

READING MATTER

SPECIAL ISSUE

adrs

AUSTRALASIAN
DOUBLE REED SOCIETY

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Double Reed Society Inc.

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47TH IDRS CONFERENCE

AUG 28TH TO SEPT 1ST 2018

GRANADA, SPAIN



Sophie Dartigalongue performing Jolivet Concerto with the Orquesta Ciudad de Granada.

Introduction from The Editor

Two years ago I announced at a meeting of the ADRSSA that I was going to Granada to attend the IDRS Conference before I became too old to travel!

My flippant question “who’s coming with me?” prompted an enthusiastic and immediate response of “I will!” from more than one person.

The idea gained momentum and picked up others from Adelaide like a snowball rolling down a hill, especially once the promotional YouTube clip went viral extolling the beauty and culture of Granada. This conference captured the hearts and imagination of double reed players the world over and attracted some 1200 registrants, along with the push to break the existing Guinness Book of Records for the largest woodwind ensemble ever assembled.

Australia was well represented with a contingent of 17 players accompanied by seven partners and family members who were also able to register and attend events:

Tasmania

Julian Bush

New South Wales

Mark Bruwel

Liz Nurthen

Clare Payne

Alison Stewart-Klein

Victoria

Anne Gilby

Kaya Mitchell

South Australia

Liz Ampt

Celia Craig & Richard Craig

Jonathan Daw

Mark Gaydon

Josie Hawkes

Charles Klein

Caryl Lambourn

Leah Stephenson

Anne Tonkin

Queensland

Natasha Kalous

The weather was hot and sunny, the tapas plentiful and inexpensive, the people friendly and helpful,

the taxis were the cleanest in the world and the drivers exceedingly honest, the history and architecture captivating, the flamenco exhilarating, and then there was the conference ... five days of a multiple number of sessions to choose from at any given moment of the day.

Whatever your interest – baroque/early music, chamber music, bassoon quartets, oboe ensembles, flamenco, master classes, contemporary repertoire, audition excerpts, technique, competitions, performance tips, trying instruments, trying reeds, selecting cane, perusing music, instrument accessories – it was all there, and of course, concerts, concerts and more concerts to wallow in.

The collegiality, common interest and passion for playing double reed instruments was overwhelming. It is quite a revelation to be part of an ensemble of 511 players for which no explanation is required. Despite the fact that quite a few could not speak to each other, we all understood each other – Handel’s Music for the Royal Fireworks required no explanation, we just played and all read the same dots (double of course!!) on the page.

I personally left Granada on a warm summer’s day feeling sated and exhilarated and thankful that I had been part of this magical experience.

Congratulations to AFOES, the Spanish equivalent of ADRS, and all of their volunteers who organised a dazzling array of players, concerts and other cultural events, all run with great precision, attention to detail and a lot of soul.

A very warm thank you to Bernd Moosmann for his generosity in lending two bassoons and a contrabassoon to players from Australia so they could participate in the Guinness World Record attempt.

A big thank you to all of the conference attendees who contributed photos, snippets and articles for this Granada Special Issue. ■

Josie Hawkes OAM

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*Front cover photo
courtesy of Celia Craig*

A MESSAGE FROM SARAH ROPER

IDRS 2018 CONFERENCE COORDINATOR

Thank you so much for coming to Granada!

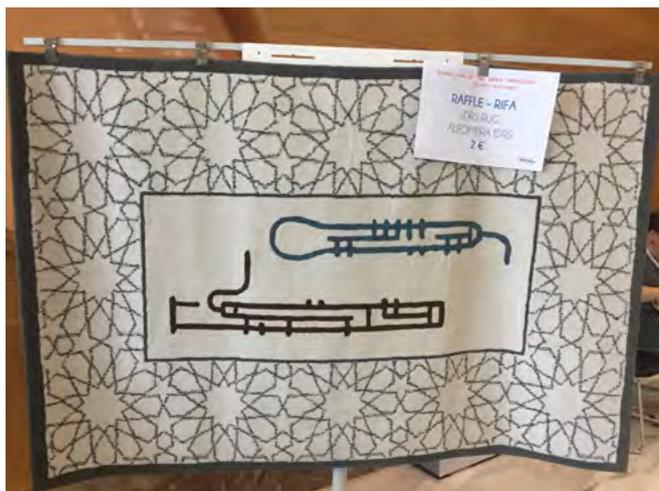
We were so happy to see so many of you from so far away.

Just to say that we are very happy with how successful the conference was – there were 1,545 participants, from 40 different countries and five continents, ranging from about nine to 80 years of age.

The conference included more than 300 artists and 51 exhibitors from all over the world, 148 events (concerts, lectures, master classes and competitions), 43 premieres (Spanish, European and World) and in the IDRS 2018 Double Reed Official Guinness World Record attempt, 500 participants were involved.

I can not give the exact numbers for the Guinness record for the 'Largest Woodwind Band', (double reed band wasn't accepted as the category doesn't exist), as we are still waiting for the official announcement from the Guinness officials. ■

Sarah Roper



Clockwise from top left: IDRS Conference rug; the registration desk; volunteers at the merchandise stand; left to right: Sarah Roper with Alex and Vincente Fuertes Gimeno.

To Granada They Came

To Granada they came
 A laurel was watered by the Darro, while this river ran to the Genil,
 when, as a complaint,
 a distant sound came,
 sweet like honey,
 dark like an arcane,
 handsome, noble, delicate.
 I stopped my cart
 and saw that a shepherd
 was playing the dulcian:
 he was just a lad
 who, with his soft melody,
 won the evening's heart
 with his music endeavour.

Soon gathered around him a
 thousand friends:
 minstrels who came from
 one and another place.

And they met in Granada,
 in colourful revelry,
 such excellent musicians
 that they managed in a few
 days, to folks' delight,
 to make the town known
 not for its flowery Alhambra
 or its charming Albaycin,
 but for this courageous
 host of the double reed:
 what a great honour for
 Spain, what endless bliss!

by **Ventura Rico**

Translated by:
Gerardo Rodríguez Salas

*Reprinted from the IDRS 2018
 Annual Conference Program Book*





Granada!

From The President
Dr Mark Gaydon

Dear Friends and Colleagues,
 What could one say about the IDRS 47th Annual Conference Granada, Spain? It could be summed up in one word: WOW! I felt lucky to be a part of the substantial ADRS delegation present for this Spanish-style celebration of all things double reed.

From start to finish this was an outstanding and memorable event that undoubtedly left an indelible impression on all those who attended and performed. The conference was unmistakably infused with Spanish exuberance and flair. From the sumptuous and gorgeous warmth of Granada itself to the generosity and hospitality of the city's people, this was an experience that won't soon be forgotten.

The opening evening concert in Auditorio "Manuel de Falla" epitomised the spellbinding level of the performances to follow during the five days of the conference. As one approached the auditorium on foot you passed the former residence of the illustrious Spanish composer Manuel de Falla with its panoramic views from on high looking down over the picturesque old city. Inside the packed theatre



Henry and Mark Gaydon

the audience was treated to a feast of double reed virtuosity with the City of Granada Orchestra backing up an all star lineup. Notable was the incredible playing of oboist Ramón Ortega and bassoonist Rie Koyama whose performances left the audience on their feet.

On a personal note, I was honoured to perform a recital of Australian works for the bassoon in Granada's Salon de Plenos, Ayuntamiento with the outstanding Granada-born pianist Ana Galinda.

This was a personal highlight for many reasons, not the least of which was to simply participate as an artist at this stunning event. It also allowed me the opportunity to share the work of two of our Aussie composers, Gordon Kerry and Andrew Schultz and to perform a work of my own composition as a way of saying thank you for the warmth and openheartedness that my family (who were travelling with me) received on our journey through Spain.

I hope you enjoy the many stories and the vast array of photos included in this edition. I doubt that anyone who made the trip would regret the extensive effort required to attend. On the contrary, I predict the effort has been compensated many times over by the treasure trove of lifetime memories brought home.

