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Oboe Catalog 18
5/19/21

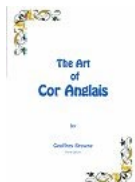
Member:
International Double Reed Society

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Oboe Books



Ob043. The Art of the Cor Anglais, Third Edition by Geoffrey Browne. Sycamore Publishing, 2000, SS, 54 pages. This is primarily a book of cor anglais solos from the orchestral repertoire with performance notes. It also includes short sections on reeds, circular breathing, historical notes, notes for composers, and other subjects.

31.95



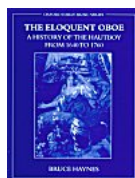
Ob001. The Art of Oboe Playing by Robert Sprenkle and David Ledet. Summy-Birchard Inc., SS, 96 pages. Written to illuminate and to help solve some of the problems that confront oboists and their teachers. The subjects covered are the concept of learning, selecting and instrument, producing the tone, controlling the tone, problems of phrasing, problems of practice, the English horn, and fingerings. The remainder of the book is a detailed guide to oboe reed making.

18.95



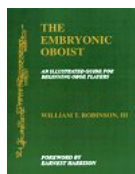
Ob027. Commentary on Stefan Wolpe's Sonata for Oboe and Piano by Josef Marx completed and edited by Patricia Spencer. Josef Marx Music, 1994, SS, 64 pages. This book contains Josef Marx's detailed and careful observations of editing discrepancies between the various copies of this work as well as comments on changes that were made during thirty years of rehearsals with the composer. Marx outlines many textual ambiguities that await the performer, showing where freedom and responsibility lie

19.95



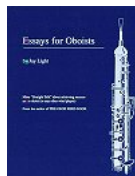
Ob0156. The Eloquent Oboe, A History of the Hautboy from 1640 to 1760 by Bruce Haynes. Oxford University Press, 2001/207, PB, 560 pages. This is a massive and well-illustrated history of the hautboy, the Baroque oboe. Between 1640 and 1760 this instrument underwent dramatic changes in both function and physical form, and the majority of its solo and changer repertoire was composed. The author examines in detail the hautboy's structure, its players, makers, and composers, issues of performing style and period techniques, how and where the instrument was played, and who listened to it. The new paperback edition of this book.

74.95



Ob011. The Embryonic Oboist by William T. Robinson, III. Ligature Publications, 2001, SB, 109 pages. Subtitled *An Illustrated Guide for Beginning Oboe Players*, this is a valuable book for woodwind method classes, band directors, and teenage and older beginners. As the subtitle indicates it is filled with photos and drawings to illustrate the text. Subjects include oboe key systems, reed preparation, embouchure formation, hand and finger positions, fundamental fingerings, oboe care and reed knife sharpening.

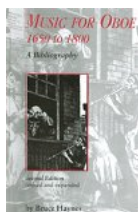
24.95



Ob008. Essays for Oboists by Jay Light. Alborada Publications, 1994, SB, 219 pages. The author, who writes with engaging style, addresses the topics: The First Few Lessons – In the Beginning, Long Tones – Milk for oboists: You Never Outgrow Your Need for It, Mind Games, Articulation – Starting the Sounding and Keeping it Going, Dynamics, Musings on the Terms "Oboe Players, Musicians and Artists", Note Groupings - the Basic Structural Unit of Music, "How Do You Get to Carnegie Hall? Practice, Man, Practice!", Performance Tips – Do's and Don'ts, Professionalism, Responsibility and Accountability, Vi-i-i-bra-a-a-to-o-o-o, The Rest of the Good News About Long Tones, Odds and Ends, Postscript – A Downer; But With Hope.

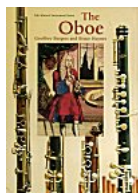
29.95

Order online at: <http://www.vcisinc.com>



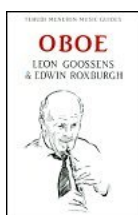
Ob013. *Music for Oboe, 1650 to 1800 - A Bibliography* by Bruce Haynes. Scarecrow Press, 1992, HB, 432 pages. The purpose of this book is to include every solo and chamber piece that was intended by its composer to be played on the oboe (with qualifications listed by the author). It includes 10,515 pieces. Entries are listed by composer and categorized by instrumentation. Indexes include a list of entries by instrumentation, solos for hautecontre/oboe d'amore, pieces involving taille, and solos written between 1680-1710. The end matter also includes an extensive list of works consulted, libraries by country, and abbreviations used.

94.95



Ob074. *The Oboe* by Geoffrey Burgess and Bruce Haynes. Yale University Press, 2004, PB, 432 pages. In this book two distinguished oboist-musicologists trace the history of the oboe from its earliest forms to the present time, discussing how and why the oboe evolved, what music was written for it and which players were prominent. A comprehensive, well-illustrated book, with extensive notes, bibliography, discography, and index.

28.95



Ob0002. *Oboe* by Leon Goossens & Edwin Roxburgh. Kahn & Averill, London, PB, 238 pages. This book that was originally published in 1977 (and revised in 1980) is now available again in the US. This book combines the talent and experience of the legendary virtuoso, Edwin Goossens, and the contemporary composer/oboist Edwin Roxburgh. Part One covers the history of the oboe including the alto, tenor, bass oboe and the heckelphone. Part Two covers reeds and modern oboe technique. Part Three is on music including playing baroque, classical, romantic, and 20th century music. The book concludes with a list of manufacturers, repertoire, finger charts bibliography, and discography.

19.95



Ob006. *Oboe A Reed Blown in the Wind* by Marion Whittow. Puffit Publications, London, 1991, printing of 1999, PB, 236 pages. This book is a comprehensive guide to the oboe for students and amateurs but also contains information that may be of value to teachers and professionals. It includes many musical examples, photos, and diagrams and is packed with amusing illustrations. It covers technique, listening, practice, bad habits, physical hazards, performance, reeds (six chapters), how an oboe is made, language and vocabulary, reminders and tips, and more.

32.95



Ob007. *Oboe Pocket-Sized Problem Solver* by Marion Whittow. Puffit Publications, London, SS, 32 pages. A handy book of tips for the oboe player. The first two thirds of the book is in question and answer format covering topics such as intonation, wrist pain, tired lip, squawks, etc. The balance of the book covers embouchure, abdominal support, posture, breathing, reeds, buying an oboe and taking care of it. Free shipping if ordered with another item (except C14 or C17).

10.95



Ob009. *The Oboe Reed Book* by Jay Light. Des Moines, IA, 1983, SB, 117 pages. Detailed and well illustrated instructions in the reed making art. The chapters are Some Philosophy, A Whole Lot of Useful Information About Tools, Cane and Other Supplies, Knife Sharpening, Tying the Blank, Knife Technique, the Scrape, Shaping Your Own Cane When and How, Some Thoughts About English Horn Reeds, Trouble-Shooting Chart, and List of Dealers and Supplies.

19.95



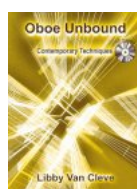
Ob003. *Oboe Reed Styles* by David A. Ledet. Indiana University Press, Bloomington IN, 1981/2008, PB, 212 pages. This isn't a book which teaches the basics of reed making. Instead, the author has studied the reed making of 81 artists from 14 countries and presents his findings. Each reed has been photographed in direct light and silhouette to show the thickness and shape of the elements of the reed. The author also provides measurements of the reeds and a frequency distribution of these dimensions and identifies various national reed styles. Other subjects covered in the book are respiration, articulation, embouchure, the instrument, the acoustics of the room, and the listener. **This book has recently been reprinted after being unavailable for several years.**

19.95



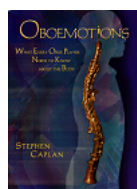
Ob024. *Oboe Technique* by Evelyn Rothwell. Oxford University Press, Third Edition of 1982 reprinted in 2002, PB, 103 pages. This book is intended for those learning to play the oboe. Principle topics include the oboe, breath control, embouchure control, tongue control, finger control, reeds, and practice. Appendices cover the breathing muscles, the English horn, and a list of music.

27.95



Ob066. *Oboe Unbound* by Libby Van Cleve. Scarecrow Press, 2004, PB, 136 pages + CD. This book provides a discussion of contemporary techniques (such as multiphonics, microtones, altered timbres, extended range, and many others) along with numerous musical examples and hundreds of fingerings. Included is a CD with examples of all the contemporary sounds as well as two previously unpublished compositions. A valuable resource for oboists and composers.

57.95



Ob186. *Oboemotions, What Every Oboe Player Needs to Know About the Body* by Stephen Caplan. Gia Publications, 2009, SB, 168 pages. Oboemotions is the definitive volume on using Body Mapping technique to help oboists and other double-reed players prevent injury and develop the physical freedom and sensitivity needed for technical mastery. Stephen Caplan is Professor of Oboe at the UNLV and Principal Oboist of the Las Vegas Philharmonic. He is a certified Andover Educator after extensive private study with Barbara Conable, creator of Body Mapping.

32.95



Ob005. *The Techniques of Oboe Playing* by Peter Veale and Claus-Steffen Mahnkopf. Baerenreiter, Kassel, Germany, 1994, edition of 2001, 181 pages. This book contains a CD of examples and the text is in English, German, and French. Heinz Holliger calls this book the "first truly well-grounded compendium of new techniques of oboe playing . . ." Coverage includes detailed coverage of many types of multiphonics, special techniques (including oboe d'amore and cor anglais), compatibility of various makes of oboes with the techniques (and appropriate adjustments), track list of the CD, and appendix with techniques for other members of the oboe family.

79.95

Oboe Music

Excerpts and Parts

Ob076. *Difficult Passages Oboe and Cor Anglais Volume 1* selected and edited by Evelyn Rothwell. Boosey & Hawkes, 1953, SS, 51 pages. Oboe and English Horn excerpts from the classical repertoire. Volume 1 contains Beethoven, Berlioz, Bizet, and Brahms. 26.95

Ob077. *Difficult Passages Oboe and Cor Anglais Volume 2* selected and edited by Evelyn Rothwell. Boosey & Hawkes, 1953, SS, 64 pages. Oboe and English Horn excerpts from the classical repertoire. Volume 2 contains the balance of the alphabet, Frank through Weber. 26.95

Ob078. *Difficult Passages Oboe and Cor Anglais Volume 3* selected and edited by Evelyn Rothwell. Boosey & Hawkes, 1946, SS, 33 pages. Oboe and English Horn excerpts from the "modern" repertoire. Volume 3 contains composers Bartok through Stravinsky. 27.95

Note: see our web site for a complete table of contents for the three books above.

Ob075. *Difficult Passages Oboe, Oboe d'amore and Oboe da caccia (English horn) from the works of J.S Bach* selected and edited by Evelyn Rothwell. Boosey & Hawkes, 1955, PB, 75 pages. Here are 105 excerpts, some as short as 16 measures, but many much longer, from Bach's cantatas and other works (such as the Brandenburg Concertos Nos. 1 and 2). Some excerpts are in duet or trio form. The material in this book may be used for study prior to performing and for general practice. **34.95**

Ob020. *Essential Repertoire of Oboe* edited by Han de Vries and Alan Boustead. Universal Edition, SS, 45 + 24 pages. This book contains a collection of key pieces from the oboe repertoire and is unusual because many of the pieces include piano accompaniment. There are separate piano and oboe parts. The oboe parts include performance notes in English and German. **32.95**

Ob004. *Oboe Excerpts from the Standard Orchestral Repertoire Book One*. Kalmus, SS, 54 pages. Excerpts from Haydn to Pfitzner. Contains an extended excerpt from Beethoven's Ninth Symphony. Also Mozart, Brahms, Chopin, Liszt, Mendelssohn, Rossini, Schubert, Schumann, Tchaikovsky, Weber, and more. **8.95**

OMLBO1. *The Orchestral Musician's CD-ROM Library Vol. 1 Oboe*. CD Sheet Music LLC, 2003. Complete oboe and English horn parts (not just first oboe) to 90 orchestral masterworks on CD-ROM. Beethoven, Schubert, Mendelssohn, Berlioz, Weber, Rossini, Donizetti, Auber, Bellini, and Cherubini are on Vol. 1. Parts are in the included Adobe Acrobat (.pdf) format. **19.95**

OMLBO2. *The Orchestral Musician's CD-ROM Library Vol. 2 Oboe*. CD Sheet Music LLC, 2004. Complete oboe and English horn parts to 61 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Works from Debussy, Mahler, Bruckner, Saint-Saëns, Grieg, Bizet, Fauré, Bruch, Busoni, and Reger are on Volume 2. **19.95**

OMLBO3. *The Orchestral Musician's CD-ROM Library Vol. 3 Oboe*. CD Sheet Music LLC, 2004. Complete oboe and English horn parts to 74 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Includes works by Brahms, Chabrier, Chausson, Chopin, Franck, Lalo, Liszt, Offenbach, Sarasate, Schumann, and von Suppé. **19.95**

OMLBO4. *The Orchestral Musician's CD-ROM Library Vol. 4 Oboe*. CD Sheet Music LLC, 2004. Complete oboe parts to 42 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Tchaikovsky, Mussorgsky, and Glinka. **19.95**

OMLBO5. *The Orchestral Musician's CD-ROM Library Vol. 5 Oboe*. CD Sheet Music LLC, 2005. Complete oboe and English horn parts to 64 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Dvorak, Rimsky-Korsakov, Borodin, Scriabin, and Smetana. **19.95**

OMLBO6. *The Orchestral Musician's CD-ROM Library Vol. 6 Oboe*. CD Sheet Music LLC, 2005. Complete oboe and English horn parts to 72 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Mozart and Haydn. **19.95**

OMLOB7. *The Orchestral Musician's CD-ROM Library Vol. 7 Oboe*. CD Sheet Music LLC, 2006. Volume 7 contains 46 orchestral works. This CD has complete oboe and English horn parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Ravel, Elgar, Chadwick, Delius, D'Indy, Dukas, Griffes, Holst, and Nielsen. **19.95**

OMLOB8. *The Orchestral Musician's CD-ROM Library Vol. 8 Oboe*. CD Sheet Music LLC, 2007. Volume 8 contains 48 orchestral works. This CD has complete oboe and English horn parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Stravinsky, Bartok, Carpenter, Dohnányi, Enesco, de Falla, Glazunov, Janáček, Milhaud, Prokofiev, Rachmaninoff, Respighi, and Vaughan Williams **19.95**

OMLOB9. *The Orchestral Musician's CD-ROM Library Vol. 9 Oboe*. CD Sheet Music LLC, 2007. Volume 9 contains 50 orchestral works. Complete oboe and English horn parts (a few pieces may be tacet) on CD-ROM. This volume includes works by Bloch (Schelomo), Schoenberg (Cham-

ber Symphony, Pierrot Lunaire, 4 more), Sibelius (17 including Symphonies 1-5, Finlandia, Violin Concerto), J. Strauss (Die Fledermaus, Gypsy Baron Overture, more); R. Strauss (22 including Also Sprach Zarathustra, Don Juan, Till Eulenspiegel, etc.), and Webern (Passacaglia). **19.95**

OMLOB10. *The Orchestral Musician's CD-ROM Library Vol. 10 Oboe*. CD Sheet Music LLC, 2008. Volume 10 contains 53 orchestral works. This CD has complete oboe and English horn parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by J.S. Bach, Handel, Arne, C.P.E. Bach, Boccherini, Cimarosa, Dittersdorf, Gluck, Herold, Lully, Mehul, Paisiello, and Rameau. **19.95**

OMLOB11. *The Orchestral Musician's CD-ROM Library Vol. 11 Oboe Wagner: Part 1*. CD Sheet Music LLC, 2009. This CD has complete oboe and English horn parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. Volume 11 contains six Wagner orchestral works and the early operas: Der Fliegende Holländer, Tannhäuser, Lohengrin, and Tristan und Isolde. **19.95**

OMLOB12. *The Orchestral Musician's CD-ROM Library Vol. 12 Oboe Wagner: Part 2*. CD Sheet Music LLC, 2009. This CD has complete oboe and English horn parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. Volume 12 contains six of Wagner's later operas: Das Rheingold, Die Walküre, Siegfried, Götterdämmerung, Die Meistersinger von Nürnberg, and Parsifal. **19.95**

OMLOBSET. *The Orchestral Musician's CD-ROM Library Vols. 1-12 Oboe*. All 12 volumes of the Orchestral Musician's CD-ROM Library for Oboe at a discounted price. **221.95**

Note: Three volumes for the same instrument are \$55.50, four volumes are \$73.95, five volumes are \$92.50, six volumes are \$110.95, seven volumes are \$129.50, eight volumes for \$147.95, nine volumes for \$166.50, 10 volumes for \$184.95, or 11 volumes for \$203.50. Complete contents of all volumes are listed on our web site.

