Beethoven, Ludwig van (1770-1827)

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

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

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

\(^{33}\) Theodore Albrecht, “The Teimer Family and a Revised Dating for Beethoven’s Trios for Oboes and English Horn, Op. 87 and WoO 28,” article received by e-mail from author on May 13, 2014.

\(^{34}\) Ibid.
brothers and likely would have written his two oboe trios for them out of admiration of their musicianship or to gain favor from their employer Prince Schwarzenberg.\(^{35}\)

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

Beethoven’s *Trio in C Op. 87* was first published by Artaria & Co. in Vienna in 1806. His trio *Variations on “Là ci darem la mano”* was not published during his lifetime. This trio was published in 1914 and is categorized today as WoO (*Werke ohne Opuszahl*) 28.\(^{38}\)

Title: *Trio C-dur Opus 87*

Date of composition: ca. 1794-1795  
Timing: 23:00

Commission: N/A  
Dedication: N/A

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

\(^{35}\) ibid.  
\(^{36}\) ibid.  
\(^{37}\) ibid.  
\(^{38}\) ibid.

Movement 1: Allegro, m.1 – m.6

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

Movement 3: Menuetto (Allegro molto Scherzo), m.1 – m.8
Movement 4: *Finale (Presto)*, m.1 – m.4

Title: *Variationen über “Là ci darem la mano”* from Mozart’s *Don Giovanni*, WoO 28

Date of composition: ca. 1795-1796 
Timing: 9:50

Commission: N/A 
Dedication: N/A


One movement: m.1 – m.4

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

Composer and oboist Stacey Berk is Associate Professor of Oboe and Music Theory at the University of Wisconsin-Stevens Point. She has received commissions from several ensembles including the “Central Wisconsin Symphony Orchestra, Midwest
Double Reed Society, Indiana University of Pennsylvania Symphony Band, The Madera
Trio, the UWSP Horn Choir, WiZARDS! Double Reed Consort, the U. S. Air Force
Band of Mid-America, Lake Park High School, Illinois, Westfield Community School,
Illinois, the Point Dance Ensemble, the UWSP Wind Ensemble, and Polaris Wind
Quintet. Many of her works are programmatic and educational.

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

Title: *Pasticcio Dandy*

Date of composition: 2011  
Timing: 4:30 (without narration)

Commission: The Madera Oboe Trio  
Dedication: N/A

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

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

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

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

Movement 4: Late Classical – Ludwig van Beethoven – Symphony No. 5, m.1 – m.5
Movement 5: Romantic – Richard Wagner – Ride of the Valkyries, m.1 – m.5

Movement 6: Early – Mid 20\textsuperscript{th} Century – Aaron Copland – “Hoe-Down from Rodeo, m.1 – m.4

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

Movement 8: Late 20\textsuperscript{th} – Early 21\textsuperscript{st} Century – Ray Bestek – A Keyed Noodle, m.1 – m.5
This work has been written for educational concerts. It uses the melody of *Yankee Doodle* to explore musical styles throughout different eras. The composer’s website, [www.berkworks.com](http://www.berkworks.com), contains an optional narration for the work.\(^{41}\)

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

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

**Title:** *Trio for two oboes and cor anglais*

**Date of composition:** 1998  
**Timing:** 6:11

**Commission:** N/A  
**Dedication:** Jennifer Porcas and Three Reeds

**Publisher:** Lancaster, England: Phylloscopus Publications (1999)

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\(^{43}\) ibid.
Movement 1: *lightly*, m.1 – m.8

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

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

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

…The first of the three movements, which are performed without a break, is a light-hearted *scherzetto*. The second movement is both melodic and reflective until an angry, intrusive outburst interrupts the flow. Peace is quickly restored and the movement ends quietly, as it began. The finale is an effervescent, rustic dance in 6/8 time which contains a calming and contrasting chromatic, cantabile section. The dance idea returns, but does
the work end in this merry way?\textsuperscript{44}

**Blake, Nicholas (1949-1969)**

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

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

**Date of composition:** Unknown  
**Timing:** 3:30  
**Commission:** N/A  
**Dedication:** N/A  
**Publisher:** North Yorkshire, England: Emerson Edition Ltd. (1976)

**Movement 1:** *Bagatelle*, m.1 – m.7

\textsuperscript{44} ibid.  
\textsuperscript{46} ibid.
Movement 2: *Siciliana*, m.1 – m.4

Breczinski, Stuart J. (b. 1986)

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

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

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48 ibid.
degrees from The University of Iowa. He also studied at the Manhattan School of Music.

Breczinski’s compositions have been performed by ensembles such as WiZARDS!, the Encore Wind Ensemble, and the Sorcerers Double Reed Quartet. His works have been featured at venues such as the International Double Reed Society Conference and the University of Iowa’s OctOBOEfest.49

Title: Ancie di fuoco

Date of composition: 2010 Timing: 1:25

Commission: N/A Dedication: N/A

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

One movement: Vivace, m.1 – m.6

Broemel, Robert (Unknown, 20th Century)

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

49 Bruce Gbur, preface to Ancie di fuoco by Stuart J. Breczinski (Manhattan, Kansas: Prairie Dawg Press, 2010).
composes.\textsuperscript{51}

Title: *Polonaise for Cor Anglais*

Date of composition: 2010  
Timing: 1:22

Commission: N/A  
Dedication: N/A


One Movement: m.1 – m.4

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

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

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

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

Date of composition: 1989  
Timing: 7:30

Commission: N/A  
Dedication: N/A


\textsuperscript{51} ibid.  
\textsuperscript{52} Allan-Composer, \url{http://alan.bullard.tripod.com/id17.htm}, accessed May 29, 2014.
Movement 1: *Entrance* and Movement 5: *Exit*, m.1 – m.4

Movement 2: *Sarabande*, m.1 – m.4

Movement 3: *Scherzo*, m.1 – m.5

Movement 4: *Air*, m.1 – m.4

Bussick, David (Unknown, 20th Century)

David Bussick is a composer, arranger, and oboist from Arizona. His works are published
by Whichpond Music.\textsuperscript{53}

Title: \textit{Elder Ballads}

Date of composition: 2009  Timing: 6:00  
Commission: N/A  Dedication: N/A

Publisher: Tempe, Arizona: Whichpond Music (2009)

Movement 1: m.1 – m.4

\begin{center}
\includegraphics[width=\textwidth]{movement1.png}
\end{center}

Movement 2: m.1 – m.6

\begin{center}
\includegraphics[width=\textwidth]{movement2.png}
\end{center}

Title: \textit{Trio}

Date of composition: 2007  Timing: 4:53  
Commission: N/A  Dedication: N/A

Publisher: Tempe, Arizona: Whichpond Music (2007)

One Movement: \textit{Andante}, m.1 – 4

\begin{music}
\begin{align*}
\text{Oboe 1} & \quad \text{Oboe 2} \\
\text{English Horn} & \quad \text{English Horn}
\end{align*}
\end{music}

\textbf{Butterworth, Arthur (b.1923)}


\textbf{Title: Leprechauns}

Date of composition: 2001  
Timing: 8:31  
Commission: N/A  
Dedication: N/A  
Publisher: Lancaster, England: Phylloscopus Publications (2001)

\textbf{Movement 1: \textit{lento}, m.1 – m.4}

\begin{music}
\begin{align*}
\text{Oboe 1} & \quad \text{Oboe 2} \\
\text{English Horn} & \quad \text{English Horn}
\end{align*}
\end{music}
Movement 2: *vivace*, m.1 – m.4

Movement 3: *adagio*, m.1 – m.4

Movement 4: *presto*, m.1 – m.4

Caldini, Fulvio (b. 1959)

Fulvio Caldini is an active composer and performer. As a pianist, harpsichordist, and keyboardist, Caldini has collaborated with various orchestras and ensembles in Europe and America. He has taught at conservatories in Florence, Cosenza, Valentia, the High School of Music in Arezzo, and the Musical Institute in Modena. Caldini has also
received tenure as a chamber music instructor at the Conservatory of Music in Milan.\textsuperscript{55}

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

Title: \textit{Conductus Op. 30/c}

Date of composition: 1995 \hspace{1cm} Timing: 2:41

Commission: N/A \hspace{1cm} Dedication: Eric Ohlsson

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

One Movement: m.1 – m.6

Title: \textit{Due Canoni, Op. 42/a}

Date of composition: 1988-1992 \hspace{1cm} Timing: 7:11

Commission: N/A \hspace{1cm} Dedication: David Badagnani

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

\textsuperscript{55} Fulvio Caldini, \url{http://www.fulviocaldini.net/wordpress/}, accessed May 29, 2014

\textsuperscript{56} ibid.
Movement 1: m.1 – m.5

Title: Réveil-mémoire Op. 21/a

Date of composition: 1985-1991

Commission: N/A

Dedication: Silvia Vajente

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

Carbajo, Víctor (b.1970)

Spanish composer and pianist Víctor Carbajo studied composition at the Royal Conservatory of Music in Madrid. He maintains an active career as a collaborative pianist
and solo artist and has toured Europe, the Americas, and Australia. Audio files and scores of Carbajo’s compositions are available at his website: www.carbajo.net.\textsuperscript{57}

Title: *Urogallos (Capercaillies)*

Date of composition: 1995  
Timing: 4:00

Commission: N/A  
Dedication: N/A

Publisher: Madrid, Spain: Víctor Carbajo (1995)

One Movement: m.1 – m.4

\textbf{Carion, Fernand (1908-1960)}

Belgian composer: no additional biographical information available.

Title: *Lied*

Date of composition: 1957  
Timing: 3:35

Commission: N/A  
Dedication: N/A

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

\textsuperscript{57} Víctor Carbajo, composer, \url{http://www.carbajo.net/bio/curri-i.html}, accessed May 29, 2014
One Movement: *Modéré*, m.1 – m.4

Carr, Gordon (b. 1943)

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

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

Title: *Three Pieces for Three Players*

Date of composition: 2007  
Timing: 4:30

Commission: N/A  
Dedication: Stephen Nagy


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

Movement 2: *Blue Heaven*, m.1 – m.5

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

**Castillo, Francisco J. (Unknown, 20th Century)**

Composer and oboist Francisco Castillo studied oboe, composition, and orchestra conducting at the University of Costa Rica. He received his Master of Music degree in oboe performance at the University of Southern California. Castillo has written works premiered by the Los Angeles Philharmonic Woodwind Quintet, the Pasadena Pops Orchestra, and the Redlands Symphony. His *Trio for Soprano Sax, Bassoon and Piano* was commissioned by the University of Arizona and was premiered at the 1998
International Double Reed Society conference in Tempe, Arizona.\(^{60}\)

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

Title: *Trio for Two Oboes and English Horn*

Date of composition: 2007  
Timing: 8:30

Commission: N/A  
Dedication: Marilyn Schram

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

Movement 1: *Vivo*, m.1 – m.4

\[\text{Vivo} \quad q = 180\]

Movement 2: *Caminando*, m.1 – m.4

\[\text{Caminando} \quad q = 60\]  
\[\text{molto dolce}\]

\(^{60}\)University of Redlands, *Francisco Castillo*, 2014,  
\(^{61}\)ibid.
Chandler, Mary (1911-1996)

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

Title: *Trio for two oboes and cor anglais*

Date of composition: 1989  
Timing: 7:40

Commission: Gloucester-based Oboe Workshop Trio  
Dedication: N/A


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Movement 1: *alla marcia*, m.1 – m.4

Movement 2: *andante*, m.1 – m.4

Movement 3: *valse Russe*, m.1 – m.4

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

No biographical information available.

Title: *Trio, Op. 38*

Date of composition: Unknown

Timing: 13:34

Commission: N/A

Dedication: N/A

Publisher: Amsterdam, Holland: Edition Compusic
Movement 1: *Allegro moderato*, m.1 – m.4

Movement 2: *Scherzo*, m.1 – m.8

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

Movement 4: *Allegro ma non troppo*, m.1 – m.4
de Regt, Hendrik (b. 1950)

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

Title: *Trio per Due Oboi e Corno Inglese*

Date of composition: Unknown    Timing: 7:20

Commission: N/A    Dedication: Henk Hoekema

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

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

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⁶³ Afterword to *Trio per Due Oboe e Corno Inglese* by Hendrik de Regt (Koblenz, Germany: Egge-Verlag, 2008).
Movement 2: *Tarantella*, m.1 – m.4

Movement 3: *Adagio*, m.1 – m.4

Movement 4: *Ciaccona*, m.1 – m.4

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

The trio for two oboes and English horn is a new version of an older composition with the title *Musica per Due Oboe e Corno Inglese*, composed for the oboist Henk Hoekema. The composer decided to create a new version out of above-mentioned work. The version became a friendly divertissement for the three reed instruments, with stressed expressive melodic lines in a [contrapuntal] web without passages of accompaniment.\(^6\)

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\(^6\) Hendrik de Regt, *Trio per Due Oboi e Corno Inglese* (Koblenz: Egge-Verlag, 2008).
Dreyfus, George (b. 1928)

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

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

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

Title: Larino, Safe Haven

Date of composition: 1994  
Timing: 11:45

Commission: N/A  
Dedication: N/A

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

65 Werner Feja, preface to Larino, Safe Haven by George Dreyfus (Berlin, Germany: Musik-und Buchverlag, 1994).
66 ibid.
68 Werner Feja.
Movement 1: *andante moderato*, m.1 – m.4

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

Movement 3: *lento*, m.1 – m.4

Movement 4: *Vivace*, m.1 – m.4
Movement 5: *Adagio*, m.1 – m.4

Movement 6: *Allegro*, m.1 – m.4

Movement 7: *Presto*, m.1 – m.4

Movement 8: *Coda, andante moderato*
Evensen, Bernt Kasberg (1944)

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

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

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

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

Title: *Petite Suite*

Date of composition: 1988  
Timing: 4:00

Commission: N/A  
Dedication: Håvard Norang

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

Movement 1: *Entré*, m.1 – m.4

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

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72 ibid.
Movement 3: *Scherzino*, m.1 – m.4

Gamley, Douglas (1924-1998)