Finally I should congratulate the AFOES (Asociación de Fagotistas y Oboístas de España) for the epic success of their conference. It left me wondering if it is time for another IDRS conference in Australia? Only time will tell! ■

Dr Mark Gaydon



Mark Gaydon & Alison Heike



A DOUBLE TAKE ON THE DOUBLE REED

It was the 47th Annual Conference of The International Double Reed Society – think oboe, cor anglais and bassoon. I was registered as a “family member” being a non-player.

Nevertheless, I accompanied a great Adelaide contingent of double reed players. Here is my perspective as a medical practitioner of the events in Granada, slightly tongue in cheek

Double Reed musicians are readily recognisable as they appear to be speaking out of the corner of their mouth, whispering, almost as though they are sharing some juicy gossip about the Principal Double Bass who was rumoured to be dating the newly appointed Principal Oboe. Worse still they appear to be dragging on a virtual cigarette, again out of one corner of their mouth, like a macho cowboy from Arizona or Spain of course.

As a medical professional I have attended my fair share of local

and international conferences and whilst one could assume they would be different from a professional musicians' conference, there were remarkable similarities.

It was an eye opener to realise that beneath the black dress or tails at a formal concert, the bassoon players are harnessed up.

A representative day's events show hundreds of instruments on display as well as maintenance equipment and reed-making tools. At a medical event the sponsors would be 'big pharma' and the tools would be surgical.

There was a feast of evening performing spaces, so many, that I sometimes wondered why the city of Adelaide considerably larger in population than Granada, could not match the size, beauty and number of halls, especially as we pride ourselves

as being the cultural capital of Australia not to mention being a UNESCO city of music.

A Layman's Explanation of the Double Reed

As kids, I am sure most of us made grass whistles. In Spring, as the long moist stems of green grass appeared rampant like along paths and creeks, we would break off a stem then gently coax the inner, hollow tube out of its fibrous outer coat, cut it neatly at both ends, then flatten one end with fingers and teeth, so to create our very own whistle. Its pitch and tone could be influenced by the diameter and length of the grass tube.

Well, without making too fine a point of it, that's a double reed, as far as I can discern. What truly amazed me was the technology that now abounds to create a musician's double reed out of a piece of cane.

There were numerous stalls and displays of beautiful miniature lathes and microtomes that would not have been out of place in a World Congress of Swiss Watchmakers.

If, however your preference is haberdashery, then wander to the next stall where there will be displayed a veritable rainbow of cotton thread, spools and various miniature tools to sew, splice and spin around the end of your double reed.

Books that exceed the Bible in length discoursed on the 'Double Reed'. Indeed, the example is a mere 785 pages on 'Understanding' the Double Reed. Surely, I thought the analogy to my childhood grass whistle has covered the basics sufficiently?

At a medical conference, over lunch, we discuss and share cases: strange, undiagnosed dilemmas, new technologies and machines that allow us to see inside the human body. At a double reed society, I gather most discuss, share and compare the vagaries of finding or making their own double reed.

At a medical conference, we gaze in awe across the auditorium

and whisper in hushed tones about the Professor of Medicine from London who now travels the world as a consequence of discovering a relationship between epilepsy and ingrown toe-nails.

At a Double Reed conference, the adulation is for the Professor of Oboe at the Conservatorium of Music in Lecce, who playing a carbon fibre instrument with a 3D printed plastic reed, has solved the anatomical impossibility of triple tonguing and circular breathing concurrently. I am told this is a basic requirement for any virtuoso performance of the Strauss Oboe Concerto.

Sadly, the tall poppy syndrome exists in both medicine and music. Sore medical losers claim that an association between epilepsy and ingrown toe-nails a much rarer syndrome had been published in the Lancet only seven months before, whilst the double reed nitpickers, claim that for all his skill, his trill technique was not as great as before, blaming the carbon/plastic catastrophe that he deemed to call an oboe.

Finally, having befriended a few double reed musicians of considerable talent, I am of the firm opinion that they, on average

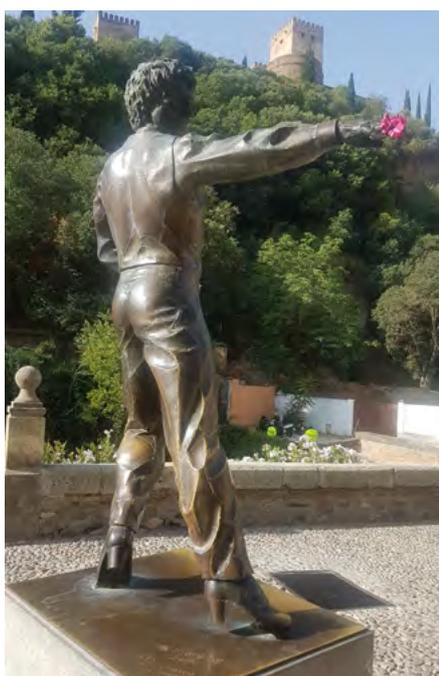
- Perform for half an hour
- Practice for half a day
- Take half a year to create a double reed they actually like
- Talk about the machinations of double reed making for years.

Finally, the massed orchestra was well and truly planned as an attempt to set a new world record for the Guinness book.

As an associate registration, I attended the side events: paella cooking, flamenco dancing classes and a lecture on "Alternate fingering of the Castanet", as well as being in the audience with thousands of Granadans. It was quite one of the most memorable and joyful events, the penultimate concert of the massed double reeds: oboes, cors anglais and bassoons of all ranges bringing me almost to the point of tears.

Being held in Granada, the encore was entirely predictable and appropriate. ■

Graham Norton



Main photo: View from Alhambra. **Above L-R:** Flamenco Dancer; Granada view.

SESSION REVIEWS



Thursday 30 August

Arek Adamczk: Works by Williams and Spisak

Sonate for bassoon and piano (1996)

- I. Energico*
- II. Grave*
- III. Vivace*
- IV. Allegro*

Adrian Williams (b.1956)
Max Eschig

Concerto in C Major (1943)

- I. Allegro moderato*
- II. Andante*
- III. Allegro*

Michal Spisak (1914-1965)
Ricordi

I was thrilled to meet Arek Adamczk in Granada. I have been a fan of Pracownia Fagocisty YouTube videos for some time (see link in last edition of Reeding Matter) and it was he who established this prestigious annual bassoon festival in Poznan, Poland. He has won several international bassoon competitions in Poland. He graduated with distinction from the Royal College of Music where he studied with Andrea di Flammineis and Martin Gatt.

Arek is currently the Professor of Bassoon at the Paderwesi Academy of Music in Poznan where he completed his Ph. D. on British contemporary music. He regularly appears as guest principal bassoonist with various orchestras in the UK and Poland.

In 2018 the British composer Adrian Williams dedicated his latest bassoon concerto "Spectrum" to Arek.

At his recital he performed another piece by Williams, the Sonate for bassoon and piano (1996) in a confident and authoritative way. The lyrical lines were sweet and expressive and these contrasted beautifully with the more edgy sounds. Michal Spisak's Concerto in C Major was quirky and elegant and a delight to hear. Michal Francuz's accompaniment of these most challenging pieces was at all time discreet yet energetic. They have obviously played together before!

Directly after the conference, Arek wrote:

"The IDRS convention in Granada has just ended. It has been my first IDRS convention and I am still totally mesmerised by the experience. Beautiful place, fantastic people, great organisation and customer service, inspiring concerts, lectures and masterclasses. Great privilege to have given a recital here. Special thanks to my pianist Michal Francuz who flew over just for one day to play with me. All in the audience unanimously commented on his exceptional playing of this most demanding repertoire. And great fun to have been among 511 players taking part in establishing a new Guinness World Record. It was so good to see all the instrument and reed makers. What an inspiration. Can't wait for the next year in Florida" ■

Caryl Lambourn



Tuesday 28 August

Celia Craig: Our Home Planet

Sonata for oboe and piano (2015)

- I. Our Home Planet*
- II. The Human Imperative to Explore*
- III. The Outer Reaches of the Universe*

Stuart Greenbaum (b.1966)
GRT Editions, distributed by Australian Music Centre

Tiles of the Alhambra for solo cor anglais (2006)

Carlos Miranda (b. 1945)
Self published

I was interested to meet Celia, not least because she grew up in the same part of the world where I live, in Northamptonshire, England. She started out first as a recorder player and then later as an oboist with the Northamptonshire County Youth Orchestra - coincidentally where my son, Will, has just finished his tenure as Principal Bassoon.