Ob087. *Orchester Probespiel - Test Pieces for Orchestral Auditions Oboe, English Horn, and Oboe D'Amore*. edited by Vojislav Miller and Winfried Liebermann. C.F. Peters, 1991, PB, 56 pages. This book of orchestra and opera excerpts was developed in Germany for use in auditions. The selections were made based on an analysis of pieces used for auditions over many years. It includes excerpts for oboe, English horn, and oboe d'amore. See our web site for the complete list of works. **35.95**

Ob021. *Orchestral Studies Arnold Schönberg* edited by Christian Schneider. Universal Edition, SS 54 pages. An unusual excerpt book that contains the work of only one composer: Arnold Schönberg. Passages were selected that should be studied before an orchestral rehearsal. The book contains oboe (multiple parts in many cases) and English horn parts.... **32.95**

Ob038. *Orchestral Studies for Oboe Book I* edited by Walter Heinze. Breitkopf & Härtel, SS, 52 pages. Orchestral excerpts for oboe from the works of Beethoven, Berlioz, Brahms, Grieg, Liszt, Mozart, Schumann, Weber, and many other composers. **18.75**

Ob039. *Orchestral Studies for Oboe Book II* edited by Walter Heinze. Breitkopf & Härtel, PB, 54 pages. Orchestral excerpts for oboe from the works of Auber, Beethoven, Flotow, Haydn, Mozart, Puccini, Rossini, Strauss, Verdi and many other composers. **18.75**

Ob035. *Vade-Mecum of the Oboist* by Albert J. Andraud. Southern Music Co., 1940, SB, 200 pages (oversized 11 inch by 14 inch volume). Contains numerous exercises, etudes (Ferling and Barret), extensive orchestral studies, and more. **39.95**

Master Classes

Ob042. *Studies for Playing Avant-garde Music (Studien zum Spielen Neuer Musik) for Oboe* edited by Heinz Holliger. Breitkopf & Härtel, 1972(?), SS, 51+ pages. These studies have been prepared by Heinz Holliger for works by Wytenbach, Berio, Denissow, Donatoni, Engelmann, Globokar and more. The notes are in English, French and German. There is also list of works as of 1979. **39.95**

Methods

Ob101. *Complete Oboe Method* by Apollon Marie-Rose Barret. Boosey & Hawkes, PB, 220 pages. The "original" edition of this work. It includes introductory material, scale studies and some exercises not included in the Schuring edition (Ob017) but is not as easy to read. Both editions include

Twelve Articulation Exercises, Forty Progressive Melodies, Four Sonatas, and Sixteen Grand Studies. This book also includes two Air Variés. 37.95

Ob047. *Gekeler Method for Oboe Book 1* by Kenneth Gekeler. Belwin, 1940, SS, 48 pages + fingering chart. Beginning method. 7.95

Ob048. *Gekeler Method for Oboe Book 2* by Kenneth Gekeler. Belwin, 1942, SS, 48 pages. An intermediate method. Part I (about half the book) is etudes, Part II is exercises and scale studies in all keys. 7.95

Ob103. *My First Barret Niemann* compiled and edited by Daniel Schmidt. Carl Fischer, 2002, SS, 32 pages. My First Barret/Niemann is designed to help the developing student prepare for the technical and musical demands of these two well-known methods. Includes exercises, solos and duets, and four pieces (by Gossec, Haydn, Fauré and Bach). 6.95

Ob017. *Oboe Method Complete* by Apollon Marie-Rose Barret, edited by Martin Schuring. Alfred, 2010, SB, 191 pages. Revised and expanded second edition. The aim of this second edition is to include everything a modern oboe student might wish to learn from Barret in a clean and corrected copy. It includes Excerpts from Barret's *Principles of Music*, Thirty Scales for the Study of Articulation, Twelve Articulation Exercises, Forty Progressive Melodies, Four Sonatas, and Sixteen Grand Studies. 29.95

Ob070. *Practical and Progressive Oboe Method* by Albert J. Andraud. Southern Music Co., 1948, SB, 228 pages. This thick book includes basic instruction on holding and playing the oboe, information on reeds, a fingering chart, and more than 200 pages of exercises, scales, etudes, popular and classical pieces and excerpts. 34.95

Ob090. *Rubank Elementary Method Oboe* by N. W. Hovey. Rubank, 1934, SS, 48 pages. A fundamental course for individual or like-instrument class instruction. Includes fingering chart. 5.95

Ob091. *Rubank Intermediate Method Oboe* by J.E. Skornicka and R. Koebner. Rubank, 1939, SS, 48 pages. A follow up course for individual or like-instrument class instruction. Introduces many techniques and concepts such as expression markings and accents, various types of articulation, grace notes, trills, scale and chord studies. A number of duets and trios are included. Includes fingering chart. 5.95

Ob092. *Rubank Advanced Method Oboe Vol. 1* by H. Voxman and Wm. Gower. Rubank, 1940, SS, 71 pages. This book is intended to follow any beginning or intermediate method. It includes scales and chords studies, studies in melodic interpretation (all duets), studies in articulation, fingering exercises, and ornamentation. All of the material in this book is in keys with no more than two sharps or flats. Includes fingering chart. 6.95

Ob093. *Rubank Advanced Method Oboe Vol. 2* by H. Voxman. Rubank, 1990, SS, 79 pages. This book covers similar material to volume 1 of the Advanced Method but in keys from three to five sharps and flats. Includes fingering chart. 6.95

Music (by composer)

Ob173. *Albinoni Concerto for Oboe and String Orchestra Op. 7 No. 3 Piano Reduction* by Tomaso Albinoni edited by Walter Kolneder. Kunzelmann, 1976, SS, 10 + 3 pages. Albinoni's Opus 12, first published in 1715 consists of four orchestral concertos, four concertos with two oboes and four concertos with one oboe of which this is the first. It is in three movements Allegro, Adagio, and Allegro. Advanced high school level. 15.95

Ob105. *Albinoni Concerto for Oboe and String Orchestra Op. 7 No. 12 Piano Reduction* by Tomaso Albinoni edited by Walter Kolneder. Kunzelmann, 1980, SS, 15 + 4 pages. Albinoni's Opus 12, first published in 1715 consists of four orchestral concertos, four concertos with two oboes and four concertos with one oboe of which this is the last. It is in three movements Allegro, Adagio, and Allegro. A popular work that is on some state festival lists. 14.95

Ob168. *Concerto in D minor Op. 9 No. 2 for Oboe and Piano* by Tomaso Albinoni edited by Remo Giazotto. International Music Co., 1950, SS, 19 + 4 pages. Originally for oboe and string orchestra. In three movements: Allegro e non presto, Adagio, and Allegro. This should be within the reach of better high school oboists. Duration about 13 minutes. 12.25

WW248. *Concerto in D minor Op. 9 No. 2 for Oboe (or Clarinet or Soprano Saxophone and Piano)* by Tomaso Albinoni edited by Ber Joosen. Molenaar, 1966, SS, 18 + 4 pages. Originally for oboe and string orchestra. In three movements: Allegro e non presto, Adagio, and Allegro.

The International edition is on larger paper and is easier to read although it also has more articulation markings than this one does. 16.95

Ob190. *Ballade for Oboe and Piano* by Hendrik Andriessen. Donemus, 1953, SB, 10 + 3 pages. Hendrik Andriessen (1892-1981) was a Dutch composer and organist. This piece is in one movement at an Allegretto tempo. Advanced high school/early college level with a duration of about 6 minutes. 15.95

WW0056. *Divertimento for Flute, Oboe and Clarinet (Op. 37)* by Malcolm Arnold. Paterson's Publications, 1952. This popular work is in six sections: Allegro energico, Languido, Vivace, Andantino, Maestoso/Prestissimo, and Piacevole. College level. ☐ 17.95

WW109. *Pastorale in A Minor for Oboe (Flute, Violin), Bassoon (Cello) & Continuo* by Wilhelm Friedemann Bach edited by Kurt Walther. Zimmermann, 1975. This piece has a "real" bassoon part as a featured instrument along with the oboe. It also includes a continuo part for cello, and a realized keyboard part for harpsichord, piano, or organ. When this piece was first republished, Carl Philipp Emanuel Bach was listed as the composer. More information came to light afterwards and it is now assigned to W.F. Bach. ☐ 14.95

C1280. *Adagio in E-flat major S. 1017* by Johann Sebastian Bach arranged for Clarinet (or Alto Flute or English Horn) and Keyboard by Karl Kraber. International Music Co., 2008, 3 + 1 pages. This is from the Sonata No. 4 in C minor for violin and harpsichord. Intermediate level. ☐ ... 12.95

Ob080. *Duets from the Lute Suite in E Minor BWV 996 for 2 Oboes* by Johann Sebastian Bach arranged by Julie Ann Giacobassi. Fish Creek Music, 2005, SS, 14 pages. This set of duets in score format can be played by any pair of treble clef instruments in the same key. Six movements: Preludium, Allemanda, Corrente, Sarabande, Bouree, and Gigue. ☐ 12.95

Ob095. *Bach Partita in G minor for Oboe Solo from BWV 1013* by Johann Sebastian Bach edited by Hagen Wangelheim. Zimmerman, 1987, SS, 8 pages. This piece was originally for flute and in the key of A minor. The work is in four sections: Allemande, Corrente, Sarabande, and Bourrée Anglaise. It includes notes in English and German. A very enjoyable intermediate level piece. ☐ 15.75

Ob157. *Autumn Soliloquy Op. 65 for Oboe and Piano* by James Barnes. Southern Music Company, 1987, SS, 10 + 3 pages. This piece depicts the sounds of Autumn. The publisher rates this as a US grade 3, but that seems a bit low. A band accompaniment is also available. ☐ 5.50

Ob183. *Sonate Brillant for Oboe and Piano* by Christian Frederik Barth edited by Stefan Ingerslev. Schott, 1994, SS, 24 + 6 pages. Christian Frederik Barth (1787-1861) was a Danish born oboe virtuoso and composer. The editor regards this piece as a splendid addition to the limited repertoire of early Romantic oboe solos. It is notable for the brilliance of its opening movement (Allegro), for its expressive Adagio, and the humor of the final movement (Rondo, Scherzando). College level. 20.95

WW071. *Duo Op. 25 Oboe and Clarinet* by Marion Bauer. C.F. Peters, 1953, SS, 9 pages (score format). Marion Bauer (1892-1955) was a composer, critic, author, lecturer and teacher. She was also the first American student of Boulanger in Paris. This is a suite of four duets: Prelude (Allegretto Con Moto), Improvisation (Andante Expressivo e rubato), Pastoral (Allegretto), and Dance (Allegro Giocoso). Early college level. ☐ 18.50

Ob185. *Beethoven Trio in C Major Op. 87 & Variations in C Major WoO 28 for 2 Oboes and English Horn* by Ludwig van Beethoven edited by Egon Voss. Henle, 2009, SS, (parts only). This new edition of these two Beethoven trios has a Preface with information on these pieces and their histories and notes on the editing. 39.95

Ob200. *Beethoven Trio in C Major Op. 87 & Variations in C Major WoO 28 for 2 Oboes and English Horn* by Ludwig van Beethoven edited by Fritz Stein. Breitkopf & Härtel, 2009, SS. This publication is based on the first published edition of 1914. The good news is that it has a score. The bad news is the first oboe part is only in the score. 20.95

Ob174. *Concerto in E-Flat for Oboe and Strings (Piano Reduction)* by Vincenzo Bellini edited by T. Gargiulo piano reduction by Vilmos Leskó. Ricordi, 1998, SS, 14 + 5 pages. Vincenzo Bellini (1801-1835) was an Italian composer primarily known for opera. In two movements: Larghetto cantabile and Allegro (alla polonese). This is a popular work found on some college audition lists. 10.95

Ob177. *Sonatina for Oboe and Piano Op. 61* by Lennox Berkeley. Chester, 1964/1990, SS, 14 + 4 pages. Lennox Berkeley (1903-1989) was an English composer who studied with Nadia Boulanger and Maurice Ravel. This work was written in 1962. In three movements: I. Molto moderato, II Andante, and III. Allegro. Quoting program notes from the publisher: "The first movement is classically structured, with a gracefully contoured first subject, a forceful ensuing idea and a murmuringly lyrical second subject; the second movement generates an intensity of feeling which is the greater for the very restraint of its language; and the finale effectively introduces calm moments to offset the prevailing syncopated ebullience." **17.95**

WW306. *Polovetsian Dance No. 17 for Flute or Oboe or English Horn or Clarinet (in A) and Piano* by Alexander Borodin arranged by Graham Bastable. International Music Co., 2013, SS, 3 + 1 pages. Also called Gliding Dance of the Maidens the melody from Prince Igor inspired the song Stranger in Paradise. High school level. ☐ **8.95**

WW069. *Trio in D minor for Oboe (Clarinet), Bassoon (Viola/Bass Clarinet/Basset Horn) and Piano* by Alexander Brent-Smith. Rosewood, 2003, (includes piano score and all parts). Alexander Brent-Smith (1889-1950) was a British composer, author, and teacher. This work was first performed in 1943. It is in three movements I. Allegro Moderato, II. Andante, and III. Allegretto. It should be playable by those at the early college level (and adult amateurs). **35.95**

Ob189. *Phantasy for oboe and string trio (violin, viola & cello) (Parts)* by Benjamin Britten. Boosey & Hawkes, 1934, SS. Benjamin Britten's spellbinding Phantasy Quartet was his first work to gain international recognition. This passionate piece displays elements that became hallmarks of his unique style. A sectional piece in one movement. College level. **29.95**

Ob188. *Phantasy for oboe and string trio (violin, viola & cello) (Miniature Score)* by Benjamin Britten. Boosey & Hawkes, 1934, SS, 21 pages. ☐ **24.95**

Ob110. *Six Metamorphoses after Ovid Oboe Solo* by Benjamin Britten. Boosey & Hawkes, 1952, SS, 7 pages. The pieces that make up this work are: I. Pan (Senza misura/Lento ma subito accel.), II. Phaeton (Vivace ritmico), III. Niobe (Andante), IV. Bacchus (Allegro pesante), V. Narcissus (Lento piacevole), and VI. Arethusa (Largamete). College level. ☐ **19.95**

Ob179. *Temporal Variations for Oboe and Piano* by Benjamin Britten edited by Colin Matthews. Faber Music, 1980, SS, 19 + 6 pages. This piece was written in late 1936 and performed immediately afterwards and then not again during the composer's lifetime (1913-1976). It consists of: I. Theme (Andante rubato), II. Oration (Lento quasi recitativo), III. March (Alla marcia), IV. Exercises (Allegro molto e fuoco), V. Communication (Adagio con fuoco), VI. Chorale (Molto lento), VII. Waltz (Allegretto rubato), VIII. Polka (Tempo di Polka - Allegro), and IX. Resolution. College level with a duration of about 15 minutes. **13.80**

G282. *Advent & Christmas: Two Preludes for Solo Instrument and Organ* by Charles Callahan. MorningStar Music Publishers, 2014, SS, 10 + 4 pages. For solo treble instrument and organ, An Advent Prelude includes the tunes Veni Emmanuel and Conditor Alme Siderum. A Christmas Prelude includes the tunes Adeste Fideles, Stille Nacht, The First Noel, Divinum Mysterium, Es Ist Ein Ros, and Mendelssohn. Parts are included for both C (oboe or flute) and B-flat instruments (clarinet, soprano saxophone or possibly tenor saxophone.). Charles Callahan has written harmonically interesting music yet the solo parts are relatively easy (except for the key signatures which range up to six flats and five sharps). **11.95**

Ob202. *Pastoral for English Horn and Piano* by Elliot Carter. Merion Music, 1945/1982, SS, 14 + 4 pages. This piece by American composer Carter is sectional: Allegretto (5/8), Giocoso (2/4), Tempo I (5/8), Giocoso (2/4, mostly), and finally it goes back into 5/8 and accelerates almost to the end. College level with a duration of 12 minutes. **18.95**

G258. *Meditation for Solo Instrument and Organ* by Cécile Chaminade arranged by Charles Callahan. MorningStar Music Publishers, 2008, SS, 7 + 2 pages. Cécile Chaminade (1857-1944) was a pioneering French woman composer. While she wrote mostly salon songs and character pieces for piano, she is probably best known today for her flute concertino. This piece was originally for piano (Op. 76, No. 6). Parts are included for Flute, Oboe, Violin, Viola and instruments in B-flat (clarinet, soprano saxophone or possibly tenor saxophone.) ☐ **9.95**

Ob147. *Concerto for Oboe (or Clarinet) and Piano* by Domenico Cimarosa arranged by Arthur Benjamin. Boosey & Hawkes, 1942, SS, 12 + 4 pages. Domenico Cimarosa (1749-1801) was born near Naples but also lived and worked in St. Petersburg and Vienna. A popular piece for oboe which is often used for college auditions. It is in four movements: I. Introduzione (Larghetto), II. Allegro, III. Siciliana, and IV. Allegro giusto. **19.95**

F257. *Five Sonatas for Flute (or Oboe) and Guitar Vol. 1* by Domenico Cimarosa arranged by Carstin Linck. Zimmermann, 2005, SS, 35 + 14 pages. Most of Cimarosa's work was operas and liturgical works but these arrangements are from his Sonatas for Harpsichord which the arranger thinks are ideally suited for playing on a wind instrument with guitar accompaniment. This volume has Sonata 1 in G major and Sonata 2 in A minor. . **39.95**

F294. *Five Sonatas for Flute (or Oboe) and Guitar Vol. 2* by Domenico Cimarosa arranged by Carstin Linck. Zimmermann, 2005, SS, 39 + 14 pages. This volume has Sonata 3 in A major, Sonata 4 in D major, and Sonata 5 in C major. **39.95**

Ob102. *3rd Solo de Concert for Oboe and Piano Op. 40* by Charles Colin revised by Albert J. Andraud. Southern Music Co., SS, 8 + 2 pages. A popular work that is found on some state festival lists despite the (US) grade 6 rating. Sections are Allegro moderato, Andante, Allegro, and Piu mosso. It features three brief cadenzas. ☐ **5.50**

G229. *Sonata "No. 4" for Oboe, Horn in F and Harpsichord* by Claude Debussy reconstructed and arranged by Kenneth Cooper. International Music Co., 2011, SS, includes harpsichord score and all parts. Debussy's original plans (conceived in 1915) to write for this unusual combination were cut short by his death in 1918. Musicologist and harpsichordist Kenneth Cooper reimagines what Debussy might have written using three Debussy pieces; 1. Prélude - La Boîte à Joujoux (The Toy Box), 2. Scherzando - Étude pour les notes répétées, and 3. Mouvement - Images I. Preface includes 6 pages of background information. College level. **31.95**

Ob212. *Concertino in F for English Horn and Orchestra (Piano Reduction)* by Gaetano Donizetti edited by Pedro Diaz. Theodore Presser Co., 2017, SS, 12 + 5 pages. Previously known only through a spurious edition in G Major, the authentic Concertino in F was recently discovered in Italy by Pedro Diaz, English Hornist of the Metropolitan Opera Orchestra. Diaz prepared this ground-breaking authentic edition through comparison of the multiple historical sources and an intimate knowledge of Donizetti's works. The new edition in F Major is embellished with footnotes regarding sources and ornamentation. The piano reduction and orchestral score and parts (available on rental) were prepared by composer/oboist Mark Biggam in tandem with Diaz's work, and the publication includes extensive historical notes by scholar Michael Finkelman. Duration of about 11 minutes. .. **19.95**

Ob165. *Cinq Pieces Pour Le Hautbois* by Antal Dorati. Boosey & Hawkes, 1981, SS, 10 pages. This advanced work for solo oboe is dedicated to and was premiered by Heinz Holleger in 1981. The pieces are: 1. La cigale et la fourmie (d'après Lafontaine), 2. Letter d'amour, 3. Fugue à trois voix, 4. Berceuse, and 5. Légerdemain. Since the fugue actually has three parts collapsed into one line, the composer has provided a version with the parts on separate lines for study. Duration of 12:20. ☐ **15.95**

Ob112. *Oboe Quartet in G minor* by Georg Druschetzky edited by Christian Schneider. Zimmermann, 2005, SS, (includes parts and score). Georg Druschetzky (1745-1819) was a Bohemian born oboist, timpanist, composer and publisher who worked in many parts of central Europe during his life. This quartet (for oboe, violin, viola, and cello) was written about 1806 and is one of many works Druschetzky wrote for oboe. It is in three movements: I. Adagio/Allegro, II. Andante, and III. Allegro. Early college level. **29.95**

G284. *Cantilène* for Oboe/Flute/Violin/Clarinet/Soprano Saxophone and Organ by Marcel Dupré edited and arranged by Charles Callahan. MorningStar Music Publishers, 2016, SS, 7 + 2 pages. This is the second piece of Three Pieces for Cello and Piano by Marcel Dupré (1886-1971) which was composed in 1916 and first published in 1920. It is in the concert key of A minor. The tempo is Andante moderato (mm=66). The part for C instruments is included in this edition. The B-flat part can be downloaded from the publisher's website. ☐ **9.95**

Ob181. *Sonate for Oboe and Piano* by Henri Dutilleux. Alphonse Leduc, 1947, SS, 21 + 7 pages. Henri Dutilleux (1916-) is one of France's leading composers. This sonata was an examination piece for the Paris Conservatoire. It has three sections: I. Aria (Grave), II. Scherzo (Vif), III. Final

(Assez allant). College level with some high notes (altissimo F) in the first movement. 37.00