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

Establishing his career in England, he worked in the film industry from the 1950s to the 1980s. He also worked as a conductor and arranger on several “pop-instrumental” albums. He wrote music for the British Broadcasting Corporation, some of which was featured in the “Dr. Who” television series. He also wrote music for the Disney film
Title: *Sonata Breve for 2 oboes and cor anglais*

Date of composition: 1979  
Timing: 11:55  
Commission: N/A  
Dedication: Graham Powning  
Publisher: London, England: Josef Weinberger Ltd. (1979)

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

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

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

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Genzmer, Harald (1909-2007)

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

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

Title: Trio für zwei Oboen und Englischhorn

Date of composition: 1990
Timing: 15:00
Commission: N/A
Dedication: N/A


⁷⁵ ibid.
Movement 1: *Allegro moderato e amabile*, m.1 – m.4

Movement 2: *Adagio*, m.1 – m.4

Movement 3: *Capriccio*, m.1 – m.4

Movement 4: *Variationen über ein altes Lied*, m.1 – m.4
Goethals, Lucien (1931-2006)

Belgian composer Lucien Goethals was raised in Argentina and studied at the Ghent Conservatory in Belgium from 1947 to 1956. He studied organ and counterpoint there and later studied orchestration, serialism, and electronic composition. In 1962 he began working at the Institute for Psychoacoustics and Electronic Music (IPEM) in Ghent. He was the artistic director at the IPEM from 1970 to 1987. Goethals founded the group Spectra and worked as a professor at the Ghent Conservatory.\footnote{Yves Knockaert. “Goethals, Lucien,” \textit{Grove Music Online, Oxford Music Online}, Oxford University Press, accessed July 26, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/11357.}

Goethals’ musical style features elements of post-serialism. For example, some of his music includes polyphony in which each musical line has its own tempo. Inspired by his childhood spent in Argentina, many of his works feature South American and Spanish texts. Also a writer, many of his articles about modern music were published in the periodical \textit{Yang}.\footnote{ibid.}

Title: \textit{Fantasia en Humoreske}

Date of composition: 1978  
Timing: 10:00  
Commission: N/A  
Dedication: Belgisch Hobotrio

\textit{Movement 5: Finale, m.1 – m.4}
Wolfgang Hofmann was a German violinist, composer, and conductor. His father Hermann Hofmann was a solo clarinetist with the Gewandhausorchester Leipzig. Wolfgang began studying piano with his father at the age of 5 and soon after began studies in violin and composition. At the age of 17 Wolfgang started his career as a violinist with the Gewandhausorchester Leipzig.\textsuperscript{78}

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

Hofmann led the camp orchestra, camp choir, and chamber music. During his time at the prison camp, Hofmann composed a quintet for 2 violins, viola, flute and violoncello, two short operas, and a Catholic mass.\(^{79}\)

In 1948 Hofmann was released from captivity. He then worked as a violinist in orchestras in Kaiserslautern and Darmstadt, and he served as concertmaster of the Salzburg Mozarteum Orchestra. In 1959 Hofmann won the position of Musical Director of the \textit{Kurpfälzischen Kammerorchester} in Mannheim. He served as Musical Director for this orchestra until 1987.\(^{80}\)

As a composer, Hofmann wrote over 360 works. Many of his compositions feature bitonality and a strong rhythmic component. Hofmann wrote pieces for almost all classical instruments and ensemble combinations.\(^{81}\)

Title: \textit{Mosaik für zwei Oboen und Englisch Horn}

Date of composition: 1993  
Timing: 7:20

Commission: N/A  
Dedication: N/A

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

Movement 1: \textit{Allegro}, m.1 – m.4

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\(^{79}\) ibid.  
\(^{80}\) ibid.  
\(^{81}\) ibid.
Movement 2: *Andante*, m.1 – m.4

Movement 3: *Allegro*, m.1 – m.5

Movement 4: *Molto Adagio*, m.1 – m.4

Movement 5: *Allegro*, m.1 – m.4
Holik, Johannes (b. 1961)

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

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

Date of composition: 1987  
Timing: 18:00

Commission: N/A  
Dedication: N/A

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

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

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Movement 2: *Ruhig, m.1 – m.4*

Movement 3: *Menuett, m.1 – m.4*

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

Movement 5: *Sehr schnell, m.1 – m.4*
Holland, Marion (b.1958)

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

Title: Hautboy Suite

Date of composition: 2009
Timing: 26:00
Commission: N/A
Dedication: Megan Ashley


Movement 1: Passacaglia, m.1 – m.4

Movement 2: Scherzo, m.1 – m.4

Movement 3: *Sarabande*, m.1 – m.4

\[ \frac{3}{4} \]

\[ \begin{align*}
Oboe 1: & \quad p \text{ espress.} \\
Oboe 2: & \quad p \text{ espress.} \\
English Horn: & \quad p \text{ espress.}
\end{align*} \]

\[ \begin{align*}
\text{\textit{Oboe 1:}} & \quad \frac{3}{4} \text{\textit{Oboe 2:}} \\
\text{\textit{English Horn:}} & \quad \frac{3}{4}
\end{align*} \]

\[ q = 60 \]

Movement 4: *Carnival*, m.1 – m.4

\[ \frac{3}{4} \]

\[ \begin{align*}
Oboe 1: & \quad \text{Giocoso} \quad \frac{3}{4} \\
Oboe 2: & \quad \frac{3}{4} \\
English Horn: & \quad \frac{3}{4}
\end{align*} \]

\[ \begin{align*}
\text{\textit{Oboe 1:}} & \quad \frac{3}{4} \text{\textit{Oboe 2:}} \\
\text{\textit{English Horn:}} & \quad \frac{3}{4}
\end{align*} \]

\[ \begin{align*}
\text{\textit{Oboe 1:}} & \quad \frac{3}{4} \text{\textit{Oboe 2:}} \\
\text{\textit{English Horn:}} & \quad \frac{3}{4}
\end{align*} \]

\[ q = 152 \]

Jacob, Gordon (1895-1984)

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

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

Jacob contributed to various textbooks and reference works. He also worked as an editor for Penguin scores in 1948.

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

Title: Two Pieces for Two Oboes and Cor Anglais

Date of composition: 1954  
Timing: 6:00

Commission: N/A  
Dedication: N/A


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

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85 ibid.  
86 ibid.  
87 ibid.
Movement 2: *Allegro giocoso*, m.1 – m.4

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

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

Jones has received commissions by the BBC, ITV and Channel 4 television, Children’s Finchley Music Group, The Royal Welsh College, The National Youth Theatre of Wales, Theatre Wales, and a variety of prominent vocal and instrumental musicians. He has also received numerous commissions funded by the Welsh Arts Council.\(^{89}\)

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\(^{89}\) ibid.
Title: Commedia 1

Date of composition: 1980-1981  
Timing: 4:45

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

Dedication: Lady Barbirolli (Evelyn Rothwell)

Publisher: Wales: Richard Roderick Jones (1981)

Movement 1: Pulcinella, m.1 – 4

Movement 2: Pedrolino, m.1 – 4

Movement 3: Arlecchino, m.1 – 4
Joubert, Claude-Henry (b.1948)

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

Title: Pour le depart d’un ami

Date of composition: 2001 Timing: 3:30

Commission: N/A Dedication: N/A


One Movement: m.1 – m.4

Joyce, Brian (b. 1971)

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

Title: 5 Elfin Pieces

Date of composition: 2011 Timing: 3:05

Commission: N/A Dedication: N/A

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

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

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

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

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

Movement 5: *Bound for Home*, m.1 – m.4
Composer Brian Joyce includes the following statement with the score of *5 Elfin Pieces*:

> These miniatures began as musical doodling, written for fun during breaks from work on larger pieces. I have no idea why, but the first three pieces feature fleeting quotes from J.S. Bach.
> These pieces were played several times soon after they were completed, including one performance for a class of 5th-graders at a local elementary school. In the days following that performance, the three musicians received several cards from the students. One girl wrote, “Thanks for coming. I was going to play the oboe but now I have decided not to.” It’s a wonderful thing to be able to influence a young life with one’s music.  

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

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

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

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

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94 ibid.
and arranged works for the *Erwin-Lehn-Big-Band* which was featured on Southern German Radio.\(^{95}\)

**Title:** *Tango, Mambo et cetera*

**Date of composition:** 2007  
**Timing:** 12:18

**Commission:** N/A  
**Dedication:** N/A

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

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

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

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

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\(^{95}\) Ernst-Thilo Kalke, preface to *Tango, Mambo et cetera* by Ernst-Thilo Kalke (Magdeburg, Germany: Edition Walhall, Verlag Franz Biersack, 2007).
Movement 4: *Albeniz’ Tango*, m.1 – m.6

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

Movement 6: *Tango Gitano*, m.1 – m.5

Movement 7: *Mambo alla turca*, m.1 – m.6
Movement 8: *Lu’s Cha Cha Cha*, m.1 – m.4

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

Movement 10: *El Choclo*, m.1 – m.4

Movement 11: *Spanish Raggae*, m.1 – m.4
Movement 12: *Tango Bells*, m.1 – m.6

\( \text{q} = 120 \)

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

\( \text{q} = 108 \)

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

\( \text{q} = 60 \)

Movement 15: *Tango Blues*, m.1 – m.4

\( \text{q} = 66 \)
Kibbe, Michael (b. 1945)

Composer Michael Kibbe grew up in the San Diego area. As a youth he studied snare drum, accordion, saxophone, and tap dancing. He began composing entire pieces as a teenager. His high school band performed his first completed work in 1963. For three years, Kibbe studied music at California State University in San Diego (formerly titled San Diego State College). He studied composition with David Ward-Steinman and composed many works for woodwinds including his Wind Quintet #1, Opus 1.96

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

At Cameron University he taught double reeds, theory, and composition. He performed oboe in many chamber music recitals and also with the local symphony. In addition to teaching and performing, Kibbe prolifically composed. By 1976 he had written over thirty compositions including his Piano Concerto Opus 25, Concerto Tri-Chroma Opus 18 for woodwind soloist with band, and a second wind quintet Aural Contingencies Opus 25.98

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

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

Date of composition: 2013  
Timing: 13:00

Commission: N/A  
Dedication: N/A

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

Movement 1: *Overture*, m.1 – m.4

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99 ibid.
Movement 2: *Saraband*, m.1 – m.4

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

Movement 4: *Minuet*, m.1 – m.4

Movement 5: *Gigue*, m.1 – m.4
Title: *Variations on a Theme of Mozart, In the style of Beethoven (Opus 22)*

Date of composition: 1989  
Timing: 6:45

Commission: N/A  
Dedication: N/A

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

One Movement: m.1 – m.4

Kirchner, Volker David (b. 1942)

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

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


⁰¹ ibid.
Since this point, Kirchner has worked as a freelance composer spanning a variety of genres. In addition to chamber and orchestral works, he is a prolific writer of theater music. In May of 2000 Kirchner’s commissioned opera was premiered by the Niedersächsische Staatsoper of Hanover. His opera Ahasver was commissioned by the Bielefeld Theatre and premiered in May of 2001.\(^\text{102}\)

**Title:** Kreuzweg: 14 Stationen

**Date of composition:** 2001  
**Timing:** 9:10

**Commission:** N/A  
**Dedication:** Ingo Goritzki

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

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

*Kreuzweg*: m.1 – m.4

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

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

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\(^{102}\text{ibid.}\)
piano as a secondary instrument. Kirsch embarked upon post-graduate studies at this point and received a chamber music diploma in 1992.\textsuperscript{103}

Kirsch has maintained an active performance career. He has performed as principal oboe and English horn in many orchestras including the \textit{Philharmonisches Orchester Augsburg, Münchener Sinfoniker, Münchener Kammerorchester,} and the \textit{Bayerisches Kammerorchester Bad Brückenau.} In 1900 Kirsch began performing as oboist with the \textit{Ensemble für neue Musik-München} and in 2001 he co-founded \textit{Trio LuDía} with pianist Alessandra Gentile and flutist Luciano Tristaino.\textsuperscript{104}

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

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

\textsuperscript{104} ibid.
\textsuperscript{105} ibid.
collaboration with Josef Blank, principal oboe of the München Staatsorchester am Gärtnерplatz, Kirsch composed welcome additions to the oboe repertoire including Ganymed for solo oboe and Concerto for Cor Anglais and Orchestra Op. 18. His Concerto for Cor Anglais received its premiere on July 27, 2007, with Keike Steinbrechner and the Bavarian Chamber Academy conducted by Josef Blank.\textsuperscript{106}

Title: Meeresbild\textit{e}

Date of composition: 2004 \hspace{1cm} Timing: 13:05

Commission: N/A \hspace{1cm} Dedication: in memoriam Prof. Hagen Wangenheim

Publisher: Warngau, Germany: Accolade Musikverlag (2005)

\begin{itemize}
  \item Movement 1: \textit{Preludio: Frühlingsfest am Segelhafen}, m.1 – m.4
  \item Movement 2: \textit{Scherzo: Stürmischer Tag}, m.1 – m.4
\end{itemize}

\textsuperscript{106} ibid.
Movement 3: *Notturno: Boote im Mondschein*, m.1 – m.4

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

Klöffer, Dirk (b. 1963)

Dirk Klöffer is a German composer, performer, conductor, and maker of historical woodwind instruments. He studied oboe at the *Badisches Konservatorium* in Karlsruhe, Germany, at the *Musikhochschule* in Stuttgart, Germany, and the *Musikhochschule* in Karlsruhe. Klöffer also studied Baroque oboe at the *Schola Cantorum Basiliensis* in Basel, Switzerland.\(^\text{107}\)

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

instruments from the 18\textsuperscript{th} century.\textsuperscript{108}

Title: \textit{Stück für 2 Oboen und Englischhorn}

Date of composition: 2009 \hspace{1cm} Timing: 2:45

Commission: N/A \hspace{1cm} Dedication: N/A

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

One movement: m.1 – m.4

\textbf{Knight, Tim (b. 1959)}

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

Title: \textit{Three Miniatures and an Andante}

\textsuperscript{108} ibid.  
Date of composition: 1996       Timing: 3:00
Commission: N/A               Dedication: N/A