For her performance at the IDRS conference, Celia played two pieces under the umbrella of 'Our Home Planet'. The first was 'Sonata for Oboe and Piano', (2015) by Stuart Greenbaum.

The second was *'Tiles of the Alhambra'* (2006) for solo cor anglais written by the film composer Carlos Miranda.

I caught up with Celia after her performance and asked her what inspired her choice of pieces. She explained why both were very relevant to the setting of Granada. Celia first met composer Stuart Greenbaum, Professor and Head of Composition at Melbourne University, when they were both volunteering as coaches with the Australian Youth Orchestra. At that time, Stuart was writing a series of sonatas, each spotlighting a different solo orchestral instrument. He hadn't yet written a composition featuring the oboe. However, inspiration struck, and three months after meeting Celia, Stuart presented her with his Sonata for Oboe, written with her in mind as the soloist.

ENO pianist David Barnard collaborated with Celia on the piece, and on the 24th of April 2017, they performed the premiere at Melba Hall, bringing tears to the eyes of composer Stuart.

Celia says, "This is an emotional piece, full of imagery. It's an instinctive thing. I have synaesthesia, so pictures, colours and music all come together for me. When I play this sonata, pictures form in my head of the Alhambra, of Arabic voices calling out, of deserts, and colourful Arabian carpets. It's very pure, especially the first movement. It's fresh and clean".

The second piece, *"Tiles of the Alhambra"* was written by Carlos Miranda specifically for Celia to play, and dedicated to Rafael Perez Gomez, Professor of Mathematics at the University of Granada.

"For me, this piece describes the mathematical repetition of the tiles found in the Alhambra Palace", Celia explains. "There is a beauty in the repetition which I appreciate the more I play this music. There are some amazing patterns and a certain symmetry in the tiles, which

is evoked by this music. It also makes me think of reflections in water, it's a watery piece".

Personally, I found both of these pieces stimulating and inspiring. Celia's interpretation sounded so effortless.

As a newcomer to playing the oboe myself, I am in awe of Celia's command of her instrument. Does she have any tips for me, a new beginner?

"Yes! The two most important things are your embouchure and your fingers. Your embouchure should be such that you can't see any part of your lips when looking in the mirror. And your fingers should be very curved, it's the only way you'll get around the instrument. Play with the tips of your fingers".

So, what's next for Celia? She explains, "I am keen to reach as many potential oboe students as possible. Some parts of Australia are so remote that there isn't an oboe teacher for miles. I want to reach the young people who don't have access to a teacher and who don't yet play. I am passionate about bringing the oboe to young people. I am not sure what form it will take yet. I am considering perhaps setting up a YouTube channel, or some form of downloadable videos on demand. It's an idea in progress".

It was a pleasure to chat with Celia. She is an inspiration. ■

Donna Rowan Gold



Alhambra gardens



Tuesday 28 August

Musica Argentina Para Cuarteto De Fagotes: Cuarteto de Fagotes de Cordoba

Alejandro Aizenberg, Carlos Gabriel Arias Sánchez, Gonzalo Brusco & Fabián Contreras, bassoons

Huayno del diablo* (2006)

Jorge Fandermole (1956)

Lucho González (1946)

Suite Argentina* (1990)

Juan Carlos Cuacci (1945)

Huella y Gato* (1912)

Julián Aguirre (1868-1924)

TrevCo Music Publishing

Danzarín* (1957)

Julián Plaza (1928-2003)

A Don Agustín Bardi* (1963)

Horacio Salgán (1916-2016)

Muerte del Ángel* (1962)

Astor Piazzolla (1921-1992)

TrevCo Music Publishing

**All works are arranged by Gonzalo Brusco. Self published.*

An entertaining and scene-setting performance as my introduction to the conference, this quartet presented a program of Argentinian music that could be described as relatively 'recent' in musical terms, spanning the time period from 1957 to 2006.

The line up of players featured a late inclusion, but this was not obvious to a well-informed audience.

A lot of very tight ensemble playing through several pieces with great rhythmic complexity, technical virtuosity and a real passion for Argentinian music on display, the program introduced me to a whole new world of bassoon quartet repertoire that deserves future exploration. ■

Josie Hawkes

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SESSION REVIEWS CONTINUED



Tuesday 28 August

Dark In The Song: Escape

Lynn Hileman, Peter Kolkay & Saxton Rose, bassoons | Michael Harley, bassoon & contrabassoon

Sleep Dances from 2 Henry IV for four bassoons (2016)

Brad Balliett (b.1982)
Self published

Sunburnt for four bassoons (2017)

Takuma Itoh (b. 1984)
Self published

Milky Slicks for four bassoons (1990)

Chiel Meijering (b.1954)
Donemus

Escape for three bassoons and contrabassoon (2015)

Elliott Grabill (b. 1983)
Self published

Once again a bassoon quartet concert (with one player doubling on contrabassoon) but this was completely different from either of the two performances I had attended that morning.

I have to confess that I am not a devotee of contemporary bassoon ensemble music but I do admire the dedicated and serious approach to the commissioning and promotion of new works by these players.

A lot of detailed rehearsal went into the program, along with a huge amount of personal preparation to meet the technical demands of the four pieces – stratospheric high notes, super-human control over dynamics, lightning tonguing, pitch bending, rhythmic complexity ... and the list goes on.

The oldest piece on the program was written in 1990 with the youngest piece being written in 2017.

All four pieces are memorable for the textures and sonorities created but my overall impression is that of marveling at the skill and technical prowess of the four players – Lynn Hileman, Peter Kolkay, Saxton Rose and Michael Harley – who gave an intense, purposeful and virtuosic performance. ■

Josie Hawkes



Saturday 1 September

Folkwang Fagottissimo: Bassoon Studio of Folkwang University of the Arts, Essen, Germany

Prof. Malte Refardt, Anton Engelbach, Leonie Hadulla, Ermal Jaho, Felix Parlasca, Paula Richter & Yuto Suzuki, bassoons
Thomia Ehrhard, contrabassoon

Variations on a theme by Haydn, Op.56a for 4 bassoons and contrabassoon

Johannes Brahms (1833-1897)
(arr. David Schumacher)
Self-published

Pictures at an Exhibition for 4 bassoons and contrabassoon

Modest Mussorgsky (1839-1881)
(arr. Dag Jensen)
Self published

I had reached a decision that my obsession with bassoon quartets and bassoon ensembles had almost reached the embarrassing level and I should attend some

different activities on the last day of the conference. Having played in the Double Reed Band the night before in the eleven-strong contrabassoon section, my resolve wavered when the German university student I shared a stand with, Thomia, said that she would be performing in her university ensemble the next day.

Thomia is already a highly accomplished contrabassoonist – she had fallen in love with the instrument when she was fifteen years of age and gone straight home to tell her parents this was her instrument and she needed one of her own!

I attended the performance and heard excerpts from Pictures At An Exhibition and the Brahms-Haydn St Anthony Chorale Variations. It was a well-rehearsed ensemble led by Professor Malte Refardt, teacher of the players in the ensemble, and featured a lot of accomplished and polished playing.

I was most impressed with the beautiful, expressive playing in the St Anthony Chorale Brahms –Haydn Variations, full of subtlety and careful attention to detail and all underpinned by the sonorous contra playing of Thomia.