Ob206. Hold Fast Your Dreams, Concerto No. 2 for Oboe and Wind Ensemble Piano Reduction by Eric Ewazen. Theodore Presser Co., 2013, SS, 31 + 9 pages. Following the acclaim and popularity of the first concerto that Eric Ewazen wrote for oboist Linda Strommen, in 2010 Ewazen composed a second concerto for her, this time with wind ensemble accompaniment. The programmatic title Hold Fast Your Dreams is an appreciation for Linda Strommen's mother whose exemplary resolve to hold fast her dreams inspired Ewazen to this concerto. In three movements: I. Andante con moto, II. Allegro energico, and III. Andante espressivo. (Early) college level with a duration of about 19 minutes. 19.95

Ob213. A Song from the Heart for Oboe and Piano by Eric Ewazen. Theodore Presser, 2011/2018, SS, 9 + 2 pages. Originally composed for Trumpet and Piano, A Song from the Heart is one of those rare new works that immediately captures performers and listeners in a wide range of settings. A beautiful melodic solo sings over a lush piano accompaniment, with passages that stick in the mind well after the performance. A Song from the Heart will be at home on any program, whether memorials, recitals, or weddings. For intermediate to advanced performers. The tempo is Andante Teneramente (mm = 66) so it is not difficult although the oboe part goes to third octave E-flat. Duration of about 7 minutes. ☐ 11.95

F411. Après un Rêve Op. 7, No. 1 for Flute (Oboe) and Piano by Gabriel Fauré arranged by Graham Bastable. International Music, 2013, SS, 3 + 1 pages. This popular piece, which has been arranged for many instruments, was written for voice and piano in the 1870s. Translated as After a Dream, it is at the easy high school level, but will be popular with many more advanced musicians. ☐ 6.25

Ob106. Sonata for Oboe and Piano by Jindřich Feld. Leduc, 1989, SS, 26 + 9 pages. Feld is a Czech composer born in 1925. In three movements: I. Molto moderato, II. Scherzo (Allegro assai), and III. Finale (Allegro con brio). This was one of the required pieces for the 2007 IDRS Gillet-Fox Oboe Competition. 39.70

Ob191. Sonata in G minor Op. 52 for Oboe and Piano by Martin Grabert. Lauren Publications, SS, 15 + 4 pages. Reprinted from a 1921 Simrock edition. Martin Grabert (1868-1951) was a German composer, organist and choral conductor. Three movements: Allegro moderato, Adagio, and Allegretto/Allegro. Advanced high school/early college level. 12.25

Ob094. First Concertino for Oboe with Piano Accompaniment by Georges Guilhaud edited by Himie Voxman. Rubank, 1938, SS, 10 + 3 pages. This is found on many festival lists and has a (US) grade 4 rating. In three sections: Moderato, Andante, and Allegretto. ☐ 4.95

Ob169. Concerto in G minor for Oboe and Piano by George Frideric Handel edited by Thomas Stacy. International Music Co, 1974, SS, 7 + 2 pages. Originally for oboe, strings and basso continuo. In four short movements: Grave, Allegro, Sarabande (Largo), and Allegro. The original part and suggested ornamentation are provided in the Largo. ☐ 13.50

Ob068. Händel Complete Sonatas for Oboe and Basso continuo by G. F. Händel edited by Terence Best who also realized the basso continuo. Baerenreiter, 2003. This folio contains three oboe sonatas: Sonata in B-flat HWV 357, Sonata in C minor HWV 366, and Sonata in F major HWV 363. This edition includes the solo part, the basso continuo, and realization of the basso continuo for harpsichord (most typically). A preface in German and English by the editor explaining the sources used for these editions and additional performance notes are included. 24.95

G263. Handel Three Arias for Flute (or Oboe), Violin, Viola and Cello edited Graham Bastable. International Music Co., 2010, SS, includes parts and score (the score is 10 pages; each part is 4 pages). The three arias in these arrangements come from Handel's operas Alessandro and Radamisto and from his setting of John Milton's poem L'Allegro, il Penseroso ed il Moderato. They are presented in this order: Come and Trip It (Menuetto from L'Allegro), Ombra cara (Largo ma non troppo from Radamisto) and Lusinghe piu care (Allegro ma non troppo from Alessandro). Not too difficult, early college level at most. 18.50

F432. Handel Three Arias from Giulio Cesare for Flute (or Oboe), Violin, Viola and Cello edited by Graham Bastable. International Music Co., 2016, SS, includes parts and score (the score is 12 pages; each part is 4 pages). The three arias in these arrangements come from Handel's opera

Giulio Cesare (Julius Caesar) of 1724 and are sung by Cleopatra. They are Venere bella, Se pietà di me non senti, and Da tempeste il legno infranto. Not very difficult, early college level at most. 14.95

G158. Concertante in B-flat major Hob. I:105 for Oboe, Bassoon, Violin, Violoncello and Orchestra (Piano Reduction) by Joseph Haydn edited by Sonja Gerlach with piano reduction by Siegfried Petrenz. Henle, 2007, PB. This piece was written by Haydn while in London in 1792 and was very warmly received. The "solo" parts alternate between solo passages and playing along with the rest of the orchestra in tutti. In three movements: I. Allegro, II. Andante (in 6/8), and II. Allegro con spirito. 39.95

Ob065. Concerto for Oboe and Orchestra in C Major Hob VIIg:C1 (Piano Reduction) attributed to Joseph Haydn edited by Alexander Wunderer. Breitkopf, SS, 24 + 7 pages. While authorities generally agree that this piece was not composed by Joseph Haydn, it is still a popular and often performed work. Three movements: Allegro spiritoso, Andante, and Rondo (Allegretto). 21.95

Ob198. Motivirungen for Oboe (Solo) by Werner Heider. Heinrichshofen, 2010, SS, 5 pages. Werner Heider (1930-) is a German composer, pianist and conductor. This piece was inspired by the warm up motif (the first three notes of this piece) of Paulo Arantes the principal oboist of the Nuremberg Philharmonic to whom this piece is dedicated. This is an advanced piece which includes flutter tonguing, glissando and other contemporary techniques. The duration is 6 minutes. ☐ 10.50

Ob197. Solfeggio for Oboe (Solo) by Werner Heider. Heinrichshofen, 2010, SS, 2 pages. This is a brief (3 minutes) college level piece that includes flutter tonguing and glissando. ☐ 7.95

Ob193. Concerto for Oboe and Orchestra (Piano Reduction) by Frigyes Hidas. Editio Musica Budapest, 1955, SS, 49 + 15 pages. Frigyes Hidas (1928-2007) was a Hungarian composer, and musical director for the National Theatre and Operetta Theatre in Budapest. In three movements: I. Allegro (with some tempo changes and concluding with a long Cadenza, quasi parlando), II. Andante, and III. Allegro vivo. College level with a duration of about 20 minutes. 28.95

Ob099. Sonata for Cor Anglais and Piano by Paul Hindemith. Schott, 1942, SS, 16 + 4 pages. In six sections: Langsam (nicht schneller), Allegro pesante, Moderato, Scherzo (schnell), Moderato, and Allegro pesante.. 19.95

Ob081. Sonate for Oboe and Piano by Paul Hindemith. Schott, 1939, SS, 23 + 12 pages. Two movements. The first is Munter (lively); the second alternates between Sehr langsam (very slowly) and Lebhaft (lively). 19.95

WW247. English Sonata (Engelse Sonate) for Oboe (or Clarinet or Soprano/Tenor Saxophone) and Piano by James Hook edited by Ber Joosen. Molenaar, SS, 10 + 2 pages. James Hook (1746-1827) was an English composer and musician who enjoyed many years of success beginning at age 6. In three movements: Allegro non troppo, Moderato, and Giocoso. Includes parts in B-flat and C. Better high school players. ☐ 15.95

Ob204. Rhapsody for Cor Anglais (or Alto Saxophone) and Strings (Piano Reduction) by Gordon Jacob arranged by John Addison (piano reduction). Stainer & Bell, 1950, SS, 11 + 2. This work with a duration of 9 minutes is sectional with alternating slow and fast segments. Better high school players and up. 16.50

Ob175. Seven Bagatelles for solo oboe by Gordon Jacob. Oxford, 1971, 5 pages. The seven pieces in this work look like a lot of fun. They are: 1. March, 2. Elegy, 3. Waltz, 4. Slow Air, 5. Limerick, 6. Chinese Tune, and 7. Galop. Excellent for upper intermediate level students. ☐ 11.95

Ob176. Sonatina for Oboe and Harpsichord or Piano by Gordon Jacob. Oxford, 1963, SS, 15 + 4 pages. In four movements: I. Adagio, II. Allegro giocoso, III. Lento alla Sarabanda, and IV. Allegro molto vivace. College level with a duration of about 9:30. 19.50

WW236. Three Polish Dances arranged for Two Saxophones, Two Clarinets, Two Oboes, etc. by Terry Kenny. Comus Publications (Comus Edition), 1991, 5 pages in score format plus an additional part for tenor saxophone. The three dances are Cracovienne (Allegro moderato), Tamara (Andante con moto) and Trepak (which begins "Very deliberately" and speeds up step by step until "as fast as possible"). ☐ 8.95

Ob098. Monolog 2 Oboe by Erland von Koch. Gehrmans, 1977, SS, 5 pages. This piece for solo oboe (English horn) was written in 1975. In two parts (which may be played separately). Part I is in 3/4 time and is marked

Andante sostenuto (libermente e con fantasia). Part II is in 2/4 Allegro molto vivace and alternates between rhythmic and legato dolce sections, with the final rhythmic section accelerating to a Presto finish. College level. **16.95**

WW129. Le Repos de Tityre, Monodie Op. 216 No. 10 for hautbois d'amour or clarinet in A by Charles Koechlin. Max Eschig, 1948, 2 pages. Charles Koechlin (1867–1950) was a French composer and teacher. He was student of Fauré who influenced his music. This unaccompanied piece is marked Très calme, dans le sentiment d'une pastorale. An expressive piece which is not difficult. **7.95**

Ob203. Partita for Oboe and Piano by Jan Krzywicki. Tenuto Publications, 2012, SS, 25 + 11 pages. Krzywicki (1948-) is an American composer, conductor, and music educator. Krzywicki describes his Partita as "both a suite and a set of informal variations," written for oboist Fredric T. Cohen, who subsequently recorded the work as part of the second Albany Records compilation of Krzywicki chamber music. David Pearson writes: "Thick intensities sometimes give way to barren moments. At times the oboe soars towards a goal in its upper extremes, taking a few times and building the tension before reaching it. The piano punctuates, sometimes lays into a heavy groove for a short time, and pulls out sonorities ranging from booming low chords, plucked sounds, to ambiguous ethereal textures." In five continuous sections: 1. Introduction, II. Gigue, III. Interlude, IV. Capriccio, and V. Conclusion. Upper college level with a duration of about 16 minutes. . **18.95**

S512. Phonie Douce for Oboe, Alto Saxophone, and Cello by Philippe Leroux. Billaudot, 1991, SS, (includes score and parts). Philippe Leroux (1959-) he has written pieces which encompass several genres: symphonic, electro-acoustic, electronic and chamber music. It employs flutter tonguing, some fractional pitches, some contemporary notation, and is in one continuous movement. For advanced players with a duration of about 12 minutes. **29.95**

Ob180. Epitaph for Oboe and Piano by Witold Lutoslawski. Chester, 1981, SS 9 + 5 pages. This piece was written as a tribute to composer and pianist Alan Richardson and was first performed by his widow, Janet Craxton. The piece uses aleatory technique (some elements of the composition are left to chance) with dotted lines in the parts to indicated points of where phrases begin. A college level work. **19.95**

Ob208. Where you end and i begin for Oboe and Piano by Robert Maggio. Theodore Presser Co., 2014, SS, 26 + 10 pages. This is a five-movement work which consists of a single continuous thread woven throughout. The opening theme is a Sicilian lullaby, from which all of the musical idea in the piece are offshoots. The movements are: 1 folk-like—stately, 2. vigorous—light and playful, 3. stately—flowing gently, 4, light and playful—folk-like, and 5. flowing gently—vigorous. For advanced performers with a duration of 13 minutes. **19.95**

F242. Les Folies d'Espagne for Solo Flute by Marin Marais edited by Hans-Peter Schmitz. Baerenreiter (BA33110), 1956, SS, 8 pages. Originally written for gamba by Marin Marais (1656-1728) these 25 variations have become a popular work for flute and other instruments. This piece was on the list for the 2007 IDRS Fernand Gillet-Hugo Fox International Competition for oboe. **14.95**

Ob170. Concerto in C minor for Oboe and Orchestra (Piano Reduction) by Benedetto Marcello edited by Richard Lausmann. International Music Co., SS, 9 + 3 pages. Benedetto Marcello (1686-1739) was an Italian composer, writer, advocate, magistrate, and teacher. This standard of the oboe repertoire is in three movements: Allegro moderato, Adagio, and Allegro. Advanced high school or early college level with a duration of about 10 minutes. **9.50**

Ob187. Les Caractères III (Variations) for Oboe and Piano by Alain Margoni. Billaudot, 1985, SS, 9 + 3 pages. Alain Margoni (1934-) as a French composer and music education who has been involved in a wide range of musical activities. A bit unusual as the character (literally) piece is something of a through back to at least 30 years earlier. The characters depicted are L'optimiste, L'intellectuel, Le lyrique, Le danseur "rétro," and Le sportif. College level with a duration of 5:20. **15.95**

Ob207. La Seine for solo English Horn by James Matheson. Theodore Presser Co. 2011/2014, SS, 3 pages. James Matheson (1970-) is an American composer. Inspired by Joan Mitchell's expressionist painting La Seine, Matheson's work parallels the painting in its wildly energetic exploration of texture. Matheson covers much ground within 4 minutes, and this is at times a study in tremolos between contrasting fingerings for one pitch,

creating timbral intensity. La Seine was commissioned by the Albany Symphony for its English hornist Nathan Fossner. It has many rapid passages (much more than what is shown in the sample) and a range to F above the staff. **7.95**

Ob145. Gabriel's Oboe for Oboe and Piano by Ennio Morricone. Faber Music, 1986, SS. The very popular theme from the movie The Mission. Includes guitar tabs and chords and a version for piano alone. **6.95**

Ob166. Mozart Church Sonatas for Oboe or English Horn and Organ by Wolfgang Amadeus Mozart edited by L.J. Drop. Kunzelmann, 2008. SS (includes parts and organ score). This is a collection of Church Sonata K. 336 in C major, Church Sonata K. 278 in C major, Church Sonata K. 224 in F major, and Adagio KV580a in C major. Very nicely printed with relatively large print in the oboe/English horn parts. **47.25**

Ob062. Mozart Oboe Concerto in C major KV 314 (Piano Reduction) by Wolfgang Amadeus Mozart edited by Ingo Goritzki, piano reduction by Siegfried Petrenz, and with Cadenzas and Eingänge (leadins) by Robert D. Levin. Henle, 2001, SS, 34 + 17 + 19 pages. An exceptional edition of this piece that was known only as a flute concerto (in D-major) until a set of parts was discovered in 1920. It includes a brief history, six pages of suggested cadenzas and eingänge by noted Mozart scholar Levin, and a supplemental part that compares two oboe editions and the flute part (transposed) in staff format. The text is in German, English, and French. **28.95**

Ob069. Mozart Concerto in C for Oboe and Orchestra KV 314 (Piano Reduction) by Wolfgang Amadeus Mozart edited by Franz Giegling with piano reduction by Martin Schelhaas. Baerenreiter, 2003. This edition includes a solo part based on the urtext of the New Mozart Edition, a reference score comparing the urtext oboe part with the urtext flute part, another solo part by Frank de Bruine that is an amalgamate of the urtext oboe part and those passages in the urtext flute part that are musically superior, cadenzas and eingänge by Frank de Bruine (two for each opportunity), the piano part which is described as "easy to play," and a preface in German and English by the editor and additional editorial notes. **24.95**

Ob057. Mozart Quartet in F Major for Oboe, Violin, Viola, and Cello KV 370 Performance Parts edited by Jaroslav Pohanka. Baerenreiter, 1979. An urtext edition with a preface in German and English by the editor and additional editorial notes. **17.50**

Ob089. Mozart Quartet in F Major for Oboe, Violin, Viola, and Cello KV 370 Performance Parts by Wolfgang Amadeus Mozart edited by Ernst Herttrich. Henle, 2005. An urtext edition with a preface in German, English, and French by the editor and comments on the editing following the music. This edition has been printed so that there are no page turns during movements. **20.95**

Ob149. Two Fantasy Pieces Op. 2 for Oboe and Piano by Carl Nielsen. Wilhelm Hansen, SS, 11 + 3 pages. This work by Danish composer Nielsen (1865-1931) was written in 1889. The two fantasies are Romanze (Andante con duolo) and Humoresque (Allegretto scherzando). The Romanze should be playable by most high school students while the Humoresque is at an advanced high school or early college level. **12.95**

Ob148. Concertante for Oboe and Piano by Émile Paladilhe transcribed by Himie Voxman. Rubank, 1940, 6 + 2 pages. Émile Paladilhe (1844-1926) was a French conductor and pianist who began his studies at the Conservatoire de Paris at age 10. This piece which was written in 1898 is one of the few by Paladilhe still performed today. In two sections: Andante, assai moderato and Allegro non troppo. Advanced high school or early college level and a good length (4:30) for a festival piece. **4.95**

Ob100. Omaggio a Bellini, Duet for English Horn and Harp by Antonino Pasculli edited by Alessandro Bonelli. Zanibon, 1983, SS, 14 + 4 pages. This work by Pasculli (1842-1924), one of the greatest oboe virtuosos of his day, is a popular piece for this combination. It is in three sections: Moderato, Adagio (in 12/8), and Allegretto. A college level work. **6.95**

Ob113. Duologue for Oboe and Piano by Paul Patterson. Universal Edition, 1985, SS, 32 + 12 pages. Paul Patterson (1947-) is a British composer and music educator. Duologue was commissioned by the Finzi Trust for George Caird (oboe) and Clifford Benson (Piano). It is in four sections. The first section is in 7/8 at quarter note = 180. This is immediately followed by a Recitative (Quasi cadenza for the oboe). Next is an Adagio section. The work concludes with a Scherzando. As the title suggests, the oboe and piano are equal partners in the professional level piece. **31.95**