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

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

Movement 3: *allegro*, m.1 – m.4
Movement 4: *Andante*. m.1 – m.5

Koetsier, Jan (1911-2006)

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

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


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

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

Title: \textit{10 Variationen und Fughetta über Themen von J.S. Bach, Opus 125}

Date of composition: 1991 Timing: 12:00

Commission: N/A Dedication: N/A

Publisher: Amsterdam, The Netherlands: Donemus (1991)

Theme and Variations: \textit{Prolog}, m.1 – m.8

\textsuperscript{112} ibid.
\textsuperscript{113} ibid.
Kont, Paul (1920-2000)

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

Title: Eklogen

Date of composition: 1953/1974  Timing: 8:30
Commission: N/A  Dedication: Rudolf Führer
Publisher: Vienna, Austria/Munich, Germany: Ludwig Doblinger (Bernhard Herzmansky) KG (1998)

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

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116 Hartmut Krones.
Koumans, Rudolf Leopold (b. 1929)

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

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


Commission: N/A

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


Movement 1: *Moderato*, m.1 – m.4

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Movement 2: *Prestissimo*, m.1 – m.5

Movement 3: *Poco adagio*, m.1 – m.5

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

The following comment is included in the preface to the score of Kouman’s Trio Opus 64:

Koumans saw the writing of this trio as a challenge to compose a ‘complete music’ for a limited number of voices without a specific bass instrument. It is written for conservatory students but with the possibilities of advanced amateurs in mind.\textsuperscript{118}

\textsuperscript{118} ibid.
Franz Krommer was among the most prominent Czech composers working in Vienna. From ages fourteen to seventeen, Krommer studied violin and organ with his uncle Anton Matthias Krommer, a successful composer and choirmaster. In 1776 Krommer joined the violin section of the orchestra of the Duke of Styrum in Simontornya, Hungary. After two years he became the music director for this orchestra. In 1790 Krommer worked as Kapellmeister of Pécs Cathedral and three years later he was Kapellmeister and composer for Duke Karolyi and Prince Antal Grassalkovich de Gyarak.\(^\text{119}\)

Krommer moved to Vienna in 1795. In 1798 Krommer became Kapellmeister for Duke Ignaz Fuchs and beginning in 1810 he worked as Ballett-Kapelmeister of the Vienna Hoftheater. Five years later Krommer worked as Kammertürhüter for the emperor. From September of 1818 until his death, Krommer worked as the “last official director of chamber music and court composer to the Habsburg emperors.”\(^\text{120}\)

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

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120 ibid.
121 ibid.
122 ibid.
Title: *Trio in F Major for two oboes and English horn*

Date of composition: Unknown  
Timing: 14:45

Commission: N/A  
Dedication: N/A


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

![Allegro moderato (q = 120)](image)

Movement 2: *Romanza*, m.1 – m.4

![Romanza (q = 96)](image)

Movement 3: *Menuetto*, m.1 – m.4

![Menuetto (q = 48)](image)
Movement 4: Rondo, m.1 – m.4

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

Date of composition: Unknown   Timing: 5:00

Commission: N/A   Dedication: N/A

Publisher: Prague, Czech Republic: Supraphon (1979)

Theme and Variations: m.1 – m.4

Luijt, Willem (b. 1957)

Composer and performer Willem Luijt is from The Hague and initially studied oboe with Everhard Spelberg. He graduated from the Koninklijk Conservatory where he studied with Gijs Reyns. Luijt played second oboe with the Overijsels Philharmonisch Orkest and assistant principal with the Amsterdams Philharmonisch Orkest. He has performed oboe and English horn with the Metropole Orkest since 1996, is an active member of the Mesdag wind quintet, and maintains a private oboe studio. When he is not
performing, Luijt enjoys composing and playing chess.\textsuperscript{123}

Title: *Trio in G minor*

Date of composition: 1977          Timing: 10:00

Commission: N/A                  Dedication: N/A

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

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

Movement 2: *Adagio*, m.1 – m.4

Movement 3: *Rondo-Vivace*, m.1 – m.4

Lunde Jr., Ivar (b. 1944)

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

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

Title: *Tre Stæv (Opus 4, No. 1)*

Date of composition: 1963  
Timing: 6:20

Commission: N/A  
Dedication: In memory of Kees Lahnstein

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

Movement 1: *Halling*, m.1 – m.4

Movement 2: *Voggesong*, m.1 – m.4

Movement 3: *Springar*, m.1 – m.4

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


Commission: N/A                      Dedication: N/A

Publisher: Eau Claire, Wisconsin: Skyline Publications (1989)
Movement 1: *Allegro*, m.1 – m.6

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

Movement 3: *Allegro*, m.1 – m.4

Maganini, Quinto (1897-1974)

Quinto Maganini was an American composer, conductor, arranger, and flutist. Early on in his career, he played flute with the John Philip Sousa Band. From 1917 to 1919 Maganini played flute with the San Francisco Symphony Orchestra and from 1919 to 1928 with the New York Symphony Orchestra. He studied flute with Emilio Puyans.
and Georges Barrère and composition with Domenico Brescia and Nadia Boulanger.\textsuperscript{126}

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

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

Title: \textit{The Troubadors}

Date of composition: 1944 \hspace{0.5cm} Timing: 3:05

Commission: N/A \hspace{0.5cm} Dedication: N/A

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


\textsuperscript{127} ibid.

\textsuperscript{128} ibid.
Marvin, John (b.1931)

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

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

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Giacobassi and her husband Zach Hall commissioned Marvin’s *Music from the Night* for two oboes and English horn. Marvin’s compositions span many genres including instrumental and vocal chamber music, works for modern dance, music for carillon, and large ensemble works for solo instruments with orchestra and wind ensemble.\(^\text{131}\)

**Title:** *Music from the Night*

**Date of composition:** 2001

**Timing:** 19:00

**Commission:** Julie Ann Giacobassi and Zach Hall

**Dedication:** Julie Ann Giacobassi and Zach Hall

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

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

\[\text{\footnotesize \begin{align*}
\text{Oboe 1:} & \quad \text{Allegro} \quad q. = 84 \\
\text{Oboe 2:} & \\
\text{English Horn:} & \quad f
\end{align*}}\]

**Movement 2:** *Night Songs*, m.1 – m.5

\[\text{\footnotesize \begin{align*}
\text{Oboe 1:} & \quad p \quad \text{mp} \quad \text{p} \\
\text{Oboe 2:} & \quad \text{mp} \quad \text{p} \quad \text{mp} \quad \text{p} \quad \text{p}\text{p} \quad \text{mp} \quad \text{pp} \quad \text{mp} \quad \text{p} \\
\text{English Horn:} & \quad \text{p} \quad \text{mp} \quad \text{pp} \quad \text{mp} \quad \text{pp} \quad \text{mp} \quad \text{p} \quad \text{mp}
\end{align*}}\]

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

\[
\text{Allegro molto } \frac{3}{4} \text{ } 152
\]

\[
\begin{array}{c}
\text{Oboe 1} \\
\text{Oboe 2} \\
\text{English Horn}
\end{array}
\]

\[
\begin{array}{c}
\text{p} \\
\text{mp} \\
\text{pp}
\end{array}
\]

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

\[
\text{Lento } \frac{3}{4} \text{ } 54
\]

\[
\begin{array}{c}
\text{Oboe 1} \\
\text{Oboe 2} \\
\text{English Horn}
\end{array}
\]

\[
\begin{array}{c}
\text{pp} \\
\text{mp} \\
\text{pp}
\end{array}
\]

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

Music from the Night was premiered at Davies Symphony Hall in San Francisco on April 16, 2000, by oboists Evgeny Izotov and Roger Wiesmeyer, and English horn player Julie Ann Giacobassi.\(^\text{132}\)

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

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


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

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

Title: Erinnerung

Date of composition: 2008 Timing: 3:30

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

Dedication: in memory of Evelyn Barbirolli


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135 Michael Kennedy.
136 Guy Rickards.
137 ibid.
Miller, Michael R. (b. 1932)

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

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

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

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\(^{140}\) ibid.
techniques.\textsuperscript{141}

Title: \textit{In-Talk: A Trio for Two Oboes and English Horn}

Date of composition: 1975  
Timing: 8:00

Commission: N/A  
Dedication: N/A

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

Movement 1: \textit{Allegretto, poco agitato ma in tempo giusto}, m.1 – m.4

\begin{figure}
\centering
\includegraphics[width=\textwidth]{movement1.png}
\caption{Movement 1: Allegretto, poco agitato ma in tempo giusto, m.1 – m.4}
\end{figure}

Movement 2: \textit{Adagio}, m.1 – m.4

\begin{figure}
\centering
\includegraphics[width=\textwidth]{movement2.png}
\caption{Movement 2: Adagio, m.1 – m.4}
\end{figure}

Movement 3: \textit{Vivace}, m.1 – m.4

\begin{figure}
\centering
\includegraphics[width=\textwidth]{movement3.png}
\caption{Movement 3: Vivace, m.1 – m.4}
\end{figure}

\textsuperscript{141} ibid.
**Mueller, Robert (b. 1958)**

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

Mueller has been a faculty member of the University of Arkansas in Fayetteville, Arkansas since 1988. He has taught composition, music theory, and aural skills. Mueller has received commissions from many chamber ensembles, orchestras, and solo instrumentalists.\(^\text{143}\)

**Title:** *First Light*

**Date of composition:** 2004  \hspace{1cm}  **Timing:** 4:55

**Commission:** Theresa Delaplain

**Dedication:** Theresa Delaplain, Bo Newsome, and Heather Haydu

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

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

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\(^{142}\) Bruce Gbur, preface to *First Light* by Robert Mueller (Manhattan, Kansas: Prairie Dawg Press, 2008).

\(^{143}\) ibid.
Movement 2: *Allegro moderato*, m.1 – m.4

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

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

**Nieuwenhuizen, Huib (Unknown, 20th Century)**

Huib Nieuwenhuizen was a composer and oboe instructor from the Netherlands. In addition to the composition of two oboe trios, he wrote the book *The Oboe, Method for Group Instruction—Volume 1*. This method book was published in 1986.¹⁴⁵

**Title:** *Twee Hongaarse volksliedjes*

**Date of composition:** 1980  **Timing:** 1:55

**Commission:** N/A  **Dedication:** N/A

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

¹⁴⁴ *ibid.*

Movement 1: *Tranquillo*, m.1 – m.4

**Tranquillo** ($\text{\textdegree}$ = 104)

Oboe 1

Oboe 2

English Horn

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

**Andante sostenuto** ($\text{\textdegree}$ = 84)

Oboe 1

Oboe 2

English Horn

Title: *Variaties over een Grieks volksliedje*

Date of composition: 1980          Timing: 2:15

Commission: N/A            Dedication: N/A

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

Theme and Variations: *Andante con moto*, m.1 – m.4
Olive, Vivienne (b. 1950)

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

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

Title: *Fioriture*

Date of composition: 2005 Timing: 3:00

Commission: N/A Dedication: Jörg Bolz

Publisher: Kassel, Germany: Furore Verlag (2006)

\(^{146}\) Vivienne Olive, preface to *Fioriture* by Vivienne Olive (Kassel, Germany: Furore Verlag, 2006).

\(^{147}\) ibid.

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

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

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

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

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149 Vivienne Olive.
151 ibid.
Pössinger was regarded as a musical expert in his day. He was appointed by authorities of the town of Vienna “as an expert in a lawsuit brought by Beethoven v. the publisher Artaria concerning corrections of his String Quartet Op. 21.”

Title: Trio in F-Dur

Date of composition: Unknown Timing: 16:40

Commission: N/A Dedication: N/A


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

Movement 2: Menuetto, m.1 – m.4

153 ibid.
Movement 3: *Romance*: m.1 – m.4

Pianissimo

Movement 4: *Allegretto*, m.1 – m.4

Pianissimo

Powning, Graham (b.1949)

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

Title: *Three English Songs*

Date of composition: 1979    Timing: 2:45

Commission: N/A    Dedication: N/A


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

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

Movement 3: *Stormy Winds Do Blow*, m.1 – m.4
The following description is included in the score of Powning’s *Three English Songs*:

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

Title: *Three French Songs*

Date of composition: 1978  
Timing: 1:45

Commission: N/A  
Dedication: Maurice Bourgue


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

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

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

The following description is included in the publication of Powning’s *Three French Songs*:

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

Title: *Three Jazz Etudes*  

Date of composition: 1978  

Timing: 2:55  

Commission: N/A  

Dedication: N/A  

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

Movement 1: *Rumba*, m.1 – m.4

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Movement 2: *Blues*, m.1 – m.4

![Oboe and English Horn谱](image)

Movement 3: *Rag*, m.1 – m.4

![Oboe and English Horn谱](image)

Title: *Trio No. 1*

Date of composition: 1972

Timing: 3:15

Commission: N/A

Dedication: N/A


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

![Oboe and English Horn谱](image)
Movement 2: *Lento e tranquillo*, m.1 – m.4

Movement 3: *Vivo*, m.1 – m.4

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

**Title:** *Trio No. 2*

**Date of composition:** 1974

**Timing:** 3:45

**Commission:** N/A

**Dedication:** N/A

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

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

Movement 3: *Presto*, m.1 – m.4

Title: *Trio No. 3*

Date of composition: 1973    Timing: 5:20

Commission: N/A    Dedication: N/A


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

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

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

Title: *Trio No. 4*

Date of composition: 1978  
Timing: 4:15

Commission: N/A  
Dedication: N/A


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

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

Movement 3: *vivace*, m.1 – m.4

Title: *Trio No. 5*

Date of composition: 1978       Timing: 4:00

Commission: N/A       Dedication: N/A

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

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

Movement 3: *vivo fugato*, m.1 – m.4

Title: *Trio No. 67*

Date of composition: 2000  Timing: 7:05

Commission: N/A  Dedication: N/A

Movement 1: *allegro*, m.1 – m.4

Movement 2: *Elegy*, m.1 – m.4

Movement 3: *Jig*, m.1 – m.4

The following information is provided in the publication of Powning’s Trio No. 67: “Graham Powning has been composing *Trios* since 1968, adding new ones spasmodically until 1982, then at least one, and usually more, every year since then.”

