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**Survey of Norwegian oboe literature**

**Register, Paul Brent, D.M.A.**

**The University of North Carolina at Greensboro, 1989**

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SURVEY OF NORWEGIAN OBOE LITERATURE

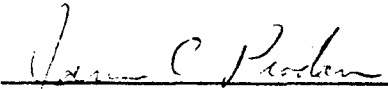
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Paul Brent Register

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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The majority of an oboist's repertoire consists of compositions from western European countries such as France, Italy, Germany, and the Netherlands. While this repertoire is substantial, there is a vast number of compositions from other European countries which have remained virtually unheard in the United States. Norway is one of these countries.

The purpose of this study was to investigate Norwegian solo oboe literature. The goal of the study was to identify, examine, and catalog relatively unknown Norwegian oboe literature so that the existing body of international literature might be expanded.

This study presents a complete examination of over 100 compositions for the oboe which have been written by Norwegian composers. This catalogue lists oboe literature alphabetically by composer under the following classifications: solo oboe, oboe with keyboard instrument, oboe with orchestra or band, and oboe with chamber ensemble. Each listing consists of the title, composer, analytical perspectives, composer's commentary if available, and author's commentary.

The bulk of the music studied is available in manuscript through the Norwegian Music Information Center (Norsk Musikkinformasjon), with the remainder



accessible through commercial publishers. Four  
appendices provide additional information concerning  
Norwegian repertoire for the oboe.

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CHAPTER I  
INTRODUCTION

Purpose

The majority of an oboist's repertoire consists of compositions from western European countries such as France, Italy, Germany, and the Netherlands. While this repertoire is substantial, there is a vast number of compositions from other European countries which have remained virtually unheard in the United States. Norway is one of these countries.

Preliminary research on the subject of Norwegian oboe works has indicated that a considerable amount of literature is not published or performed in the United States. There is a lack of substantial American research concerned with Norwegian oboe literature.

An article published by Ruth Gustavsson, an oboist in Norway, listed several Norwegian oboe works (1984, 25). This article served as the only indication that Norwegian oboe literature was available. Correspondence with several Norwegian authorities, such as Norsk Musikkinformasjon (Norwegian Music Information Center) and Norsk Komponistforening (The Society of Norwegian Composers), has revealed several significant oboe works

in Norway which have never been performed in the United States. In addition, the oboe literature of Norway has not been systematically explored, codified, or analyzed.

In reality, a significant body of oboe music, known to relatively few musicians, has been written by Norwegian citizens and Norwegian residents. Since the total oboe repertoire is comparatively limited, every possible attempt should be made to broaden it. An awareness of new repertoire will make a significant difference in the body of material available to oboe teachers and performers.

The purpose of this study was to investigate Norwegian solo oboe literature. The goal of the study was to identify, examine, and catalog relatively unknown Norwegian oboe literature so that the existing body of international literature might be expanded.

#### Procedure

This study was conducted at the Norges Musikkhøgskole (The Norwegian State Academy of Music), the Universitet i Oslo (The University of Oslo), the Norsk Musikkinformasjon, and the Norsk Komponistforening.<sup>1</sup> In addition, study with noted oboist Erik Niord Larsen

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<sup>1</sup>This research was made possible by a grant from The American-Scandinavian Foundation, 127 East 73rd Street, New York, New York, 10021.

provided guidance concerning the performance of the oboe literature. This afforded the opportunity to gain insight into individual composers' musical intentions in their compositions and developed a feeling for correct, nationalistic performance of the compositions.

For purposes of this study, the guidelines issued by Norsk Musikkinformasjon were applied when considering the definition of a "Norwegian Composer." These guidelines are printed periodically in the bulletin Regler for Bruk av Norsk Musikkinformasjons Tjenester (Regulations for Use of the Norwegian Music Information Center's Services) and are stated as follows:

Norsk Musikkinformasjon's (NMI) services are available to all Norwegian composers, or other composers who over a lengthy period have lived in or worked as a composer in Norway, on the condition that:

- a) The composer is a registered member of TONO (Tono Norsk Komponistforenings Internasjonale)
- b) Those works arranged for Norsk Musikkinformasjon to undertake fall into grades [c, d, or e] in TONO's category list.

Exceptions can be made in individual instances.

(translated from Norwegian by the author)

Norwegian oboe repertoire has been affected by the development of music in Norway, which, in turn, has been shaped by the historical, political, social, and geographic makeup of the nation. In order to draw conclusions about a small segment of a larger whole,

proper perspective must be established. Chapter II summarizes the history of Norwegian musical development, with reference to Norwegian history and geography where applicable. This summary of historical development provides a framework for considering the present state of composition. Chapter III briefly examines the role of the oboe in Norwegian music literature and provides a catalog of the existing literature for oboe. Chapter IV briefly examines the literature and offers commentary upon the style, scope, and variety of the music available.

Following the main body of the paper are several appendices. Appendix A is a chronological listing of Norwegian oboe compositions which have been researched for this study. Appendix B is a listing of the oboe compositions by performance media. Appendix C is a listing of Norwegian compositions which make use of the oboe, but for reasons of unavailability or lack of substantial oboe scoring, have not been included in this study. Appendix D includes the most current addresses of several Norwegian music resource centers.

The history of Norway, the developmental patterns of music there, and the current social and governmental factors all affect the music of Norwegian composers. This study provides background information and a documentation of present musical conditions in Norway, in



order to present a concise examination of Norwegian resources for oboe repertoire.

CHAPTER II  
A BRIEF HISTORY OF MUSIC IN NORWAY  
Norwegian Music Prior to 1825

The historical development of musical practices and traditions in Norway has had a direct effect upon the oboe repertoire written by Norwegian composers. Achieving an understanding of the processes which provided the foundation of current musical institutions and styles is crucial to drawing conclusions and inferences about Norwegian oboe repertoire as a specific body of music. In addition, there are aspects of the nation's social and political history which have exerted influences upon both the quantity and character of musical growth in Norway.

To comprehend the settlement of Norway in a chronological manner, one must understand both Norwegian history and Norwegian music. In addition, the geographic location must be understood before one can fully comprehend Norway's degree of isolation from the pervading culture of central Europe.

Norway is located in the extreme northern hemisphere with almost half of the country situated above the Arctic Circle. Almost three quarters of Norway is

surrounded by water with Sweden and the Soviet Union bordering on the east. Historically, this geographic location has served to isolate Norway from the current trends in central Europe. Until the twentieth century, regions within Norway itself were often isolated from each other as a result of the mountainous countryside, and communication was difficult. Although the country is slightly over three hundred miles at its widest, travel across Norway may still require a modern automobile several days to make the journey because of the rugged, and largely untillable, countryside (Arne Thormodsaeter, University of Oslo lecture, 10 October 1988).

The sea has always been vital to the Norwegian people. Before the popularity of the modern airplane, sailing vessels were the primary means of transportation in Norway and, historically, economic growth in Norway has been dependent on an affluent fishing industry. In the 1970s the discovery and refining of abundant oil resources in the North Sea served to activate the economy. From this obvious dependency on the sea, traditions and myths created a rich source of Nordic Viking folktales (Ole-Petter Worsøe, University of Oslo lecture, 5 September 1988).

Unfortunately, the history of Norwegian music prior to the nineteenth century is vague and relies on

limited historical resources. The Viking Era (ca. 700-1000 A.D.) leaves little trace of the actual musical situation, and there is no sharp distinction between music and poetic storytelling (Yoell 1974, 6). In essence, it is uncertain how old Norwegian music is, nor can one say which is older: the vocal or the instrumental music.

The surviving remnants of any instrumental artifacts from Scandinavia during this era can be found in the Copenhagen National Museum. This collection includes drums and an assortment of lurs, which are trumpetlike wooden shepherd's horns similar to the alpenhorn. The lurs of Scandinavia are among the most important discoveries in musical archeology; however, no written documentation exists pertaining to these long bronze or birch horns (Yoell 1974, 5).

During the first half of the twelfth century, with the adoption of Christianity, musical resources in Norway expanded. The introduction of plainsong led to the development of well-schooled choirs which, in more remote regions of Norway, led to the practice of these religious folk melodies improvised by the congregation. This tradition endured for centuries (Yoell 1974, 7). Polyphonic music and the organ are mentioned in Swedish liturgical manuscripts dating from 1298, and it is probable that this practice was occurring in Norway at

approximately the same time.<sup>2</sup>

The most prominent secular music to appear in Scandinavia during medieval times took the form of the vocal ballad, which was mainly used for dance. In The Nordic Sound John H. Yoell expands on the ballad:

Eventually ballads caught the fancy of the common people and merged with grass-roots folklore. This meant transmission from generation to generation within the oral tradition with uncertain effect upon the original material (1974, 8).

In general two types of Scandinavian ballads may be distinguished: the chivalric ballad with roots in the old French "carole" and the kjempeviser (heroic songs). Some of these kjempeviser, notably the reverent Norwegian Draumkvede (Vision of Heaven and Hell), seem to have originated as far back as the fourteenth century (Yoell 1974, 8). By the end of the Middle ages musical instruments, namely harps, viols and assorted fiddles, began to become liberated from mere song accompaniment.

Bubonic plague struck Scandinavia in the fourteenth century with unprecedented severity. More than half of Norway's population died, and noble families were nearly extinguished. The line of royal

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<sup>2</sup>In The New Grove Dictionary of Music and Musicians Folke Bohlin states that "Ars Antiqua polyphony seems to have been performed in Uppsala Cathedral in the 13th century, for the choir statutes of 1298 record occasions on which organum was sung" (1980, 398).

kings was broken. Norway, almost powerless, fell under the control of neighboring Denmark and merchants of the German Hanseatic League. With major seaports occupied and controlled by the Hanseatic League, Norway became economically destitute. Denmark's influence on Norway would last for the next four hundred years (Yoell 1974, 9).

Significant religious and social change accompanied the sixteenth-century Reformation. Major ties to Catholic control were terminated as Scandinavia showed support for the Lutheran denomination. Political reorientation led to sharper national definition. Copenhagen, the seat of political authority, was the mecca for any Norwegian of intellectual or artistic gifts who wanted to further himself (Cartford 1961, 5). Norway occupied no more than a provincial status. Gerhard Cartford continues:

A redeeming feature of the union, however, was the fact that the center of authority was so far removed from the Norwegian people that they actually had considerable personal freedom. This served to stimulate a love of liberty and the sense of independence that had been typical of the Norwegians. It also helped to develop a society in which inequalities were less marked than in many other countries. These characteristics led to the events which culminated in the writing of Norway's constitution in 1814 (1961, 6).