- Ob195. Parable Op. 128 for Solo English Horn** by Vincent Persichetti. Elkan-Vogel/Theodore Presser, 1975, 2 pages. Part of Persichetti's Parable series for (mostly) solo instruments, this is Parable XV. Generally slower tempos (66-84) in a rhapsodic style but with several passages that include 32nd notes increasing the difficulty. ☐ **8.50**
- Ob144. Capriccio for Oboe and Piano** by Amilcare Ponchielli. Ricordi, SS, 14 + 6 pages. Amilcare Ponchielli (1834-1886) was an Italian composer best known for his operas. In four movements: Allegro non tanto, Andante, Allegro/Allegretto Moderato and Finale. College level. **9.95**
- Ob178. Sonata for Oboe and Piano** by Francis Poulenc. Revised edition 2004 edited by Millan Sachania. Chester Music, 1963/2004, SS, 21 + 6 pages. This piece shares a number of features with Clarinet Sonata which was written at the same time. Unfortunately, one of these similarities is that Poulenc died in 1963, shortly after sending the manuscript to the publisher and never had a chance to make corrections, hence the 2004 revisions which are explained by the editor. In three movements: I. Elégie (Paisiblement), II. Scherzo (Très animé), and III. Déploration (Très calme). College level with a duration of about 14 minutes. **19.95**
- Ob194. Vocalise Op. 34 No. 14** for Oboe and Piano by Serge Rachmaninoff edited by Humbert Lucarelli. International Music Co., 1994, SS, 4 + 1 pages. Originally for voice and piano this edition is in C minor. ☐ **9.95**
- Ob153. Sonatine** by Maurice Ravel transcribed for oboe and piano by David Walter. Durand, 1992, SS, 25 + 9 pages. A popular transcription of this work originally for piano alone. In three movements: I. Modéré, II. Mouvement de Menuet, and III. Animé. Early college level. **31.95**
- Ob184. Sonate No. 1 in E minor for oboe and guitar** by Ferdinand Rebay. Philomele Editions, SS. Ferdinand Rebay (1880-1953) was an Austrian composer. He wrote 600 pieces for guitar apparently inspired by his niece Gertha Hammerschmied. This is unusual as original works for oboe and guitar are uncommon. It is a substantial work in four movements: I. Lebhaft bewegt, doch nicht zu schnell; II. Minuet and Trio; III. Sehr ruhig, doch nicht schleppend; and IV. Rondo (Frisch bewegt). The writing for both instruments is charming and quite idiomatic and, for the oboist particularly, quite demanding. **44.95**
- C1038. Roundelay for Oboe or Clarinet and Piano** by Alan Richardson. Emerson Edition, 1936/1989, SS, 7 + 2 pages. Alan Richardson (1904-1978) was a performer (piano) as well as a composer and was particularly known for his gift for melody. This piece in 3/4 time with a tempo of Andante moderato con moto. Upper intermediate level with a duration of 3 minutes. Includes both oboe and clarinet parts. ☐ **15.95**
- Ob192. Pastorale et Danses for Oboe and Piano** by J. Guy Ropartz. Lauren Publications, SS, 12 + 4 pages. Reprinted from the Enoch edition (ca. 1910). Joseph Guy Marie Ropartz (1864-1955) was a French composer and conductor. He was influenced by Claude Debussy and César Franck but also by his Celtic Breton heritage. This piece is dedicated to Georges Gillet. The Pastorale is marked Assez lent. The Danses is marked Vif et gai and is mixed meter (3/4, 2/4, 9/8, and 6/8) and slows in several increments near the end. We can also get the orchestral parts which are for chamber orchestra with harp and timpani. **9.95**
- WW252. Danny Boy - Meditation on "Londonderry Air"** for Oboe (Clarinet or Flute) and Piano (or Organ) by William James Ross. C.F. Peters, 2003, SS, 4 + 2 pages (includes parts for both oboe/flute and clarinet). This familiar melody is presented twice, the first time is straight and the second time more freely as if improving. The second section has some mixed meter (2/4, 3/4, 4/4, and 5/4) but this piece is not at all difficult. ☐ **11.75**
- Ob139. Sonata Op. 43 for Oboe Solo** by Miklos Rozsa. Broude Brothers Ltd., 1990, SS, 15 pages. Miklos Rozsa (1907-1995) was a Hungarian born composer who lived in California from 1939 on and is best known for his film music (Ben Hur, etc.). He continued to write some orchestral and chamber music of which this piece, written in 1987, is a late example. In three movements: I. Moderato (but with many tempo changes), II. Andante cantabile, III. Allegro con spirito. ☐ **6.95**
- Ob082. Sonate for Oboe and Piano Op. 166** by Camille Saint-Saëns. Durand, 1921, SS, 19 + 8 pages. This important work in the oboe repertoire is one of Saint-Saëns' last. It is dedicated to Louis-Jean-Baptiste Bas who had been a student of Georges Gillet. It is in three movements: Andantino, Allegretto, and Molto allegro. **14.95**

Ob199. Oboe Sonata Op. 166 for Oboe and Piano by Camille Saint-Saëns edited by Peter Jost. Henle, 2010, SS, 14 + 6 pages. This new edition was based on the composer's manuscripts and the first edition. It includes a Preface describing the creation of the three wind sonatas composed at the end of Saint-Saëns' life and notes on sources and editing. It is in three movements: Andantino, Allegretto, and Molto allegro. **19.95**

WW201. Esquisse D'Espagne for flute (or oboe) and piano by Gustave Samazeuilh. Lauren Publications, SS, 4 + 2 pages. Gustave Samazeuilh (1877-1967) was a French composer, pianist, critic, musicologist, and a translator of musical works. This piece which was written in 1914 and dedicated to Maurice Ravel, is a reprint from the 1916 Durand edition. It is marked Assez lent et nonchalant (mm=52) and has somewhat faster and slower sections throughout. The range is comfortable for the oboe. ☐ . **9.95**

Ob096. Homage to Hafiz for Oboe and Piano by Simon A. Sargon. 2004, SB, 17 + 6 pages. Dedicated to Erin Hannigan (of the Dallas Symphony) and performed by her with the composer at the piano at the 2005 IDRS conference where it was very well received. In three movements. The first movement begins with improvisatory segment then a 7/8 Sempre ben ritmico which accelerates and concludes in a 5/8 Più mosso. Movement two, Ghazal (Song of Love), alternates between Andante Amoroso and a slightly faster Flowing. Movement three, Andante Flessibile, begins with the oboe playing molto legato in 3/4 along with the piano right hand against a 6/8 rhythm in the left hand then accelerates in steps to a concluding cadenza. For advanced performers. **29.95**

Ob097. Sonata in A for Oboe and Piano by Simon A. Sargon. 2005, SB, 13 + 3 pages. In three movements: I. Allegro Giocoso, II. Moderato Assai, III. Con spirito. Advanced high school/early college level. **19.95**

G90. Sonic Portals Trio for Oboe, Horn & Piano by Simon A. Sargon. 2004, SB. Commissioned by the Texas Music Teacher's Association. In four movements: The first, Molto tranquillo, begins with an arching horn melody that sets the mood of the piece. The second movement is light and airy with a pastoral feeling in its central part. The third movement starts serenely but dissolves into an agitated and dissonant middle section, then builds to a climax, followed by a quite reassuring song. Playful and humorous, the last movement ends in a burst of high spirits. Despite the commissioning source, this is a college level work that only the very best high school students could perform. **29.95**

Ob063. Romances for Oboe and Piano Op. 94 by Robert Schumann edited by Georg Meerwein with fingering for the piano part by Klaus Börner. Henle, 1988, SS, 24 + 4 pages. This edition includes a preface with historical information and detailed remarks on the editing. The text is in German, English, and French. **15.95**

Ob164. Concertino for Solo Oboe and Piano Accompaniment by Nikos Skalkottas. Margun Music, 1982, SS, 16 + 8 pages. Nikos Skalkottas (1904-1949) was a Greek composer who studied in Germany. This concertino is a relatively late work (1939) and is written in the "non-serial" method he developed in the late 1930's and is stylistically closer to Stravinsky than his former teacher Schoenberg. In three movements: I Allegro giocoso, II. Pastorale (Andante tranquillo, and III. Rondo (Allegro vivo). Duration about 10:30. **11.95**

Ob210. Three Angularities for Solo Oboe by Larry Alan Smith. Tallow Tree Music Publishing, 2006/2016, 3 pages. From 2006, Three Angularities is three diverse movements for solo oboe - a flowing Andante, a disjointed Allegro vivace, and a languid Lento. Three Angularities was written for his son James Austin Smith, a virtuoso oboist. The publisher states this is for advanced oboists but it looks more like the early college level at most to me. The overall duration is 5 minutes. ☐ **7.95**

G233. Quartet in E-flat major Op. 8/2 for Oboe, Horn, Viola and Violoncello by Carl Stamitz edited by Bernhard Päuler. Amadeus Verlag, 2009, SS, includes parts and score. The horn part is in F. This is one of six quartets that make up Op. 8. The melody may be played on a C clarinet or flute instead of the oboe. It is in three movements: Allegro, Andante, and Rondeau (Allegretto). This work is appropriate for advanced high school, early college, or adult amateurs. **22.95**

C1731. Quartet in E-flat major Op. 8 No. 4 for Clarinet or Oboe, Violin, Viola and Violoncello by Carl Stamitz. Breitkopf (Musica Rara), 1958/2000, (includes all parts, but no score). This quartet was first published in 1785 and was written while Stamitz was in Paris. In three movements: Allegro, Andante, Allegro and relatively short (the parts are mostly three

pages long). Suitable for advanced high school, early college and adult amateurs. **18.95**

Ob083. Strauss Oboe Concerto (Piano Reduction) by Richard Strauss arranged for oboe and piano by Arthur Willner. Boosey & Hawkes, 1947, SS, 39 + 13 pages. A concerto that is famous for the endurance it demands of the soloist yet is also very accessible to the audience. It is in three movements: Allegro moderato, Andante/Vivace, and Allegro. **34.95**

Ob182. Concerto in F minor for Oboe and Piano by George Philipp Telemann. Southern Music Co., SS, 11 + 4 pages. Originally for oboe and orchestra. In three movements: I. Allegro, II. Siciliano (Large e piano), and III. Vivace. ☐..... **7.50**

Ob154. Sonata for Oboe (Flute or Violin) and Basso continuo in E minor by George Philipp Telemann edited by Hugo Ruf. Schott, 1968, SS. This piece includes a fully realized Basso continuo (keyboard) part and part for cello (bassoon or viola da gamba). It is in four movements: I. Largo, II. Allegro, III. Grave, and IV. Vivace. College level. **15.95**

Ob150. Concerto for Oboe and Strings (Piano Arrangement) by Ralph Vaughan Williams arranged for piano by Michael Mullinar. Oxford University Press, 1947, SS, 36 + 12 pages. Three movements: 1. Rondo Pastorale (Allegro moderato), 2. Minuet and Musette (Allegro moderato), and 3. Finale [Scherzo] (Presto). The piano score is marked "for rehearsal only." **27.95**

Ob171. Concerto in F Major RV 455 for Oboe and Piano by Antonio Vivaldi. International Music Co., 1975, SS, 10 + 5 pages. In three movements: Allegro, Grave, and Allegro. Nearly all the tutti sections are included. The main challenge is the tempo in the fast movements. **14.75**

Ob172. Sonata in C minor RV 52 for Oboe and Piano by Antonio Vivaldi edited by Humbert Lucarelli. International Music Co., 1994, SS, 8 + 7 pages. Originally for oboe and basso continuo. In four movements: Adagio, Allegro, Andante, and Allegro. A very useful edition which provides both the original and ornamented versions of the slow movements. Duration about 12 minutes. **12.75**

Ob146. Sonata for Oboe (Flute, Violin) and Basso continuo in C minor RV 53 by Antonio Vivaldi edited by Helmut Schlövg. Schott, 1951, SS. Includes fully realized basso continuo part for keyboard and part for cello or bassoon. Four movements: Adagio, Allegro, Andante, and Allegro. **13.95**

Ob163. Sonata for Oboe and Basso continuo in G minor RV 28 by Antonio Vivaldi edited by Sadro Caldini. Musica Rara, 2002, SS. Includes fully realized basso continuo part for keyboard and basso part for cello or bassoon. In four movements: Adagio, Vivace, Largo, and Allegro. **16.95**

Ob209. Carol of the Bells for Oboe and Piano by Peter Wilhousky arranged by Larry Clark. Carl Fischer, 1936/2015, 2 + 1 pages. Holiday favorite Carol of the Bells has been arranged for easy instrumental solo to facilitate performance by any level or age of player (although it is most suitable for a near beginner). This carol is in 3/4 marked mm = 68 in one. The range is from D just below the staff to the D an octave above. Complete with piano accompaniment, this new solo arrangement is perfect for recital or your next holiday gathering. ☐..... **4.95**

Ob205. Idillio concertino in A Major Op. 15 for Oboe and Piano by Ermanno Wolf-Ferrari. Ricordi, 1961, SS, 29 + 8 pages. Ermanno Wolf-Ferrari (1876-1948) was an Italian composer best known for his comic operas. This is a piano reduction. There are four movements: 1. Preambolo (Andante con moto), 1. Scherzo (Presto), 3. Adagio, 4. Rondo (Allegro non troppo). Early college level with a duration of 21 minutes. **18.95**

Music Collections

G292. Six Simple Old Carols for Two Flutes (or Violins or Oboes) in Any Combination arranged by Graham Bastable. International Music Co., 2016, SS, 6 pages in score format. These pieces would work just as well for like saxophones as well. They are at an easy intermediate level. Contents: What Child Is This?, Laudemus Cum Armonia, The Seven Joys of Mary, Personent Hodie, Sweet Was the Song the Virgin Sung, and Angelus ad Virginem. ☐..... **12.75**

Ob036. 15 Grands Solos de Concert for Oboe and Piano revised by Albert J. Andraud. Southern Music Co., SS, 35 + 104 pages. Oboe solos with piano accompaniment from Mozart (Concerto in E-flat major), Guilhaud, Dallier, Bach, and seven more composers. **34.95**

S026. 50 Rambles for Saxophone by Leon Lester. Carl Fischer, SS, 32 pages. One of the best books of supplemental pieces around. The melodic and rhythmic material in Lester's "rambles" will please not only young 2-3 year students, but adult beginners as well. Don't let the saxophonists have all the fun with this great book. **9.95**

WW010. Johann Sebastian Bach - Six Unaccompanied Suites for Cello transcribed by Julie Ann Giacobassi. Fish Creek Music, SS, 60 pages. While this music was original transcribed for English horn by Julie Ann Giacobassi, the English Horn player in the San Francisco Symphony, it is also suitable for oboe, clarinet and saxophone. **22.95**

Ob040. Bach Studies for Oboe Volume I edited by Walter Heinze. Breitkopf & Härtel, SS, 32 pages. A collection of aria and pieces with obbligato oboe from cantatas, oratorios and concertos for orchestra. This volume includes 17 studies of which four are oboe duets and one is a trio. The source of each piece is listed. **22.95**

Ob041. Bach Studies for Oboe Volume II edited by Walter Heinze. Breitkopf & Härtel, SS, 32 pages. A collection of aria and pieces with obbligato oboe from cantatas, oratorios and concertos for orchestra. Volume II includes 20 studies of which two are oboe duets. The source of each piece is listed. **21.95**

G307. Come Down, O Love Divine; Six Pieces for Solo Instrument and Organ by Charles Callahan. MorningStar Music Publishers, 2016, SS, 54 pages (total). Charles Callahan (1951-) is an American composer, organist, choral conductor, pianist, and teacher. A useful collection of settings of six hymns, arranged for organ and solo instrument. The collection includes parts for a variety of instruments including Flute, Oboe, Clarinet, Trumpet, and Violin. Contents: Come Down, O Love Divine; Let Us Break Bread Together; The Lord's my Shepherd; O God, Beyond All Praising; Will You Come and Follow Me; and Remember the Poor. The instrumental parts call for high school level skills and the organ part does not look difficult. **24.95**

G250. Compatible Christmas Duets for Winds for Flute and/or Oboe arranged by Doris Gazda and Larry Clark. Carl Fischer, 2013, SS, 45 pages in score format. The intention of Compatible Christmas Duets is to provide instrument players the opportunity to play fifty popular Christmas carols in arrangements for two instruments. These duets will work with any combination of any two instruments, so you can play carols with your friends no matter what instrument they play. There are endless possibilities for using duet combinations for fun and entertainment around the holidays. You can play for family, friends, or in a concert setting. We have editions for instruments in C, B-flat, E-flat and bass clef and can order the versions for Horn in F and Tuba if requested. **12.95**

G277. Compatible Quartets for Winds for Flute and/or Oboe arranged or composed by Larry Clark. Carl Fischer, 2014, SS, 45 pages in score format. The Compatible Ensemble Series allows chamber groups to play together, no matter the instrumentation or who wants to play melody. This collection contains 21 quartets for wind instruments in a variety of styles from classical, to folk, to original compositions, giving players the opportunity to mix-and-match instrumentation. Includes works by by William Duncombe, Larry Clark, Muzio Clementi, Edward Elgar, Giuseppe Giordani, Francois-Joseph Gossec, George Frideric Handel, Franz Joseph Haydn, Scott Joplin, Edward A. MacDowell, Wolfgang Amadeus Mozart, Franz Schubert, and Robert Schumann. They are presented in order of difficulty from easy to medium level. **16.95**

G317. Compatible Trios for Christmas for Oboe or Violin arranged by Doris Gazda and Larry Clark. Carl Fischer, 2017, SS, 46 pages in score format. Continuing with the success of the popular Compatible series, Compatible Trios for Christmas contains 27 arrangements of popular Christmas carols that can be played with any combination of three instruments. A piano score is available that contains piano/keyboard parts along with a concert pitch score of the instrumental music. Great for holiday services, parties, or events, these trios also develop a player's ensemble skill no matter what instrument they play. Includes: Angels We Have Heard on High; As Lately We Watched; Auld Lang Syne; Away in a Manger; Carol of the Bells; Deck the Halls; The First Noel; Gesu Bambino; God Rest Ye Merry Gentlemen; Good King Wenceslas; Hark! The Herald Angels Sing; Here We Come A-Wassailing; Jesu, Joy of Man's Desiring; Jingle Bells; Joy to the World; O Christmas Tree; O Come, All Ye Faithful; O Come, O Come, Emmanuel; O Holy Night; O Little Town of Bethlehem; Patapan; Silent Night; The Holly and the Ivy; Up on the Housetop; We Three Kings; We Wish You a Merry Christmas; and What Child Is This? We have editions for violin/oboe and B-

,flat instruments and can order the versions for Flute, Viola, Horn in F, Tuba, other bass clef instruments and a piano score that contains piano/keyboard parts along with a concert pitch score of the instrumental music. **12.95**

G285. *Compatible Trios for Weddings for Violin or Oboe* arranged by Doris Gazda and Larry Clark. Carl Fischer, 2016, SS, 46 pages in score format. This unique collection contains trio settings of popular music for wedding ceremonies that can be played by any combination of three instruments—wind, brass, or strings. Included are classic songs for pre-ceremony, processional, recessional, and post-ceremony, such as Air on the G-String, Amazing Grace, Ave Maria, Bridal Chorus, Canon in D, Jesu, Joy of Man's Desiring, Trumpet Voluntary, and Wedding March. We have editions for instruments in B-flat, E-flat, and bass clef and can order the versions for Flute, Horn in F, Tuba, Viola and a piano score that contains piano/keyboard parts along with a concert pitch score of the instrumental music. **12.95**

WW288. *Compatible Trios for Winds for Flute and/or Oboe* arranged or composed by Larry Clark. Carl Fischer, 2012, SS, 45 pages in score format. This collection contains 32 trios in a variety of styles from classical to folk and includes some new original works as well. Each piece is playable by any combination of three wind instruments. *Compatible Trios for Winds* is especially useful in a school setting. Generally, at an early intermediate level. Includes tunes such as The Irish Washerwoman, Brahms' Hungarian Dance No. 5, MacDowell's To a Wild Rose, and more. In some cases, the oboe parts may need to be played an octave lower than written. Parts for other wind instruments are listed under trios for clarinet and saxophone and music collections for bassoon. **11.95**