Title: *Trio No. 69*

Date of composition: 2001    Timing: 5:40

Commission: N/A    Dedication: N/A

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Movement 1: *Vivo*, m.1 – m.4

Movement 2: *Elegy*, m.1 – m.4

Movement 3: *Finale*, m.1 – m.4

Title: *Trio No. 79 “The Invalid”*

Date of composition: 2004  
Timing: 5:15

Commission: N/A  
Dedication: N/A

Publisher: Robertson, New South Wales: Stiles Music Publications (2010)
Movement 1: *Allegro giovale*, m.1 – m.4

Movement 2: *Andante*, m.1 – m.4

Movement 3: *Vivo*, m.1 – m.4

Title: *Variations and Fugue on “La Donna è mobile”*

Date of composition: 1982  
Timing: 8:00

Commission: N/A  
Dedication: N/A

Variations and Fugue: m.1 – m.4

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

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

**Date of composition:** 1983  
**Timing:** 7:00

**Commission:** N/A  
**Dedication:** N/A

**Publisher:** Lancaster, England: Phylloscopus Publications (2003)

Variations and Fugue: m.1 – m.4

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

characteristically irreverent mood.”

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

Date of composition: 1982       Timing: 6:40
Commission: N/A       Dedication: Laila Storch

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

Variations and Fugue: m.1 – m.4

Title: Variations on “Waltzing Matilda”

Date of composition: 1972       Timing: 7:00
Commission: N/A       Dedication: N/A

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

Variations and Fugue: m.1 – m.4

Presser, William (1916-2004)

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

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

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


\textsuperscript{162} ibid.
orchestra for seven years during his time with Mississippi Southern College, as well.\footnote{ibid.}

In addition to his main posts of employment, Presser worked as resident composer at Appalachian State University, guest composer at Indiana University, Winona State University, and Tufts University. He also was a teacher at the National Music Camp in Interlochen, Michigan.\footnote{ibid.}

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

Title: *Trio for Two Oboes and English Horn*  
Date of composition: 1977  
Timing: 6:15  
Commission: N/A  
Dedication: N/A  
Publisher: Upper Darby, Pennsylvania: Tenuto Publications (1978)  

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

Racz, Timoteus (1956-2012)

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

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

also opened the violin shop Racz European Violins in 2001.\footnote{ibid.}

Title: *Romanze, Op. 4 #4*

Date of composition: 2007  
Timing: 4:20  
Commission: N/A  
Dedication: Victoria Racz  
Publisher: Timoteus Racz (2007)

One Movement: *Andante*, m.1 – m.4

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

Date of composition: 2007  
Timing: 8:05  
Commission: N/A  
Dedication: Victoria Racz  
Publisher: Timoteus Racz (2007)

One Movement: m.1 – m.4

\footnote{ibid.}
Ragge, Melanie (b. Unknown, 20th Century)

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

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

Title: Scherzo & Trio

Date of composition: 1999  
Timing: 0:50

Commission: N/A  
Dedication: N/A

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

\textsuperscript{168} Melanie Ragge, New London Chamber Ensemble, \url{http://newlondonchamberensemble.co.uk/about/players/oboe/}, accessed August 17 2014.

\textsuperscript{169} ibid.
Reade, Paul (1943-1997)

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

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

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

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171 ibid.
Reade also composed the song cycles *Chants du Roussillon* and *A Sea Voyage* and works for narrator and orchestra *The Midas Touch*, *Cinderella*, and *Aesop’s Fables*. His choral works include *Seascapes* and *Songs of Oisin*.173

**Title:** *Luckbarrow Dances*

**Date of composition:** 1984

**Timing:** 9:30

**Commission:** N/A

**Dedication:** The London Oboe Trio (formerly Trio Cannello) – Douglas Boyd, Mark Pledger, and Sarah-Jane Measures

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

**Movement 1:** m.1 – m.4

**Movement 2:** m.1 – m.6

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172 ibid.

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

Reid, Sally (b. 1948)

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

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

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\(^\text{174}\) Elm Creek Music, Sally Reid, [http://elmcreekmusic.com/Reid/Home.html](http://elmcreekmusic.com/Reid/Home.html), accessed August 17, 2014.

\(^\text{175}\) ibid.
Southern Music, and Elm Creek Music.\textsuperscript{176}

Title: \textit{Sketches for Two Oboes and English Horn}

Date of composition: 1973  
Timing: 6:05  
Commission: N/A  
Dedication: N/A

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

Movement 1: \textit{Sketch I}, m.1 – m.4

\begin{center}
\includegraphics[width=\textwidth]{movement1.png}
\end{center}

Movement 2: \textit{Sketch II}, m.1 – m.4

\begin{center}
\includegraphics[width=\textwidth]{movement2.png}
\end{center}

\textbf{Rimmer, John (b. 1939)}

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

\textsuperscript{176} ibid.

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

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

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

Title: \textit{Transcendental Fragments}

Date of composition: 2003 Timing: 5:00

Commission: N/A Dedication: Split Reeds

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


\textsuperscript{178} ibid.

\textsuperscript{179} ibid.
Roseman, Ronald (1933-2000)

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

Roseman completed his Bachelor’s degree in 1950 at Queens College where he studied composition with Elliott Carter and Karol Rathaus. He also studied with Ben Weber and Henry Cowell. Roseman has composed works for orchestra, voice, and a variety of chamber music combinations.\(^{181}\)

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


\(^{181}\) ibid.
Quintet, and in 1981 he joined the Bach Aria group.\textsuperscript{182}

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

Title: \textit{Trio for Two Oboes and English Horn}

Date of composition: 1961-1962 \hspace{1cm} Timing: 15:15

Commission: N/A \hspace{1cm} Dedication: N/A

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

Movement 1: \textit{Allegro ritmico}, m.1 – m.4

Movement 2: \textit{Andante calme}, m.1 – m.4

\textsuperscript{182} ibid.\hspace{1cm} \textsuperscript{183} ibid.
Movement 3: *Allegro, quasi marcia*, m.1 – m.4

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

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

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

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

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Mr. Lear, which was produced on ITV’s Aquarius. Roxburgh also was commissioned by the BBC Proms to write his orchestral work Montage.\textsuperscript{185}

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

Title: \textit{Shadow-play}

Date of composition: 1989\hspace{1cm}Timing: 9:30

Commission: The Addison Trio\hspace{1cm}Dedication: The Addison trio


One Movement: 

\textit{Lontano}, m.1 – m.4

\textsuperscript{185} ibid.

\textsuperscript{186} ibid.
The following album features a recording of *Shadow Play: Antares: Oboe Music* by Edwin Roxburgh, Oboe Classics, 2008.187

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

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

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

**Title:** *Suite romaine*  
**Date of composition:** 1992-1994  
**Timing:** 11:25  
**Commission:** N/A  
**Dedication:** N/A  
**Publisher:** Köln-Rödenkirchen, Germany: P.J. Tonger (1994).

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

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

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

Movement 4: *Adagio lamentoso-poco rubato*, m.1 – m.4
Movement 5: *Trauermusik in memoriam Petra K.*, m.1 – m.4

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

Šesták, Zdeněk (b.1925)

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

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

with the publication and recording of works by musicians of his village Citoliby.\textsuperscript{191}

Šesták has compiled editions of music featuring local musicians from Citoliby and has also worked with Czech television on a film featuring the musical masters of Citoliby.\textsuperscript{192}

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

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

Date of composition: 1967

Timing: 13:20

Commission: N/A

Dedication: Zdenek Hebdá


Movement 1: Allegro deciso, m.1 – m.4

Movement 2: Cantabile, m.1 – m.4

\textsuperscript{191} ibid.

\textsuperscript{192} ibid.

\textsuperscript{193} ibid.
Movement 3: Pastorale, m.1 – m.5

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\text{Pastorale (} \bowtie = 60 \text{)}
\]

Movement 4: Allegro gaio, m.1 – m.4

\[
\text{Allegro gaio (} \bowtie = 160 \text{)}
\]

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

\[
\text{Allegro (} \bowtie = 80-88 \text{)}
\]

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

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

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

Sharma, Liz (b. 1951)

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

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

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

Title: *Suite for Three Reeds*

Date of composition: Unknown Timing: 7:05

Commission: N/A Dedication: Three Reeds


\(^{195}\) Liz Sharma, Composer, [http://lizsharmamusico.uk](http://lizsharmamusico.uk), accessed August 18, 2014.

\(^{196}\) ibid.

\(^{197}\) ibid.
Movement 1: *Prelude*, m.1 – m.4

![Musical notation for Movement 1]

Movement 2: *Andante*, m.1 – m.4

![Musical notation for Movement 2]

Movement 3: *Finale*, m.1 – m.4

![Musical notation for Movement 3]

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

Composer Allan Stephenson was born in Wallasey, England. He studied cello at the Royal Manchester College of Music from 1966 to 1972 and in 1973 he moved to Cape Town, South Africa to perform as sub-principal cellist with the Cape Town Symphony Orchestra and work as part-time lecturer in cello at the University of Cape
Town. In 1976 Stephenson founded the Cape Town Chamber Orchestra.  

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

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

Title: *Mini-Trio*  
Date of composition: 2007  
Timing: 14:00  
Commission: N/A  
Dedication: N/A  
Publisher: Warngau, Germany: Accolade Musikverlag (2007)  

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

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199 ibid.  
200 ibid.
Movement 2: *Poco lento*, m.1 – m.4

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

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

Swindale, Owen (b. 1927)

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

He is also the author of a textbook on 16th-century counterpoint: *Polyphonic*
Swindale composes music for wind instruments, the Arran Chorus, and the Choir of Paisley Abbey. His double reed compositions include his *Sonatina* for oboe and piano, *Cantus Amoris* for oboe d’amore (or bassoon) and piano, and two trios for two oboes and English horn: *Arran Sketches* and *Sonatina Giocosa*.

**Title:** *Arran Sketches*

**Date of composition:** 1993  
**Timing:** 11:00

**Commission:** N/A  
**Dedication:** N/A

**Publisher:** Lancaster, England: Phylloscopus Publications (1993)

**Movement 1:** *Sannox Bay*, m.1 – m.4

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

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

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

Swindale’s *Arran Sketches* reflect his “interest in the scenery and legends of his present home, the island of Arran, where he works as a craftsman goldsmith.”

Title: *Sonatina Giocosa*

Date of composition: 1991          Timing: 6:45

Commission: N/A          Dedication: N/A


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

Movement 2: *Andante*, m.1 – m.4

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

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

Composer and violist Xaver Paul Thoma was born in Haslach, Germany. He began studying violin at the age of five with his grandfather Karl Thoma. In 1962 Thoma began studies with Professor Albert Dietrich, the solo violist of the SWF-Sinfonieorchester. Three years later he began composing music for himself and a friend who played trumpet, as there was a need for more music for violin and trumpet. He
additionally studied with Professor Jörg-Wolfgang Hahn, a member of the Bartholdy-Quartet. He studied music theory with Professors Roland Weber and Eugen Werner Velte.\textsuperscript{204}

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

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

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

\textsuperscript{205} ibid.
\textsuperscript{206} ibid.

156
wrote works for many string ensembles including *Quintetto col'arco*. Thoma was commissioned by the *Musikhochschule Würzburg* to write chamber works for its students between the years 2002 and 2006. In 2006 he was commissioned to write a concerto for cello and string orchestra and a large-scale work for the *Bad Mergentheimer Kammerorchester*. By 2007 Thoma had composed over one hundred fifty works.\(^{207}\)

**Title:** *Lyrismen Op. 28*

**Date of composition:** 1983  
**Timing:** 10:40

**Commission:** N/A  
**Dedication:** N/A

**Publisher:** Bühl/Baden, Germany: Antes Edition (2004)

**One Movement:** m.1 – m.4

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**Thomas, David Evan (b. 1958)**

American composer David Evan Thomas was born in Rochester, New York. During his high school years he attended the Eastman Prep Department (now the Eastman Community Music School), where he graduated with Honors in Trumpet. He also performed with the Rochester Philharmonic Youth Orchestra. At this time, composer David Russell Williams encouraged Thomas to develop his skills as a composer. Thomas completed his undergraduate degree at Northwestern University where he studied

\(^{207}\) ibid.
trumpet, composition, and conducting and sang with the Alice Millar Chapel Choir. He earned his Master’s degree from the Eastman School of Music.\textsuperscript{208}

After his studies, Thomas taught at Montana State University in Billings, Montana. He also played principal trumpet with the Billings Symphony and served as assistant conductor for one year. Thomas next taught composition and orchestration at the University of Minnesota where he received his Ph.D. in 1996. Among his composition teachers are Dominick Argento, Samuel Adler, Robert Morris, and Alan Staut. His trumpet teacher was Vincent Cichowicz.\textsuperscript{209}

Thomas served as composer-in-residence with the Schubert Club in St. Paul, Minnesota from 1997 to 2005. During this time, he also worked as an artist in residence with the Westminster Presbyterian Church in Minneapolis, the Cathedral of Saint Paul, and the Saint Paul Academy. He is the program annotator for The Schubert Club, and has written program notes for the Minnesota Orchestra, VocalEssence, and the Brevard Festival. He has also presented pre-concert “Fanfares” for concerts by the Saint Paul Chamber Orchestra. On two occasions Thomas has served as resident artist with the Ucros Foundation and in June of 2013 he served a second residency at Wyoming’s Brush Creek Ranch. He was the recipient of a 2013 McKnight Foundation Fellowship, a Citation from the American Academy of Arts and Letters, and the Möller-A.G.O Award in Choral Composition.\textsuperscript{210}

Thomas’s compositions include works for orchestra and wind ensemble, forty

\textsuperscript{209} ibid.
\textsuperscript{210} ibid.
chamber works, keyboard pieces, and one opera. His vocal music includes twelve song cycles, and fifty choral works. His orchestral music has received performances by the Minnesota Orchestra, National Orchestral Association, Rochester Chamber Orchestra, and Long Island Philharmonic. His choral works have received performances by London’s Westminster Cathedral Choir, the Minnesota Chorale, the National Lutheran Choir, and the Rose Ensemble.211

Title: *Hydra*

Date of composition: 1985  
Timing: 10:10

Commission: N/A  
Dedication: Montana Double Reed Trio

Publisher: Billings, Montana: Unpublished. Copies of the manuscript are available through interlibrary loan.