From the fifteenth through eighteenth centuries a music tradition matured within the royal courts in Copenhagen and Stockholm. However, the same could not

hold true for Norway. Hindered by economic oppression and political upheavals, Norway lacked the financial support of aristocracy interested in cultivating the arts. In this regard, very few musical compositions were produced in Norway during the Baroque and Classical eras.

With the revival of trade in the eighteenth century, the west coast port of Bergen became more involved in cultural matters. In 1765 an orchestral society, the Harmonien,<sup>3</sup> was founded. John H. Yoell continues:

In 1765 a group of public-spirited Bergensers founded an orchestral society, the Harmonien - still in existence as one of the world's oldest symphony orchestras. The society's records, going back as far as 1792, indicate a library containing a number of Haydn scores as well as good representation of Mozart (1974, 13).

The number of composers was very exiguous during the second half of the 1700s in Norway. Johan Daniel Berlin (1714-1787), whose entire output consists of three symphonies in D major, and his son Johan Henrich Berlin (1741-1807) are the leading composers during the Baroque and Classical eras in Norway.

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<sup>3</sup>It is known today as the Musikselskabet Harmoniens Orkester, or the Bergen Symphony Orchestra. Subject to periodic fluctuations, the orchestra was reorganized and expanded to forty musicians in 1919. Today, there are sixty-seven permanently employed musicians in the orchestra, and they present approximately 103 concerts yearly (Lange 1982, 136).

Johan Henrich Berlin, who was more prolific than his father, was educated as a composer by studying music scores in his father's library. He learned very early about the compositions of leading European composers, particularly Joseph Haydn (1732-1809). Only a few of his compositions have survived, including two symphonies in C major. These symphonies, however, exhibit a strong European influence, and are particularly similar to the scores of Haydn.

Aside from the Harmonien, there were few music organizations that had yet formed within the country, and Norway could support few professional musicians. Naturally, composers would not be inspired to compose symphonic works for Norwegian orchestras. It would not be until 1857 that the Norwegian public would be treated to a performance of Beethoven's Fifth Symphony, played by an orchestra that was adequate. According to critical reviews, "it was the first time in Norwegian history that an orchestra had really sounded as it should" (Cartford 1961, 23). The governing Danon-Norwegians naturally looked to Copenhagen for musical stimulation, leaving Norway's "national voice slumbering in the ignored world of folk music" (Yoell 1974, 13).



### Nationalism in Norway

The state of music in Norway during the Baroque and Classical eras can be defined as selskapsmusikken, or society music. With an absence of any national originality, selskapsmusikken was generally performed in the homes of the more wealthy. The national political stirrings during the later part of the eighteenth century found some expression in music, but never rose above what has been labeled "noisy hurrah-patriotism" (Cartford 1961, 9-10).

The closing of the eighteenth century and the dawn of the nineteenth witnessed an increase of patriotic and nationalistic sentiment. There was growing resentment for political ties to any country, and there were loud demands for more self-government, a national bank, and a Norwegian university (Larsen 1950, 343). The Treaty of Kiel, signed on January 14, 1814, in which Denmark ceded Norway to Sweden, sparked the national purpose in Norway. In A Short History of Norway T.K. Derry further explains this treaty:

After the decisive defeat of Napoleon at Leipzig in October, the Swedish forces together with some Russians advanced towards Jutland. When Bernadotte had defeated a small Danish corps in Holstein, the Council advised the king against further resistance, although the main Danish army had not been engaged. An Austrian intermediary tried to satisfy Bernadotte with a partition, by which Sweden would have received the Trøndelag. But the Russian Czar supported the full demands, and it is probably due to haste rather than design that the

treaty of Kiel on January 14, 1814, signed away Norway only and not also the ancient possessions of the Norwegian Crown of Iceland, Greenland, and the Faeroes. The break-up of their empire in this way was later to be a source of additional bitterness; but this was of course a minor matter as compared with the claim to transfer the sovereignty over their native soil without pretence of consultation with the Norwegian people who lived on it. This is what roused them to assert their independence in the face of Europe (1960, 129).

Since the Norwegians had not been consulted beforehand by either Denmark or Sweden, they felt insulted and refused to consider the treaty binding to them (Gjerset 1915, 417). Their leaders therefore decided to pursue an independent course and write their own constitution. This they did, and on May 17, 1814, the new constitution was adopted with Norway agreeing to a union with Sweden (Cartford 1961, 7).

After the adoption of the 1814 constitution ("Grunnloven") Norway looked to the bonde (peasant), who had always represented the essence of Norway. Norway had no class of noble landowners, and so the bonde had always been included in the major policy decisions governing Norway's future. Although the musical activity in Norway at this time was not extraordinary, poetry and music was a vital part in the life of bønder. There was a great oral tradition of ballads, folk-tales, and popular songs.

Aside from the bonde culture, Norway had little artistic culture of any sort at the beginning of the eighteenth century:

Professional musicians consisted of the church organist and cantor. The time when music would be generally regarded for its own sake had not yet arrived. The common taste of things musical ran to the novel and spectacular. Anyone proposing a musical program hoping to attract an audience would of necessity include non-musical attractions as well, such as balancing acts, gymnastics, dancing bears and ascending balloons. Visiting virtuosi performed technical feats of skill aimed more at exhibiting amazement than musical appreciation. In Vor Frelser's church in Oslo, the eccentric Abbé Vogler, teacher of Meyerbeer and Von Weber, played an organ recital in 1797 that featured a musical description of a sea battle, "including the roar of the colliding fleets, war music, the movement of the ships, the tumult of the waves, the thunder of the cannons, the screaming of the wounded, and the triumphal song of the victors" (Cartford 1961, 12).

The 1814 constitution provided a solid foundation for the future growth of Norway, and was the most democratic constitution in Europe at this time. However, the union between Norway and Sweden was an unhappy one. Norway and Sweden were supposed to be equal partners sharing the same king, but Norway felt an inferior position.

As nationalism increased, Norway wanted her independence. On June 7, 1905 the union with Sweden was dissolved peacefully and Norway achieved full autonomy. The constitution and the events surrounding it had stimulated the nation and which resulted in a surge of national feeling that was to characterize Norwegian

life and thought throughout the nineteenth century (Cartford 1961, 9).

With the increase of nationalistic sentiment in the early nineteenth century, a cultural and industrial renaissance began in Norway. Political and literary figures, such as Anton Martin Schweigaard (1808-1870) and Peter Andreas Munch (1810-1863), began to project the future of Norway. They unfolded the victories of the past, especially the Viking and saga eras, and they forecast a noble future (Cartford 1961, 18). Schweigaard, an economist and professor of law, helped to devise the national monetary value and establish the policy of free trade in Norway. Munch was a dedicated researcher with an intense devotion to his national mission. His six-volume Det norske folks historie (History of the Norwegian People), published in 1852-1859, became the official source for Norwegian history.

Rudolf Keyser (1803-1864), along with Munch, established the Norwegian Historical School. This school verified that the great medieval Icelandic sagas were an Old Norse, not Old Scandinavian, achievement. Munch's writings also influenced two young authors, Henrik Ibsen (1828-1906) and Bjørnstjerne Bjørnson (1832-1910), who would later write some of Norway's greatest literary masterpieces.

Norway's great landscape painter, Johan Christian Dahl (1788-1857), applied his brush to capturing the rugged Norwegian countryside. Dahl, the "father of Norwegian painting," found in the scenery of his native land subjects ideal for his style of painting (Steinar Dalaker, University of Oslo lecture, 17 October 1988). Dahl also founded the Norwegian national gallery, and helped to found the society for the preservation of antiques.

Peter Christen Asbjørnsen (1812-1885) and Jörgen Moe (1813-1882) collected and published the folk legends. They also edited some of the Danish element out of the Norwegian language. The publication of these folk legends was very important to the national purpose of Norway. T.K. Derry explains:

In Germany the brothers Grimm had pointed out the special value of a rich heritage of folk-tales. For Norwegians, whose literature since the close of the saga age had been so sparse, the publication of their folk-tales was like the winning of a major victory (1960, 166).

Asbjørnsen and Moe began their publication of fairy tales in the 1850s. Their two volumes, Norske huldreeventyr og folkesagn (Tales of the Hidden People and Legends), introduced the general population to a fascinating achievement of Norwegian peasant culture.

Magnus Brostrup Landstad (1779-1865) studied and published the ballads of the country people. His collection, Norske Folkeviser (Norwegian Folk Songs),

was described by Munch as "a direct bridge from our past to our present" (Larsen, 1950, p. 439). Ludvig Mathias Lindeman (1812-1887) collected, arranged and published these ballads. Of special significance is Lindeman's Norske fjeldmelodier harmonisk bearbejdede (Norwegian Mountain Melodies Adapted to Harmony), which appeared in 1841, as well as the volumes of Aeldre og nyere norske fjeldmelodier (Norwegian Mountain Melodies Old and New), published between 1853 and 1867, which contain his harmonizations of almost 600 tunes. The discovery of the popular folktales contributed to Ivar Aasen's (1813-1896) interest in the old Norwegian language. He studied and recorded the various dialects that were spoken in the obscure regions of Norway.

These folk songs were very important to the future national and musical growth of Norway. They served as a primary source for Norwegian national identity with an accurate reflection of the general populace, and a point of departure for truly Norwegian musical compositions. Norwegian composers would use these folk songs to develop a music that was independent of European influence. Gerhard Cartford explains:

The term "national originality" was to become the yardstick against which all of the later musical efforts of the nineteenth century were to be measured. The criterion for the successful Norwegian musician was whether or not he could show enough independence from European art music to give his work a distinctively Norwegian cast (1961, 10).

Norwegian Music from 1825 to 1907

This nationalist furor led to an era that is still regarded as the "golden age" of Norwegian history (Ingeborg Kongslien, University of Oslo lecture, 14 November 1988). This national sentiment was expressed musically through the incorporation of traditional folk melodies and harmonies. This era is approximately from 1825, with the appearance of Waldemar Thrane's opera Fjeldeventyret, to the death of Edvard Grieg in 1907.

Waldemar Thrane (1790-1828) was a violinist and composer. His musical output was small, but the appearance of his opera Fjeldeventyret (The Mountain Adventure) in 1825 was a landmark of the Norwegian folk idiom portrayed through music. Fjeldeventyret was the first attempt by a Norwegian composer to use traditional folk songs in art music, and it has a strong appeal to the Norwegians. The story is a simple folk comedy about vacationing university students. In the number "Aagot's Song" a distinct Norwegian melody occurs for the first time in Norwegian art music (Yoell 1974, 21). Thrane's use of folk music idioms in art music set the model for the next generations of Norwegian composers. Gerhard Cartford comments:

With the exception of Fjeldeventyret, nothing had been written that could not have been written by a lesser composer in any other European country; and, except for the flash of inspiration that prompted

him to use the authentic folk idiom to portray the mountain scenes in his opera, *Waldemar Thrane* himself classifies as a lesser composer (1961, 17).