Ob045. *Concert and Contest Collection for Oboe* Oboe Part by Himie Voxman. Rubank, 1966, SS, 24 pages. This book contains 14 works for alto saxophone and piano transcribed or edited by Voxman. These solos range in difficulty from those for second year to fourth year students. ... **5.95**

Ob046. *Concert and Contest Collection for Oboe Piano Accompaniment* by Himie Voxman. Rubank, 1966, SS, 63 pages. Piano accompaniment to Ob045. **6.95**

Ob072. *Oboe Duets and Trios Vol. 1* arranged and edited by Evelyn McCarty. Southern Music Co., 1990, SS, 32 pages. This book contains 35 dances arranged for oboe duet with a few trios (some with English horn). Suitable for second through fourth years students, it includes some suggested rhythmic alterations for some pieces. In score format. **12.95**

Ob073. *Oboe Duets and Trios Vol. 2* arranged and edited by Evelyn McCarty. Southern Music Co., 1990, SS, 20 pages. This book continues in the same style as volume 1 with 20 more dances. **12.50**

Ob108. *Oboe Solos (Everybody's Favorite Series #99) with piano accompaniment* arranged and edited by Jay Arnold. Amsco Publications, 1958, 112 + 44 pages. Supplementary study material for the intermediate student drawn from the classics. Twenty-six works by Handel, Schumann, Bach, Mozart and many others. **14.95**

Ob037. *The Oboist's Concert Album* compiled and revised by Albert J. Andraud. Southern Music Co., 1940, SS & SB, 72 + 223 pages. A collection of 33 original oboe solos with piano accomp. for concerts and contests. Includes works by Bach, Colin, Leclair, Handel, Mozart, and more. **39.95**

G243. *Organ Plus! Volume 4, Five Pieces for Organ and One Instrument* edited by Charles Callahan. MorningStar Music Publishers, 2013, SS, 45 pages (total). The fourth volume of this popular and practical series contains five pieces for organ and a solo instrument. The pieces with oboe parts are marked Obl. Contents: Henry Hadley Elegy, Max Reger Lyric Andante [Ob], Georg Goltermann Religioso, Henry Purcell Rondeau and Air [Ob], and John Stanley Siciliana. The instruments vary throughout and include Flute, Oboe, Violin, Viola, Clarinet, Bassoon, Cello, and Horn. The instrumental parts call for high school level skills and the organ part does not look difficult. **20.95**

Ob201. *Play a Song of Christmas Oboe (Parts A & B)* by Ruth L. Zimmerman. Theodore Presser Co., 1956/2011, SS, 21 pages. This is part of a set of books with 35 Christmas songs arranged in four parts. This book contains the 2 upper parts and can be used for solo or duet playing. The range is from middle C to two octaves above. It may be used for other C instruments **7.95**

Ob196. *Repertoire Classics for Oboe, 30 Repertoire Pieces with Piano Accompaniment* compiled and edited by Nancy Clauter. Carl Fischer, 2010, SS, 48 pages + CD with piano accompaniments as MP3 audio

files (playable on a computer or player for MP3 files) and printable PDF files. A collection of some familiar and some less well known pieces at US grades 2 through 5. See our website for contents. **14.95**

Ob104. *Solos for Oboe, 30 Repertoire Pieces with Piano Accompaniment* including selected solos by Bruno Labate compiled and edited by Nancy Clauter. Carl Fischer, 2006, PB, 136 + 48 pages. Oboist Nancy Clauter has compiled a comprehensive collection of solos for oboe players with a fine mix of transcriptions of familiar classics and solos written specifically for oboe. Many of the works are on state festival lists, covering performance levels from Grades 2 through 5. It includes works by J.S. Bach, Handel, Corelli, Beethoven, Bizet, Gounod, Faure and many others. Also included are delightful oboe classics written by famous oboist Bruno Labate and other contemporary classics by Howard Hanson, Wayne Barlow and William Grant Still. See our web site for a full list. **24.95**

Ob143. *Solos for the English Horn Player* transcribed and edited by Thomas Stacy. G. Schirmer, Carl Fischer, 1978, SS, 60 + 21 pages. With piano accompaniment. Includes: Mozart Adagio from K 580A, Satie Gymnopédie No. 2, Granados Intermezzo, Dvorák Theme from New World Symphony, Borodin Notturmo, Fauré Sicilienne, Marcello Sonata, Telemann Sonata, Saint-Saens The Swan (Le Cygne) from Carnival of the Animals, Sibelius The Swan of Tuonela, Wagner Prelude to Act Three from Tristan and Isolde Theme, Purcell When I Am Laid in Earth from Dido and Aeneas, and Handel Where E'er You Walk from Semele. **21.95**

Studies and Exercises

Ob152. *10 Intermediate Phrasing Etudes for Oboe* edited by William R. Robinson. Ligation Publications, 2006, SB, 30 pages. Woodwind pedagogogue Robinson has assembled this book for intermediate students. It includes long tone exercises, major scales with tonic arpeggios, scales in thirds, the chromatic scale to the third octave E, intermediate (1 octave) major and minor (3 types) scales, and 10 phrasing studies adapted from the work of Verdi, Rossini, and Barret. **9.95**

WW174. *12 Etudes for 2 Oboes Op. 11* by Johann Heinrich Luft edited by Karl Steins. Bote & Bock, 1964, SS, 24 pages. A famous set of studies for two oboes at the advanced high school and college level. They are in keys to 6 sharps and 4 flats. There are notes by the editor on the most significant feature of each etude. **23.50**

Ob023. *18 Exercises for Oboe Op. 12* by Franz Wilhelm Ferling, edited by Gunther Joppig, Universal Edition, Vienna, SS, 18 pages. The well-known set of exercises from Franz Wilhelm Ferling (1796-1874) originally published sometime before 1844. **16.95**

Ob158. *18 Exercises for Oboe Op. 12* by Franz Wilhelm Ferling, edited by Albert J. Andraud. Southern Music, 1940/2008, 15 pages. The points of comparison between this edition and the Universal Edition (above) are that this edition has significantly more dynamic markings and ornamentation, the Universal Edition has somewhat larger and clearer printing, and the fifth exercises in each book are not the same. ☐..... **7.50**

WW088. *20 Recreation Studies for Saxophone or Oboe* by Jerome Naulais. International Music Diffusion, 1988, SS, 20 pages. An interesting set of etudes at the intermediate and advanced intermediate level. Many pieces have a contemporary edge. The variety of tempos, meters (including 5/4, 5/8), rhythmic figures and keys (to four flats and sharps) should aid in the player's development and would be good sight-reading material for more more experienced students. ☐ **11.95**

Ob160. *24 Etudes (24 Studies) for Oboe or Saxophone* by Johann Heinrich Luft edited by Louis Bleuzet. Billaudot, 1926, SS, 43 pages. Johann Heinrich Luft (1813-1877) was a German oboist who worked in the Imperial Theaters of St. Petersburg as a principal player between 1840 and 1860. This is a well-known and useful collection of studies at the upper intermediate level. Includes etudes in a variety of styles and in keys to five flats and six sharps. **27.95**

WW405. *24 Etudes for Oboe or Saxophone* by Johann Heinrich Luft edited by Valerie Anderson. Jeanne, 2012, SS, 41 pages. This is a relatively new edition of these studies..... **17.75**

Ob050. *24 Melodic Studies for Oboe* by Albert Debondue. Alphonse Leduc, 1952, SS, 21 pages. The book contains 24 etudes in all major and minor keys. Suggested for the first year of college, this book will help build skills needed for 20th century music. **31.65**

Ob026. 24 Melodic Studies Op. 65 by Stanislas Verroust, edited by Josef Marx. McGinnis & Marx, 1963, SS, 12 pages. This is volume one of the Verroust studies (1-12) but is also identified as volume two of *The Methodical Study of the Oboe* edited by Josef Marx. Includes a preface and notes by the editor. **4.95**

WW047. 24 Melodic Studies for Oboe or Saxophone Op. 65 Vol 1 by Stanislas Verroust edited by Georges Goudet. Billaudot, 1977, SS, 12 pages. Studies 1-12. Intermediate level. ☐ **11.95**

WW048. 24 Melodic Studies for Oboe or Saxophone Op. 65 Vol 2 by Stanislas Verroust edited by Georges Goudet. Billaudot, 1977, SS, 12 pages. Studies 13-24. Intermediate level. ☐ **11.95**

S204. 27 Melodious & Rhythmical Exercises for Saxophone or Oboe by J.L. Small. Carl Fischer, 1928, SS, 43 pages. **11.95**

WW013. 27 Virtuoso Studies for Saxophone or Oboe by Luigi Bassi transcribed by Gerardo Iasilli. Carl Fischer, SS, 67 pages. The etudes in this book are in a variety of tempos, styles, and keys. **15.95**

S775. 32 Etudes for Oboe or Saxophone by Ernest Loyon. Billaudot, 1925, SS, 32 pages. There are 32 one-page studies at the advanced level in this book. Keys to 4 sharps and 6 flats and in a variety of rhythms and meters including 9/16 and 7/4. **24.95**

Ob051. 32 Studies for Oboe by Albert Debondue. Alphonse Leduc, 1952, SS, 41 pages. The 32 advanced etudes in this book are in all major and minor keys. There are four melodic etudes at slow tempos for variety. **43.40**

Ob064. 35 Melodic Studies for Oboe by Graham Salter. Emerson Edition, 2002, SS, 25 pages. *Easy and Intermediate Studies for Oboe to Develop Control and Expressive Playing.* The purpose of this book is to encourage the young player by focusing on good posture and proper breathing from the outset, along with a beautiful sound, stable intonation and evenness across the scale. **18.95**

Ob028. 48 Famous Studies for Oboe or Saxophone by W. Ferling, revised by Albert J. Andraud. Southern Music Co., SS, 47 pages. Also includes 3 duos concertants for two oboes or two saxophones by Ferling, 10 duos by Bernards, Beethoven Trio for Two Oboes and English Horn Op. 87, and pieces by Lunde and Stone. Note: the second parts for the duets are in a separate volume. **10.95**

Ob031. 48 Famous Studies for Oboe or Saxophone 2nd Part by W. Ferling, revised by Albert J. Andraud. Southern Music Co., SS, 35 + 11 pages. Includes the second part for the 3 duos concertants for two oboes or two saxophones, the oboe and English horn part (separately printed) for the Beethoven Trio for Two Oboes and English Horn Op. 87, and 10 duos by B. Bernards (both parts). **15.95**

Ob016. 48 Studies for Oboe Op. 31 by Franz Wilhelm Ferling, edited by Gunther Joppig, Universal Edition, Vienna, SS, 34 pages. These 48 exercises are regarded as Ferling's most important studies. The first edition was published in 1840. **21.95**

Ob167. 48 Studies for Oboe Op. 31 by Franz Wilhelm Ferling edited by Nancy Clauter with piano accompaniments by John Walker. Carl Fischer, 2008, SS, 55 pages, includes CDs of the piano accompaniments performed John Walker and .pdf files of the piano sheet music. This updated edition of Franz Wilhelm Ferling's 48 Studies features detailed edits from Nancy Clauter, Professor of Oboe at the University of Kentucky. The preface of the book includes suggested fingerings and performance notes. **19.95**

Ob159. 48 Studies Op. 31 for Oboe or Saxophone by Franz Wilhelm Ferling edited by Louis Bleuzet and Pierre Pierlot. Billaudot, 1970, SS, 24 pages. A very nice edition although the print is on the small side. **21.95**

Ob032. 53 Melodious Etudes for Saxophone or Oboe Book 1 (1-25) by Gustavo Rossari, transcribed and arranged by Gerardo Iasilli. Southern Music Co., 1966, SS, 27 pages. **14.95**

Ob033. 53 Melodious Etudes for Saxophone or Oboe Book 2 (26-53) by Gustavo Rossari, transcribed and arranged by Gerardo Iasilli. Southern Music Co., 1966, SS, 32 pages. **19.95**

Ob161. 80 Graded Studies for Oboe Book 1 selected and edited by John Davies & Paul Harris. Faber Music, 1990, SS, 22 pages. This book has studies 1-46 which range from absolute beginner to intermediate. (Note that there aren't any grades assigned to these, the title apparently referring the careful arrangement by progressive difficulty.) The studies are drawn from

works by Baermann, Brod, Demnitz, Fetzen, Freillon-Poncein, Garnier, Hinke, Klose, Langey, Lazarus, Prelleur, Stark, and Wiedemann. Includes a glossary of terms. **12.95**

Ob162. 80 Graded Studies for Oboe Book 2 selected and edited by John Davies & Paul Harris. Faber Music, 1990, SS, 32 pages. This book has studies 47-80 which range from the intermediate level to the advanced intermediate (with a few beyond). The studies are mostly from the usual suspects such as Arban, Baermann, Blatt, Brod, Demnitz, Ferling, Garnier, Luft, Stark, and Vithum and several original etudes by Harris. Includes a glossary of terms. **12.95**

Ob052. 100 Exercises for Oboe by Albert Debondue. Alphonse Leduc, 1961, SS, 25 pages. These 100 brief exercises were written for the practice of fingerings that are not used frequently but are necessary for a complete mastery of the instrument. Almost all the exercises are in keys with four or more sharps or flats. **28.00**

S064. Amazing Studies Saxophone by Howard Harrison. Boosey & Hawkes, 1997, SS, 62 pages. While created for saxophone, the source and character of these pieces makes them very suitable for oboe. Includes material drawn from both classical and folk music, with many dances included. Each piece was selected to develop a specific aspect of technique. There is an index to help you find the right study for each technical problem. Intermediate level. **24.95**

Ob025. Basic Scale and Arpeggio Studies by Antony Lamotte, edited by Josef Marx. McGinnis & Marx, 1963, SS, 18 pages. This is volume one of *The Methodical Study of the Oboe* edited by Josef Marx. Includes a preface and notes by the editor. **5.95**

G061. Complete Method for Rhythmical Articulation by Pasquale Bona translated from the fourth Italian edition by Gustav Saenger. Carl Fischer, SS, 72 pages. This is the treble clef edition. This book is in three parts with the first two intended for vocalists and all three parts for instrumentalists. The exercises and etudes (120 in all) focus on rhythm (not articulation) are progressively more difficult. Some of the exercises have a few notes below the range of the flute, oboe, and saxophone. **15.95**

G068. Contemporary Rhythm & Meter Duets for Treble Clef Instruments by Elliot Del Borgo. Meredith Music Publications, 1996, SS, 31 pages. Based on the concept of Contemporary Rhythm & Meter Studies, these fourteen, two-page duets make extensive use of metric and rhythmic devices, and harmonic and tonal devices commonly found in 20th Century works. They are ideal for any instrument for developing sight-reading skills as well as recital performance, jury exams, and lesson material. **9.95**

G066. Contemporary Rhythm & Meter Studies for Treble Clef Instruments by Elliot Del Borgo. Meredith Music Publications, 1996, SS, 31 pages. These 28 etudes make extensive use of metric and rhythmic devices found in 20th century works. Composed as recital/performance pieces, all melodic material is derived from a variety of contemporary patterns including synthetic scales, 12-tone and 7-tone rows, cell-derived patterns, modal scales and traditional major and minor tonalities. **9.95**

Ob056. Daily Scales for Oboe by Whitney Tustin. Peermusic, 1968, SS, 46 pages. Includes, chromatic scales (with various articulations), major scales, minor scales (harmonic and melodic), major and minor scales in thirds, and a suggested practice schedule. **15.95**

Ob141. Études et Sonates (Etudes and Sonatas) for Oboe Vol. 1 by Henri Brod edited by Pierre Bajeux. Alphonse Leduc, 1951, SS, 40 pages. This book has 40 short studies in major and minor keys through 4 sharps and flats. They are alleged to be progressive but after a couple of easy ones, they are really all at the intermediate level. There are also 6 sonatas, each with three movements and 3-4 pages long, at the intermediate and upper intermediate level. **39.30**

Ob142. Études et Sonates (Etudes and Sonatas) for Oboe Vol. 2 by Henri Brod edited by Pierre Bajeux. Alphonse Leduc, 1951, SS, 57 pages. In this book there are 20 etudes averaging a page in length. They, along with the 6 sonatas, are at the upper intermediate level and a bit beyond. ... **41.05**

Ob071. Foundation Studies for Oboe by David Hite. Southern Music Co., 1992, SS, 64 pages. This book is based on the Baermann Book 3 studies (for clarinet) of scales, chords and intervals that have been adapted for the oboe and further extended by the editor. **17.95**

Ob029. *Melodious and Progressive Studies for Oboe Book 1* edited by David Hite. Southern Music Co., SS, 64 pages. Includes Demnitz: 36 Expressive Studies, Nocentini: 9 Melodic Studies, Baermann: 14 Melodic Etudes, Kayser: 5 Progressive Studies, and major and minor scales. **13.50**

Ob030. *Melodious and Progressive Studies for Oboe Book 2* edited by David Hite. Southern Music Co., SS, 63 pages. Includes Gambaro: 16 Caprices, Dont: 14 Etudes from Op. 37, and 24 special studies from Berr, Ferling, Lazarus, Ries, Spohr, Kreutzer, etc. **10.95**

WW154. *Method for Oboe or Saxophone (2nd Part: Progressive Studies)* by Joseph Sellner edited by L. Bleuzet. Billaudot, SS, 60 pages. The book contains a large number of short (1 to 3 lines) exercises in keys to four sharps and four flats. Lots of material to practice. Includes some fingering annotations for oboe. **26.95**

Ob111. *Mind Your Fingers* by Moshe Aron Epstein adapted for oboe by Rainer Herweg. Zimmermann, 2005, PB, 131 pages, in English and German. This book of short exercises, which has been adapted from the flute, is primarily intended to develop fluency and confidence in playing rapidly in the third octave. It presents chromatic exercises starting from many different notes, in sharps and flats, and in many rhythms. This method is repeated with whole tone scales and finally and briefly with other scales. **40.95**

Ob109. *Oboe Scales for Reading* by Christopher Weait. Christopher Weait, 2006, SB, 79 pages. These scale and arpeggio patterns divided into lower and upper registers and progress through 15 keys, including the enharmonic keys. Accidentals are used for each key rather than key signatures. Scales included are: majors with tonic arpeggios, harmonic minors with minor arpeggios, melodic minors with tonic seventh arpeggios, chromatics, whole tones with augmented arpeggios, octatonics (diminished scales) with diminished seventh arpeggios, pentatonic and blues scales. **23.95**

G156. *Rhythmic Training* by Robert Starer. Hal Leonard, 1969, PB, 84 pages. This is an excellent text which gets into the more difficult areas quickly. It contains a series of exercises for all instruments. The areas covered include rhythmic organization (everything from 2 through 8 equal parts plus 12, 16 and more), changing meters, changing the rate of pulse, and poly-rhythms. **9.95**

Ob061. *Selected Studies for Oboe* by Himie Voxman. Rubank, 1942, SS, 76 pages. Intermediate-advanced level etudes drawn from many composers in all major and minor keys, plus scales, scales in thirds, and arpeggios. **6.95**

Ob049. *Studies for the Advanced Teaching of the Oboe* by Georges Gillet revised and with the addition of a Practice Method by Fernand Gillet. Alphonse Leduc, 1938, SS, 55 + 9 pages. This book contains 25 difficult studies with text in both French and English. The Practice Method provides additional guidance to these studies. **55.05**