This arrangement, self-published by David Schumacher, is a gem and worth trying to procure. ■

Josie Hawkes



Stunning Alhambra architecture



Saturday 1 September

**Leitzinger Bassoon Quartet
Plays Symphonie Fantastique**

Teodor Naumov, David Petersen,
Dominik Schulz and Karl Ventulet,
bassoons

- I. Rêveries, Passions*
- II. Un Bal*
- III. Scène aux champs*
- IV. Marche au supplice*
- V. Songe d'une nuit du Sabbat*

Hector Berlioz (1803-1869)

(arr. Dominik Schulz)

TrevCo Music Publishing

On the last day of the conference, I decided to broaden my horizons by going to a bassoon recital.

I have to admit that I thought this performance would be a miniature version of the original symphony for large orchestra.

How could four bassoons possibly do the work justice? ...Well they did in an absolutely brilliant and virtuosic full-length performance.

The quartet consists of principal bassoonists from some of Germany's leading orchestras. They all play custom bassoons made by Stephan Leitzinger and have been referred to as "magnificent bassoonists and musicians".

They are also versatile. In the 3rd movement (scene in the fields) for example, two of the bassoonists played cajóns (box shaped percussion instruments that are played by slapping the sides with the hands) to produce the rumbling sound of distant thunder. The duet normally played by the off stage oboe and cor anglais was a highlight. The sound of the two bassoons calling to each other

was even more haunting than when played with the original instrumentation.

The last two movements provided more double reed excitement with the contra bassoon triple tonguing the original timpani sextuplets at the start of the March to the Scaffold and the bassoon playing the crazy E flat clarinet solo in the Witch's Sabbath.

The whole recital was a showcase of technique, musicianship and stamina.

I'm so glad I was able to be there and enjoy it. ■

Liz Nurthen

Call me 'Queen of the Bassoon Quartets', having attended quite a smorgasbord of them during the conference, but this performance took the cake!

Sheer madness.

Yes, the Leitzinger Bassoon Quartet performed an arrangement faithful to the entire Berlioz symphony. Just imagine the string parts, the percussion parts, the brass and the upper woodwind parts reduced to four!!!

At the end I picked my jaw up from the floor and applauded until my hands hurt. I was astounded at the virtuosity and the sheer physical workout as they cackled and trilled their way through the Witches Sabbath, shrieking Eb clarinet parts in evidence.

The contrabassoon produced an eerily accurate representation of the percussive timpani rumblings to begin the March To The Scaffold, not to mention the hauntingly beautiful answer from offstage during In The Country. This drew a heretical observation from an oboist in the audience who marveled that Berlioz didn't write it for the bassoon in the first place as it sounded much better than on oboe!

Bassoons mimicking harps in Un Bal – all the more ironic as the bassoons are tacet in this movement in the original. What a

divine pizzicato effect the bassoon can produce. The flexibility of the instrument came to the fore as the bassoon was able to mimic all of the melodic and rhythmic elements of the original score.

Incredible playing from the evenly matched members of the quartet (the Leitzinger boys!), a little raw at times as some of the sections rated up there as some of the most difficult passages I have ever heard but one of the most insane and uplifting performances I have ever heard – it was truly fantastique! ■

Josie Hawkes



Wednesday 29 August

**Mozart International Chamber
Players: Wind Divertimenti of
Mozart**

Marc Fink and Sarah Roper, oboes |
Vicent Giménez Pons and María
Fernández Bueno, cor anglais |
Leonard Hindell and Joaquín Osca
Pons, bassoons

*Divertimento No. 8 in F Major,
K. 213 (1775)*

I. Allegro spiritoso

II. Andante

III. Menuetto

IV. Contredanse en Rondo

Wolfgang Amadeus Mozart
(1756-1791)

Breitkopf & Härtel

*Divertimento No. 14 in B-flat Major,
K. 270 (1777)*

I. Allegro molto

II. Andantino

III. Menuetto

IV. Presto

Wolfgang Amadeus Mozart
(1756-1791)

Breitkopf & Härtel

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SESSION REVIEWS CONTINUED

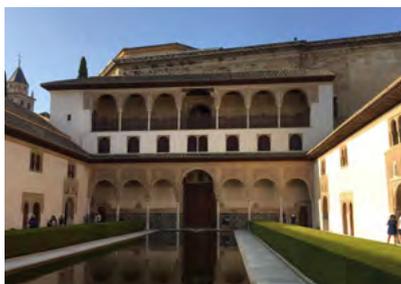
This concert was unashamedly pure enjoyment for both the players and the audience – a delicious 30 minutes of Mozart showing off the tone colours of the oboe, cor anglais and bassoon to perfection.

In the spirit of musical friendship, players from the US teamed with players from the host country, Spain, to form this ensemble for the conference, swapping parts between the two Divertimenti in a show of respect for each other.

Probably composed between the years 1775 and 1777 as Tafelmusik (dinner music), these Divertimenti (K. 213 & K. 270) are considered to be part of a set of five companion compositions for wind sextet, that is, two oboes, two horns and two bassoons, but it is most fitting at a gathering of double reed players to substitute cor anglais for the horn parts.

Played with great elegance and style, it was a pleasure to hear some legendary players bring their interpretation and breathe life into these timeless and enduring cornerstones of wind repertoire. ■

Josie Hawkes



Alhambra archways



Tuesday 28 August

Recital by The Bassoonion

Au Kai-See Tiffany, Chan Ting-Yuen Timothy, Cheung On-Ki Angel, Lee Wai-Ching Vivian, Lee Wai-Yee Wye, Liu Tsz-Ho Hoho, Liu Tung-Bo Tommy, Liu Tung-Yau Tony, Ng Ka-Ming and Yim Ho-Yan Cherry, bassoons

Hong Kong Medley

Varied Artists

(arr. Ng Ka-Ming (b.1994)

Bassango

Mathieu Lussier (b.1973)

Lucian Badian Editions

Slavonic Dance 8. Furiant in G minor

Anton Dvorak (1841-1904)

(arr. Detlef Reikow)

Accolade Musikverlag

Dance of the Yao Tribe

Liu Tieshan (b.1923) &

Mao Yuan (b.1926)

(arr. Yim Ho-yan (b.1994)

An intriguing and ambiguous title, but this turned out to be a bassoon ensemble of eleven players from Hong Kong who rotated around parts and also between bassoon and contrabassoon.

It was refreshing and exciting to hear such youthful exhilaration as they played their way through a program of music with which they obviously had a strong connection. The ensemble had a very good rapport and communicated well with a different player leading each piece on the program.

After the traditional Dvorak Furiant had captured the attention of the audience, the remainder of the program was almost cinematic in genre – a Bassango (a type of bassoon tango) and medley of popular themes from Hong Kong were unfamiliar works to most of the audience – but it was a reduction of a piece of Chinese music arranged for western orchestra titled Dance of the Yao Tribe, that really took centre stage.

The bassoon ensemble arrangement by Yim Ho-yan (a member of the ensemble) explored the percussive capabilities of the bassoon through the tribal dance motifs, compelling the audience to listen, and voicing the many parts to effectively create a variety of textures and tone colours. This arrangement is worthy of wider exposure in the world of bassoon ensemble playing and would be a lively addition to any program.

Overall this concert was an exciting and exuberant performance that was extremely slick, of a high technical standard and demonstrated thorough rehearsal and preparation, along with providing a cultural education. ■

Josie Hawkes

Alison Stewart-Klein with Yukio Nakamura, aka Josef

“Josef was briefly a colleague of mine in the Orchestra of the Deutsche Oper Berlin, way back in 1985. It was actually another member of our group, cor anglais player Rudi Blanke, who decided to christen him Josef, a name which he liked so much that he kept it when he returned to Japan and started making his own line of oboes.”

Alison Stewart-Klein

MEMORABLE OBOE MOMENTS

FROM IDRS GRANADA 2018

Here are just a few memories from each day at the conference from an oboist's perspective. Actually, the program was so full that it was often difficult to decide where to go and what to hear ... and of course there was always the distraction of many trade tables where there was so much noise with people trying instruments that it was really hard to think!