Movement 1: m.1 – m.4

Movement 2: m.1 – m.4

211 ibid.
Movement 3: *Nervous*, m.1 – m.4

**Triebensee, Josef (1772-1846)**

Bohemian composer and oboist Josef Triebensee studied composition with Johann Georg Albrechtsberger and oboe with his father Georg Triebensee. (Throughout his career, Georg worked as first oboist in the emperor’s *Harmonie* and first oboist with the *Nationaltheater* in Vienna.) In 1791 Josef Triebensee served as second oboist at the *Theater auf der Wieden*. During his service at the *Theater auf der Wieden*, Triebensee performed in the premiere of *Die Zauberflöte*, directed by Mozart. Triebensee performed regularly for the *Tonkünstler-Sozietät* concerts in Vienna and in 1793 he began service as second oboist at the *Kärntnertortheater*. In 1794 he became first oboist and *Kapellmeister* for Prince Liechtenstein’s *Harmonie* at Feldsberg. He served here until 1809 when the *Harmonie* dissolved. Triebensee began employment in service of Count Hunyady in Vienna in 1811 during which time he also worked as a theater composer in Brno. In 1816 Triebensee succeeded Weber for the position of director of the Prague Opera. He remained the director there until his retirement in December of 1836.\(^{212}\)

Triebensee’s most noteworthy compositions include two sets of *Harmoniemusik*.

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These sets include original and arranged pieces. The first set of *Harmoniemusik* was advertised in the *Wiener Zeitung* on November 16, 1803. The second set, *Miscellanées de musique*, was likely commissioned for the emperor’s *Harmonie*. Triebensee additionally wrote twelve comic operas for stages in Vienna and Prague as well as several smaller vocal works, orchestral works, and chamber works.²¹³

**Title:** *Thema und Variationen*

**Date of composition:** Unknown  
**Timing:** 3:45

**Commission:** N/A  
**Dedication:** N/A

**Publisher:** Kamen, Germany: Karthause-Schmülling (1992,1999)

**One Movement:** m.1 – m.4

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**Title:** *Trio in Bb Major*

**Date of composition:** Unknown  
**Timing:** 12:34

**Commission:** N/A  
**Dedication:** N/A

**Publisher:** Basel, Switzerland: Edition Kneusslin (1975)

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²¹³ *ibid.*
Movement 1: *Allegro*, m.1 – m.4

Movement 2: *Adagio*, m.1 – m.4

Movement 3: *Menuetto*, m.1 – m.4

Movement 4: *Allegro*, m.1 – m.4
Title: *Trio in C Major*

Date of composition: Unknown  
Timing: 12:40

Commission: N/A  
Dedication: N/A

Publisher: Basel, Switzerland: Edition Kneusslin (1985)

Movement 1: *Allegro*, m.1 – m.4

Movement 2: *Adagio*, m.1 – m.4

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

Title: *Trio in F Major*

Date of composition: Unknown  
Timing: 11:10

Commission: N/A  
Dedication: N/A


Movement 1: *Allegro*, m.1 – m.4

Movement 2: *Menuetto*, m.1 – m.4
Movement 3: Adagio, m.1 – m.4

Movement 4: Allegro, m.1 – m.4

Title: 5 Variations en Do Majeur sur un thème de Joseph Haydn [also appears as] 
Variations sur un thème de Haydn (Symphonie No. 94) [Kneusslin Edition]

Date of composition: Unknown Timing: 6:12
Commission: N/A Dedication: N/A
Theme and Variations: m.1 – m.4
**Turok, Paul (1929-2012)**

American composer Paul Turok studied composition at Queens College, the University of California, Princeton University, and The Juilliard School. After his studies he served in the U. S. Army during the Korean War.\(^{214}\) He lectured at the City College of New York and worked as Visiting Professor of Composition at Williams College.\(^{215}\)

Turok composed prolifically for many genres. He composed an opera, many orchestral works, and works for solo instruments with orchestra. His works were premiered by many American orchestras including the Philadelphia Orchestra, the Cleveland Orchestra, and the Indianapolis Symphony among others.\(^{216}\) His works were premiered internationally in Paris, Tokyo, and Bogota. Notable for double reeds, Turok composed an English horn quintet that was premiered at the Cleveland Orchestra Chamber Series in 1978.\(^{217}\)

**Title:** *Three Virtuoso Caprices after Paganini, Op. 51 No. 5*

**Date of composition:** 1982  
**Timing:** 9:00  
**Commission:** N/A  
**Dedication:** N/A  
**Publisher:** New York, New York: Seesaw Music Corp. (1982)

\(^{214}\) *Paul H. Turok, Obituary*, New York Times: July 29, 2012,  
\(^{215}\) ibid.  
Movement 1: *Moderately Fast*, m.1 – m.4

![Musical notation for Movement 1]

**Vogt, Gustave (1781-1870)**

French composer, oboist, and teacher Gustave Vogt began his studies at the Paris Conservatoire in 1798. During his second year of studies, he was awarded a *premier prix*. During his time at the Conservatoire, Vogt also was second oboist at the *Théâtre Montansier*. From 1800 to 1802 Vogt performed with the *Théâtre Italien* and from 1802 to 1812 he performed with the *Opéra-Comique*. After his travels to Italy and Austria
during which he performed as a member of Napoléon’s musique particulière, Vogt became principal oboist at the Opéra-Comique and professor at the Conservatoire. Many of his students became the next generation of leading oboists including Henri Brod, Louis-Auguste Vény, Apollon Marie-Rose Barret, Charles-Louis Triébert, Stanislas Xavier Verroust, A.J. Lavigne, Antoine Bruyant, and Charles Colin. Vogt was also a founding member of the Société des Concerts du Conservatoire.\textsuperscript{218}

Vogt’s career as an active soloist included concert tours in Strasbourg, London, Munich, and Stuttgart. He was an active member of the Société Académique des Enfants d’Apollon. Vogt’s compositional output includes music for his own use such as concertos, fantasies on operatic themes, and chamber music; music for student oboists, including a method book; and commissioned works including several written for the Duke and Duchess of Berry.\textsuperscript{219}

Title: \textit{Adagio Religioso}

Date of composition: Unknown \hspace{1cm} Timing: 5:32

Commission: N/A \hspace{1cm} Dedication: N/A

Publisher: Paris, France: G. Billaudot (1969)
One Movement: *Adagio religioso*, m.1 – m.4

Title: *Drei langsame Sätze für zwei Oboen & Englishhorn*

Date of composition: Unknown  
Timing: 5:45

Commission: N/A  
Dedication: N/A

Publisher: Koblenz, Germany: Egge-Verlag Coblenz am Rhein (2006)

Movement 1: *Trio*, m.1 – m.4

Movement 2: *Prière*, m.1 – m.4
Movement 3: *Prière*, m.1 – m.4

Waldejer, Erik (b.1947)

Composer and oboist Erik Waldejer studied classical guitar, oboe, and composition at the Royal Danish Academy. After his undergraduate studies, Waldejer completed his postgraduate studies at Northwestern University in Illinois where his oboe teacher was Ray Still. Waldejer worked as principal oboist of the Stavanger Symfoniorkester in Norway from 1981 to 2006, at which point he became principal English hornist with the symphony in order to spend more time as a composer. He has played guitar in a variety of folk and rock bands in Stavanger. Waldejer has composed chamber music for winds, brass, strings, and choir. Both of Waldejer’s oboe trios were written for and premiered by Nordisk Obotrio. Members of this group included Erik Waldejer and Arild Halvorsen playing oboe and Arve Rosell playing English horn.220

Title: *Oboetrio in one movement*

Date of composition: 1996           Timing: 5:30
Commission: N/A                   Dedication: Nordisk Obotrio
Publisher: Stavanger, Norway: Cantando (1996)

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220 Erik Waldejer, e-mail correspondence: June 22, 2013.
One Movement: *Moderato*, m.1 – m.4

(Waldejer’s *Trio du Nord* is out of print.)

**Walter, Fried (1907-1996)**

Composer Fried Walter was born in Dresden, Germany. His father was a teacher at a nearby folk school. During his youth, Walter learned piano, cello, organ, and Waldhorn. At the age of seventeen, Walter was accepted to the *Dresdner Oper* as a theory and conducting student. His first job was as hornist of the *Bühnenmusik-Ensemble*, an ensemble that performed operas by Richard Wagner.\(^{221}\)

After his work with the *Dresdner Oper*, Walter travelled to Berlin where he studied film music with Giuseppe Becce. This marked the beginning of his interest in developing a career as a composer of film music. He enrolled at the *Akademie der Künste* in Berlin where Arnold Schoenberg accepted him as a student. Although he produced two of Schoenberg’s operas, Walter rejected twelve-tone music.\(^{222}\)

After his training with Schoenberg, Walter worked as a musician in cabarets, variety shows, and in the circus. He was a piano accompanist for a variety of vocal

\(^{221}\) Fried Walter, *Wikipedia: Die freie Enzyklopädie*, [http://de.wikipedia.org/wiki/Fried_Walter](http://de.wikipedia.org/wiki/Fried_Walter), accessed September 13, 2014. (This site was used due to the absence of any other biographical information available for the composer).

\(^{222}\) ibid.
ensembles such as *Humoresk Melodios* and *Comedian Harmonists*. In 1933 he married Elisabeth Stuy, a cabaret artist from Holland. When the Nazis came to power, Walter avoided any contact with the party and the military. He was successful in doing this even as a freelance worker at the Leipzig radio broadcasting station *Rundfunksender Leipzig*.  

Walter studied next at the *Leipziger Konservatorium* with Hermann Ambrosius. He lived with his wife for a short time in Holland. In 1938 he composed his opera *Königin Elisabeth*. This opera was premiered a year later at the *Königlichen Oper* in Stockholm with King Gustav V of Sweden in attendance. After the great success of his opera, Heinz Tietjen commissioned a new stage work from Walter and made sure that he was not drafted into the military. In 1943 Walter went to Prague and directed the ballet *Kleopatra*. Walter’s name is on the *Gottbegnadeten List* approved by Hitler in August of 1944. This list includes names of those deemed culturally essential to the nation and therefore exempt from military duty.  

Because Walter was classified as unaffiliated [with the Nazi party] he was able to find a position immediately after the war as *répétiteur* and pianist with the *Berliner Staatsoper*. During his time with the *Staatsoper* Walter directed his ballet *Der Pfeil*. In 1947 he was appointed to *Rundfunk im amerikanischen Sektor* (RIAS) where he worked for twenty-five years as *Programmgestalter*, director, and arranger. Here, he met his second wife Edith. Walter worked with the RIAS-entertainment orchestra for which he composed the operetta *Zigeunerliebe* and the ballet *Schwanensee*. His last opera *Die fünf*  

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223 ibid.  
224 ibid.
Bräute was first performed in 1998 in Hermsdorf with the musical director Frans Wilfried Promnitz under the direction of Claus Martin.

Title: Episoden: Drei Stücke

Date of composition: Unknown

Timing: 7:15

Commission: N/A

Dedication: N/A

Publisher: Frankfurt am Main, Germany: Musikverlag Zimmermann (1988)

Movement 1: Pavane, m.1 – m.4

Movement 2: Fakir und Schlange, m.1 – m.4

Movement 3: Rondino: m.1 – m.4

ibid.
**Wenth, Johann (1745-1801)** [Last name also appears as Went, Vent, Wend, Wendt. First and middle names also appear as Jan Nepomuk.]

Johann Wenth was a Bohemian oboist, English hornist, and composer. He was first employed as an oboist for Count Pachta in Prague. In the mid-1770s he worked as the first English hornist in the *Harmonie* of Prince Schwarzenberg at Wittingau and Vienna. In 1777 he additionally began work as second oboist in the *Nationaltheater* orchestra in Vienna. He resigned his work with Prince Schwarzenberg in 1782 in order to perform second oboe to Georg Triebensee in the *Kaiserlich-Königliche Harmonie*. He performed in this *Harmonie* until the year of his death.²²⁶

Throughout his career, Wenth transcribed over fifty opera and ballet scores for *Harmonie*. For nearly twenty years, Wenth coordinated much of the repertoire for the emperor’s *Harmonie* and also the Schwarzenberg *Harmonie*. Wenth’s only published works during his lifetime were three string quartets and twenty-three *Pièces en harmonie*. Other works by Wenth include a variety of transcriptions, wind compositions, one symphony, eleven quartets, five flute duos, six quintets for oboe, bassoon, and string trio, and eleven works of *Harmoniemusik*.²²⁷

**Title:** *Divertimento in Bb Major*

**Date of composition:** Unknown  
**Timing:** 16:15  
**Commission:** N/A  
**Dedication:** N/A  
**Publisher:** Basel, Switzerland: Edition Kneusslin (1974); New York, New York: Sole

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²²⁷ ibid.
agent for USA and Canada, C.F. Peters Corp. (1974)

Movement 1: *Adagio*, m.1 – m.4

Movement 2: *Menuetto Allegretto*, m.1 – m.4

Movement 3: *Adagio*, m.1 – m.4

Movement 4: *Rondo Allegretto non troppo*, m.1 – m.4
Title: *Petite Serenade Concertante* [also appears as *Petite Serenade*]

Date of composition: Unknown  Timing: 22:45

Commission: N/A  Dedication: N/A


Movement 1: *Allegro*, m.1 – m.4

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

Movement 3: *Menuetto & Trio*, m.1 – m.4
Movement 4: *Adagio con espressione*, m.1 – m.4

Movement 5: *Menuetto & Trio*, m.1 – m.4

Movement 6: *Rondo Allegretto*, m.1 – m.4

Title: *Variations sur un thème de J. Haydn*

Date of composition: Unknown  
Timing: 5:00

Commission: N/A  
Dedication: N/A

Title: Variations sur un thème de G. Paisiello de l’opera “La Molinara:” “Nel cor più non mi sento”

Date of composition: Unknown
Timing: 5:20
Commission: N/A
Dedication: N/A

Woodbury, Arthur (Unknown, 20th Century)

Composer and saxophonist Arthur Woodbury received his bachelor’s and master’s degrees from the University of Idaho. He taught at the University of California at Davis where he worked with John Cage, David Tudor, and Karlheinz Stockhausen. He also has taught saxophone and music literature at the University of Southern Florida.