During the 1830s, musical societies and opera houses were the main purveyors of music to the public. Popular taste favored grand opera with many spoken parts due to a shortage of trained singers. There now appeared the embodiment of Norwegian national romanticism, the violinist Ole Bull (1810-1880) (Cartford 1961, 19).

Bull, who patterned his own playing after of the style of the Italian, Nicolò Paganini (1782-1840), inspired his fellow Norwegians with his sensational international career. He was born in Bergen, and from his childhood days, was fascinated by the country fiddlers that he met both in Bergen and at his family's country place at Valestrand (Lange 1982, 19). His concert performances often led to the improvisation of music that he had learned from these fiddlers. His musical critics took him to task for ignoring the serious literature for the violin, but in the next breath they admitted they were captivated by his style (Cartford 1961, 20). Bull composed several works for hardingfela (Hardanger fiddle or Hardingfele) and orchestra. They are rarely performed today because of the technical capacity they require, as well as to the obscurity of the instrument itself. In The Nordic



Sound John H. Yoell speaks of Ole Bull as a composer:

Less can be said of Ole Bull the composer. Only a tiny fraction of his compositions has survived; the bulk of them consisted of flashy potpourris or arrangements of popular airs bent to the service of his pyrotechnical manner of playing. Shrewd critics like Edward Hanslick saw through Bull's razzle-dazzle to pronounce him "The immature product of a fantasy in hopeless ferment." Yet in a few pieces such as the wistful Saeterjentens søndag (Seter Girl's Sunday), Ole Bull clearly demonstrated his genuine affinity for Norwegian folk tone. All in all, this impulsive genius rendered great service to Norway's music even if he sometimes presented it tinged with the smell of the circus (1974, 22).

In 1831 a meeting between Bull and Myllarguten (1801-1872) took place. Myllarguten, also known as Torgieir Audenssön, was a country fiddler with unsurpassed technical skill. Myllarguten had received no formal training and performed music instinctively learned through oral tradition. He and Bull played for each other, and Bull became convinced of the intrinsic worth of Norway's folk music (Cartford 1961, 20-21). In 1950 Bull opened his National Theatre in Bergen which sponsored only Norwegian actors, composers, poets, and artists. He and Myllarguten often performed concerts here to exhibit the variety and importance of Norwegian folk music. Kristian Lange states that "this theatre was Ole Bull's greatest achievement in the service of Norwegian art" (1982, 20). Most important for Norway, Ole Bull, as a renowned international figure, gave Norway new recognition and a renewed sense

of pride.

Next to emerge on the Norwegian musical scene was the organist and composer Ludwig Mathias Lindeman (1812-1887). His activity as a collector of Norwegian folksong and authority of church music laid the foundation of the study of Norwegian folk music (Lange 1981, 21). The first product of Lindeman's interest in folk music, Norsk fjeldmelodier harmonisk bearbeibede, was published in 1840, but he only began to collect systematically upon receiving a public stipend in 1848. During the next several years he travelled extensively throughout Norway collecting regional folk music, and between 1850 and 1885 he published several folksong collections, of which Aeldre og nyere norske fjeldmelodier in particular has been of fundamental and lasting importance for the study of Norwegian folk music. Lindeman's best arrangements, especially in the field of vocal melodies, achieve a high standard characterized by a rich and daring harmonic idiom. These tendencies toward a more varied and artistic presentation of folk melody material were continued by Lindeman's successors, Kjerulf, Nordraak, and Grieg:

Lindeman's collections of folk-tunes taught both his contemporaries and later generations to appreciate the wealth of music which still lived on among the people and which had come down to them from the early Middle Ages: and this was not the least important stimulus to national pride. Norwegians were no parvenus. In their folk-tunes at any rate, they possessed traditions as old as those

of most countries in the world. These collections of folk-melodies were first and foremost an invaluable source of inspiration to the outstanding composers who joined hands with Lindeman in shaping a truly Norwegian type of music, men such as Halfdan Kjerulf and Rikard Nordraak (Lange 1981, 24).

Of great importance is that Norwegian composers now had an available source of native material to incorporate in their compositions.

Halfdan Kjerulf (1815-1868) was born in Oslo and is the first seriously schooled composer who consistently applied the wider theoretical musical learning of Europe to Norwegian subject matter and yet produced music which was distinctively his own (Cartford 1961, 22). Although he travelled very little throughout Norway, his musical training allowed him to appreciate the value of his native folk music. Kristian Lange continues:

Of the 1815 generation, Kjerulf is probably the composer whose music is most vigorously alive today and whose name is still a household word. His musical style is as typically Norwegian as his contemporaries, in spite of a birth, upbringing and inclination which could not be labeled "Norway-minded." Nationalism was a principal with Ole Bull; with Lindeman it was an object of research; with Kjerulf it was mainly the hue that art instinctively borrowed from the age (1982, 24).

A cosmopolitan, Kjerulf was constantly having to defend himself against the provincialists. He disliked the general level of musical taste in Norway. He began up a series of subscription concerts in 1857, while he was extremely doubtful that the public, "who otherwise

never heard anything but Strauss and the Carnival of Venice, would take the musical diet that he was preparing for them" (Cartford 1961, 23). This was the series that included the Norwegian premiere of Beethoven's Fifth symphony.

As a composer Kjerulf entered upon the serious study of music relatively late. His most memorable work is Brunefaerden i Hardanger (The Bridal Procession in Hardanger), which premiered in 1849.

Kjerulf is well respected for his seventy-five arrangements of Norwegian folk melodies for which Lindeman's folk music arrangements served as models. Kjerulf hoped that he could present the melodies more impressively through his technical mastery or through his own polyphonic or harmonic resourcefulness. Kjerulf, in 1861, duly acknowledged his debt to his predecessors in the following words:

On publishing this attempt at a not difficult but still pianistic treatment of some Norwegian folk dances I am bound to add that the melodies derive mainly from Lindeman, and the particularly excellent collections have, for some reason, influenced my arrangements (Johanssen 1945, 72).

Rikard Nordraak's (1842-1866) importance to the scope of Norwegian music history is remarkable considering his unfortunately brief lifetime. An extrovert, Nordraak died of tuberculosis when only

twenty-four years old. He knew what Norwegian musicians ought to be doing and he told Grieg: they should gather up all the folk melodies and use them to construct a national musical structure (Cartford 1961, 25). Before he died Nordraak wrote the song that was to become Norway's national anthem, "Ja, vi elsker dette landet" ("Yes, we love this land"). The text was written by his cousin, Björnstjerne Björnsson (1832-1910). This anthem was adopted by Norway in 1864. The words were first published in 1859 and the anthem was first performed in public in May 1864 to celebrate the fiftieth anniversary of the Norwegian constitution.

Kristian Lange comments about Nordraak:

In the twenty-four years of his brief life, [Nordraak] evolved a firm conviction of his own vocation, and also of the task facing Norwegian composers at the time. His greatest service to Norwegian music was that he infected his contemporary Grieg with his own unshakeable faith in the intrinsic value of native music (1982, 27).

It seems only natural that Edvard Hagerup Grieg (1843-1907) would compose using the folk idiom as his foundation. The folk sources were now readily available and the instrumental situation was expanding to a significant proportion. Gerhard Cartford comments:

Grieg happily accepted from Nordraak the mantle of responsibility of the Norwegian composer. He set out immediately to build the national musical structure, and in the next forty years succeeded in carving out for Norway a musical reputation that

could not be ignored. His principle contribution to the music of the world was the system of harmonic treatment which was consciously adapted from Norwegian folk music (1961, 27).

By virtue of Grieg's activity as a composer, the music scene in Norway rapidly gained the respect from Europe that it had been denied. Grieg was criticized outside of Norway, however, for doing precisely what his own countrymen demanded and applauded: producing music which could be classified as uniquely Norwegian (Cartford 1961, 28).

Aside from composing Grieg was genuinely concerned about the general state of musical affairs in Norway. He directed a series of subscription concerts, which led in 1871 to the formation of Musik-foreningen (The Music Association) in Oslo. With this organization sponsoring public concerts, the Norwegian public began to mature as an audience. In 1872 the Mozart Requiem was on the program, and within twelve years all of the Beethoven symphonies had been performed (Cartford 1961, 28-29). Norway had finally developed a mature musical culture. With this musical identity and cultural stimulation, Norway had truly achieved independence.

In his book Edvard Grieg, 1858-1867 Dag Schelderup-Ebbe sums up the influence of these men on the Norwegian musical scene in this way:

National music in Norway had by the early 1860's received a firm and valuable foundation. The material collected by L.M. Lindeman and the musical style evolved by Kjerulf in particular, were the central pillars which were to support the new structure. The ambitious conception of the work itself belonged to Ole Bull, who laid the first stones himself and continued to lend a helping hand throughout the construction. In the next generation Ole Bull's fiery ideas were expounded with a most vigorous and youthful enthusiasm by Rikard Nordraak. Edvard Grieg became the master-builder (1964, 135).

The years following Grieg's death produced a handful of composers who attempted to carry on the national tradition. These include Arne Eggen (1881-1955), David Monrad Johansen (1888-1974), and Irgens Jensen (1894-1969). However, very few significant new composers would emerge until well into the twentieth century.

#### Music in the Twentieth Century

The national spirit propelling Norway's astonishing resurgence continued to thrive with the arrival of full independence from Sweden in 1905. In Contemporary Norwegian Music 1920-1980 Nils Grinde explains:

Throughout the first half of the twentieth century, Norwegian music was characterized by a strong sense of conservatism and nationalism. This is not to say that Norwegian composers were uninformed of developments in contemporary music in the rest of Europe. While several of them rejected the new music's more radical tendencies outright, the majority were consciously trying to create a

national style. Thus they were only receptive to those ideas which could be combined with a distinctively "Norwegian mode of musical expression" (1981, 9).

Norway was dramatically affected by the current lines of musical development that were occurring throughout the rest of Europe and the United States. Impressionism in the 1920s; expressionism, which, in the years up to 1920s, developed into twelve-tone music; and the second line of development which included nearly all of the other important composers up to the second world war. There was influence from the "primitivism" of Bartok and Stravinsky, which is characterized by an intense dissonant style, very pronounced rhythms, and strong national traits (Grinde 1981, 9). The leading Norwegian composers during the 1920s were the impressionist Alf Hurum (1882-1972), who left Norway in 1924, and composer Arvid Kleven (1899-1929).