Ob042. *Studies for Playing Avant-garde Music (Studien zum Spielen Neuer Musik) for Oboe* edited by Heinz Holliger. Breitkopf & Härtel, 1972(?), SS, 51 + pages. These studies have been prepared by Heinz Holliger for works by Wytenbach, Berio, Denissow, Donatoni, Engelmann, Globokar and more. The notes are in English, French and German. There is also list of works as of 1979. **27.95**

Ob058. *The Technics of the Oboe Part 1* by Louis Bleuzet. Leduc, 1936, SS, 21 pages. Covers scales, fingering exercises, sonority, articulations, and trills. **30.45**

Ob059. *The Technics of the Oboe Part 2* by Louis Bleuzet. Leduc, 1937, SS, 24 pages. Scale based (thirds, fourths, etc) exercises. **30.00**

Ob060. *The Technics of the Oboe Part 3* by Louis Bleuzet. Leduc, 1937, SS, 20 pages. Arpeggio and staccato exercises. **22.95**

Ob022. *The Technique of Oboe Playing* by Rolf Julius Koch. Schott Musik International, PB, 88 pages. This book is not intended to be another oboe method but instead focuses on the practical exercises for mastering problems in wind technique. The principal studies are on breathing technique, scale technique, trills and staccato. It also includes six warm-up exercises for advanced players, six short exercises after Paganini with variant styles of articulation, and notes on how to practice properly. **19.95**

Ob088. *Twenty Minutes of Study (Vingt Minutes D'Etude)* by Fernand Gillet. Alphonse Leduc, SS, 33 pages. This book contains 40 studies primarily based on scales (including chromatic), intervals and arpeggios. A very useful book to help build technique. **41.70**

Ob035. *Vade-Mecum of the Oboist* by Albert J. Andraud. Southern Music Co., 1940, SB, 200 pages (oversized 11 inch by 14 inch volume). Contains numerous exercises, etudes (Ferling and Barret), extensive orchestral studies, and more. **39.95**

Oboe Music Minus One

Ob167. *48 Studies for Oboe Op. 31* **19.95**

M3400. *Albinoni Concerti for Oboe* **27.95**

M1203. *Christmas Memories* (all instruments and voice) **22.95**

M3411. *Oboe Classics for the Beginner* **20.95**

M3412. *Oboe Classics for the Intermediate Player* **19.95**

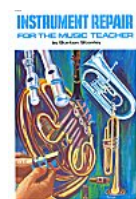
M3413. *Oboe Classics for the Advanced Player* **24.95**

M3401 *Telemann Concerto in F minor, Handel Concerto No. 8 in B-flat major, and Vivaldi Concerto No. 9 in D minor* **27.95**

Repair

WW002. *A Guide to Repairing Woodwinds Second Edition*

by Ronald Saska. Roncorp, 2013, SB, 244 pages. This book was originally developed for the woodwind repair courses at the State University of New York, College at Morrisville. The book is intended for those who wish to learn professional repair techniques using professional equipment. The clarinet is the subject of the basic repair instruction. Additional information is provided for repairing oboes, flutes, bassoons, saxophones, and harmony clarinets. Nine appendices include useful reference information on repair procedures, tools, equipment and supplies. For the second edition this book has been typeset and the appendices that cover the suppliers of tools, parts, and supplies have been brought up to date. **42.95**



G46. *Instrument Repair for the Music Teacher* by Burton Stanley. Alfred Publishing Co., 1978, PB, 154 pages. This book provides instructions for the most common repair procedures for woodwind and brass instruments. The primary focus is on clarinet, flute, piston valve brass, rotary valve brass, and trombone. Corking the saxophone neck is covered but not saxophone repadding. **22.95**

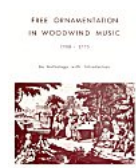
Woodwind Books



WW001. *Acoustical Aspects of Woodwind Instruments*, Revised Edition by C. J. Nederveen. Northern Illinois University Press, 1998, PB, 160 pages. A detailed mathematical study of the subject. Contents: the excitation mechanism of woodwinds, holes and bore perturbations, examples, and an addendum of developments since 1969 first edition. **29.95**



WW016. *The Classical Woodwind Cadenza, A Workbook* by David Lasocki & Betty Bang Mather. McGinnis & Marx, 1979, SS, 60 pages. This workbook is designed to involve the performer of eighteenth-century woodwind music in the composition of classical cadenzas. Included are examples of the few surviving cadenzas preserved in published and manuscript form. **15.95**



WW014. *Free Ornamentation in Woodwind Music 1700-1775* by Betty Bang Mather & David Lasocki. McGinnis & Marx, 1976, SB, 158 pages. This book on free ornamentation is intended for woodwind performers. The authors have found written out examples of ornamentation in manuscripts of the period and presented them along with guidelines for various composers and schools of playing. **21.95**

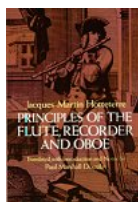
WW015. Interpretation of French Music from 1675 to 1775 by Betty Bang Mather. McGinnis & Marx, 1973, SS, 104 pages. Subtitled: *For Woodwind and Other Performers, Additional Comments on German and Italian Music*. This book focuses on the 50 years from 1700 to 1750 when woodwind (especially flute) music was popular and the performance practices for French music were distinctive. The three principal subjects are rhythmic inequality, articulation, and ornamentation. The book is packed with musical examples and includes appendices, bibliography, and index.



19.95

WW008. Principles of the Flute, Recorder and Oboe

by Jacques-Martin Hotteterre translated, with introduction and notes by Paul Marshall Douglas. Dover, PB, 73 pages. The finest flutist of his time, Jacques-Martin Hotteterre (1680?-1760?) wrote this instruction book for the transverse flute, recorder and oboe. This work has considerable practical use today as well as its importance in the historical development of the flute. Most significantly it contains an extensive discussion of ornaments and embellishments of the period.



9.95

WW012. Wind Chamber Music - Winds with Piano and Woodwind Quintets - An Annotated Guide

by Barbara Secrist-Schmedes. Scarecrow Press, 1996, HB, 186 pages. About one quarter of this book is a listing of works for two to five dissimilar woodwinds (including horn) and piano. The rest lists woodwind quintets. The listings include composer (with nationality and dates), title, instrumentation, date of duration, arranger (if any), publisher; and the catalog number of any known recording. Many entries have descriptions.



55.95

WW242. Wind Talk for Woodwinds

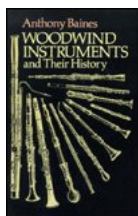
by Mark C. Ely and Amy E. Van Deuren. Oxford University Press, 2009, PB, 75 pages. This book provides instrumental music teachers, practitioners, and students with a handy, easy-to-use pedagogical resource for woodwind instruments. With thorough coverage of the most common woodwind instruments - flute, oboe, clarinet, saxophone, and bassoon (100+ pages each) - the book offers the most topical and information necessary for effective teaching. This includes terminology, topics, and concepts associated with each specific instrument, along with teaching suggestions that can be applied in the classroom. It also includes a "Practical Tips" section, which discusses common technical faults and corrections, common problems with sound (as well as their causes and solutions to them), as well as fingering charts, literature lists (study materials, method books, and solos), as well as a list of additional resources. An impressive book which considering it is published by Oxford has a "modest" price.



24.95

WW006. Woodwind Instruments and Their History

by Anthony C. Baines. Dover, PB, 384 pages. The definitive book on woodwind history, fully illustrated. Part One, The Woodwind Today, includes a general introduction, the flute, piccolo, reeds and reed-making, the oboe, the clarinet, and the bassoon. Part Two, History, has chapters on The Primitive Flute World, Early Reed Instruments and Double-piping, Medieval Wind Music, The Sixteenth Century and the Consorts, The Eighteenth Century and the Classical Woodwind, and Mechanization.



22.95



WW179. The Woodwind Player's Cookbook edited by Charles West. Meredith Music, 2008, PB, 178 pages. Subtitled *Creative Recipes for a Successful Performance*, this valuable collection of quick-to-read yet deeply insightful strategies is like finding expert trade secrets all placed in one convenient source. With outstanding records of performance, workshop clinics, recordings, research, composition, leadership and teaching, the 57 authors provide their favorite "recipes" that range from overviews of successful programs to specific topics that will inspire all levels and types of ensembles and performers.

24.95

Woodwind Music (by composer)

(Note: This is a listing of mixed woodwind duets and trios that include oboe with or without piano. Larger ensembles (four or more players) including woodwind quintets, Mozart serenades, etc. are listed on the Woodwind Music page of our web site.)

WW056. Divertimento for Flute, Oboe and Clarinet (Op. 37) by Malcolm Arnold. Parts. 17.95

WW194. Divertimento for Flute, Oboe and Clarinet (Op. 37) by Malcolm Arnold. Score. 13.95

WW315. Four Dances for Flute, Oboe and Clarinet by Christopher Ball. Emerson Edition, 2007, SS, includes score and parts. Christopher Ball (1936-) is a British composer who began his career as an orchestral clarinetist and also served as a conductor in the United Kingdom and Canada. The composer wrote "The Four Dances were composed as companion pieces to Malcolm Arnold's very popular Divertimento [see WW056, above] for the same instruments. Their intention is to be fun for both players and performers . . ." The dances are: 1. Lively Dance (Allegro), 2. Lyrical Dance, 3. Round Dance, and 4. Square Dance. There is a short section of optional piccolo in the last movement. College level with a duration of about 10:30. 30.95

WW209. Triade Trio for oboe, clarinet and alto saxophone by Marcel Boucard. Billaudot, 1974, (parts only). This piece has four relatively short movements (each part is three pages long). They are 1. Allegro moderato, 2. Andante moderato, 3. Andante, and 4. Petit divertissement (Allegro). Better high school players and up. 14.95

WW041. Suite Brève en Trio Op. 67 by Eugene Bozza. Alphonse Leduc, 1947. For oboe, clarinet, and bassoon. Includes individual parts and the score. This is a four movement work: Allegro moderato, Allegro vivo, Adagio espressivo, and Allegro vivo. College level. 40.90


WW080. 7ème Trio Op. 56 for Oboe, Bassoon and Piano by Henri Brod. International Music Diffusion, 2001, SS, includes parts and piano score. Henri Bord (1799-1839) was a teacher, composer and instrument maker who was important in the development of the oboe in France. This is a sectional piece in two main parts. The first is Maestoso which is followed by a Theme (Allegretto) and five variations. The oboe and bassoon parts are early college level. The piano part is at least that level. 27.95

WW093. Trio for Oboe, Bassoon and Piano by Paul Challine. International Music Diffusion, 1990, PB/SS, 67 + 18 + 20 pages (includes parts and piano score). Paul Challine (1908-1994) was a French composer and lawyer who wrote mostly chamber music. While much of his music was written while he was a POW during World War II, this piece was written in 1981. It is a substantial trio in four movements: I. Allegro moderato, II. Scherzo (Léger it rythmé), III. Andante (triste et grave), and IV. finale (Anime). All movements have tempo changes. College level. . 61.95

WW228. Trio in B minor Op. 27 for Oboe, Clarinet (in A) and Piano by Edouard Destenay. Lauren Publications, SS, includes parts and piano score. Recently reprinted from a 1906 Hamelle edition. Edouard Destenay (1850-1924) was a French composer and organist who was born in Algiers. In three movements: Allegro vivace, Andante non troppo, and Presto. College level. 25.25

WW230. Aubade Trio for Flute, and Clarinet in B-flat by Paul deWailly edited by Jerry Kirkbride. International Music Co., 1983, SS, includes parts and score. Paul deWailly (1854-1933) was a French composer and student of Cesar Frank. His music, most of which was written during the period from 1870-1900, is in a conservative style. This very pleasant

piece is marked Allegro with a middle section that is more tranquil than the beginning and end. Early college level with a duration of 3 minutes. . **11.75**

WW221. Habenera from Aires Tropicales for Woodwind Trio (Flute or Oboe, B-flat Clarinet and Bassoon) by Paquito D'Rivera. International Opus, 1994. A movement from Aires Tropicales with challenging contrapuntal lines in a Latin style similar to the Ravel Habanera.  . **11.95**

WW336. Trio for Flute, Oboe and Piano by Madeleine Dring. Josef Wienberger Ltd., 1970, SS, (includes parts and piano score). Madeleine Dring (1923-1977) was an English composer and actress. In three movements: I. Allegro con brio, II. Andante semplice, and III. Allegro giocoso. College level with frequent meter changes in the first movement. Duration of about 10:45. **26.95**

WW256. Trio Flute, Oboe and Piano by Harald Genzmer. Edition Peters, 2010, includes parts and piano score. Harald Genzmer (1909-2007) was a German composer and music educator who studied with Hindemith. This work was written in 1993 but was not published until recently. This piece is in Genzmer's typical style while given the instrumentalists the opportunity to cooperate in contrapuntal textures and demonstrate their virtuosic ability. It is in three movements, generally in the fast/slow/fast format but with considerable variations in tempos within each movement. Duration is about 12:20. **45.95**

WW169. Trio for flute, oboe and clarinet by Paul Harris. Queen's Temple Publications, 1998, SS, (includes score and parts). The movements are: 1. Prologue (Allegro scherzando), 2. Meditation (adagio sostenuto e cantabile), 3. Waltz (Allegro ma non troppo), 4. Dance (Con moto), 5. Soliloquy (Andante), and 6. Burlesque (Allegro energico). 24 + 3 + 3 pages. The five waltzes are: I. Allegro, II Allegro grazioso, III. Moderato, IV. Allegretto, and V. Allegro con moto. Advanced high school or early college level. **15.95**

WW073. Trio No. 2 for Oboe, Clarinet and Bassoon Op. 31 by Charles Huguenin edited by R. Mark Rogers. Southern Music Co., 2006. SS. Includes a score and individual parts. Four movements. **9.95**

WW084. Suite Pour Trio D'Anches Op. 47 for Oboe, Clarinet (in A) and Bassoon by Marcel Labey. International Music Diffusion, 2005, SS, includes parts and score. Marcel Labey (1875-1968) was a French conductor and composer. This work was composed in 1944. I. Entrée (Modéré, sans lenteur), II. Divertissement (Animé), and III. Postlude (Modéré). **23.95**

WW231. Eighteen Trios from the Classic Masters for Flute, Oboe and Clarinet or Two Flutes and Clarinet transcribed and arranged by Ary van Leeuwen and Albert J. Andraud. Southern Music Co., 1934/2000, SS. Includes score and parts. At the advanced intermediate level. **15.95**

WW057. Pastorale Op. 147 for Oboe, Clarinet and Bassoon by Darius Milhaud. Masters Music, SS. (includes parts and score). The piece was written by Milhaud in 1937. One reference called it a tiny gem of the woodwind repertoire. Despite the name it moves right along in cut time with half note = 72. College level. **6.95**

WW053. Sonate for Flute, Oboe, Clarinet and Piano by Darius Milhaud. Durand, 1923, SS. (includes parts and piano score). The piece was written by Milhaud in 1918. It is in four movements: I. Tranquille, II. Joyeux, III. Emporté, and IV. Douloureux. College level. **44.95**

WW222. Three Celtic Tunes for Wind Trio (Oboe or Flute, Clarinet and Bassoon) by Turlough O'Carolan. The three tunes are Captain O'Kane (Moderately slow), Lord Inchiquin (9/8 in one at about mm = 60), and Planxty Drury (Moderately Fast). Suitable for adult (amateur) trios who may find this of most interest. **22.95**

WW078. Les Carnets de Route (A Travel Journal) for Oboe and Bassoon Volume 1 by Alexandre Ouzounoff. International Music Diffusion, 1998, SS, includes parts and score. The 10 short pieces in this collection were inspired by music from around the world. They are for various combinations of double reed instruments. Most have either 3 or 4 parts. They are not technically difficult but tend to have relatively fast tempos which range from mm 108 to 152. Contents: Thulé (4 Ob), Maputo (3 Ob), Shangai (3 Ob or 2 Ob & Bs), Atlantide (2 Ob or Ob & Bs), Bobo Dioulasso (3 Ob or 2 Ob & Bs), Harlem (2 Ob, EH & Bs or 3 Ob & Bs), Montmartre (2 Ob, EH & Bs or 3 Ob & EH), Salzburg (2 Ob, EH & Bs), Bahia (3 Ob & Bs), and Cariacou (2 Ob, EH & Bs). **28.95**

WW079. Les Carnets de Route (A Travel Journal) for Oboe and Bassoon Volume 2 by Alexandre Ouzounoff. International Music Diffusion, 1998, SS, includes parts and score. The 9 short pieces in this collection were inspired by music from around the world. They are for

various combinations of double reed instruments. Most have either 3 or 4 parts. The contents of volume 2 are somewhat more difficult than volume 1. Includes: Berklee (2 Ob, EH & Bs), Buenos-Aires (2 Ob, EH & Bs or 3 Ob & EH), Manhattan (2 Ob & EH or Ob & 2 Bs), Novogorod (3 Ob & EH), Honfleur (2 Ob & EH), Ronda (2 Ob, EH & Bs or 2 Ob & 2 EH), Plovdiv (3 Ob), Tolède (2 Ob & EH or 2 Ob & Bs), and Kyoto (Ob & Bs). **28.95**

WW229. Mozart Fantasia for a Musical Clock for Flute, Oboe, and Piano arranged by Maximilian Schwedler. Lauren Publications, SS, includes parts and piano score. Reprinted from the 1919 Zimmermann edition. The second part can be played by a violin or a second flute. This piece was written for the Flötenuhr or Spieluhr, a mechanical organ or clock. It is sectional: Allegro, Andante, and Tempo I. College level. **12.50**

WW039. 18 Trios Vol. 1 by Anton Stadler. International Music Diffusion, 1996. Originally written for basset horns, this edition includes parts so that these trios can be played by 3 basset horns; 3 clarinets; 2 clarinets and bass clarinet or bassoon; oboe or flute, clarinet, and bassoon. Volume 1 has trios 1-5. **22.95**

WW040. 18 Trios Vol. 2 by Anton Stadler. International Music Diffusion, 1996. Parts are the same as volume 1. Volume 2 has trios 6-18. **23.95**

WW324. Divertimento for Oboe, Clarinet and Bassoon by Armand Toth. Edition Darok, 2013(?), SS, includes parts and score (the parts are each 6 pages long). Armand Tóth (1955-) is a Hungarian composer, conductor, and flutist. This is a college level piece in three movements: I. Moderato, II. Larghetto, III. Vivace, and IV. Finale (Allegro molto e vivace). **20.95**

WW086. La Traviata for Oboe, Clarinet and Bassoon by Giuseppe Verdi arranged by Alexandre Ouzounoff. International Music Diffusion, 1995, SS, includes parts and score. Includes Overture, Un di felice eterea, Ah for'sé lui che l'anima, Pura siccome un angelo, and Libiamo né lietti calici. Early college level/college level. **14.50**

WW085. Le Trouvère (Il Trovatore, The Troubadour) for Oboe, Clarinet (A and B-flat) and Bassoon by Giuseppe Verdi arranged by Alexandre Ouzounoff. International Music Diffusion, 2000, SS, includes parts and piano score. Il Trovatore is an opera by Giuseppe Verdi which was premiered in its original version in 1853. The editor has selected parts of the opera that best suit this instrumentation. It has five movements: I. Allegro, II. Andante mosso, III. Andante mosso, IV. Allegro, and V. Andante assai sostenuto/Allegro agitato. College level. **23.95**

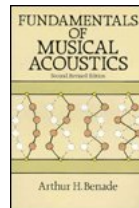
WW164. Trio for oboe, clarinet, and bassoon by Heitor Villa-Lobos. Eschig, 1954. Parts only. This piece was written in 1927. Three movements: I. Anime, II. Languissamment, and III. Vivo. An advanced work with a duration of about 17:30. **49.95**

WW333. Chamber Music for Three Woodwinds Vol. I (Easy to Medium) by Himie Voxman. Rubank, 1958, SS, 32 pages. Fifteen easy to medium trios for flute, oboe (or a second flute) and clarinet in score form. Suitable for contest, concert or church performance. Includes works by Beethoven, Handel, Haydn, Mozart and others. **6.95**

WW334. Chamber Music for Three Woodwinds Vol. II (Easy to Medium) by Himie Voxman. Rubank, 1958, SS, 32 pages. Nineteen easy to medium level woodwind trios for flute (flute), clarinet and bassoon or bass clarinet in score form. While flute is indicated for the first part, oboe can be used instead. Suitable for contest, concert or church performance. Includes works by Bach, Beethoven, Corelli, Couperin, Handel, Haydn, Mozart, Schubert and others. **6.95**

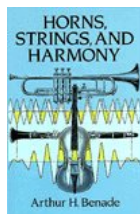
General Music

Acoustics and Theory



G04. Fundamentals of Musical Acoustics by Arthur H. Benade. Dover, PB, 596 pages. The Second, Revised Edition originally published in 1976. This is a hefty book with enough detail for a physicist but still rewarding to the layman. It includes about 75 pages specifically devoted to woodwinds.