Some of his compositions include Between Categories for alto saxophone and piano,
Three Brief Pieces for clarinet and bassoon, Homage to Erik for trumpet and piano, and When Nod Dreams for oboe trio.  

Title: When Nod Dreams
Date of composition: 1996  
Timing: 7:25
Commission: N/A  
Dedication: Nancy Warfield
Publisher: San Antonio, Texas: Southern Music Company (1996)

Movement 1: Larghetto (Nod’s Dream), m.1 – m.4

Movement 2: Scherzando (Nod at Play), m.1 – m.4

Movement 3: Lamentoso (Lament for Nod), m.1 – m.4

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228 Arthur Woodbury, University of Southern Florida,  
Movement 4: *Danse Macabre (Nod Begins to Dance)*, m.1 – m.4

From a great distance, but played with energy

Wranitzky, Anton (1761-1820)

Composer, violinist, and music teacher Anton Wranitzky was born in Moravia and established his career in Vienna. He attended grammar school at a monastery in Moravia and he studied law and philosophy at a Jesuit seminary in Brno. In his youth, he was known for his beautiful singing voice and he studied violin with his brother Paul Wranitzky. Before age twenty-two, Wranitzky worked as choirmaster at the chapel of the *Theresianisch-Savoyische Akademie* in Vienna. While in Vienna, he studied composition with Wolfgang Amadeus Mozart, Franz Joseph Haydn, and Johann Georg Albrechtsberger and became a reputable violin teacher and performer.229

Wranitzky began service for Prince J. F. Maximilian Lobkowitz by 1790. He worked for Lobkowitz as a composer, music teacher, concertmaster, and beginning in 1797 the *Kapellmeister* of the prince’s private orchestra. In 1807 the prince was in charge of the Vienna court theaters and appointed Wranitzky as orchestra director of the court theater. Beginning in 1814 Wranitzky additionally served as the orchestra director of the *Theater an der Wien*. From 1812 to 1816 he assisted the prince with directing the

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Hoftheater-Musik-Verlag. Composers Haydn and Beethoven were both friends with Anton Wranitzky and his brother Paul Wranitzky. Anton Wranitzky’s work as composer, performer, and teacher culminated in his founding of the Viennese violin school.\(^{230}\)

Title: *Trio in C Major*

Date of composition: Unknown  
Timing: 27:00

Commission: N/A  
Dedication: N/A

Publisher: Basel, Switzerland, Edition Kneusslin (1982).

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

Movement 2: *Andante*, m.1 – m.4

\(^{230}\) *ibid.*
Movement 3: *Menuetto, Trio I, Trio II*, m.1 – m.4

![Menuetto score]

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

![Rondo score]

**Zehm, Friedrich (1923-2007)**

German composer, pianist, and teacher Friedrich Zehm began his musical studies at the *Salzburg Mozarteum*. He then studied composition with Harald Genzmer and piano with Edith Pitch-Axenfield at the Freiburg *Musikhochschule* from 1948 to 1951. From 1956 to 1963 Zehm worked as a music reviewer for *Amerika-Haus* in Freiburg. The following year he worked for the publishing company Schott, and began serving as a docent for composition at the University of Mainz. Some of his awards include the Robert Schumann Prize and one from the *Esslinger Künstlergilde*. Zehm’s teacher Genzmer was a student of Paul Hindemith; Genzmer passed on Hindemith’s musical
Title: Hindemith-Variationen: 6 Veränderungen über die II. Variation aus dem "Philharmonischen Konzert" von Paul Hindemith

Date of composition: 1978
Timing: 15:00
Commission: N/A
Dedication: N/A
Publisher: Mainz, Germany/New York, New York: Schott (1979)

Theme and Variations: m.1 – m.4

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Waldejer, Erik (e-mail correspondence 22 June 2013).


Aitken, Elizabeth (b. 1949)  
*Cake Dance Suite*  
*Talisker: Where Sea Meets Skye*

Amelsvoort, Jos van (1910-2003)  
*Trio for Two Oboes and English Horn*

Andriessen, Jurriaan (1925-1996)  
*Divertimento voor 2 hobo’s (oboe d’amore) en althobo*

Ardévol, José (1911-1981)  
*Cuarta Sonata a Tres*

Badings, Henk (1907-1987)  
*Trio IV voor 2 hobo’s en althobo [also appears as] Trio No. 4a voor twee hobos en althobo*

Baumann, Herbert (b.1925)  
*Con una marcetta*

Baur, Jürg (1918-2010)  
*Echoi: Hirtenrufe und Weisen*

Bayliss, Colin (b. 1948)  
*Threnody in Memoriam Katherine Chedburn*

Bednarik, Josef (b. 1964)  
*Schwing Schweet*

Beethoven, Ludwig van (1770-1827)  
*Trio C-dur Opus 87*
*Variationen über “Là ci darem la mano” from Mozart’s Don Giovanni, WoO 28*

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

Binnington, Stephen (b. 1953)  
*Trio for two oboes and cor anglais*

Blake, Nicholas (1949-1969)  
*Suite Opus 6 for two oboes and cor anglais*
Breczinski, Stuart J. (b. 1986)
_Ancie di fuoco_

Broemel, Robert (Unknown, 20th Century)
_Polonaise for Cor Anglais_

Bullard, Alan (b. 1947)
_Little Suite for 2 oboes & cor anglais_

Bussick, David (Unknown, 20th Century)
_Elder Ballads_
_Trio_

Butterworth, Arthur (b.1923)
_Leprechauns_

Caldini, Fulvio (b. 1959)
_Conductus Op. 30/c_
_Due Canoni, Op. 42/a_
_Réveil-mémoire Op. 21/a_

Carbajo, Víctor (b.1970)
_Urogallos (Capercaillies)_

Carion, Fernand (1908-1960)
_Lied_

Carr, Gordon (b. 1943)
_Three Pieces for Three Players_

Castillo, Francisco J. (Unknown, 20th Century)
_Trio for Two Oboes and English Horn_

Chandler, Mary (1911-1996)
_Trio for two oboes and cor anglais_

Chosez, Franz (Unknown)
_Trio, Op. 38_

de Regt, Hendrik (b. 1950)
_Trio per Due Oboi e Corno Inglese_

Dreyfus, George (b. 1928)
_Larino, Safe Haven_
Evensen, Bernt Kasberg (1944)
Petite Suite

Gamley, Douglas (1924–1998)
Sonata Breve for 2 oboes and cor anglais

Genzmer, Harald (1909–2007)
Trio für zwei Oboen und Englischhorn

Goethals, Lucien (1931–2006)
Fantasia en Humoreske

Hofmann, Wolfgang (1922–2003)
Mosaik für zwei Oboen und Englisch Horn

Holik, Johannes (b. 1961)
Peppone: Serenade für 2 Oboen und Englischhorn

Holland, Marion (b.1958)
Hautboy Suite

Jacob, Gordon (1895-1984)
Two Pieces for Two Oboes and Cor Anglais

Jones, Richard Roderick (b.1947)
Commedia 1

Joubert, Claude-Henry (b.1948)
Pour le depart d’un ami

Joyce, Brian (b. 1971)
5 Elfin Pieces

Kalke, Ernst-Thilo (b. 1924)
Tango, Mambo et cetera

Kibbe, Michael (b. 1945)
Suite, In the Baroque manner, Opus 75, for two oboes & English horn
Variations on a Theme of Mozart, In the style of Beethoven (Opus 22)

Kirchner, Volker David (b. 1942)
Kreuzweg: 14 Stationen

Kirsch, Dirk-Michael (b. 1965)
Meeresbilder
Klöffer, Dirk (b. 1963)
*Stück für 2 Oboen und Englischhorn*

Knight, Tim (b. 1959)
*Three Miniatures and an Andante*

Koetsier, Jan (1911-2006)
*10 Variationen und Fughetta über Themen von J.S. Bach, Opus 125*

Kont, Paul (1920-2000)
*Eklogen*

Koumans, Rudolf Leopold (b. 1929)
*Trio for Two Oboes and English Horn, Opus 64*

Krommer, Franz (Kramář, František) (1759-1831)
*Trio in F Major for two oboes and English horn
Variace F-Dur na Pleyelovo Téma (Variations in F Major on a theme by Pleyel)*

Luijt, Willem (b. 1957)
*Trio in G minor*

Lunde Jr., Ivar (b. 1944)
*Tre Stæv (Opus 4, No. 1)
Trio Opus 8a for to oboer og Engelsk horn*

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

Marvin, John (b.1931)
*Music from the Night*

McCabe, John (b. 1939)
*Erinnerung*

Miller, Michael R. (b. 1932)
*In-Talk: A Trio for Two Oboes and English Horn*

Mueller, Robert (b. 1958)
*First Light*

Nieuwenhuizen, Huib (Unknown, 20th Century)
*Twee Hongaarse volksliedjes
Variaties over een Grieks volksliedje*
Olive, Vivienne (b. 1950)
*Fioriture*

Pössinger (Poessinger), Franz Alexander (1767-1827)
*Trio in F-Dur*

Powning, Graham (b.1949)
*Three English Songs*
*Three French Songs*
*Three Jazz Etudes*
*Trio No. 1*
*Trio No. 2*
*Trio No. 3*
*Trio No. 4*
*Trio No. 5*
*Trio No. 67*
*Trio No. 69*
*Trio No. 79 “The Invalid”*
*Variations and Fugue on “La Donna è mobile”*
*Variations and Fugue on St. Antoni Chorale*
*Variations and Fugue on the “Star Spangled Banner”*
*Variations on “Waltzing Matilda”*

Presser, William (1916-2004)
*Trio for Two Oboes and English Horn*

Racz, Timoteus (1956-2012)
*Romanze, Op. 4 #4*
*Trio Capriccio, Op. 4 #3*

Ragge, Melanie (b. Unknown, 20th Century)
*Scherzo & Trio*

Reade, Paul (1943-1997)
*Luckbarrow Dances*

Reid, Sally (b. 1948)
*Sketches for Two Oboes and English Horn*

Rimmer, John (b. 1939)
*Transcendental Fragments*

Roseman, Ronald (1933-2000)
*Trio for Two Oboes and English Horn*
Roxburgh, Edwin (b. 1937)
Shadow-play

Schilling, Hans Ludwig (1927-2012)
Suite romaine

Šesták, Zdeněk (b. 1925) [Czech]
Music for Oboe/Hudba pro Hoboj/Musica per oboe

Sharma, Liz (b. 1951)
Suite for Three Reeds

Stephenson, Allan (b. 1949)
Mini-Trio

Swindale, Owen (b. 1927)
Arran Sketches
Sonatina Giocosa

Thoma, Xaver Paul (b. 1953)
Lyrismen Op. 28

Thomas, David Evan (b. 1958)
Hydra

Triebensee, Josef (1772-1846)
Thema und Variationen
Trio in Bb Major
Trio in C Major
Trio in F Major
5 Variations en Do Majeur sur un thème de Joseph Haydn [also appears as] Variations sur un thème de Haydn (Symphonie No. 94) [Kneusslin Edition]

Turok, Paul (1929-2012)
Three Virtuoso Caprices after Paganini, Op. 51 No. 5

Vogt, Gustave (1781-1870)
Adagio Religioso
Drei langsame Sätze für zwei Oboen & Englishhorn

Waldejer, Erik (b. 1947)
Oboetrio in one movement

Walter, Fried (1907-1996)
Episoden: Drei Stücke
Wenth, Johann (1745-1801)
Diversimento in Bb Major
Petite Serenade Concertante [also appears as] Petite Serenade
Variations sur un thème de J. Haydn
Variations sur un thème de G. Paisiello de l’opera “La Molinara:” “Nel cor piú non mi sento”

Woodbury, Arthur (Unknown, 20th Century)
When Nod Dreams

Wranitzky, Anton (1761-1820)
Trio in C Major

Zehm, Friedrich (1923-2007)
Title: Hindemith-Variationen: 6 Veränderungen über die II. Variation aus dem “Philharmonischen Konzert” von Paul Hindemith
APPENDIX B

OBOE TRIOS ARRANGED BY DATE OF COMPOSITION
Blake, Nicholas (1949-1969)
Title: Suite Opus 6 for two oboes and cor anglais
Date of composition: Unknown

Chosez, Franz
Title: Trio, Op. 38
Date of composition: Unknown

de Regt, Hendrik (b. 1950)
Title: Trio per Due Oboi e Corno Inglese
Date of composition: Unknown

Krommer, Franz (Kramář, František) (1759-1831)
Title: Trio in F Major for two oboes and English horn
Date of composition: Unknown

Krommer, Franz (Kramář, František) (1759-1831)
Title: Variace F-Dur na Pleyelovo Téma (Variations in F Major on a theme by Pleyel)
Date of composition: Unknown

Pössinger (Poessinger), Franz Alexander (1767-1827)
Title: Trio in F-Dur
Date of composition: Unknown

Sharma, Liz (b. 1951)
Title: Suite for Three Reeds
Date of composition: Unknown

Triebensee, Josef (1772-1846)
Title: Thema und Variationen
Date of composition: Unknown

Triebensee, Josef (1772-1846)
Title: Trio in Bb Major
Date of composition: Unknown

Triebensee, Josef (1772-1846)
Title: Trio in C Major
Date of composition: Unknown

Triebensee, Josef (1772-1846)
Title: Trio in F Major
Date of composition: Unknown
Triebensee, Josef (1772-1846)
Title: 5 Variations en Do Majeur sur un thème de Joseph Haydn [also appears as]
Variations sur un thème de Haydn (Symphonie No. 94) [Kneusslin Edition]
Date of composition: Unknown

Vogt, Gustave (1781-1870)
Title: Adagio Religioso
Date of composition: Unknown

Vogt, Gustave (1781-1870)
Title: Drei langsame Sätze für zwei Oboen & Englishhorn
Date of composition: Unknown