Despite a continuing increase of international influence in the 1920s, composers still looked to their Nordic heritage as a source of inspiration:

The years around 1925 mark a notable turning point in Norwegian music. Most of the European influence was swept aside by a strong nationalist movement, characterized by a marked predilection for Norse literature and folk art. The movement reached its peak in 1930 with the celebration of the nine-hundredth anniversary of the death of Saint Olav. Although this movement was closely connected to the Grieg tradition, it is important to emphasize here that it did not spring solely from Grieg's national-romantic music (Grinde 1981, 10).



Until well into the nineteen-fifties, this nationalist style, in combination with a number of neoclassical traits, retained its position of prominence in Norwegian music. Not until around 1960 did twelve-tone music begin to have a wider appearance, followed rather quickly by newer currents in European avant-garde.

Beginning in the 1960s Arne Nordheim (b. 1931) had a radical impact upon the state of Norwegian composition by introducing electronic music to the Norwegian audiences. His style also showed a strong Polish influence, and his symphonic works were generally scored for large orchestras with a strong emphasis on the percussion section.

In 1973 the Norges Musikkhøgskole (The Norwegian State Academy of Music) offered composition as a degree in higher education--a first for any Norwegian institution. Appointing Finn Mortensen (1922-1983) as the Chairman of Composition, the department worked towards retaining a high standard of composition in Norway, as well as to secure future generations of composers. Mortensen, occasionally known as "the great serialist" and who worked to create standard of composition in Norway, was also the source for several opposing movements of composition in Norway.

One of the most significant moves against this serialist technique was one instigated by Lasse Thoresen (b. 1949) and Olav Anton Thommesen (b. 1946). These two men, who felt that this serialism may be too demanding for audiences built a theory called a "sonology," whereas the central idea is to make a system of analysis that can be used on all types of music. In essence, the listener should analyze what is heard and not what is written. What the listener hears is most important and not the composer's mathematical formulas. Using this system, both composers offer music that is more ethnic in style, and occasionally will combine divergent styles in their compositions (eg. rock music, etc.). Both of these men are currently on the faculty of composition at the Norges Musikkhøgskole, and Thoresen is currently serving as chairman.

In conclusion, the state of composition in Norway during the 1980s offers the listener and performer many styles. No one technique is preferred to another, and several contrasting styles may be combined in a single composition. Today there exists an impressive number of composers registered with Norsk Komponistforening who regularly submit compositions for performance and recording. With a diversity of compositional techniques, these composers continue to shape the role of

music in Norway for future generations. A few of the significant composers of the 1980s include Sigurd Berge (b. 1929), Egil Hovland (b. 1924), Johan Kvandal (b. 1919), Trygve Madsen (b. 1940), and Harald Saeverud (b. 1897), all of whom have composed a solo work for the oboe.

## CHAPTER III

## A CATALOGUE OF NORWEGIAN LITERATURE FOR OBOE

Considering Norway's relatively brief existence as an independent nation it is no surprise that the solo literature for the oboe family did not emerge until the present century. Symphonic usage of the oboe in Norway dates from the eighteenth century with the founding of the Harmonien, but no solo literature for the oboe can be found.

During the nineteenth century, when national sentiment was on the rise, composers wrote for those instruments which were easily accessible. The literature for the keyboard or string instruments increased during the nineteenth century, as did vocal music, which could easily express this nationalism. The oboe, however, was not used as a vehicle for this national expression. Today, compositions for oboe and piano by Edvard Grieg are available, but these works are

arrangements of compositions for orchestra or voice.<sup>4</sup>

Solo literature for the oboe composed by Norwegians became available during the twentieth century. The first extant composition for solo oboe appears to be the Concerto for Oboe and Orchestra, Opus 12 by Harald Saeverud, composed in 1938. No other major compositions for oboe were written until after World War II

This catalogue lists oboe literature alphabetically by composer under the following classifications: solo oboe, oboe and keyboard instrument, oboe with orchestra or band, and oboe with chamber ensemble. Each listing provides the composer's name, title, media, the date when the composition was completed, dedication, availability, length, range, this author's commentary, and recordings. For purposes of range, the middle C has been designated as c'.

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<sup>4</sup>Examples of this literature include:

Grieg, Edvard. Anitra's Dance. From Opus 46, Number 3. Arranged for oboe and piano by Whitney Tustin. Iowa: C.L. Barnhouse, 1965.

Grieg, Edvard. Morning Mood. From Opus 46. Arranged for oboe and piano by Earl L. Clemens. New York: Belwin Mills, 1978.

Grieg, Edvard. Nine Norwegian Folk-songs. From Opus 17 and 66. Arranged for oboe and piano by Ivan C. Phillips. New York: Oxford University Press, 1969.

SOLO OBOE

COMPOSER: ASHEIM, Nils Henrik

TITLE: In Between: for oboe solo og digital delay (In Between: for oboe solo and digital delay)

MEDIA: solo oboe with digital delay

DATE: March 10, 1985

DEDICATION: Lars Petter Berg

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon or the composer.

LENGTH: approximately 7 minutes

RANGE: b-flat - g-flat'''

COMMENTS: In Between requires careful collaboration between the oboe soloist and a skilled technician. The score indicates where feedback levels and delay input must be carefully synchronized with the oboist. A Yamaha D-1500 digital delay is suggested, but any device with a delay time of one second will suffice.

The oboist has considerable freedom when performing In Between. The quarter note is indicated at M.M. = 126. Frequent fermati and occasional nontraditional notation suggest that a feel for improvisation is intended.

The composition is unmetered and there is no obvious tonal scheme. There are large interval

skips of more than one octave and the oboist must have good control of the third octave. The dynamic range is varied and requires control from piano to fortissimo. There is a variety of articulations. The more difficult aspects of In Between are concerned with the third octave: fast technical passages, soft dynamics, and intervals that span almost two octaves.

COMPOSER BIOGRAPHY: Asheim was born in Oslo in 1960.

He was educated as a church musician at the Norges Musikkhögskole while studying composition with Olav Anton Thommessen. He began to compose at the age of thirteen, and a majority of his compositions are for chamber ensembles.

AVAILABLE RECORDINGS: A taped performance of In Between is available from Nils Henrik Asheim. Asheim's address can be obtained from Norsk Musikkinformasjon. (Lars Petter Berg, oboe).

COMPOSER: BERG, Olav

COMPOSITION: Tre Portretter for Solo Oboe: Etter Tre Bilder av Henri Matisse (Three Portraits for Solo Oboe: After Three Pictures by Henri Matisse)

MEDIA: solo oboe

DATE: February 2, 1984

DEDICATION: Erik Waldeier

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 15 minutes

RANGE: b-flat - f'''

COMMENTS: Tre Portretter for Solo Oboe is a three-movement, atonal composition which is programmatic. The first movement, "Antoinette," is an unmetered adagio of flowing phrases with occasional large intervals. The dynamic range is large, and good control is necessary to perform the long crescendi and decrescendi.

The second movement, "Le Luxe," is an allegro in mixed meter, but a majority of this movement is in 2/4 meter. "Le Luxe" is essentially continuous sixteenth notes interspersed with triplet figures and fermati. Good embouchure control is necessary to perform the long crescendo passages. The technical passages are written well for the oboe and are not difficult.

The third movement, "Portrait a la raie verte," is the most demanding movement in regard to range, control, and expression. Marked Lento tempo rubato, this movement is comprised of long expressive phrases in 4/4 meter with occasional technical passages. Dynamic control is imperative for an



effective performance. The dynamic range is large and harmonic fingerings are required.

COMPOSER BIOGRAPHY: Berg was born in 1949. He studied music theory and composition with Antonio Bibalo in Norway and with Lennox Berkeley in London. He played the trumpet in the Band of the Royal Norwegian Navy in Horton from 1973 until 1978 and taught music theory at the Stavanger Conservatoire in 1980-81. Since 1982 he has been a full-time composer. The majority of his compositions are for chamber ensembles.

AVAILABLE RECORDINGS: A taped performance of the first two movements of the Portraits is available at Norsk Musikkinformasjon (Tape No. 1013/1. Eberhard Böttcher, oboist).

COMPOSER: BERGE, Sigurd

COMPOSITION: Oboe Solo

MEDIA: solo oboe

DEDICATION: none

DATE: 1966

AVAILABILITY: Published by Norsk Musikforlag A/S in Oslo. Copyright 1977.

LENGTH: approximately 5 minutes

RANGE: c' - g'''

COMMENTS: Oboe Solo is an unmetered composition in da capo form. The quarter note is indicated at M.M. = 60-90. The composition uses no apparent tonal scheme and several sections are in nontraditional notation. The music contrasts isolated segments of sound with flowing melodic lines.

Motivic structures of one or two notes are often separated by fermati and/or rests. Oboe Solo is technically accessible, but several fast passages require careful attention to ensure accuracy. The dynamics and articulations are clearly marked. The dynamic range is large and often requires rapid adjustment of the embouchure. Many of the phrases have large intervals.

COMPOSER BIOGRAPHY: Berge was born in 1929 and studied composition with Finn Mortensen from 1956 to 1959. He continued his studies in Copenhagen, Stockholm, and at the University of Utrecht. He has shown interest in music pedagogy and electrophony in composition. Some of his later works have not been performed in public because the Norwegian musicians declared them unplayable (Lange 1982, 99). One other composition is Raga for oboe and orchestra.

AVAILABLE RECORDINGS: Phillips 6507-048 (Contemporary Music from Norway. Brynjar Hoff, oboist).

COMPOSER: FONGAARD, Björn

COMPOSITION: Sonate for Oboe, Opus 70, Number 1

MEDIA: solo oboe

DEDICATION: none

DATE: 1968

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: 9 minutes, 45 seconds

RANGE: c-sharp' - f'''

COMMENTS: Sonata for Oboe, Opus 70, Number 1 is a three-movement, atonal composition which requires rhythmic integrity for performance. The first movement is an adagio in 7/8 meter with occasional measures of 4/8 and 5/8 meter. The eighth note is indicated at M.M. = 63. The movement requires an accurate subdivision of the beat while maintaining flowing, melodic phrases. There is also a considerable amount of dynamic contrast in this movement.

The second movement is a scherzando in 6/8 meter, and the dotted quarter note is indicated at M.M. = 84. Occasional syncopation requires rhythmic integrity from the performer. The movement is generally staccato except for a legato middle section.

The third movement, entitled "Fantasie," is reminiscent of the first movement regarding style and content. This movement is in 7/8 meter and the eighth note is indicated at M.M. = 54. There are some complicated subdivisions of the beat and a few difficult passages. The movement is in a three part form, and the middle section recalls thematic material from the scherzando of the second movement. Aside from this scherzando section, movement three is similar to a chromatic cadenza that allows the performer a considerable amount of interpretive freedom.