19.95



G005. *Horns, Strings, and Harmony* by Arthur H. Benade. Dover, PB, 271 pages. An outstanding non-technical introduction to acoustics by Dr. Benade who was a physicist, flutist, and science educator. The book covers vibrating systems, the role of the human ear in hearing music, how pianos, violins, trumpets, oboes, clarinets, flutes, saxophones and many other instruments work. In addition, the author provides instructions for building a homemade trumpet, clarinet, and flute.

12.95

G18. *Lies My Music Teacher Told Me* by Gerald Eskelin. Stage 3 Publishing, Woodland Hills, CA, Second Edition 2005, PB, 176 pages. This book is dedicated to all those who studied music just long enough to be thoroughly confused. It focuses primarily on the subject of scales, chords and other things having to do with pitch. The problem, in the authors view, is that three centuries of tempered keyboards, has dulled our ears and prevented us from learning the "natural" system that works best for organizing musical structures. He explains this through twelve lies and the corresponding truth. For example, Lie #6: A scale is a series of eight fixed pitches; Truth: A scale is a system of many flexible pitches whose tuning changes slightly depending upon harmonic content.

16.95

G20. *Music, Physics and Engineering* by Harry F. Olson. Dover, 1967, PB, 460 pages. A wide ranging book covering both the mechanical and electronic areas of sound production and reproduction. Topics covered include sound waves, musical terminology, resonators and radiators, musical instruments and their characteristics, properties of music, acoustics (theater, studio, and room), sound-reproducing systems, and electronic music. Many charts, diagrams and equations are included. While many aspects of this book are quite technical, most of the information will be comprehensible to all musicians.

16.95

G021. *On the Sensations of Tone* by Hermann Helmholtz. Dover, 1954, PB, 576 pages. This is an unabridged reprinting of the 1885 translation by Alexander J. Ellis of the last German edition. It includes a new introduction written in 1954. On the Sensations of Tone is regarded as one of the world's greatest scientific classics. It bridges the gap between the natural sciences and music theory. The first two parts of the book deal with the physics and physiology of music. The last part contains the author's theory on the aesthetic relationship of musical tones.

22.95

G48. *Science & Music* by Sir James Jeans. Dover, 1968, PB, 258 pages. An unabridged republication of the 1937 English edition of this classic book on musical sounds. It conveys precise information in a non-technical way for anyone interested in music. Includes the various means of producing sounds, hearing, scales, intonation, types of tuning, the concert hall, orchestras and many more topics.

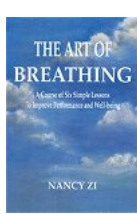
12.95

Health and Physical Performance



G42. *Arnold Jacobs: Song and Wind* by Brian Frederiksen, edited by John Taylor. WindSong Press, 1996, HB, 276 pages. With a career spanning seven decades Arnold Jacobs earned a reputation as a world-class performer. Equally significant are his teachings, especially on breathing. This book was written by Mr. Jacobs' assistant, Brian Frederiksen and draws on material from masterclasses, private interviews, previously published writings and contributions from his students and colleagues.

29.95



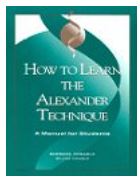
G64. *The Art of Breathing* by Nancy Zi. Vivi Company, 1994, PB, 159 pages. This book contains 6 simple lessons and 24 easy-to-learn exercises, imagery drills and practical applications that will change the way you breathe. Nancy Zi's unique method of abdominal deep breathing shows you how to use more lung capacity to reduce tension, promote relaxation, and enhance your practice and performance.

9.95



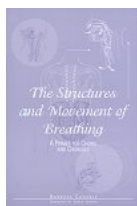
G22. *The Athletic Musician, A Guide to Playing without Pain* by Barbara Paull and Christine Harrison. Scarecrow Press, 1997, PB, 175 pages. An excellent book for all instrumental musicians by a physiotherapist and a violinist. It includes detailed but easy to follow guidance on both what and what not to do. Main sections cover the problem of musician's injuries, anatomy and applied anatomy for musicians, and the musician as athlete.

29.50



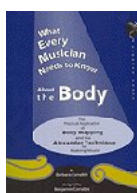
G33. *How to Learn the Alexander Technique* by Barbara Conable. Andover Press, Third Edition, 1995, PB, 154 pages. A primer for students of the Alexander Technique, a well-known method for improving freedom and ease of movement and physical coordination. This book provides the first authoritative account of William Conable's concept, Body Mapping, the study of how our ideas about our bodies affect our experience and movement. Includes sections aimed at instrumentalists, vocalists, actors and dancers.

21.50



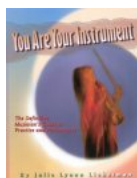
G40. *The Structures and Movement of Breathing* by Barbara Conable. Gia Publications, 2000, SS, 48 pages. While this book is subtitled: "A Primer for Choirs and Choruses," it is also very useful for players of wind instruments. It provides clear and concise information about breathing and features dozens of detailed illustrations and explanations. This book is based on the technique of Body Mapping.

6.95



G34. *What Every Musician Needs to Know about the Body* by Barbara Conable. Andover Press, 2000, SB, 101 pages. A book about Body Mapping and the kinesthetic sense and how they can be developed in ways that help musicians play well. It is full of information about the Alexander Technique, but it is very useful for people who don't have access to an Alexander teacher as well. Heavily illustrated.

21.50



G19. *You Are Your Instrument* by Julie Lyonn Lieberman. Huixi Music, New York, 1991, printing of 1997, PB, 152 pages. This book is a detailed guide to mind and especially the body of the musician. It provides guidance to help musicians heal existing injuries and develop a more enjoyable physical/mental experience during practice and performance. It includes anatomy charts and 19 pages of illustrated exercises.

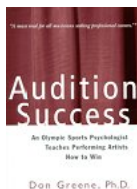
19.95

Performance (Mental and Technical)



G32. *The Art of Wind Playing* by Arthur Weisberg. Meredith Music, 1975/2007, PB, 145 pages. The author, who was a renowned bassoonist, has written this book because of his concern that winds lack the traditions and the consistent pedagogy of string and keyboard instruments. Topics: dynamics, intonation, articulation, vibrato, technique, breathing, musicianship, and interpretation. An essential reference for all wind musicians.

19.95



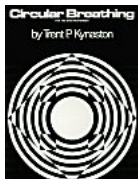
G38. *Audition Success* by Don Greene. Routledge, 2001, PB, 168 pages. Turn good auditions into great ones with *Audition Success*. Master audition coach Don Greene, Ph.D. techniques teach you how to monitor and control fear, and put your nervous energy to work. The beginning performer will find here the tools to prepare for the audition circuit, and the experienced performer will appreciate techniques that can turn good auditions into great ones.

26.95



G131. *Circular Breathing: a Method* by Robert S. Spring. Windplayer Publications, 2006, SS, 31 pages. This book presents two alternative introductory methods of circular breathing. It also features exercises and advice from seven contributing experts for flute (Robert Dick), clarinet (Robert Spring), saxophone (Donald Lefevre), bassoon (Jeffrey Lyman), oboe (Martin Schuring), trumpet and low brass, including recommended repertoire for each.

12.95



G45. *Circular Breathing for the Wind Performer* by Trent P. Kynaston. Warner Bros. Publications, SS, 20 pages. This is a guide to learning circular breathing for all wind instrumentalists. The author discusses breathing and then provides instruction in beginning, intermediate and advanced techniques for circular breathing.

10.95



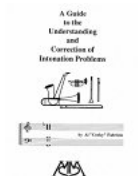
G091. *Classical & Romantic Performing Practice 1750-1900* by Clive Brown. Oxford University Press, 1999, PB, 676 pages. Brown identifies areas in which musical notation conveyed rather different messages to the musicians for whom it was written than it does to modern performers, and seeks to look beyond the notation to understand how composers might have expected to hear their music realized in performance. There is ample evidence to demonstrate that, in many respects, the sound worlds in which Mozart, Beethoven, Wagner, and Brahms created their music were more radically different from ours than is generally assumed.

72.95



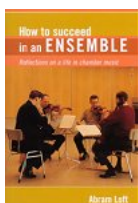
G10. *The Historical Performance of Music, An Introduction* by Colin Lawson and Robin Stowell. Cambridge University Press, PB, 219 pages. This book offers a concise overview of historical performance. Chapters include: Music as History, The application of primary sources, Changes in Musical Styles, Conditions and Practices, Case Studies in Ensemble Music, and The Continuing Debate.

21.95



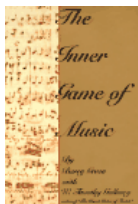
G70. *A Guide to the Understanding and Correction of Intonation Problems* by Al "Corky" Fabrizio. Meredith Music Publications, 1994, SS, 30 pages. This book could be titled: How to Tune the Wind Ensemble. It provides details such as pitch tendencies and tuning strategies for the principal wind ensemble instruments, a tuning method for the entire ensemble, and acoustical considerations by instrument of various chords (which could be turned into an exercise).

12.95



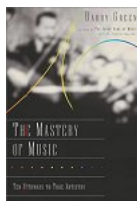
G56. *How to Succeed in an Ensemble* by Abram Loft. Amadeus Press, 2003, HB, 300 pages. The author was a member of the Fine Arts Quarter for 25 years and later chairman of the string department at the Eastman School of Music. This book is both a personal account of what life is really like in a chamber ensemble and advice on both the artistic and business aspects of creating and sustaining a successful chamber group.

24.95



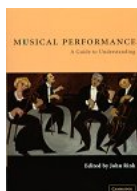
G06. *The Inner Game of Music* by Barry Green and W. Timothy Gallwey. Doubleday, HB, 225 pages. The Inner Game of music is that which takes place in the mind, played against such elusive opponents as nervousness, self-doubt, and fear of failure. Using the same principles of "natural learning" Timothy Gallwey developed so successfully for tennis, golf and skiing and applying them to his own field, noted musician Barry Green shows how to acknowledge and overcome these internal obstacles in order to bring a new quality to the experience and learning of music. There are also chapters on ensemble playing, improvisation, composition and creativity, and listening skills - an essential part of the Inner Game - are discussed throughout.

23.95



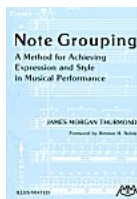
G36. *The Mastery of Music, Ten Pathways to True Artistry* by Barry Green. Broadway Books, 2003, HB, 293 pages. Barry Green, bassist and co-author of *The Inner Game of Music*, turns his hand to the artistic pathways leading to extraordinary musicianship. Green shows how musical excellence, exhibited by the true virtuosos, requires a mastery of ten unique qualities of the soul and human spirit, such as confidence, passion, discipline, creativity, and relaxed concentration, and he discusses specific ways in which all musicians, composers, and conductors can take their skills to higher levels.

24.95



G29. *Musical Performance, A Guide to Understanding* edited by John Rink. Cambridge University Press, 2002, PB, 245 pages. This book unravels the complexities of playing music and reveals aspects of learning, playing and responding to music relevant to performances of all levels. A survey of performance through the ages leads to a presentation of basic historical, analytical and psychological concepts. Four chapters follow on teaching, development, practice and memorization. The next section considers the "translation" from score to sound, physical projection, ensemble playing and performance anxiety. The final section addresses the act of listening, the legacy of recordings, music criticism and "performers on performance".

24.95



G63. *Note Grouping* by James Morgan Thurmond. Meredith Music Publications, 1981, PB, 144 pages. Subtitled: A Method for Achieving Expression and Style in Musical Performance. Fully explains through musical example, the concept of expressive musicianship as taught by Anton Horner, William Kincaid and Marcel Tabuteau. This book clearly illustrates how to teach students to play or sing with expression, musicianship and style and will help to make your performances "come alive."

34.95



G25. *Ornamentation, A Question & Answer Manual* by Valery Lloyd-Watts and Carole L. Bigler. Alfred Publishing Co. Inc., 1995, SS, 64 pages. An excellent and inexpensive introduction to ornamentation. Written to help all musicians, regardless of instruments, it presents a logical step-by-step procedure that makes realizing an ornament and integrating it into a performance simple, stimulating, and rewarding. Covers the Baroque, Classical, Romantic, and Contemporary eras.

9.95



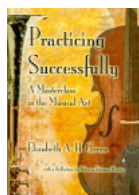
G55. *Performance Success* by Don Greene. Routledge, 2002, PB, 151 pages. Performance anxiety is a fact of life for all musicians. You can deny the problems of stress in performance or you can face them, even learn to embrace them. Performance Success teaches a set of skills so that a musician can be ready to go out and sing or play at his or her highest level, working with energies that might otherwise be wasted in unproductive ways. This is a book of skills and exercises, prepared by a master teacher.

30.95



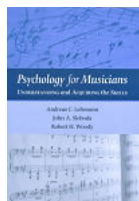
G31. *Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists* by Arthur Weisberg. Yale University Press, 1993, PB, 142 pages. This concise, straightforward handbook by the renowned conductor and bassoonist Arthur Weisberg is the first practical manual to address the performance problems specific to twentieth-century music. The focus is on understanding and performing twentieth century rhythms, metric modulations, the basics on conducting these rhythms, and preparing the score.

19.95



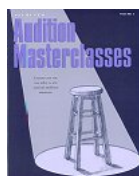
G144. Practicing Successfully, A Masterclass in the Musical Art by Elizabeth A. H. Green. Gia Publications, 2006, HB, 147 pages. In *Practicing Successfully*, legendary music educator Elizabeth A. H. Green draws upon her decades of experience instructing students of all levels to break down the practicing regimen into a logical learning sequence (Part One). In Part Two, experts on various instruments discuss recurring problems and how to defeat them. In the concluding Part Three, Green notes the physiological principles pertaining to practice and suggests ways to modify practice sessions to reflect these facts.

23.95



G134. Psychology for Musicians by Andreas C. Lehmann, John A. Sloboda, and Robert H. Woody. Oxford University Press, 2007, HB, 268 pages. Subtitled: Understanding and Acquiring the Skills. Examining the processes that underlie the acquisition of musical skills, the authors provide a concise, accessible, and up-to-date introduction to psychological research for musicians. The book is divided into three sections: Musical Learning, Musical Skills, and Musical Roles.

29.95



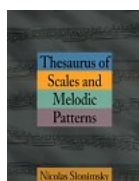
G71. Selected Audition Masterclasses. Windplayer Publications, 2004, SS, 32 pages. Written by 15 top experts (such as Don Greene and Barry Green) who work throughout the music field, this book starts with techniques that help you overcome your first audition jitters and continues with how you can be better prepared for any audition in the music field, including the country's leading orchestras. No matter what instrument you play. You'll even learn how players are able to get professional jobs without performing an actual audition!

15.95



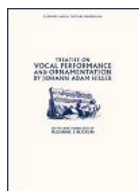
G28. A Soprano on Her Head by Eloise Ristad. Real People Press, 1982, PB, 204 pages. Eloise Ristad deals with complex problems that torment and cripple many of our most creative and talented people, and she does so with compassion, wisdom, and wit. The problems of stage fright and other petty and debilitating fears are a suffering of epidemic proportions in our society that rob spontaneity and enthusiasm in artistic performance. The author supplies answers and methods for overcoming these universal psychological blocks—methods that have not only been proven in her own studio, but which trace back through history to the oldest and wisest systems of understanding the integration of mind and body.

16.50



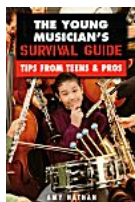
G44. Thesaurus of Scales and Melodic Patterns by Nicolas Slonimsky. Amsco Publications, PB, 244 pages. Originally published in 1947, this book is a reference book of scales and melodic patterns. It is primarily a resource for composers, but instrumentalists have also found it useful as a source for ideas in jazz and as exercises for modern classical music.

29.95



G57. Treatise on Vocal Performance and Ornamentation by Johann Adam Hiller, edited and translated by Suzanne J. Beicken. Cambridge University Press, 2001, PB, 199 pages. Hiller's treatise was published in Germany in 1780 and is an important manual on vocal technique and performance in the eighteenth century. With its emphasis on practical aspects of ornamentation, declamation and style it will be valuable to instrumentalists as well as singers and is a significant contribution to the understanding of performance practice in the eighteenth century.

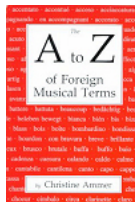
34.95



G59. The Young Musician's Survival Guide by Amy Nathan. Oxford University Press, 2000, PB, 128 pages. This book will help young people cope with difficulties involved in learning a new instrument and remaining dedicated to playing and practicing. Teens from renowned music programs join pro musicians such as Wynton Marsalis, Paula Robison, and James Galway in offering practical answer to questions from what instrument to play to where the musical road may lead. Probably most suited for ages 11-14.

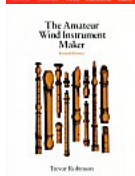
9.95

Reference, History, and General



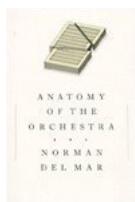
G140. The A to Z of Foreign Musical Terms by Christine Ammer. ECS Publishing, 1989, PB, 128 pages. This book gives the English equivalents of 3,000 musical terms primarily from French, German, Italian, and Spanish. They were collected from more than 30,000 scores. A guide to French, German, and Italian pronunciation is also included.