Tuesday 28th August was the first day of the conference and in the afternoon, Celia Craig, Principal Oboe in the Adelaide Symphony Orchestra, performed a very atmospheric recital entitled *"Our Home Planet"*. The name is taken from one of the movements of a Sonata for oboe and piano composed for her by Stuart Greenbaum in 2015. She also played another work for solo Cor anglais written especially for her in 2006 by Carlos Miranda aptly titled *"Tiles of the Alhambra"*... lots of musical images here and beautifully played, in spite of jetlag and no luggage.

Next day, Wednesday 29th I did a morning tour of the Alhambra with Celia's Cor solo still playing in my ears. The tiles, decorative plasterwork and gardens are remarkable works of art. It's easy to understand how the Alhambra has provided inspiration to artists and musicians over the centuries.



Thursday morning the 30th was our first rehearsal for the double reed band. It was lots of fun and scary too with so many excellent players, plenty of heat and an hour and a half rehearsal standing up!



continued over page ...



Luckily I survived and was later able to go to a thrilling performance of CPE Bach's Sonata in A minor for flute solo arranged for oboe. Robert Silla, Principal Oboist of the Spanish national Orchestra, was the soloist. This was a very avant garde interpretation and quite theatrical, with gestures emphasizing the structure of Bach's music.

On Thursday night there was a wonderful performance of Zelenka's Sonata No.6 in C minor with Gordon Hunt and Sarah Roper (oboes) and Catherine Larsen – Maguire (bassoon).

Friday 31st was the day of the Guinness Book of Records Attempt but before that get together at 11pm, there was a memorable performance of the Silvestrini 6 Etudes for solo oboe by Katherine Needleman, Principal Oboe of the Baltimore Symphony Orchestra.



You could almost picture the impressionist paintings that the work is based on, through the varying tone colours she was able to achieve.

Sadly, Saturday 1st September was the last day of this amazing conference, and you may think that it would be difficult to top the previous evening's experience of playing with 511 double reeders!



However, Sebastian Giot, soloist with the Strasbourg National Philharmonic, performed an apparently conventional and well-known program of the 3 Romances by Schumann and the Sonata for oboe and piano by Poulenc.

The playing and musicianship were extraordinary! It was like hearing the pieces through new ears for the first time. The whole

audience was very excited and he received a standing ovation. This was a real highlight for me.

It was really inspirational to hear so many different styles of oboe playing and learn about new repertoire. What a privilege to be able to travel to Granada for this fabulous conference.

Thank you IDRS and AFOES. ■

Liz Nurthen



THE VENUES



Clockwise from top left: Ayuntamiento Courtyard; Manuel de Falla Auditorium; Ayuntamiento; Teatro Isabel la Católica; Ayuntamiento Courtyard; Teatro Isabel la Católica.



Charles Klein

Liz Nurthen

Josie Hawkes

IDRS 2018 DOUBLE R

(AND OFFICIAL ATTEMPT AT



Photo credit: www.ideal.es

REED BAND CONCERT (GUINNESS WORLD RECORD)



IDRS 2018 DOUBLE REED BAND CONCERT AND OFFICIAL ATTEMPT AT GUINNESS WORLD RECORD

Granada comes alive at night and never more so than on Friday August 23, when 511 double reed players took to the stage in an official attempt to set the Guinness World Records for the largest ever woodwind ensemble, the largest oboe ensemble, largest bassoon ensemble and largest cor anglais ensemble.

The 2018 IDRS Conference was a five-day fest of memorable concerts, lectures, masterclasses and recitals and the Double Reed Band concert was one of the highlights for those who took part. All participants were required to attend at least two rehearsals during the week. "No problem!" you might say but with 300 or more players crammed onto a concert hall stage in 38-degree heat, and standing for the 90-minute rehearsal, it was a test of one's stamina and resilience! Conductor, José Antonio Masmano Villar, star oboist of the 2018 Granada promo video, skilfully held all the parts together

(at least four oboe parts, four bassoon parts, cor anglais and contra) and his enthusiasm was infectious. Many new friendships were made as we shared a music stand or rubbed shoulders with others and the anticipation grew as our World Record attempt T-shirts were handed out and the individual parts became an ensemble.

In typical Granada fashion, the Official World Record attempt took place at night, from 11pm, under floodlights on the Explanada, in front of the Palacio de Congresos de Granada (Conference Centre).

We gathered at 9pm to be grouped in ensemble parts prior to our sound check. The anticipation and excitement were palpable and the sound check morphed into a full 90-minute rehearsal, but by this time a cooling breeze had kicked in and the temperature had dropped to a comfortable 30 degrees. Augmented by local musicians on percussion we were ready to roll.

Granada turned out en masse to witness the event, and as the 511 players were carefully counted into position the steps of the PCGR filled with onlookers.

At 11pm the baton fell at a lively tempo and we began with a spirited arrangement of Handel's Music for the Royal Fireworks. The concert included a World Premiere of 'Capriccio Noir' by Daniel Baldwin and finished at midnight with a double reed band version of Augustin Lara's 'Granada' arranged by our conductor. A nervous wait erupted into cheers and jubilation as 511 bassoons and oboes were raised aloft.

The World Records had been smashed! ■

Clare Payne

**Please note that we have received word from the Conference Coordinator that IDRS/Afoes is still awaiting official confirmation of the number of players from Guinness officials – The Editor*

THE RECORD ATTEMPT

KATRINA'S BLOG

Thursday and Anne is up and off to her first rehearsal for the Double Reed Band, which is to attempt the Guinness World record for massed double reeds. Anne saunters back from her rehearsal marveling at the way 500 diverse individuals, from many different cultural and linguistic backgrounds, can effortlessly communicate over a musical score.



Friday is R Day: at 8pm Anne heads off, shining in her white record attempt T-shirt, trusty Felix (the Fox bassoon) in hand. She has to check her section (4th Bassoon) is present and correct and then they have the sound check for their open-air concert which starts in very Spanish fashion at 11pm. My friends and I go out into the hot night, the city teeming with the local people occupying every little sidewalk restaurant.

After a fairly rapid dinner, including some delicious battered eggplant, we hot foot it back to the conference centre, locating the performance site from the buzz of the audience heard above the traffic.



The city congress centre's upper storey terrace arcs over a main road and spills out into a riverside park in a cascade of concrete steps. Opposite the steps is a huge area temporarily fenced off and bristling with music stands with sheets of music on them. We arrive at 10.40pm and the steps are well filled with a chattering audience already. We opt to sit on the front steps and plonk down onto the warm hard concrete, tucking our knees up under us.

Suddenly it is 11 and a jovial MC starts the proceedings with a rousing and very funny speech. It's in Spanish so we miss most of it but the crowd, which has now swelled to the capacity of the steps, roars happily. The official attempt begins.

There is a sort of cattle chute at the front of the fenced off music stands, just in front of the podium. Two yellow-shirted IDRS volunteers stand in front of the two formally



(white shirt, tie and jeans - every one else is in thongs and t shirts) dressed Guinness officials. The volunteers hurry the approaching musicians into a single file with the application and precision of kelpies.

The oboes approach first, a fabulous conglomerate of sizes, shapes, ages and genders, and filed though to be officially counted: all 232 of them. A short delay while the two officials compare counts then the 100 assembled cors anglais are filed through by the kelpies.

The officials confer and then the bassoons are led on by none other than Anne Tonkin, appointed organiser of the fourth bassoon section; we roar approval (lost in the general cacophony of the crowd as everyone else attempts to attract their participant's attention). And our Anne disappears behind the forest of fagots (Spanish for bassoons), not to be seen again until well after the end of the concert.

The MC has been asking individuals where they are from, raising cheers of welcome from the crowd. He gets one Spanish girl up onto the podium; she is beaming but is actually shorter than her bassoon! The crowd

cheers wildly. All 168 bassoons get through to their music stands and the crowd rises to a crescendo for the 11 enormous contrabassoons (one under the control of Josie Hawkes) which settle, like a herd of elephants in the afternoon sun, at the feet of the conductor. He is a dark-haired Spanish man in jeans and a t-shirt (the official IDRS t-shirt) and the crowd hushes as he raises his baton.