COMPOSER BIOGRAPHY: (1919-1980) Fongaard was active as both a guitarist and a composer. As a composer he attempted to break free from traditional methods with the intention to propel the advent of a new music. Influenced by the theories of Paul Hindemith and by composer Bjarne Brustad, Fongaard created his "n-tonal system" in which the octave is divided into an infinite number of intervals. Fongaard wanted these sounds to be produced from traditional musical instruments, however, and not to be created from a laboratory (Lange 1982, 92). Other works for oboe include Sonata for Oboe and Organ, Opus 52, Number 2, Concerto for Oboe and Orchestra Numbers 1-2, Opus 120, Numbers 5-6,

Concerto for English horn and Orchestra, Opus 120,  
 Number 7, Sonatina for English horn and Piano, Opus  
 126, Number 13, and Sonatinas for Oboe and Piano,  
 Opus 126, Numbers 8-12.

AVAILABLE RECORDINGS: none

COMPOSER: FONGAARD, Björn

COMPOSITIONS: Sonatas Number 1-3 for Oboe, Opus 125,  
 Numbers 6-8

MEDIA: solo oboe

DEDICATION: none

DATE: 1973

AVAILABILITY: Available in manuscript from Norsk  
 Musikkinformasjon.

LENGTH: Sonata No. 1, Op. 125, No. 6: 9 minutes  
Sonata No. 2, Op. 125, No. 7: 7 minutes  
Sonata No. 3, Op. 125, No. 8: 9 minutes

RANGE: Sonata No. 1, Op. 125, No. 6: c' - d'''  
Sonata No. 2, Op. 125, No. 7:  
 d-sharp' - e-flat'''  
Sonata No. 3, Op. 125, No. 8:  
 c-sharp' - f'''

COMMENTS: Sonatas Number 1-3, Opus 125 are listed  
 together because of their common characteristics in  
 compositional style. These three sonatas are very

different from the previously mentioned Sonata for Oboe, Opus 70, Number 1.

Sonata Number 1, Opus 125 consists of three movements ("Adagio," "Allegro Vivace," and "Molto tranquillo"), Sonata Number 2, Opus 125 is one movement ("Scherzando"), and Sonata Number 3, Opus 125 is two movements ("Andante," and "Scherzando").

Each sonata is atonal, unmetered, and is in nontraditional notation. The score indicates that approximately one centimeter of the staff is equal to one second of sound. The notes that receive more emphasis are indicated by highlighting in the score. Dynamics are clearly marked and the range is primarily below d'''.

Fongaard's Sonata, Opus 125, Number 9 should be included with this category. It was composed in a style similar to Sonatas Number 1-3 for Oboe, Opus 125, Number 6-8, and is for the English horn. Sonata, Opus 125, Number 9 is eight minutes in duration.

COMPOSER BIOGRAPHY: See biography on page 40

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon of Sonata, Opus 125, No. 7 (Tape No. 960/3, Brynjar Hoff, oboist).

COMPOSER: FONGAARD, Björn

COMPOSITIONS:

Concertos for Oboe and Tape, Opus 131, No. 4-5

Concerto for English horn and Tape, Opus 131, No. 6

MEDIA: solo oboe or English horn and pre-recorded tape

DEDICATION: none

DATE: 1976

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH:

Concertos for Oboe and Tape: 13 minutes each

Concerto for English horn and Tape: 12 minutes

RANGE:

Concerto for Oboe and Tape, #4: c-sharp' - f'''

Concerto for Oboe and Tape, #5: d-sharp' - f'''

Concerto for English horn and Tape, #6: d' - d-flat'''

COMMENTS: Concertos, Opus 131, Numbers 4-6 are listed together because of their common characteristics in compositional style. Each concerto is one movement, atonal, unmetered, and in nontraditional notation. The score indicates that approximately one centimeter of the staff is equal to one second of sound. The notes that receive more emphasis are indicated by highlighting in the

score. Dynamics are clearly marked and the range is primarily below d'''.

Concerto for Oboe and Tape, Opus 131, Number 4 requires flutter tonguing and multiphonics. The multiphonic fingerings are provided in the score. Concertos, Opus 131, Numbers 5 and 6 do not require these techniques. Each of the concertos have sections of improvisation which must be synchronized with the tape. According to Fongaard, the taped accompaniment consists of "orchestrated microtonalis."

COMPOSER BIOGRAPHY: See biography on page 40

AVAILABLE RECORDINGS: none

COMPOSER: HAUG, Halvor

COMPOSITION: Fantasia for Oboe Solo

MEDIA: solo oboe

DEDICATION: none

DATE: 1977

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 5 minutes

RANGE: c' - g'''



COMMENTS:        Fantasia for Oboe Solo is a short, one-movement composition. There is a variety of twentieth-century techniques such as glissandi, quarter tones, divergent beams for acceleration, and free pitch sequences. The score includes instructions for achieving these effects, which are used primarily in a cadenza marked tempo ad libitum. However, the majority of this composition is in traditional notation.

The composition is very chromatic and unmeasured. There is a large dynamic range and rhythmic complexity. Fantasia for Oboe Solo is not technically difficult and the range is primarily on the staff. Legato articulations, smooth phrasing and rhythmic integrity are necessary for an effective performance of this composition.

COMPOSER BIOGRAPHY: Haug was born in Trondheim, Norway in 1952. He received his music education at the Conservatoire of Veitvet in Oslo, the Sibelius Academy in Helsinki, and in London. His earlier works can be described as traditional, but he later developed his own personal style in twentieth-century idioms.

AVAILABLE RECORDINGS: none

COMPOSER: JOHANSEN, Bertil Palmar

COMPOSITION: Out of the Wood

MEDIA: oboe d'amore

DEDICATION: Ingrid Uddu

DATE: 1984/85

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 7 minutes

RANGE: c' - c-sharp'''

COMMENTS: Out of the Wood is a single-movement composition marked largo, molto cantabile. It combines traditional notation with twentieth-century techniques such as harmonics, glissandi, microtones and multiphonics. The notation is primarily traditional, but is often combined with divergent beamings for acceleration.

The beginning of Out of the Wood is unmetered, but metronome markings indicate the speed of the quarter note. Bar lines are provided halfway through the movement that designate two-beat measures. However, the score does not indicate these measures in 2/4 meter.

The score of Out of the Wood is very detailed. The speed of vibrato is notated, and multiphonic fingerings are provided. The composition is sectionalized, and constantly alternates between a

largo and con brio tempo. Subdivisions of the quarter note are complex once the 2/4 pattern is established. Careful attention to the rhythm is necessary to ensure accuracy.

COMPOSER BIOGRAPHY: Johansen was born in 1954 and educated at the Trøndelag Music Conservatory in Trondheim. At the Conservatory he studied composition with Per Hjort Albertsen, Holger Prytz and Olav Anton Thommessen. His output consists of orchestral, chamber, and solo compositions. One other composition by Johansen is Divertimento for Oboe and Piano, Opus 64.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon (Ingrid Uddu, oboe d'amore).

COMPOSER: JOHNSEN, Hallvard

COMPOSITION: Pastorale for Oboe Solo, Opus 99

MEDIA: solo oboe

DEDICATION: none

DATE: 1986

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 6-8 minutes

RANGE: b - e'''

COMMENTS:        Pastorale is a one-movement composition with the tempo indicated as andante espressivo. The composition is very chromatic and in traditional notation. There is much use of mixed meter, but the quarter note remains constant.

The rhythmic structure of Pastorale is very intricate with the use of syncopation, dotted rhythms and beat divisions. This rhythmic structure, and the absence of rests throughout the entire composition, helps to maintain an unremitting melodic line.

The allegro grazioso at the end of the composition is comprised of rapid sixteenth-note patterns which are staccato. This is the only section in Pastorale that deviates from the otherwise slow pulse. There is no indication of dynamic or metronome markings, and there is a scarcity of phrase markings.

COMPOSER BIOGRAPHY: Johnsen was born in 1916 and was educated in music theory, flute, and composition. His composition instruction includes study with Danish composer Vagn Holmboe. In his early years Johnsen composed in a conservative nationalistic style. However, feeling this to be limiting, he experimented with dodecaphony and later developed a more personal expression of composition without

committing himself to a serial technique.

Johnsen's compositions usually make use of the standard classical forms (Lange 1982, 86).

AVAILABLE RECORDINGS: none

COMPOSER: KLEIBERG, Ståle

COMPOSITION: Solosonate for obo/oboe d'amore

MEDIA: solo oboe or oboe d'amore

DEDICATION: Erik Waldeier

DATE: 1986

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 10-12 minutes

RANGE: b - e'''

COMMENTS: It is uncertain if this composition was originally intended for the oboe or the oboe d'amore. The title page indicates either instrument, but the part is clearly marked for the oboe. The composition is easily accessible to either instrument.

This sonata is a tonal composition in three movements which often places technical demands upon the performer. The meter of the first movement alternates between 3/4 and 2/4, and the quarter note is indicated M.M. = ca. 52. This short

movement contains various dotted-rhythm patterns and subdivisions of the beat. The *accelerandi* and *ritardandi* convey a spirit of improvisation, and the range generally remains on the staff. The first movement leads directly into the second movement.

In the second movement the dotted quarter is indicated as M.M. = 120. This lively movement is in mixed meter and the eighth note remains constant throughout. The movement is diatonic and contains various articulation patterns and metrical accents.

The third movement, entitled "*Tempo rubato*," indicates the quarter note as M.M. = 52. The *rubato*, improvisatory nature in which this movement begins is carefully marked with the composer's intention for phrasing and dynamics. The movement builds to a *furioso* and presents the most technical challenge of the composition. Complex articulations and rapid rhythmic patterns in the altissimo register reinforce the excitement of the movement, which returns to the calm *rubato* in the last moments of the composition. The omission of bar lines suggests that the performer approach the composition as an improvisation. The occasional instances of acceleration beaming are the only deviation from the otherwise traditional notation.

COMPOSER BIOGRAPHY: Kleiberg was born in 1958 and is currently studying musicology at the University of Oslo. He also teaches music theory in the musicology department of the University of Oslo. His output as a composer primarily consists of chamber music, but also includes orchestral works, works for chorus and organ, and theater music. Kleiberg also composed Sonata for Oboe and Piano.

AVAILABLE RECORDINGS: none

COMPOSER: KVAM, Oddvar S.

COMPOSITION: Monofoni for Obo, Opus 43, Number 4

MEDIA: solo oboe

DEDICATION: none

DATE: 1975

AVAILABILITY: Published by Musikk-Huset A/S in Oslo.