10.75



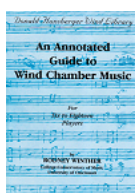
G73. The Amateur Wind Instrument Maker by Trevor Robinson. University of Massachusetts Press, 1980, PB, 116 pages. Guidance for the amateur craftsman who wishes to make wind instruments. The book includes the flute, fife, recorder, clarinet, shawm, oboe, krumhorn, rackett, cornetti, trumpets, and horns.

16.95



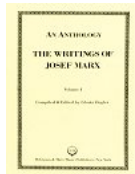
G02. Anatomy of the Orchestra by Norman Del Mar. University of California Press, PB, 528 pages. A comprehensive guide to the orchestra for conductors, musicians, students and everyone interested in the performance of orchestral music. The book is divided in to sections by type of instruments. Each section goes into considerable detail about each instrument including characteristics, range, etc. The book concludes with an extensive index.

29.95



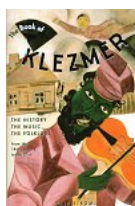
G207. An Annotated Guide to Wind Chamber Music for Six to Eighteen Players by Rodney Winther. Warner Bros Publications (Alfred), 2004, PB, 448 pages. This thick book has a great deal of information, which is enhanced by the paragraph or more of description of each of the more than 500 compositions. It is organized by the number of players and within each sized ensemble by instrumentation. It also includes wind music with soloist(s) and with voices. Helpful indexes will assist the reader.

39.95



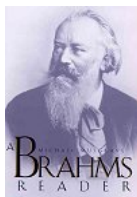
G49. An Anthology: The Writings of Josef Marx compiled and edited by Gloria Ziegler. McGinnis & Marx, 1983, PB, 160 pages. Josef Marx (1913-1978) was a renowned oboist, musicologist, music publisher and teacher. This is a selection of his articles, liner notes, and a lecture from the 1950s through the 1970s.

11.95



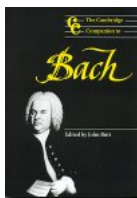
G17. The Book of Klezmer by Yale Strom. A Cappella Books, Chicago, 2002, HB, 381 pages. This book covers the entire history of klezmer and is based on both written sources and more than 50 research trips by the author. The chapters are: From King David to David the Klezmer, From the Enlightenment to the Holocaust, Klezmer in the New World 1880-1960, and From Zev to Zorn: The Masters of Culture (the klezmer revival). Appendices are Klezmer Memories in the Memorial Books, Klezmer Slang, and Klezmer Tunes. The book includes photographs, both old and taken during the author's research trips.

27.95



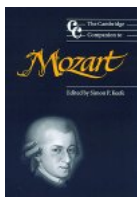
G30. *A Brahms Reader* by Michael Musgrave. Yale University Press, 1999, PB, 344 pages. This engaging account of the life of Johannes Brahms provides a fuller portrait of the German composer than ever before. Eminent Brahms scholar Michael Musgrave draws on a wide array of documentation to illuminate Brahms's personality; his outlook as a composer; his activities as pianist, conductor, scholar, and traveler; his friendship with Robert and Clara Schumann; and much more.

26.95



G50. *The Cambridge Companion to Bach* edited by John Butt. Cambridge University Press, 1997, PB, 341 pages. *The Cambridge Companion to Bach* goes beyond a basic life-and-works study to provide a late-twentieth-century perspective on J. S. Bach the man and composer. Benefiting from the insights and research of some of the most distinguished Bach scholars, this Companion covers cultural, social and religious contexts, surveys and analyzes Bach's compositional style, traces his influence, and considers the performance and reception of his music through the succeeding generations.

30.95



G51. *The Cambridge Companion to Mozart* edited by Simon P. Keefe. Cambridge University Press, 2003, PB, 309 pages. Bridging the gap between scholarly and popular images of Mozart, this volume provides comprehensive coverage of all of his important works; the reception of his music since his death; the contexts that inform his work and his significance as a performer. It paints a rounded yet focused picture of one of the most revered artists of all time and enhances readers' appreciation of his extraordinary output.

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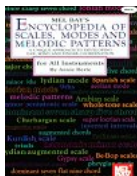
MT01. *The Cambridge Companion to the Musical* edited by William A. Everett and Paul R. Laird. Cambridge University Press, 2002, PB, 327 pages. An accessible survey of one of the most popular forms of musical, it offers a guide to the history and development of the musical in England and America, and worldwide. Starting with the early history of the musical, the volume examines the latest works and innovations, and includes information on the singers, audience and critical reception, and traditions. The book contains a chronology, reading lists and photos from key productions.

29.95



G58. *The Cambridge Companion to the Orchestra* edited by Colin Lawson. Cambridge University Press, 2003, PB, 297 pages. This up to date guide to the orchestra and orchestral life combines orchestral repertory history with critical thought. It includes topics such as the art of orchestration, score reading, conducting, international orchestras, the historical instrument movement, recording, and becoming an orchestral musician, educator or informed listener.

24.95



G023. *Encyclopedia of Scales, Modes and Melodic Patterns for All Instruments* by Arnie Berle. Mel Bay, 1997, SS, 96 pages. This book provides a comprehensive source for many types of scales. It also provides recommendations on how to practice scales and a practice routine.

19.95



G09. *The Harper Collins Dictionary of Music* by Christine Ammer. HarperCollins, PB, 3rd edition, 512 pages. This completely revised and updated edition of the popular HarperCollins Dictionary of Music is a valuable reference tool for students, professionals, and music lovers alike. More than just a book of simple definitions, it provides in-depth explanations and examples of over 3,500 musical terms and includes over 250 illustrations to help clarify the entries.

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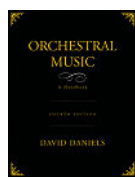
G11. *Lexicon of Musical Invective, Critical Assaults on Composers Since Beethoven's Time* by Nicolas Slonimsky. Norton, PB, 325 pages. With a new forward by Peter Schickel. This legendary book is an anthology of critical assaults on well-known composers and their works. Here the reader will find biased, unfair, ill-tempered, and singularly unpropagandistic judgments by musicians and reviewers. An example: *I am bound to say that dreary though most musical humour is, Strauss's is the dreariest that has ever bored me. I contemptuously dismiss Till Eulenspiegel as a pretentious piece of mart shoddy.*

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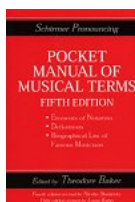
G39. *The New Langwill Index, A Dictionary of Musical Wind-Instrument Makers and Inventors* by William Waterhouse. Tony Bingham, 1993, HB, 555 pages. Based on the work of Lyndesay Graham Langwill, this book is an entirely new edition rather than a revision of his last work. The primary purpose of this volume is to assist in the identification, dating and evaluation of wind instruments. It also provides some information on the careers and achievements of makers and inventors. A first class book in every way.

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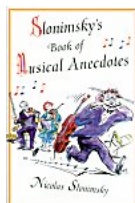
G95. *Orchestral Music, A Handbook* by David Daniels. Scarecrow Press, Fourth Edition, 2005, HB, 627 pages. Expanded to 6400 entries and almost 900 composers (only 4200 in 3rd Ed.). Merged with the American Symphony Orchestra League's OLIS (Orchestra Library Information Service). Enhanced specific information on woodwind & brass doublings. Lists of required percussion equipment for many works. New, more intuitive format for instrumentation. More contents notes and durations of individual movements.

66.95



G08. *Schirmer Pronouncing Pocket Manual of Musical Terms* edited by Theodore Baker, Nicolas Slonimsky, and Laura Kuhn. Schirmer, PB, 362 pages. This is a small (3 inches by 4 inches), extremely useful, and inexpensive reference. Includes elements of notation, notes and rests, the staff, clefs, scales, chromatic signs, intervals, keys, chords, time signatures, rules for pronouncing German, French, and Italian, a comparative table of tempo marks, musical terms (263 pages), and noteworthy musicians (76 pages)

5.95



G43. *Slonimsky's Book of Musical Anecdotes* by Nicolas Slonimsky. Routledge, 2002, PB, 320 pages. Let Slonimsky regale you with tales of Mozart, Beethoven, Rossini and the other expected Classical Music figures, the ugly ducking of Russian music, the Kafka of modern music and other sublime misfits. First published in 1948, this book has earned well-deserved acclaim for being insightful, witty and enthralling. Great for bedside reading, a gift, or a source for information to enliven a music history class.

35.95



G72. *The Well-Tempered Announcer, A Pronunciation Guide to Classical Music* by Robert A. Fradkin. Indiana University Press, 1996, PB, 255 pages. In this innovative guide, Robert Fradkin provides the pronunciation of over 2000 personal names, titles of works, and musical terms. In addition, at least half the book is devoted to general pronunciation guidelines for both familiar and unfamiliar languages, giving the reader the tools to pronounce words which are not listed.

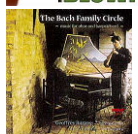
32.95

CDs (Oboe and English Horn)



CD157. *Ready, Steady, Blow (Music for Beginner Oboists).* Alex Birchall, Jenni Britton, Uchenna Ngwe and Julia White, oboes with Marcus Andrews and Philip Cornwell piano, and Amy Taylor percussion. Oboe Classics, 2004. This CD contains 33 short pieces for beginners and play along tracks for most of them. The music was taken from several readily available books which are listed in the accompanying booklet.

17.95



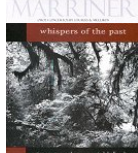
CD291. *The Bach Family Circle.* Geoffrey Burgess, baroque oboe with Ann Murphy harpsichord. Move Records, 1998. Johann Sebastian Bach: Sonata in G minor BWV 1035, Capriccio sopra la lontananza del suo fratello dilettissimo BWV 992, and Sonata in G minor BWV 1020. Georg Philipp Telemann Methodische Sonata No. 4, Continuation des Sonates Methodiques. Carl Philipp Emanuel Bach "Hobo Solo" in G minor H 549.

15.95



CD072. *Cooper & Marriner.* Peter Cooper, oboe with the Academy of St. Martin in the Fields conducted by Neville Marriner. Summit. David Mullinkin Oboe Concerto and Richard Strauss Oboe Concerto.

16.00



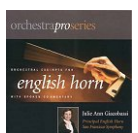
CD073. *Whispers of the Past.* Peter Cooper, oboe with Marcia Labella, harp. Summit, 2000. Fernando Sor La Romanesca, Marin Marais Three Old French Dances, Richard Strauss Wiegenlied, Jacques Ibert Entre'acte, J.S. Bach Siciliano, Paul R. Cooper Whispers of the Past, Gaetano Donizetti Sonata for Violin and Harp, Gabriel Fauré Berceuse and Pavanne, Maurice Ravel Piece en forme de Habanera, Maria Theresia von Paradis Sicilienne, Sergei Rachmaninoff Vocalise, and Jing Sha & Wang Xiao Sa Two Chinese Folk Songs.

16.00



CD024. *Julie Ann Giacobassi English Horn & Oboe D'Amore.* Julie Ann Giacobassi, English Horn and oboe d'amore with members of the San Francisco Symphony and Stephen Thomas piano. Eric Ewazen Quintet for English Horn & Strings, John Thow Musica d'amore (oboe d'amore, viola d'amore & harp), John Marvin Music from the Night (2 oboes, English horn), Richard Felciano Dark Landscape (solo English horn), John Marvin Five Pieces for English horn & Piano.

18.00



CD25. *Orchestral Excerpts for English Horn.* Julie Ann Giacobassi, English Horn. With spoken commentary by Ms Giacobassi who is the recently retired principal English Horn of the San Francisco Symphony. Bach Cantata No.1 and St. Matthew's Passion #60 & 65; Berlioz Rob Roy, Roman Carnival, and Symphonie Fantastique; Debussy La Mer and Nocturnes; De Falla Three-Cornered Hat; Dvorak Symphony No.9 (from the New World); Ravel Concerto in G, Ma Mere l'Oye and Rhapsodie Espagnol; Respighi Pines of Rome; Rodrigo Concerto de Aranjuez; Rossini William Tell Overture; Shostakovich Symphony No.8; Strauss Don Quixote and Ein Heldenleben; Stravinsky Le Sacre du Printemps; Verdi Un Ballo in Maschera; and Wagner Tristan und Isolde.

18.00



CD224. *Music by Paul Hindemith.* Rebecca Henderson oboe and English horn, Arthur Grossman bassoon, contrabassoon and Heckelphone, Peter Mack piano, and Roxana Patterson viola. Centaur, 2001. Paul Hindemith: Sonata for Oboe and Piano, Sonata for English Horn and Piano, Sonata for Bassoon and Piano, Sonata for Contrabassoon and Piano, and Trio for Viola, Heckelphone and Piano Op. 47.

16.00



CD280. *Chamber Music for Winds and Strings by Mozart - Chicago Chamber Musicians.* Michael Henocho oboe (and on other tracks Larry Combs clarinet and Gail Williams horn). Summit, 2006. Wolfgang Amadeus Mozart: Horn Quintet in E-flat Major K. 407, Oboe Quartet in F Major K. 370, and Clarinet Quintet in A Major K. 581.

16.00



CD223. *Carolyn Hove, English Horn and Oboe.* Carolyn Hove English horn and oboe with Gloria Cheng piano. Crystal Records, 1996. Paul Hindemith Sonate für English Horn und Klavier, Esa-Pekka Salonen Second Meeting for Oboe and Piano, John Marvin Five Pieces for English Horn and Piano, Vincent Perischetti Parable for Solo English Horn (Parable XV, Op. 128), Elliot Carter Pastoral for English Horn and Piano, and Thomas Stevens Triangles IV.

16.95



CD246. *Antonio Pasculli, Character Pieces and Fantasias.* Yeon-Hee Kwak oboe and English horn with Chia Chou piano and Ursula Eisert harp. DG Scene, 2000. All the pieces on this CD are by Italian oboe virtuoso Antonia Pasculli (1842-1924) and are for oboe and piano except where noted. Fantasy on Themes from Donizetti's "Poliuto," Etude Caractéristique ("Le Api"), Gran Concerto on Themes from Verdi's "I Vespri Siciliani," Ommagio a Bellini on Themes from "Il Pirata" and "La Sonnambula" for English horn and harp, Concerto on Themes from Donizetti's "La Favorita," and Ricordo di napoli.

17.95



CD262. *Oboe Concertos by Händel & Förster.* Lajos Lencsés oboe with Ensemble Instrumental La Follia conducted by Christophe Poiget. Hänssler Classic, 2005. George Frideric Handel Oboe Concerto in G minor (No.3) HWV 287, Oboe Concerto in B flat major (No.2a) HWV 301, and Oboe Concerto in B flat major (No.1), HWV 302a. Christoph Förster Oboe Concerto (ii) in C minor and Oboe Concerto in E flat major.

18.95



CD026. *Gotham Ensemble Plays Ned Rorem.* Humbert Lucarelli oboe with the Gotham Ensemble. This CD features four works by composer Ned Rorem, three that include clarinet and one with oboe. They are An Oboe Book (oboe and piano), End of Summer (Thomas Piercy clarinet with violin, and piano), Ariel (soprano, clarinet, piano), and Four Poems without Words (clarinet, double bass, and piano).

16.95



CD071. *Orchestral Excerpts for Oboe.* John Mack. Summit, 1994. Key excerpts from the symphonic repertoire with spoken commentary. Bach Cantata No. 82, St. Matthew Passion, and Cantata No. 140; Beethoven Symphonies No. 3, No. 5, No. 6, No. 7 and No. 9; Brahms Symphonies No. 1, No. 2, and No. 3; Tchaikovsky Symphony No. 4; Rimsky-Korsakov Scheherazade; Rossini Italian in Algiers, Schubert Symphony No. 9; Bartok Concerto for Orchestra, Debussy Le Mer; Mussorgsky Khovantchina; Ravel Le Tombeau de Couperin; and Shostakovich Symphony No. 5.

16.00



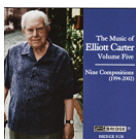
CD257. Poulenc, *The 5 Sonatas with Piano*. Eli Eban clarinet, Régis Pasquier violin, Roland Pidoux cello, Michel Moraguès flute, François Meyer Oboe with Émile Naoumoff piano. All by Francis Poulenc Sonate for clarinet and piano, Sonate for flute and piano, Sonate for violin and piano, Sonate for violincello and piano, and Sonate for oboe and piano.

16.00



CD256. Marion Bauer: *Orchestral and Chamber Works*. Ambache Chamber Orchestra and Ensemble. Naxos, 2005. Music by Marion Bauer (1882-1955). She was Nadia Boulanger's first American student. In addition to composing, she was a critic and reviewer, wrote several books about music, and was on the music faculty of New York University for 25 years. This CD includes: A Lament on an African Theme Op. 20a (1927), Concertino for Oboe, Clarinet and Strings Op. 32b (1939-43, with **Jeremy Polmear** oboe and Eli Eban clarinet), Trio Sonata No. 1 for Flute, Cello and Piano Op. 40 (1944, with Jonathan Snowden flute, Judith Herbert cello and Diana Ambache piano), Symphonic Suite for Strings Op. 33 (1940), Duo for Oboe and Clarinet Op. 25 (1932, **Jeremy Polmear** oboe and Eli Eban clarinet), and American Youth Concerto Op. 36 (1943, Diana Ambache piano and orchestra).

9.95



CD261. *The Music of Elliott Carter, Volume 5*. Bridge, 2003. All compositions by Elliott Carter. Steep Steps Virgil Blackwell bass clarinet, Two Diversions Charles Rosen piano, Oboe Quartet Speculum Musicae with **Stephen Taylor** oboe, Figment No. 2 (Remembering Mr. Ives) Fred Sherry cello, Au Quai Maureen Gallagher viola and Peter Kolkay bassoon, Of Challenge and of Love Tony Arnold soprano and Jacob Greenberg piano, Figment No. 1 Fred Sherry cello, Retrouvailles Charles Rosen piano, and Hiyoku Charles Neidich and Ayako Oshima clarinets.

16.95



CD498. *Classic Solos for Winds*. Valerie Potter flute, **Kevin Vigneau** oboe, and Keith Lemmons clarinet with the University of New Mexico Wind Symphony conducted by Eric Rombach-Kendall. Summit Education, 2007. Georges Bizet arranged by François Borne Carmen Fantasy, Cécil Chaminade Concertino for Flute Op. 107, Frigyes Hidas Concerto No. 2 for Oboe, Henri Rabaud Solo de Concours, Andre Messenger Solo de Concours, and Carl Maria von Weber Concertino for Clarinet Op. 26.

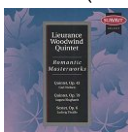
16.00



CD305. *The Romantic Road*. Mark Weiger, oboe with the Arthur Rowe piano. Crystal Records, 2001. Music from the Romantic period: late 1800s. Julius Röntgen Sonata No. 1, Martin Grabert Sonata in G minor Op. 52, Gustav Schreck Sonata Op. 13, Charles-Joseph Colin: 3ème Solo de Concert Op. 40, and Stanislas Verroust 4ème Solo de Concert Op. 77.

16.95

CDs (Woodwind)



CD052. *Romantic Masterworks*. Lieurance Woodwind Quintet: Frances Shelly flute, Willa Henigman oboe, W. James Jones clarinet, Nicholas Smith horn, Nancy Lutes bassoon and Andrew Trechak piano. Summit, 1997. Carl Nielsen Quintet Op. 43, August Klughardt Quintet Op. 79, and Ludwig Thuille Sextet in B-flat Major Op. 6

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