Walter, Fried (1907-1996)
Title: Episoden: Drei Stücke
Date of composition: Unknown

Wenth, Johann (1745-1801)
Title: Divertimento in Bb Major
Date of composition: Unknown

Wenth, Johann (1745-1801)
Title: Petite Serenade Concertante [also appears as] Petite Serenade
Date of composition: Unknown

Wenth, Johann (1745-1801)
Title: Variations sur un thème de J. Haydn
Date of composition: Unknown

Wenth, Johann (1745-1801)
Title: Variations sur un thème de G. Paisiello de l’opéra “La Molinara:” “Nel cor piú non mi sento”
Date of composition: Unknown

Wranitzky, Anton (1761-1820)
Title: Trio in C Major
Date of composition: Unknown

Beethoven, Ludwig van (1770-1827)
Title: Trio C-dur Opus 87
Date of composition: ca. 1794-1795

Beethoven, Ludwig van (1770-1827)
Title: Variationen über “Là ci darem la mano” from Mozart’s Don Giovanni, WoO 28
Date of composition: ca. 1795-1796
Maganini, Quinto (1897-1974)
Title: *The Troubadors*
Date of composition: **1944**

Ardévol, José (1911-1981)
Title: *Cuarta Sonata a Tres*
Date of composition: **1945**

Badings, Henk (1907-1987)
Title: *Trio IV voor 2 hobos en althobo* [also appears as] *Trio No. 4a voor twee hobos en althobo*
Date of composition: **1946**

Kont, Paul (1920-2000)
Title: *Eklogen*
Date of composition: **1953/1974**

Jacob, Gordon (1895-1984)
Title: *Two Pieces for Two Oboes and Cor Anglais*
Date of composition: **1954**

Carion, Fernand (1908-1960)
Title: *Lied*
Date of composition: **1957**

Roseman, Ronald (1933-2000)
Title: *Trio for Two Oboes and English Horn*
Date of composition: **1961-1962**

Lunde Jr., Ivar (b. 1944)
Title: *Tre Stæv (Opus 4, No. 1)*
Date of composition: **1963**

Šesták, Zdeněk (b.1925) [Czech]
Title: *Music for Oboe/Hudba pro hoboj/Musica per oboe*
Date of composition: **1967**

Powning, Graham (b.1949)
Title: *Trio No. 1*
Date of composition: **1972**

Powning, Graham (b.1949)
Title: *Variations on “Waltzing Matilda”*
Date of composition: **1972**
Powning, Graham (b.1949)
Title: Trio No. 3
Date of composition: 1973

Reid, Sally (b. 1948)
Title: Sketches for Two Oboes and English Horn
Date of composition: 1973

Powning, Graham (b.1949)
Title: Trio No. 2
Date of composition: 1974

Miller, Michael R. (b. 1932)
Title: In-Talk: A Trio for Two Oboes and English Horn
Date of composition: 1975

Luijt, Willem (b. 1957)
Title: Trio in G minor
Date of composition: 1977

Presser, William (1916-2004)
Title: Trio for Two Oboes and English Horn
Date of composition: 1977

Goethals, Lucien (1931-2006)
Title: Fantasia en Humoreske
Date of composition: 1978

Powning, Graham (b.1949)
Title: Trio No. 4
Date of composition: 1978

Powning, Graham (b.1949)
Title: Trio No. 5
Date of composition: 1978

Powning, Graham (b.1949)
Title: Three French Songs
Date of composition: 1978

Powning, Graham (b.1949)
Title: Three Jazz Etudes
Date of composition: 1978
Zehm, Friedrich (1923-2007)  
Title: *Hindemith-Variationen: 6 Veränderungen über die II. Variation aus dem “Philharmonischen Konzert” von Paul Hindemith*  
Date of composition: **1978**

Gamley, Douglas (1924-1998)  
Title: *Sonata Breve for 2 oboes and cor anglais*  
Date of composition: **1979**

Powning, Graham (b.1949)  
Title: *Three English Songs*  
Date of composition: **1979**

Nieuwenhuizen, Huib (Unknown, 20th Century)  
Title: *Twee Hongaarse volksliedjes*  
Date of composition: **1980**

Nieuwenhuizen, Huib (Unknown, 20th Century)  
Title: *Variaties over een Grieks volksliedje*  
Date of composition: **1980**

Baur, Jürg (1918-2010)  
Title: *Echoi: Hirtenrufe und Weisen*  
Date of composition: **1981**

Jones, Richard Roderick (b.1947)  
Title: *Commedia 1*  
Date of composition: **1980-1981**

Koumans, Rudolf Leopold (b. 1929)  
Title: *Trio for Two Oboes and English Horn, Opus 64*  
Date of composition: **1981-1982**

Powning, Graham (b.1949)  
Title: *Variations and Fugue on “La Donna è mobile”*  
Date of composition: **1982**

Powning, Graham (b.1949)  
Title: *Variations and Fugue on the “Star Spangled Banner”*  
Date of composition: **1982**

Turok, Paul (1929-2012)  
Title: *Three Virtuoso Caprices after Paganini, Op. 51 No. 5*  
Date of composition: **1982**
Powning, Graham (b.1949)
Title: *Variations and Fugue on St. Antoni Chorale*
Date of composition: **1983**

Thoma, Xaver Paul (b. 1953)
Title: *Lyrismen Op. 28*
Date of composition: **1983**

Reade, Paul (1943-1997)
Title: *Luckbarrow Dances*
Date of composition: **1984**

Thomas, David Evan (b. 1958)
Title: *Hydra*
Date of composition: **1985**

Holik, Johannes (b. 1961)
Title: *Peppone: Serenade für 2 Oboen und Englischhorn*
Date of composition: **1987**

Evensen, Bernt Kasberg (1944)
Title: *Petite Suite*
Date of composition: **1988**

Lunde Jr., Ivar (b. 1944)
Title: *Trio Opus 8a for to oboer og Engelsk horn*
Date of composition: **1964/1988**

Andriessen, Jurriaan (1925-1996)
Title: *Divertimento voor 2 hobo’s (oboe d’amore) en althobo*
Date of composition: **1989**

Bullard, Alan (b. 1947)
Title: *Little Suite for 2 oboes & cor anglais*
Date of composition: **1989**

Chandler, Mary (1911-1996)
Title: *Trio for two oboes and cor anglais*
Date of composition: **1989**

Kibbe, Michael (b. 1945)
Title: *Variations on a Theme of Mozart, In the style of Beethoven (Opus 22)*
Date of composition: **1989**
Roxburgh, Edwin (b. 1937)
Title: Shadow-play
Date of composition: 1989

Baumann, Herbert (b. 1925)
Title: Con una marcetta
Date of composition: 1990

Genzmer, Harald (1909-2007)
Title: Trio für zwei Oboen und Englischhorn
Date of composition: 1990

Caldini, Fulvio (b. 1959)
Title: Réveil-mémoire Op. 21/a
Date of composition: 1985-1991

Koetsier, Jan (1911-2006)
Title: 10 Variationen und Fughetta über Themen von J.S. Bach, Opus 125
Date of composition: 1991

Swindale, Owen (b. 1927)
Title: Sonatina Giocosa
Date of composition: 1991

Bayliss, Colin (b. 1948)
Title: Threnody in Memoriam Katherine Chedburn
Date of composition: 1992

Caldini, Fulvio (b. 1959)
Title: Due Canoni, Op. 42/a
Date of composition: 1988-1992

Amelsvoort, Jos van (1910-2003)
Title: Trio für Two Oboes and English Horn
Date of composition: 1993

Hofmann, Wolfgang (1922-2003)
Title: Mosaik für zwei Oboen und Englisich Horn
Date of composition: 1993

Swindale, Owen (b. 1927)
Title: Arran Sketches
Date of composition: 1993
Dreyfus, George (b. 1928)
Title: Larino, Safe Haven
Date of composition: 1994

Schilling, Hans Ludwig (1927-2012)
Title: Suite romaine
Date of composition: 1992-1994

Caldini, Fulvio (b. 1959)
Title: Conductus Op. 30/c
Date of composition: 1995

Carbajo, Víctor (b.1970)
Title: Urogallos (Capercaillies)
Date of composition: 1995

Bednarik, Josef (b. 1964)
Title: Schwing Schweet
Date of composition: 1996

Knight, Tim (b. 1959)
Title: Three Miniatures and an Andante
Date of composition: 1996

Waldejer, Erik (b.1947)
Title: Oboetrio in one movement
Date of composition: 1996

Woodbury, Arthur (Unknown, 20th Century)
Title: When Nod Dreams
Date of composition: 1996

Binnington, Stephen (b. 1953)
Title: Trio for two oboes and cor anglais
Date of composition: 1998

Ragge, Melanie (b. Unknown, 20th Century)
Title: Scherzo & Trío
Date of composition: 1999

Powning, Graham (b.1949)
Title: Trio No. 67
Date of composition: 2000
Butterworth, Arthur (b.1923)
Title: Leprechauns
Date of composition: 2001

Joubert, Claude-Henry (b.1948)
Title: Pour le depart d’un ami
Date of composition: 2001

Kirchner, Volker David (b. 1942)
Title: Kreuzweg: 14 Stationen
Date of composition: 2001

Marvin, John (b.1931)
Title: Music from the Night
Date of composition: 2001

Powning, Graham (b.1949)
Title: Trio No. 69
Date of composition: 2001

Aitken, Elizabeth (b. 1949)
Title: Talisker: Where Sea Meets Skye
Date of composition: 2003

Rimmer, John (b. 1939)
Title: Transcendental Fragments
Date of composition: 2003

Kirsch, Dirk-Michael (b. 1965)
Title: Meeresbilder
Date of composition: 2004

Mueller, Robert (b. 1958)
Title: First Light
Date of composition: 2004

Powning, Graham (b.1949)
Title: Trio No. 79 “The Invalid”
Date of composition: 2004

Aitken, Elizabeth (b. 1949)
Title: Cake Dance Suite
Date of composition: 2005
Olive, Vivienne (b. 1950)
Title: Fioriture
Date of composition: 2005

Bussick, David (Unknown, 20th Century)
Title: Trio
Date of composition: 2007

Carr, Gordon (b. 1943)
Title: Three Pieces for Three Players
Date of composition: 2007

Castillo, Francisco J. (Unknown, 20th Century)
Title: Trio for Two Oboes and English Horn
Date of composition: 2007

Kalke, Ernst-Thilo (b. 1924)
Title: Tango, Mambo et cetera
Date of composition: 2007

Racz, Timoteus (1956-2012)
Title: Romanze, Op. 4 #4
Date of composition: 2007

Racz, Timoteus (1956-2012)
Title: Trio Capriccio, Op. 4 #3
Date of composition: 2007

Stephenson, Allan (b. 1949)
Title: Mini-Trio
Date of composition: 2007

McCabe, John (b. 1939)
Title: Erinnerung
Date of composition: 2008

Bussick, David (Unknown, 20th Century)
Title: Elder Ballads
Date of composition: 2009

Holland, Marion (b. 1958)
Title: Hautboy Suite
Date of composition: 2009
Klöffer, Dirk (b. 1963)
Title: *Stück für 2 Oboen und Englischhorn*
Date of composition: **2009**

Brezinski, Stuart J. (b. 1986)
Title: *Ancie di fuoco*
Date of composition: **2010**

Broemel, Robert (Unknown, 20th Century)
Title: *Polonaise for Cor Anglais*
Date of composition: **2010**

Berk, Stacey J. (b. 1970)
Title: *Pasticcio Dandy*
Date of composition: **2011**

Joyce, Brian (b. 1971)
Title: *5 Elfin Pieces*
Date of composition: **2011**

Kibbe, Michael (b. 1945)
Title: *Suite, In the Baroque manner, Opus 75, for two oboes & English horn*
Date of composition: **2013**
APPENDIX C

OBOE TRIOS ARRANGED BY NATIONALITY OF COMPOSER
Works are arranged chronologically within each nationality.

**Unknown, likely French**

Chosez, Franz  
Title: *Trio, Op. 38*  
Date of composition: **Unknown**

**Established career in Austria/Austrian**

Beethoven, Ludwig van (1770-1827) [born in Germany, established career in Austria]  
Title: *Trio C-dur Opus 87*  
Date of composition: **ca. 1794-1795**

Beethoven, Ludwig van (1770-1827) [born in Germany, established career in Austria]  
Title: *Variationen über “Là ci darem la mano” from Mozart’s Don Giovanni, WoO 28*  
Date of composition: **ca. 1795-1796**

Krommer, Franz (Kramář, František) (1759-1831) [Czech, est. career in Vienna]  
Title: *Trio in F Major for two oboes and English horn*  
Date of composition: **Unknown**

Krommer, Franz (Kramář, František) (1759-1831) [Czech, est. career in Vienna]  
Title: *Variace F-Dur na Pleyelovo Téma (Variations in F Major on a theme by Pleyel)*  
Date of composition: **Unknown**

Pössinger (Poessinger), Franz Alexander (1767-1827) [Austrian]  
Title: *Trio in F-Dur*  
Date of composition: **Unknown**

Triebensee, Josef (1772-1846) [Bohemian, est. career in Austria]  
Title: *Thema und Variationen*  
Date of composition: **Unknown**

Triebensee, Josef (1772-1846) [Bohemian, est. career in Austria]  
Title: *Trio in B♭ Major*  
Date of composition: **Unknown**

Triebensee, Josef (1772-1846) [Bohemian, est. career in Austria]  
Title: *Trio in C Major*  
Date of composition: **Unknown**

Triebensee, Josef (1772-1846) [Bohemian, est. career in Austria]  
Title: *Trio in F Major*  
Date of composition: **Unknown**
Triebensee, Josef (1772-1846) [Bohemian, est. career in Austria]
Title: *5 Variations en Do Majeur sur un thème de Joseph Haydn* [also appears as] *Variations sur un thème de Haydn* (Symphonie No. 94) [Kneusslin Edition]
Date of composition: *Unknown*

Wenth, Johann (1745-1801) [Bohemian, est. career in Austria]
Title: *Divertimento in Bb Major*
Date of composition: *Unknown*