Copyright 1978.

LENGTH: approximately 1 minute, 45 seconds

RANGE: b-flat - g''

COMMENTS: This composition is the fourth movement of Fem Monofonier for blåsekvintett, Opus 43 (Five Monophonies for Wind Quintet) in which each instrument of the quintet has a separate solo movement. Each movement of Fem Monofonier for blåsekvintett is published separately. The score indicates that the five monophonies can be

performed separately, or together in the order indicated after the opus number.

Monofoni for Obo is marked andantino with the half note indicated as M.M. = ca. 69. This modal composition consists of long, flowing phrases that have a scarcity of rests. The development of these melodic phrases is of primary importance in the composition. The dynamic range varies with juxtapositions of forte and piano. The meter is mixed with the half note remaining constant. The composition requires very basic technique, and the shortest rhythmic value is the eighth note. The oboe line is on the staff with the exception of one brief b-flat.

COMPOSER BIOGRAPHY: Oddvar Kvam was born in 1927. He studied composition with David Monrad Johansen in Norway and with Herman Koppel in Copenhagen. He is often described as a modern composer who does not follow any stylistic trend in his modes of expression (Lange 1982, 116). Kvam has held several honorary positions such as Vice President of the Composers' League and President of Ny Musikk. He also composed Dialogues for Oboe and Strings, Opus 24 and Elegy for English horn, Strings and Timpani.

AVAILABLE RECORDINGS: none



COMPOSER: LERSTAD, Terje Björn

COMPOSITION: Suite for Obo Solo, Opus 142

MEDIA: solo oboe, English horn, and oboe  
d'amore, and heckelphone

DEDICATION: Ingrid Uddu

DATE: December 10, 1980

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 8 minutes

RANGE: b-flat - g'''

COMMENTS: Lerstad's comments on Suite for Obo Solo, Opus 142 are as follows:

Four contrasting movements that make use of four members of the oboe family. The work may also be played with only oboe and English horn. The first movement is a kind of introduction with a rubato character for heckelphone. The second movement is a scherzo with a more lyric middle section for oboe d'amore. The third movement, for English horn, is cadential in character. The fourth movement is written for oboe and is quick, rhythmic and virtuosic (Translated from Opplysninger om nye verk, Norsk Musikkinformasjon).

This composition has four movements which are arranged as follows:

1. "Prelude"; This movement is for the heckelphone or for optional English horn. The range is b - e'' and the duration is approximately 1', 30''. This movement is an unmetered cadenza with grace notes and flourishes that span the entire range of the instrument.

2. "Pastorale: Allegro vivace"; This movement is for the oboe d'amore or for optional oboe. The range is b - e''' and the duration is approximately 2'. This movement is a lively allegro in mixed meter with the eighth note remaining constant. The middle section of this movement is in 3+2/4 meter, and is characterized by sixteenth-note patterns. The articulations and note beamings make this a very syncopated movement, and the performer must have very facile technique.

3. "Cadenza: Adagio sostenuto"; This movement is for the English horn. The range is b - f-sharp''' and the duration is approximately 3'. This movement is a metered adagio which is performed as a cadenza. The movement is rhythmically complex, extremely varied in dynamics, and the range spans the entire instrument. The solo line has large intervals and harmonics.

4. "Rondino: Presto ritmico"; This movement is for the oboe. The range is b-flat - g''' and the duration is 1', 30''. This movement returns to a fast tempo and is in mixed meter. There is hemiola and note beaming across the bar lines. The performer must have a flexible embouchure to perform the large interval skips. There are extreme dynamic changes and use of glissandi. Each

movement of Suite for Obo Solo, Opus 142 is very chromatic.

COMPOSER BIOGRAPHY: Lerstad was born in 1955 and began his music career as a clarinetist. He has been very active as a composer and he declares himself an auto-diadact. His compositions have been performed by the Stavanger Symphony Orchestra, Trondheim Symphony Orchestra, the Norwegian National Opera and by orchestras in London, Helsinki, Cairo and Ibague.

AVAILABLE RECORDINGS: none

COMPOSER: LUNDE, Jr., Ivar

COMPOSITION: Akrostikon Number One, Opus 73

MEDIA: solo oboe

DEDICATION: none

DATE: 1980

AVAILABILITY: Published by Shawnee Press, Inc.

Copyright 1982.

LENGTH: approximately 7 minutes

RANGE: c-sharp' - g'''

COMMENTS: Akrostikon Number One is a serial

composition which is divided into seven sections.

These sections alternate between a fast and slow

tempo. The title Akrostikon (acrostic) refers to

Lunde's method of manipulating the tone row. "Akrostikon" is Greek for a poem in which the first letter of each line forms a name when read vertically. This idea is carried further in Akrostikon where the combination of the first note of each section forms a twelve-tone row.

Lunde's printed comments about Akrostikon Number One are:

The note values are, though strictly written, intended to be a guide rather than strictly adhered to. The slow sections are expressive and song-like and the faster sections are smooth and give the performer ample opportunity to display virtuosity.

This unmetered composition is clearly marked to indicate Lunde's intention for performance. Twentieth-century techniques are used and include harmonics, glissandi, acceleration beamings, and specialized trills. Lunde provides fingerings for most of these effects. Several sections of Akrostikon require fast tonguing and flexibility of the embouchure and fingers. The absence of bar lines gives the performer considerable freedom of interpretation.

COMPOSER BIOGRAPHY: Ivar Lunde, Jr. was born in 1944 and educated at the Conservatory of Music in Oslo and the Mozarteum in Salzburg, Austria. He studied the oboe with Kees Lahnstein and André Lardrot, and composition with his father, Ivar Lunde, Sr. He

has been awarded numerous prizes and commissions for his compositions, including first prize in the Oslo Concert Hall Composition Contest for Symphony Orchestra. Other compositions for oboe include Fantasy for Oboe and Piano, Opus 15, Five Simplicities for Oboe, Opus 87, Sonata for Oboe and Piano, Opus 39, Theme and Variations for Oboe and Harpsichord, Opus 27, Concertino for Flute, Oboe, Harpsichord and Strings, Opus 21, and Tre Stev, Opus 4 for oboe trio. He serves as Assistant Professor of Oboe and Theory/Composition at the University of Wisconsin at Eau Claire.

AVAILABLE RECORDINGS: Philips 6725-028 (Festival of Nordic Music, Brynjar Hoff, oboist).

COMPOSER: LUNDE, Jr., Ivar

COMPOSITION: Three Short Pieces for Solo Oboe, Opus 38

MEDIA: solo oboe

DEDICATION: Kees Lahnstein

DATE: December 7, 1970

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon. Copyright 1970 by Ivar Lunde, Jr., All rights reserved.

LENGTH: approximately 5-7 minutes

RANGE: b - g'''

COMMENTS:        Three Short Pieces for Solo Oboe, Opus 38

is a programmatic composition which is chromatic. It is not derived from twelve-tone rows. The first piece, "Dawn," is a series of short interjections from the oboe which are separated by rests and fermati. These interjections vary in dynamics and rhythm. This piece is unmetered and marked "very slow," and serves as an introduction to the technically demanding second piece.

The second piece, "Day," is in a fast 6/8 meter with an occasional measure of 5/8 or 2/4. Arpeggios in hemiola span the range of the oboe, and require technical facility and rhythmic stability. The use of the altissimo register occurs during the final five measures of the piece. Otherwise, the range remains on the staff.

The third piece, "Dusk," is an exact retrograde of the first piece.

COMPOSER BIOGRAPHY: See biography on page 56.

AVAILABLE RECORDINGS: none

COMPOSER:        MADSEN, Trygve

COMPOSITION:   De Fire Riker for obo-solo, Opus 41

(The Four Kingdoms for oboe solo, Opus 41)

MEDIA:            solo oboe

DEDICATION: Brynjar Hoff

DATE: 1982/83

AVAILABILITY: Published by Musikk-Husets Forlag A/S in Oslo. Copyright 1984.

LENGTH: approximately 12 minutes

RANGE: e' - d-flat'''

COMMENTS: De Fire Riker for obo-solo, Opus 41 is a tonal composition in four movements which lies in a good range on the oboe. The first movement, "Krystall" (Crystal), is an andante in 3/4 meter. It contains short phrases which are developed throughout the movement. The phrases are very legato.

The second movement, "Rose," is a moderato in 2/2 meter. The movement is a series of long phrases which lead to a cadenza. There is a brief return of the main theme from the first movement.

The third movement, "Fugl" (Bird), is a scherzando in 3/8 meter. This movement is a series of arpeggios which are technically easy on the oboe. The theme from the first movement serves as the middle, adagio section of the third movement.

The fourth movement, "Menneske" (Mankind), is an allegro in 4/4 meter, and refers to themes from the previous three movements. This movement is very sectionalized and has abrupt tempo changes.

De Fire Riker is an excellent composition to use for teaching purposes or to perform. The composition allows for much personal interpretation and stresses the structure and development of phrases. The articulations and dynamics are clearly marked. De Fire Riker is not technically difficult, but the final movement requires facility with the right-hand G-sharp key.

COMPOSER BIOGRAPHY: Trygve Madsen was born in 1940 and studied composition with Norwegian composer Egil Hovland and piano with Ivar Johnsen. He also studied at the Academy of Music and Fine Arts in Vienna. His compositions include over thirty-five songs, symphonic works, and a variety of sonatas and concertos for solo instruments. He has been commissioned by the Norwegian State Opera to compose his first opera. Other compositions for oboe are Sonata for oboe and Piano, Opus 22, Serenata Monellesca for Oboe, Clarinet and Bassoon, Opus 26, Concerto for Oboe and Small Orchestra, Opus 30, and Songs of the Salome, for Mezzo-soprano, Oboe and Strings, Opus 37.

AVAILABLE RECORDINGS: Two taped performances are available at Norsk Musikkinformasjon. Tape No. 1094/3 (Sunniva Gjønnes, oboe) and Tape No. 1028/2 (Brynjar Hoff, oboe).



- COMPOSER: OLSEN, Carl Gustav Sparre
- COMPOSITION: Pastorale for Oboe Solo, Opus 64, No. 1
- MEDIA: solo oboe
- DEDICATION: Erik Niord Larsen
- DATE: 1978
- AVAILABILITY: Published by Harald Lyche and Company,  
A/S Musikkforlag, Oslo. Copyright 1978.
- LENGTH: approximately 5-7 minutes
- RANGE: b - e'''
- COMMENTS: This one-movement composition is marked moderato espressivo and is in 3/4 meter. The oboe range is mostly on the staff. The rhythmic structure consists of quarter notes and half notes. However, the middle section of the composition presents more intricate subdivisions of the quarter note. There are short fragments of sound juxtaposed with longer, more flowing phrases. The dynamics range from pianissimo to forte.
- COMPOSER BIOGRAPHY: (1903-1984) Olsen remained a nationalist in composition throughout his career and adapted his harmonies from Norwegian folk melodies. His studies in Germany familiarized him with more contemporary techniques, but never distracted him from his nationalist style of composition (Lange 1982, 63). Olsen composed works for orchestra, chamber ensembles and the voice.