He addresses the crowd briefly in Spanish and then launches into the Fireworks Music which was composed by Handel for a band including 12 bassoons and 24 oboes specifically to create the volume of sound needed for an unamplified outdoor concert – Handel's grave would have had green steam rising from it as this vast band gallops through the arrangement. The next piece starts more atonally with the cors anglais but then cheers up and leads onto three traditional Spanish tunes which are suitably crowd pleasing.

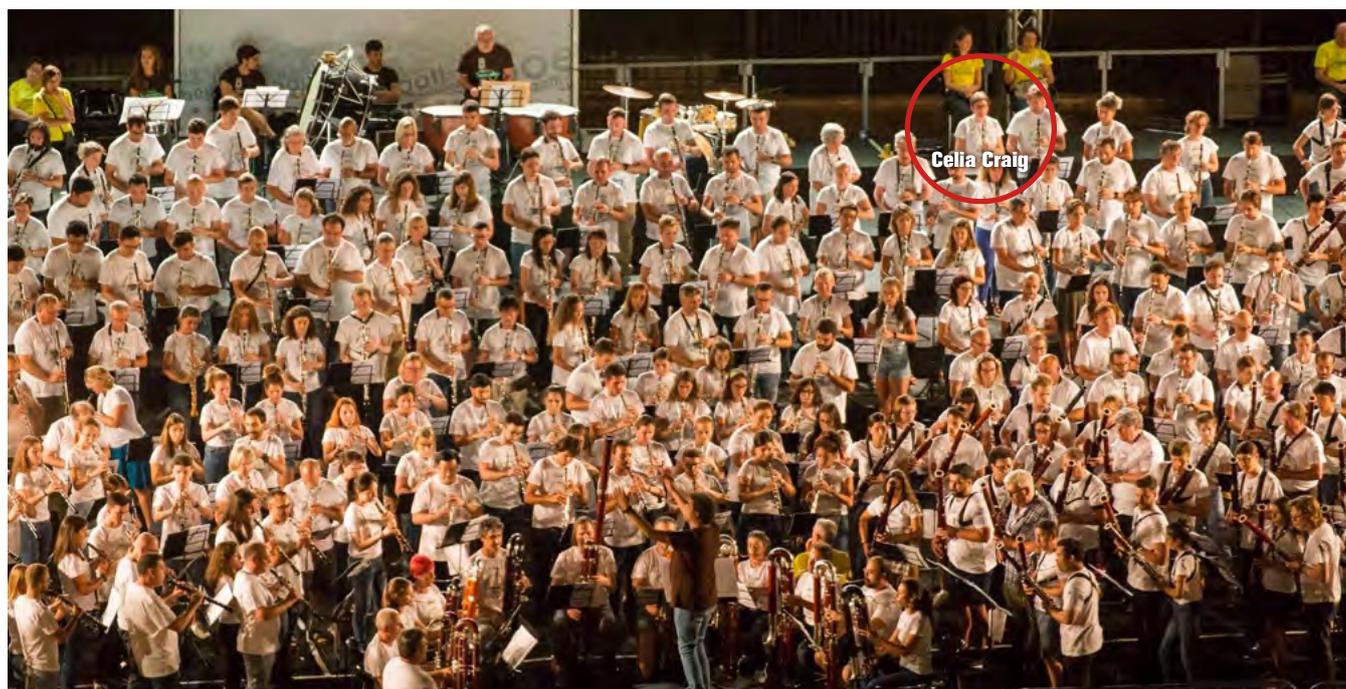
The excitement is rising at this point and the band launches into Granada, which brings wild adulation from the crowd; the MC gets in on it at this point and the whole event feels like a Rugby 7s final as the final notes flourish,

and then we start seeing a series of Mexican waves which spreads into the band and produces first a porcupine of oboes, then a forest of bassoons held deliriously aloft.

Then the moment of truth - the MC receives the official envelope from the larger of the 2 yellow shirted kelpies: he fumbles with the flap, pulls out the paper to a sudden hush and announces "and the winner is ... Antonio Banderas." Shouts of laughter and disbelief and then finally the jubilant confirmation that the Guinness World records for massed oboe, bassoon, and cor anglais bands and the overall massed double reed band has been achieved at this concert.

The crowd of players and audience goes wild, finally quieting 10 minutes later to hear an excellent encore of a medley starting with the opening chords of the Fireworks music and then swelling into Granada. All exhausted, embouchures numb, the whole 511 double reed players begin to disperse. It is after one in the morning so the street bars are closing up and we go home to the flat for a celebratory beer. Well done all! ■

Katrina Allen





AN INTERVIEW WITH JONATHAN DAW

What made you want to go to the IDRS conference?

Really, the fact that it was in Granada. It has always been on my list of must-see places. Josie Hawkes said that if I watched the promo, I would go ... she was right. I did and I did. Sucked in! Of course, I am interested in oboe as well and the combination was more than I could cope with. There were so many wonderful options to choose from.

What were your impressions of the conference venues?

I thought that as a host city for a conference it was wonderful. The main venue served concerts, masterclasses and the trade fair perfectly. The other concert venues were very atmospheric. I so loved coming out of the Salle Manuel De Falla to the garden reception. It was so beautiful, a balmy evening in a garden setting overlooking Granada.

How did you like Granada itself?

Loved it!

Such a beautiful setting, a city with a warm and generous spirit.

Which three concerts did you enjoy most?

I loved the opening concert, especially Ramón Ortega. I heard David Walter and loved the rendition of the Poulenc Oboe and Bassoon sonata. I was also amazed by a piece called *Six Etudes* by Gilles Silvestrini and an astonishing player, Katherine Needleman. Each etude was an evocation of an impressionist painting.

Which player impressed you most?

Sebastian Giot. I wish I had heard his other recital!

Were you tempted by any of the instruments on sale?

YES, pretty much all of them. It is a long time since I have bought

an oboe and gosh, no wonder everybody plays so well! I was impressed with a lot of brands, Rigoutat, Howarth and Loree to name a few. I could have easily have taken any away.

Did you play in the attempt for the Guinness Book of Records? If so how was it?

It was great. It was a real moment of cohesion for the conference. It was wonderful actually to play with "all comers" and very moving to play next to people you have trouble speaking the same language to and then finding that we all share a language, music. When the audience joined in with "Granada" it was very moving.

How will you remember the whole experience?

I'll never forget it. Completely wonderful! ■

Jonathan Daw



"One of the joys of the conference was being privy to conversations and reminiscences shared by old friends or playing colleagues. One such occasion was a discussion between Leonard Hindell and Roger Birnstingl as they commented on the Bernstein anniversary this year (2018).

This led to an in-depth conversation about their personal experiences with Lenny conducting their respective orchestras. Recollections that sounded as though the events occurred yesterday, details of the program, who was playing in the section, anecdotes about the rehearsals and performances – what a privilege to hear directly from players who worked with legendary musicians.

This is the true value of gathering so many double reed players together in the same place – the collective history and knowledge of music and musicians cannot be measured and is often not notated anywhere, but needs to be passed on down through the ranks to inspire and inform younger players. We need to maintain a human archive, keep as many minds as possible as a repository for important human interactions."

Josie Hawkes

SESSION REVIEWS

Massed Double Reed Band

One of the best things about taking part in the massed double reed band was the sight of seasoned professionals joining in and having fun, even when tucked away in the fourth bassoons!

Leah Stephenson (Adelaide Symphony) was one of these, as was Leonard Hindell (30 years in the New York Philharmonic Orchestra). He can be seen in a view of the fourth bassoons, and also in one of the final rehearsals, at which there were so many players that the auditorium was reversed: the conductor and contrabassoons sat on the stage, and the players (probably over 300 at that stage) stood amongst the seats usually occupied by the audience. Celia Craig, located so far towards the back of the cors anglais that none of the photographers could catch her, declared her delight to see so many of her fellow professional musicians having so much fun.

Many people seeing these photos of the massed band have suggested that we should photoshop red and white beanies onto all the players. In the attached photos, you may be able to find Anne Gilby, Jonathan Daw, Josie Hawkes (easy!), Caryl Lambourn, Leah Stephenson, Liz Ampt, Julian Bush and Anne Tonkin; you may see other people you recognise!