Wenth, Johann (1745-1801) [Bohemian, est. career in Austria]
Title: *Petite Serenade Concertante* [also appears as] *Petite Serenade*
Date of composition: *Unknown*

Wenth, Johann (1745-1801) [Bohemian, est. career in Austria]
Title: *Variations sur un thème de J. Haydn*
Date of composition: *Unknown*

Wenth, Johann (1745-1801) [Bohemian, est. career in Austria]
Title: *Variations sur un thème de G. Paisiello de l’opera “La Molinara:” “Nel cor piú non mi sento”*
Date of composition: *Unknown*

Wranitzky, Anton (1761-1820) [Moravian, est. career in Vienna]
Title: *Trio in C Major*
Date of composition: *Unknown*

Kont, Paul (1920-2000) [Austrian]
Title: *Eklogen*
Date of composition: *1953/1974*

Holik, Johannes (b. 1961) [Austrian]
Title: *Peppone: Serenade für 2 Oboen und Englischhorn*
Date of composition: *1987*

Bednarik, Josef (b. 1964) [Austrian]
Title: *Schwing Schweet*
Date of composition: *1996*

**French**

Vogt, Gustave (1781-1870) [French]
Title: *Adagio Religioso*
Date of composition: *Unknown*
Vogt, Gustave (1781-1870) [French]
Title: *Drei langsame Sätze für zwei Oboen & Englishhorn*
Date of composition: **Unknown**

Joubert, Claude-Henry (b.1948) [French]
Title: *Pour le depart d’un ami*
Date of composition: **2001**

**English**

Blake, Nicholas (1949-1969) [English]
Title: *Suite Opus 6 for two oboes and cor anglais*
Date of composition: **Unknown**

Sharma, Liz (b. 1951) [English]
Title: Suite for Three Reeds
Date of composition: **Unknown**

Jacob, Gordon (1895-1984) [English]
Title: *Two Pieces for Two Oboes and Cor Anglais*
Date of composition: **1954**

Reade, Paul (1943-1997) [English]
Title: Luckbarrow Dances
Date of composition: **1984**

Bullard, Alan (b. 1947) [English]
Title: *Little Suite for 2 oboes & cor anglais*
Date of composition: **1989**

Chandler, Mary (1911-1996) [English]
Title: *Trio for two oboes and cor anglais*
Date of composition: **1989**

Roxburgh, Edwin (b. 1937) [English]
Title: *Shadow-play*
Date of composition: **1989**

Bayliss, Colin (b. 1948) [English]
Title: *Threnody in Memoriam Katherine Chedburn*
Date of composition: **1992**

Knight, Tim (b. 1959) [English]
Title: *Three Miniatures and an Andante*
Date of composition: **1996**
Binnington, Stephen (b. 1953) [English]
Title: *Trio for two oboes and cor anglais*
Date of composition: **1998**

Ragge, Melanie (b. Unknown, 20th Century) [English]
Title: *Scherzo & Trio*
Date of composition: **1999**

Butterworth, Arthur (b.1923) [English]
Title: *Leprechauns*
Date of composition: **2001**

Aitken, Elizabeth (b. 1949) [English]
Title: *Talisker: Where Sea Meets Skye*
Date of composition: **2003**

Aitken, Elizabeth (b. 1949) [English]
Title: *Cake Dance Suite*
Date of composition: **2005**

Olive, Vivienne (b. 1950) [English]
Title: *Fioriture*
Date of composition: **2005**

Carr, Gordon (b. 1943) [English]
Title: *Three Pieces for Three Players*
Date of composition: **2007**

McCabe, John (b. 1939) [English]
Title: *Erinnerung*
Date of composition: **2008**

Holland, Marion (b.1958) [English]
Title: *Hautboy Suite*
Date of composition: **2009**

**Dutch**

de Regt, Hendrik (b. 1950) [Dutch]
Title: *Trio per Due Oboi e Corno Inglese*
Date of composition: **Unknown**
Badings, Henk (1907-1987) [Dutch]
Title: *Trio IV voor 2 hobo’s en althobo* [also appears as] *Trio No. 4a voor twee hobos en althobo*
Date of composition: **1946**

Luijt, Willem (b. 1957) [Dutch]
Title: *Trio in G minor*
Date of composition: **1977**

Nieuwenhuizen, Huib (Unknown, 20th Century) [Dutch]
Title: *Twee Hongaarse volksliedjes*
Date of composition: **1980**

Nieuwenhuizen, Huib (Unknown, 20th Century) [Dutch]
Title: *Variaties over een Grieks volksliedje*
Date of composition: **1980**

Koumans, Rudolf Leopold (b. 1929) [Dutch]
Title: *Trio for Two Oboes and English Horn, Opus 64*
Date of composition: **1981-1982**

Andriessen, Jurriaan (1925-1996) [Dutch]
Title: *Divertimento voor 2 hobo’s (oboe d’amore) en althobo*
Date of composition: **1989**

Koetsier, Jan (1911-2006) [Dutch]
Title: *10 Variationen und Fughetta über Themen von J.S. Bach, Opus 125*
Date of composition: **1991**

Amelsvoort, Jos van (1910-2003) [Dutch]
Title: *Trio for Two Oboes and English Horn*
Date of composition: **1993**

**Belgian**

Carion, Fernand (1908-1960) [Belgian]
Title: *Lied*
Date of composition: **1957**

Goethals, Lucien (1931-2006) [Belgian]
Title: *Fantasia en Humoreske*
Date of composition: **1978**
German

Walter, Fried (1907-1996) [German]
Title: *Episoden: Drei Stücke*
Date of composition: *Unknown*

Zehm, Friedrich (1923-2007) [German]
Title: *Hindemith-Variationen: 6 Veränderungen über die II. Variation aus dem “Philharmonischen Konzert” von Paul Hindemith*
Date of composition: *1978*

Baur, Jürg (1918-2010) [German]
Title: *Echoi: Hirtenrufe und Weisen*
Date of composition: *1981*

Thoma, Xaver Paul (b. 1953) [German]
Title: *Lyrismen Op. 28*
Date of composition: *1983*

Baumann, Herbert (b. 1925) [German]
Title: *Con una marcetta*
Date of composition: *1990*

Genzmer, Harald (1909-2007) [German]
Title: *Trio für Zwei Oboen und Englischhorn*
Date of composition: *1990*

Hofmann, Wolfgang (1922-2003) [German]
Title: *Mosaik für zwei Oboen und Englisch Horn*
Date of composition: *1993*

Schilling, Hans Ludwig (1927-2012) [German]
Title: *Suite romaine*
Date of composition: *1992-1994*

Kirchner, Volker David (b. 1942) [German]
Title: *Kreuzweg: 14 Stationen*
Date of composition: *2001*

Kirsch, Dirk-Michael (b. 1965) [German]
Title: *Meeresbilder*
Date of composition: *2004*
Kalke, Ernst-Thilo (b. 1924) [German]
Title: *Tango, Mambo et cetera*
Date of composition: 2007

Klöffer, Dirk (b. 1963) [German]
Title: *Stück für 2 Oboen und Englischhorn*
Date of composition: 2009

**American**

Maganini, Quinto (1897-1974) [American]
Title: *The Troubadors*
Date of composition: 1944

Roseman, Ronald (1933-2000) [American]
Title: *Trio for Two Oboes and English Horn*
Date of composition: 1961-1962

Reid, Sally (b. 1948) [American]
Title: *Sketches for Two Oboes and English Horn*
Date of composition: 1973

Miller, Michael R. (b. 1932) [Portuguese, education and career in America]
Title: *In-Talk: A Trio for Two Oboes and English Horn*
Date of composition: 1975

Presser, William (1916-2004) [American]
Title: *Trio for Two Oboes and English Horn*
Date of composition: 1977

Turok, Paul (1929-2012) [American]
Title: *Three Virtuoso Caprices after Paganini, Op. 51 No. 5*
Date of composition: 1982

Thomas, David Evan (b. 1958) [American]
Title: *Hydra*
Date of composition: 1985

Kibbe, Michael (b. 1945) [American]
Title: *Variations on a Theme of Mozart, In the style of Beethoven (Opus 22)*
Date of composition: 1989

Woodbury, Arthur (Unknown, 20th Century) [American]
Title: *When Nod Dreams*
Date of composition: 1996
Marvin, John (b.1931) [American]  
Title: *Music from the Night*  
Date of composition: 2001

Mueller, Robert (b. 1958) [American]  
Title: *First Light*  
Date of composition: 2004

Bussick, David (Unknown, 20th Century) [American]  
Title: *Trio*  
Date of composition: 2007

Castillo, Francisco J. (Unknown, 20th Century) [American (degree from Costa Rica, est. career in States)]  
Title: *Trio for Two Oboes and English Horn*  
Date of composition: 2007

Racz, Timoteus (1956-2012) [Romanian, est. career in United States and Canada]  
Title: *Romanze, Op. 4 #4*  
Date of composition: 2007

Racz, Timoteus (1956-2012) [Romanian, est. career in United States and Canada]  
Title: *Trio Capriccio, Op. 4 #3*  
Date of composition: 2007

Bussick, David (Unknown, 20th Century) [American]  
Title: *Elder Ballads*  
Date of composition: 2009

Breczinski, Stuart J. (b. 1986) [American]  
Title: *Ancie di fuoco*  
Date of composition: 2010

Broemel, Robert (Unknown, 20th Century) [American]  
Title: *Polonaise for Cor Anglais*  
Date of composition: 2010

Berk, Stacey J. (b. 1970) [American]  
Title: *Pasticcio Dandy*  
Date of composition: 2011

Joyce, Brian (b. 1971) [American]  
Title: *5 Elfin Pieces*  
Date of composition: 2011
Kibbe, Michael (b. 1945) [American]
Title: *Suite, In the Baroque manner, Opus 75, for two oboes & English horn*
Date of composition: **2013**

Cuban

Ardévol, José (1911-1981) [Spanish, est. career in Cuba]
Title: *Cuarta Sonata a Tres*
Date of composition: **1945**

Norwegian

Lunde Jr., Ivar (b. 1944) [Norwegian, est. career in Norway and America]
Title: *Tre Stæv (Opus 4, No. 1)*
Date of composition: **1963**

Evensen, Bernt Kasberg (1944) [Norwegian]
Title: *Petite Suite*
Date of composition: **1988**

Lunde Jr., Ivar (b. 1944) [Norwegian, est. career in Norway and America]
Title: *Trio Opus 8a for to oboer og Engelsk horn*
Date of composition: **1964/1988**

Waldejer, Erik (b.1947) [Norwegian]
Title: *Oboetrio in one movement*
Date of composition: **1996**

Czech

Šesták, Zdeněk (b.1925) [Czech]
Title: *Music for Oboe/Hudba pro hoboj/Musica per oboe*
Date of composition: **1967**

Australian

Powning, Graham (b.1949) [Australian]
Title: *Trio No. 1*
Date of composition: **1972**

Powning, Graham (b.1949) [Australian]
Title: *Variations on “Waltzing Matilda”*
Date of composition: **1972**
Powning, Graham (b.1949) [Australian]
Title: Trio No. 3
Date of composition: 1973

Powning, Graham (b.1949) [Australian]
Title: Trio No. 2
Date of composition: 1974

Powning, Graham (b.1949) [Australian]
Title: Trio No. 4
Date of composition: 1978

Powning, Graham (b.1949) [Australian]
Title: Trio No. 5
Date of composition: 1978

Powning, Graham (b.1949) [Australian]
Title: Three French Songs
Date of composition: 1978

Powning, Graham (b.1949) [Australian]
Title: Three Jazz Etudes
Date of composition: 1978

Gamley, Douglas (1924-1998) [Australian]
Title: Sonata Breve for 2 oboes and cor anglais
Date of composition: 1979

Powning, Graham (b.1949) [Australian]
Title: Three English Songs
Date of composition: 1979

Powning, Graham (b.1949) [Australian]
Title: Variations and Fugue on “La Donna è mobile”
Date of composition: 1982

Powning, Graham (b.1949) [Australian]
Title: Variations and Fugue on the “Star Spangled Banner”
Date of composition: 1982

Powning, Graham (b.1949) [Australian]
Title: Variations and Fugue on St. Antoni Chorale
Date of composition: 1983
Dreyfus, George (b. 1928) [born in Germany, fled to Australia]
Title: Larino, Safe Haven
Date of composition: 1994

Powning, Graham (b. 1949) [Australian]
Title: Trio No. 67
Date of composition: 2000

Powning, Graham (b. 1949) [Australian]
Title: Trio No. 69
Date of composition: 2001

Powning, Graham (b. 1949) [Australian]
Title: Trio No. 79 “The Invalid”
Date of composition: 2004

**Welsh**

Jones, Richard Roderick (b. 1947) [Welsh]
Title: Commedia 1
Date of composition: 1980-1981

**Italian**

Caldini, Fulvio (b. 1959) [Italian]
Title: Réveil-mémoire Op. 21/a
Date of composition: 1985-1991

Caldini, Fulvio (b. 1959) [Italian]
Title: Due Canoni, Op. 42/a
Date of composition: 1988-1992

Caldini, Fulvio (b. 1959) [Italian]
Title: Conductus Op. 30/c
Date of composition: 1995

**Scottish**

Swindale, Owen (b. 1927) [Scottish]
Title: Sonatina Giocosa
Date of composition: 1991

Swindale, Owen (b. 1927) [Scottish]
Title: Arran Sketches
Date of composition: 1993
Spanish

Carbajo, Víctor (b.1970) [Spanish]
Title: *Urogallos (Capercaillies)*
Date of composition: 1995

New Zealander

Rimmer, John (b. 1939) [New Zealander]
Title: *Transcendental Fragments*
Date of composition: 2003

South African

Stephenson, Allan (b. 1949) [English, est. career in South Africa]
Title: *Mini-Trio*
Date of composition: 2007
APPENDIX D

PUBLICATIONS OF OBOE TRIOS BY LUDWIG VAN BEETHOVEN, ORIGINAL AND TRANSCRIBED, 1940’S AND EARLIER
Trio Op. 87


**Variations on Là ci darem la mano**