Other compositions for the oboe include Poem for Oboe and Piano, from Opus 11, Three Poems for Oboe and Piano, Opus 66, Air for Oboe and Piano, Opus 67 and its transcription Air for Oboe and Strings, Opus 67, and Canto III for 2 Woodwinds.

AVAILABLE RECORDINGS: none

COMPOSER: RYPDAL, Terje

COMPOSITION: Oboistens Bursdag (The Oboist's Birthday)

MEDIA: oboe, English horn, electronics, props,  
stage hands

DEDICATION: none

DATE: October 25, 1973

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 15 minutes

RANGE: b-flat - a-flat'''

COMMENTS: Oboistens Bursdag was written in celebration of oboist Erik Niord Larsen's birthday, but bears no dedication. It is a "musical drama" divided into five movements or scenes. Each movement depicts a different vignette of an oboist's birthday celebration. The scenerio of each movement is as follows:

1. The oboist is seated in a comfortable,

expensive chair with a drink in his/her hand. There are soft carpets, incense, and candlelight. The oboe is lowered from the ceiling. There are soft, pink spotlights. The music is in 4/4 meter and has long, legato phrases. The dynamics and the range are extreme. The oboist must trill an a-flat'' at a soft dynamic level.

2. The oboist literally dances to the music. This is a fast movement that alternates between 2/4 and 5/8 meter with various subdivisions of the beat. This movement requires the oboist to have a flexible embouchure and a fast tongue.

3. The oboe player bows to the audience and sits down in a chair to begin his practice. This is an extremely technical movement that allows very little time to breathe. The oboist must have facile technique, a fast tongue and control of the dynamic range. This movement is very difficult.

4. Champagne is delivered to the oboist by a waiter. The oboist drinks several glasses of champagne, picks up an English horn, and begins performing in an intoxicated fashion. This music is a slow, cantabile in 4/4 meter. The phrases are long and the range is extreme. A b-flat extension for the English horn is required for performance.

5. The oboist becomes sober and once again rehearses with intense concentration. He/She gradually becomes more satisfied, relaxes, and falls asleep. This movement is technically demanding. The opening tempo is moderato, but accelerates to a presto by the end of the movement. The oboist must have a fast tongue, facile technique, a flexible embouchure, and familiarity with contemporary techniques such as glissandi and multiphonics.

The performance of Oboistens Bursdag requires concentrated work and organization. Aside from the difficulty of the music, technical rehearsals are necessary for staging, props and lighting. The procedure for performing the work is unclear and the score offers no suggestions. It appears that either 1) the music should be pre-recorded or 2) the oboist performs while the action is mimed on stage.

COMPOSER BIOGRAPHY: Rypdal was born in 1947 and graduated with a degree in music from the University of Oslo. He studied composition with Finn Mortensen. His early training and performing experience was with the jazz guitar. Rypdal's compositional style is considered "neo-romantic" in approach (Lange 1982, 126). One other composition

for oboe is Shadows: Image for Oboe Solo, 4 Trombones, Percussion and Strings.

AVAILABLE RECORDINGS: none

COMPOSER: SOMMERFELDT, Øistein

COMPOSITION: Divertimento for Oboe Solo, Opus 41

MEDIA: solo oboe

DEDICATION: Brynjar Hoff

DATE: 1974

AVAILABILITY: Published by Norsk Musikforlag A/S in Oslo. Copyright 1975.

LENGTH: approximately 8 minutes

RANGE: b-flat - e'''

COMMENTS: Divertimento for Oboe Solo, Opus 41 is a four-movement composition. It is in traditional notation and modal. The first movement is marked quasi rubato ed espressivo and alternates measures of 4/4 and 5/4 meter. This movement uses the Norwegian Folk Tune from Hallingdal. The phrases are long and flowing, and the score indicates where the oboist should breathe.

The second movement is an allegro in 2/4 meter with occasional measures of 3/4. This movement contains rapid scale passages, syncopated rhythms, and subito dynamic markings.

The third movement, marked quasi rubato, is rhythmically complex and should sound like an improvisation. This expressive movement has varied dynamics, long phrases, and frequent changes of tempo.

The fourth movement is marked grazioso and is in 6/8 meter. This movement is a steady stream of eighth notes with sixteenth-note flourishes. Occasional measures in 3/8 meter and frequent hemiola gives variety to the otherwise steady pulse.

Divertimento for Oboe Solo, Opus 41 is an interesting composition to hear or perform. The range is not overly demanding and the piece is not technically difficult. The melodic lines have a pleasant folk quality.

COMPOSER BIOGRAPHY: Sommerfeldt was born in 1919 and studied piano, bassoon, music theory and composition at the Oslo Conservatory of Music. He also studied with Nadia Boulanger. Sommerfeldt incorporates traditional folk harmonies and melodies within his compositions, however, his compositional style is not limited to this medium. He has served on the board of the Society of Norwegian Composers and has received several commissions from Norwegian Television. One other composition for the oboe

family is Liten Pastorale-suite for Engelsk horn,  
Opus 44.

AVAILABLE RECORDINGS: Philips 6507-054 and Varese VS  
85-026 (Brynjar Hoff, oboe).

COMPOSER: SOMMERFELDT, Øistein

COMPOSITION: Liten Pastorale-suite for Engelsk horn  
solo, Opus 44 (Small Pastorale Suite for English  
horn solo, Opus 44)

MEDIA: solo English horn

DEDICATION: none

DATE: 1975

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 4 minutes

RANGE: d' - d'''

COMMENTS: Liten Pasterale-suite for Engelsk horn  
solo, Opus 44 is a short, four-movement composition  
based on Sommerfeldt's Divertimento for Oboe Solo,  
Opus 41. The melodic and rhythmic material of both  
compositions is identical, but the folk songs from  
Divertimento for Oboe Solo, Opus 41 are omitted in  
Liten Pasterale-suite. The four movements, "Ada-  
gio," "Moderato," "Adagio," and "Allegro", are  
intended to be performed without a break.

This is an excellent composition to teach students phrasing, dynamics, and articulations. It is written in an easily-playable range for the English horn. The folk quality of the composition is a pleasure for both the performer and the audience.

COMPOSER BIOGRAPHY: See biography on page 66.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 981/6 (Ingrid Uddu, English horn).

COMPOSER: THORSEN, Frode

COMPOSITION: Fantasia: obo solo

MEDIA: solo oboe

DEDICATION: Inger Marie de Presno

DATE: September 1982

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 7-9 minutes

RANGE: b - f'''

COMMENTS: Fantasia: obo solo is a three-movement composition that is atonal and in mixed meter. The notation is traditional except for some divergent beamings of acceleration in ad libitum sections. The first movement is characterized by arpeggios



and large intervals, and the tempo alternates between adagio and allegro. The allegro sections have fast staccato passages, and several of the large intervals are awkward on the oboe.

The second movement is an adagio in 4/4 meter with occasional measures of 3/4. This short movement is technically accessible, but the long phrases make breathing difficult. The range of this movement is generally on the staff.

The third movement is a vivace. The meter alternates measures of 11/16, 7/16, and 2/4. The movement is a constant stream of sixteenth notes that is technically challenging. There are very few rests and the large intervals are awkward at a vivace tempo. The range is on the staff except for extreme high pitches at the end of the movement.

COMPOSER BIOGRAPHY: Frode Thorsen was born in 1958 and has studied composition and recorder at the Bergen Music Conservatory. He has also studied in Sweden, Denmark and Germany. His compositional output consists of chamber music that often includes the recorder.

AVAILABLE RECORDINGS: none

COMPOSER: WALDEIER, Erik

COMPOSITION: Abstraktioner: fire digte med musik for recitatör og obo d'amore (Abstractions: four poems with music for speaker and oboe d'amore)

MEDIA: speaker, oboe d'amore

DEDICATION: none

DATE: 1982

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 9 minutes

RANGE: b - f'''

COMMENTS: Abstraktioner is a six-movement composition based on poetic text. The author of the poetry is not provided in the score, and it is assumed that Waldeier wrote the text. The opening "Praeludium" and closing "Serenata" movements are for the oboe d'amore alone. The four central movements are titled as follows: "Et Tusind Ar - Et Sekund" (A Thousand Years - A Second), "EfterAr" (Autumn), "Vi Var Selv Börn" (We Were Burdened), and "Den Evige Dröm" (The Eternal Dream).

The "Praeludium" is an extremely rubato, metered introduction with large intervals and rapid arpeggios. The four movements with the speaker consist of interjections from the oboe d'amore amid the spoken text. The length of these interjections

range from one or two notes to long, extended phrases. The oboist must have a wide dynamic range, a fast tongue and articulation control to perform this composition. Twentieth-century techniques include tremolo, multiphonics, and finger and lip glissandi. The score includes fingerings for these effects.

The final "Serenata" is more abstract than the opening "Praeludium." There is an obvious connection between the two movements, but now the music is more distorted and the dynamics more dramatic. The composition ends with the oboe at its softest possible dynamic level. The text is in Norwegian and is not translated in the score.

COMPOSER BIOGRAPHY: Waldeier was born in 1947 and currently performs as principal oboist with the Stavanger Symphony Orchestra. He also teaches oboe and chamber music at Rogaland Music Conservatory. He began his studies of guitar and composition at the Danish Conservatory, and completed postgraduate studies at Northwestern University with oboist Ray Still. Waldeier has also studied composition with Edwin Roxburgh and oboe with Neil Black. His other compositions for oboe include Trio du Nord for two oboes and English horn and the Tema & Variationer for Solo Obo. He is presently completing a

composition for soprano, oboe, cello and piano.

AVAILABLE RECORDINGS: none

COMPOSER: WALDEIER, Erik

COMPOSITION: Tema & Variationer for Solo Obo  
(Theme and Variations for Solo Oboe)

MEDIA: solo oboe

DEDICATION: none

DATE: September 1981

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 5 minutes

RANGE: b-flat - f-sharp'''

COMMENTS: This composition begins with a simple, eight-measure theme, entitled "Tema, adagio e rubato," which is in 4/4 meter and modal. Waldeier has composed seven short variations on this theme which are presented as follows:

II. "Moderato"; This variation presents the theme in triplets and eighth notes. There is also a long, descending chromatic passage.