Tuesday 28 August

Fagot Club Barcelona: Tango, Opera, Pasodobles, Etc.

Noé Cantú, Leonardo Castelló, Silvia Coricelli, Laura Guasteví & Francisco Martínez, bassoons

*Sardana**

Enric Granados (1867-1916)

*Sevilla**

Isaac Albéniz (1860-1909)

*A fuego lento**

Horacio Salgán (1916-2016)

*El día que me quieras**

Carlos Gardel (1890-1935)

*El firulete**

Mariano Mores (1918-2016)

*Dos Arias**

I. "Che gelida manina"

II. "Nessun dorma"

Giacomo Puccini (1858-1924)

*Marcha fúnebre de "Sigfrido"***

Richard Wagner (1813-1883)

*Suspiros de España**

Antonio Álvarez (1867-1903)

*¡Viva Graná!...**

Francisco Alonso (1887-1948)

**All works are arranged by Silvia Coricelli and published by TrevCo Music Publishing*

This group of four bassoons and a contra, led by Silvia Coricelli, who has been principal bassoon in the Barcelona Symphony Orchestra since 1987, played a gorgeous selection of operatic arias (including Nessun Dorma) and pasodobles. Some (for example Granados' Sardana) provided an opportunity for some very lively contrabassoon playing, while others (particularly the Puccini arias) demonstrated the exquisite singing tone possible in the upper register.

**Celia Craig: Our Home Planet**

Tuesday 28 August

The ASO's principal oboist, Celia Craig, played a beautiful recital of 20th century music for oboe and cor anglais. The Sonata for oboe and piano by Stuart Greenbaum, written for Celia Craig in 2015,

included evocative melodies which were well suited to the rich tone for which she is well known. "Tiles of the Alhambra" for solo cor anglais by Carlos Miranda, was written in 2006 on commission from the BBC Symphony Orchestra when Celia was principal cor anglais there.

An apt choice for a recital in Granada, it consisted of nine short movements, each representing in music the symmetrical patterns of the famous tiles of the Alhambra.



Tuesday 28 August

Camerata degli amici: Jan Dismas Zelenka y su época

Jaime González and Simon Emes, oboe | Diego Chenna, bassoon | Thomas Boysen, thiorbe | Eriko Wakita, harpsichord | Dane Roberts, double bass

Sonata IV in G minor ZWV 181,4

I. Andante

II. Allegro

III. Adagio

IV. Allegro (ma non troppo)

Jan Dismas Zelenka (1679-1745)

Bärenreiter

Quadro in G minor FaWV N:g 1

I. Largo

II. Allegro

III. Largo

IV. Allegro

Johann Friedrich Fasch

(1688-1758)

Verlag Bebr.Schöttstädt

This group, including Jaime Gonzalez and Simon Emes (oboes)

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SESSION REVIEWS CONTINUED

and Diego Chenna (bassoon) in addition to a thiorbe, harpsichord and six string baroque double bass, played music from the early 18th century by Zelenka and Fasch.

Both works featured the double reeds as equal partners, accompanied by the other three instruments, and the Fasch in particular showcased some virtuosic bassoon playing.



Wednesday 29 August

Meijering Bassoon Collective: "The reed which blows in the wind"

Although overshadowed numerically by the massed band later in the week, the Meijering Collective was an amazing sight and sound on the concert hall stage in the evening concert on Wednesday, August 29th. This was a work written in 2017 by Chiel Meijering for 12 bassoons and string chamber orchestra.



Thursday 30 August

Niño Ruben y su elenco flamenco: Fagot Flamenco

Niño Rubén, flamenco bassoon | David de Arahal, guitar | Juan Pedro Peces Contreras, piano | Ana Mar García de Quero, voice | Araceli Muñoz Mata, dance

Homenaje a Juanito Valderrama (Vidalita y Milonga)

arr. Rubén Jiménez

Homenaje a Carmen Linares (Tientos y Tangos de Granada)

arr. Rubén Jiménez

Al toque de Fagot Flamenco (Soleá) **World Premiere!**

Rubén Jiménez (b.1997)

TrevCo Music Publishing

Homenaje a Enrique Morente (Bulerías)

arr. Rubén Jiménez

A very Spanish twist to bassoon playing, as the central instrument

in a band that also included guitar, piano, voice and a very imperious young flamenco dancer, who stamped her feet so vigorously that earrings and hair combs fell off periodically onto the red and white marble floor.

Overall Impressions

This was, without a doubt, the most interesting and enjoyable conference I've ever been to (having previously been mainly to conferences at which people talk endlessly). The quality of the offerings was so high, and the variety so great, that it was like being a kid in a candy shop.

The major problem was deciding which of the two or three concomitant recitals to attend. If any Australian double reeders have not yet experienced an IDRS conference, I'd strongly recommend you consider going some time – especially when the location is also a major attraction in its own right, as was the case in Granada.

Congratulations are due to the Spanish organizing group and the IDRS overall. ■

Anne Tonkin

Below: Alhambra Lion Fountain



IDRS GRANADA

FROM A BRITISH PERSPECTIVE

In Granada I made new Australian friends and discovered past links between the UK and Australian double reed worlds.

Waiting in the long registration queue, (understandable with over 1300 attendees to the conference), I got chatting to Josie Hawkes and her husband Tom. We swapped instrument details of our bassoons and contras and how they were acquired/their history as the efficient registration team kept the line moving.

Through Josie I was to meet other attendees from Adelaide including Caryl Lambourn the other half of the Reeding Matter editorial team and be given the latest copy. As a result we're re-establishing links to share content between the UK BDRS and ADRS and I hope a couple of articles from that edition will appear in our UK magazine.

The following morning, Tuesday the conference officially opened and mid-afternoon I attended Celia Craig's recital entitled "Our Home Planet", the title of one of the movements of one of the two works she brilliantly performed.

Unlike some of the other recitals I attended Celia introduced each work explaining for example that the Cor Anglais work "Tiles of the Alhambra" had been written for a television programme about the fortress/palace that dominates the city of Granada and Celia as a member of the BBC Symphony Orchestra had made the recording for the broadcast.

I feel this engagement with the audience enhances the performance for the audience even when as here there were many for whom English was not their first language.



Stephen Fuller (pictured far right) joins in the World Record attempt.

Celia's infectious enthusiasm was evident and reinforced when I met her later in the week.

First thing Wednesday was the first rehearsal of the double reed band that was to perform on the Friday evening and hopefully break the Guinness World Record for largest such group. Here I ended up sharing a stand with Julian Bush, your Tasmanian ADRS representative. We had been assigned bassoon 3A part and in the Handel Fireworks Music this was indicated as covering Bassoon 3 (Hr2).

At the first rehearsal we were on the stage in the massive auditorium on the lowest floor of the conference centre which held the trade stands and three of the concert/recital halls used for IDRS Granada.

Later as attendees increased the second rehearsal had players standing in the audience seat rows working hard to get line of sight with the distant conductor whilst sharing a stand

stood in the row in front. But all in good humour particularly when the conductor said he felt we weren't following well.

There was a final rehearsal and sound check on the Friday evening at 21:15 on the outside stage before the performance proper at 23:00. There was a large and enthusiastic audience on the long wide steps that led down from the second level of the conference centre. I never did learn if the record was broken but there were hundreds of double reed performers including a magnificent 11 contra bassoons, a number, including Josie, on instruments manufacturers had kindly loaned from their stands for the occasion.

In the photo (over page) second from the right is Stefan Pantzier holding a Wolf prototype new design contra which incorporates some of their developments from the Contra Forte including additional vents on the crook for the stratospheric range!

continued over page ...



Contrabassoon section

Somehow from starting on desk 6 of bassoon 3A by the performance Julian and I were at the back on desk 12!

We did however have a great view of the sea of bassoons in front and the Mexican wave of raised instruments during the adulation at the end of the concert.

The conference was a huge success and a wonderful credit to the Spanish organisers and the strength and vitality of their double reed community of all ages.

Aside from the venues at the conference centre there were four other recital/performance locations in the centre of town and the lovely Manuel de Falla auditorium up by the Alhambra used for most of the main evening concerts and able to accommodate the Orquesta Ciudad de Granada which excelled itself accompanying many concerto and solo performances.

The many simultaneous events and different locations necessitated some hard choices, logistical challenges as well as great exercise walking between venues.



One other recital I attended was Mark Gaydon's "On the Summer Map of Stars" title of the third piece in the programme. Like Celia's it was music composed in C21 including Mark's own work "The 21 Thoughts of Toru in the Well" and he spoke about the works. It was another masterful performance. One abiding memory was the effortless circular breathing that enabled the longlined music to flow. A very talented composer as well as an outstanding bassoonist.

During the week Josie showed me a beautiful reed case that had been left to her by Tom Wightman and originally owned by bassoonist, conductor and composer Gilbert Vinter. This led me to investigate a little to find out about Tom's time working in England before he emigrated to Australia post WW2. Up to then it was only a name I had seen in the discography of the Langwill Bassoon book.

A quick Google search revealed that Tom had played on at least one occasion with the famous Denis Brain ensemble (probably the recordings listed in Langwill); a Light Programme broadcast of the London Bassoon trio in 1949 with Archie Camden and Edward Wilson and a chamber music broadcast also on the BBC in 1950. I'm certainly interested in discovering more about Tom and other players who have moved between the UK and Australia or vice versa something that I know Celia Craig's career exemplifies.

Best wishes to the double reed community Down Under. ■

Stephen Fuller

"... it was a fantastic week – great to get to know some locals from Adelaide and Australia as well as people from elsewhere. My favourite piece was the Vivaldi which Enrique Abargues played. It was the first bassoon concerto I heard when I started learning the bassoon – and I've only heard it twice live. Once when we got Tom [Wightman] to play it at an Organ Music Society Festival in Adelaide in the early 70s – and then at Granada." **Liz Ampt**

PLAYERS & MAKERS



Josie Hawkes, Sarah Roper & Vicente Fuertes Gimeno



Celia Craig & friends



Celia & Richard Craig, Howard Wiseman, Jeremy Walsworth



Arek Adamczk & Caryl Lambourn



Bernd Moosmann



Arek Adamczk & Roger Birnstingl



Sophie Dartigalongue



Richard & Celia Craig with Gordon Hunt

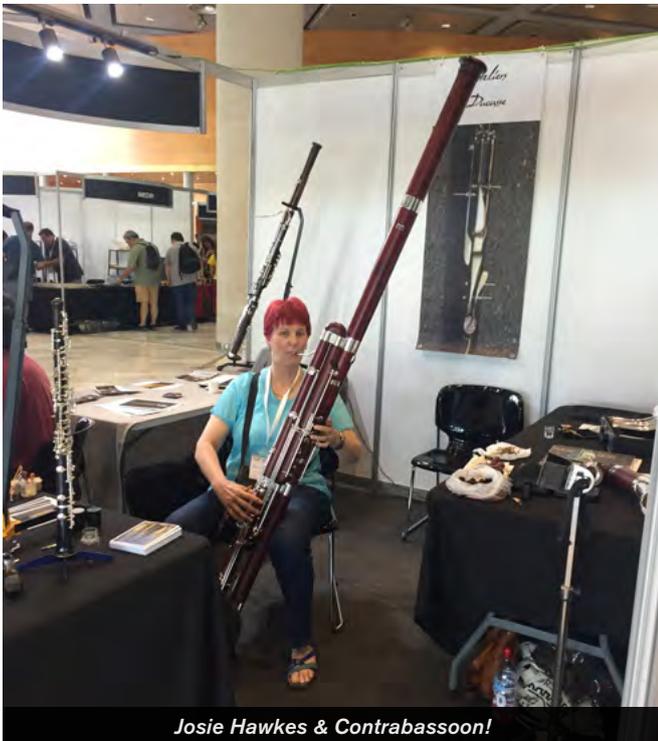
PLAYERS & MAKERS



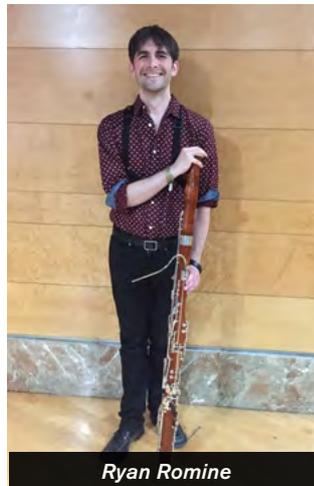
Caryl Lambourn, Sophie Dartigalongue & Trevor Sze



Leonard Hindell & Roger Birnstingl



Josie Hawkes & Contrabassoon!



Ryan Romine



Tony Liu & Josie Hawkes



Celia Craig & Sarah Roper



Gabriele Püchner & Magnus Nilsson



Stefan Panzier, Clare Payne & Peter Wolf

PLAYERS & MAKERS



Vicentes Fuertes, Gordon Hunt, Catherine Larsden Maguire & Sarah Roper



Celia Craig, Sebastian Giot, Simon Emes & Judy Proctor



Josie Hawkes, Roger Birnstingl & Caryl Lambourn



Judy Proctor, Alison Green, Joseph Sanders & Celia Craig

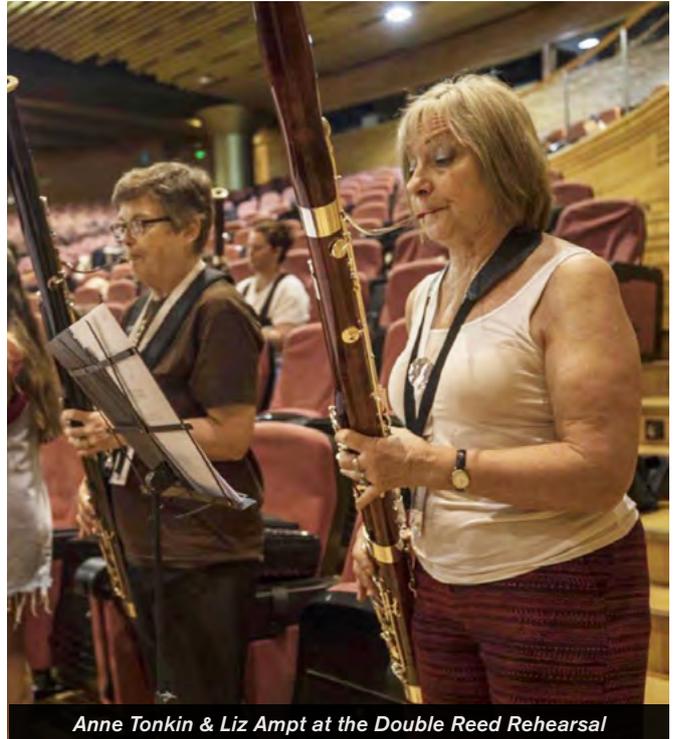


Mike Britton, José Antonio Masmano & Celia Craig

AUSTRALIANS IN GRANADA



Julian Bush working out how to play a French bassoon



Anne Tonkin & Liz Ampt at the Double Reed Rehearsal



Bernd Moosmann, Liz Ampt, Caryl Lambourn & Josie Hawkes



Alison Stewart-Klein



Clare Payne & Alison Stewart-Klein



Josie Hawkes & Celia Craig

AUSTRALIANS IN GRANADA



Josie Hawkes & Caryl Lambourn



Clare Payne & Liz Nurthen

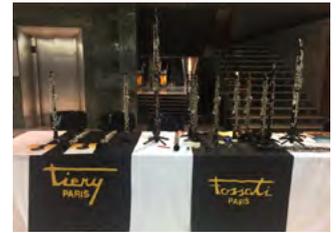


Kaya Mitchell



Josie Hawkes with MDF Bust

TRADE HALL



TRADE HALL