III. "Largo e rubato"; This variation is composed in slow rhythmic values. There is an awkward long slur from b to b-flat.

IV. "Marsch"; This variation presents the theme in staccato, sixteenth-note patterns. There are some intervals of two octaves.

V. "Lento"; This variation is characterized by trills.

VI. "Aria"; This is a very slow variation with glissandi, harmonics and large intervals.

VII. "Tema, Andante e rubato"; This is the original theme in its entirety, and includes an additional six-measure coda.

Tema & Variationer for Solo Obo is an interesting study of the theme and variation. The theme can easily be traced throughout each variation. The composition is not difficult although a few large intervals may be challenging. The work enables students to learn basic twentieth-century techniques without being overwhelmed.

COMPOSER BIOGRAPHY: See biography on page 71.

AVAILABLE RECORDINGS: none

OBOE WITH KEYBOARD INSTRUMENT

- COMPOSER: AMDAHL, Magne
- COMPOSITION: Cantilene
- MEDIA: oboe (or alto saxophone) and piano
- DEDICATION: none
- DATE: 1973
- AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.
- LENGTH: approximately 4 minutes
- RANGE: e-flat' - c-sharp'''
- COMMENTS: Cantilene is a one-movement composition that alternates between sections of 6/8, 3/4 and 4/4 meter. The composition is in traditional notation and has a distinctive "jazz" quality in regard to harmony and phrasing. The phrases are long and lyrical with very few large intervals, and the range is good for the oboe. A minimum of rests in the oboe part makes breathing difficult. The composition is technically accessible and there are very few fast notes. The piano part is not complicated, and the ensemble between the oboe and piano parts is easy.
- COMPOSER BIOGRAPHY: Amdahl was born in 1942 and has composed primarily for the theatre, films, and voice. In 1970 he began a series of solo compo-

sitions that highlight each instrument of the standard orchestra. His music is often labelled as "neo-romantic," and he has stated that Bartok and Stravinsky have had the most influence on him as a composer (Lange 1982, 120). One other composition by Amdahl is Tranquillo Dolce for oboe and piano.

AVAILABLE RECORDINGS: none .

COMPOSER: AMDAHL, Magne

COMPOSITION: Tranquillo Dolce

MEDIA: oboe and piano

DEDICATION: none

DATE: 1973

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 4 minutes

RANGE: e' - c'''

COMMENTS: This is a short, one-movement composition in traditional notation and 4/4 meter. Tranquillo Dolce is more dissonant than Canteline, but a distinct "jazz" quality is still present. This composition emphasizes the piano more than the oboe.

The oboe lines consist primarily of whole and quarter notes, and the range is limited. This

composition is a good teaching piece for beginning players because there are many rests and the phrases are short.

The piano part is more complex than the oboe part. It has occasional fast passages and some complicated rhythms, but it is not very difficult.

COMPOSER BIOGRAPHY: See biography on page 74.

AVAILABLE RECORDINGS: none

COMPOSER: BADEN, Conrad

COMPOSITION: Sonata, Opus 115

MEDIA: oboe and organ

DEDICATION: none

DATE: February 25, 1978

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 12 minutes

RANGE: c' - d'''

COMMENTS: Sonata, Opus 15 is a three-movement composition in traditional notation. The first movement is an allegro in 4/4 meter. The second movement is an andante in 3/4 meter which begins with the oboe alone, and the third movement is an allegro in 4/4 meter.



Each of these movements is characterized by smooth, flowing phrases which are written well for the oboe. There are many rests for breathing and the composition is technically accessible. A good understanding of phrasing is necessary to perform this composition. The oboist must have good control of the dynamic range in all registers of the oboe.

The organ part is not difficult, and coordinating the oboe and organ ensemble is not problematic. The organ registrations are not notated in the score.

COMPOSER BIOGRAPHY: Baden was born in 1908 and is a church musician. He studied orchestration with Bjarne Brustad and composition with Honegger and Rivier. Several of Baden's primary compositions are for chamber ensembles and church services. He has also composed a number of symphonies for orchestra. One other composition by Baden is the Sonata Number 2, Opus 139 for oboe and organ.

AVAILABLE RECORDINGS: Ny Kirkemusikk NKLP-10 (Brynjar Hoff, oboe). A taped performance is also available at Norsk Musikkinformasjon. Tape No. 912. (Brynjar Hoff, oboe).

COMPOSER: BADEN, Conrad

COMPOSITION: Sonata Number 2, Opus 139

MEDIA: oboe and organ (or piano)

DEDICATION: Brynjar Hoff

DATE: 1985

AVAILABILITY: Available in manuscript from Norsk

Musikkinformasjon.

LENGTH: approximately 10 minutes

RANGE: c' - e'''

COMMENTS: Sonata Number 2, Opus 139 is a three-movement composition which is tonal and in traditional notation. The first movement is an allegro in 4/4 meter. The second movement is an andante sostunato in 4/4 meter and the third movement is an allegro in 6/8 meter.

This composition is more a duet between the oboe and the organ than a solo sonata. Both the oboe and organ have long, flowing phrases which propel the momentum of the composition. Baden has written many rests for the oboe and the range is good. Sensitive phrasing and dynamic control will enhance the overall effect of the composition. The organ registrations are not provided in the score.

COMPOSER BIOGRAPHY: See biography on page 77.

AVAILABLE RECORDINGS: none

COMPOSER: BÖTTCHER, Eberhard

COMPOSITION: Canzona og Capriccio

MEDIA: oboe and piano

DEDICATION: none

DATE: 1985

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 5 minutes

RANGE: d' - c'''

COMMENTS: Canzona og Capriccio is a two-movement, tonal composition in traditional notation. The "Canzona" is marked tranquillo and consists of two sections for oboe and piano separated by a solo piano interlude. The dynamic range is large and breath marks have been notated. The "Capriccio" is marked con brio and is characterized by embellished oboe passages and syncopated rhythms.

The narrow range, short duration, and the overall simplicity of Canzona og Capriccio makes it an excellent composition for beginning oboists. The performer has plenty of interpretive freedom, and almost every possible articulation is used. The piano part is technically accessible and the ensemble is not difficult.

COMPOSER BIOGRAPHY: Böttcher was born in 1934 and studied composition and music theory at the Berlin Conservatory. He has been an active member of the Norsk Komponistforening since 1979, and is currently an oboist with the Trondheim Symphony Orchestra. One other composition by Böttcher is Fantasie for oboe and piano.

AVAILABLE RECORDINGS: none

COMPOSER: BÖTTCHER, Eberhard

COMPOSITION: Fantasie (Fantasia da camera)

MEDIA: oboe and piano

DEDICATION: none

DATE: none available

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 7 minutes

RANGE: c' - e-flat'''

COMMENTS: This composition is very different from the Canzona og Capriccio. Böttcher uses an extended oboe range, and fast staccato passages are frequent. This work is more dissonant than Canzona og Capriccio and is very sectional. Each of these sections are usually in a different tempo and meter. Various moods must be conveyed to the

audience in Fantasie. The tempi and interpretation require extensive rehearsal. Böttcher has written many rests for the oboist.

COMPOSER BIOGRAPHY: See biography on page 80.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 1071/2. (Eberhard Böttcher, oboe).

COMPOSER: FONGAARD, Björn

COMPOSITIONS:

Sonata for Oboe og Orgel, Opus 52, No. 2

Sonatinas for Oboe and Piano, Opus 126, Nos. 8-12

Sonatina for English horn and Piano, Opus 126, No. 13

MEDIA: oboe with piano or organ and  
English horn with piano

DEDICATION: Sonata, Opus 52, No. 2 is dedicated to Erik Niord Larsen. The Sonatinas, Opus 126 carry no dedication.

DATE:

Sonata for Oboe og Orgel, Opus 52, No. 2: 1970

Sonatinas, Opus 126, No. 8-13: 1974

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH:

Sonata, Opus 52, No. 2: approximately 5 minutes

Sonatina, Opus 126, Nos. 8, 9, 12: 5 minutes each

Sonatina, Opus 126, No. 10, 11, 13: 6 minutes each

RANGE:

Each Fongaard composition for oboe and keyboard is within the range c' - e'''. Sonatina for Oboe and Piano, Opus 126, Number 8 ascends once to f'''.

COMMENTS:

These compositions are listed together because of their similar characteristics in compositional style. Sonata for Oboe og Orgel, Opus 52, No. 2 is three movements. The Sonatinas, Opus 126, Nos. 8-13 are each only one movement. These compositions are atonal, unmetered, and are in nontraditional notation. The score indicates that approximately one centimeter of the staff is equal to one second of sound. The notes that receive more emphasis have been indicated by highlighting in the score. The dynamics are clearly marked.

COMPOSER BIOGRAPHY: See biography on page 40.

AVAILABLE RECORDINGS: none

COMPOSER: GJERSTRÖM, Björn G.

COMPOSITION: Two Intermezzi, Opus 19

MEDIA: oboe and piano

DEDICATION: Brynjar Hoff

DATE: 1987

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 7 minutes

RANGE: c-sharp' - d''''

COMMENTS: Two Intermezzi, Opus 19 is a two-movement

composition in traditional notation and is tonal.

The work is melodic with an accompaniment that is very sensitive texturally, but occasionally thick.

The first intermezzo is an andante in 4/4 meter marked molto espressivo. A simple piano introduction sets the mood for the first oboe entrance. This oboe line is expanded and manipulated throughout the entire movement. The final section of the movement is an oboe cadenza with piano accompaniment marked con rubato. This cadenza requires the oboist to perform an effective smorzando. The first intermezzo ends on a level of low activity.

The second intermezzo is marked allegro moderato and is in 2/4 meter. It begins with the oboe alone. Thematic material is alternated

between the oboist and pianist, and the movement ends with a technical flourish in the oboe part.

Two Intermezzi, Opus 19 is technically accessible for intermediate-to-advanced oboists. The composition is not rhythmically or technically demanding, but is challenging to interpret. The oboist needs a good control of dynamics. There are many rests for breathing and the oboe range is good. The piano part is athletic, requiring a large hand span and a good sense of rhythm. Understanding the harmonic direction of Two Intermezzi, Opus 19 is necessary for interpretation.

COMPOSER BIOGRAPHY: Gjerström was born in 1939 and began his music career as a pianist. He studied composition and piano at the Oslo Music Conservatory with Conrad Baden, Halvard Johnsen, and Ragnar Söderlind. His output consists of compositions for piano, chamber groups and orchestra. One other work for the oboe is Konzert for obo og Strykere, Opus 17.

AVAILABLE RECORDINGS: none

COMPOSER: GROV, Magne

COMPOSITION: Juninatt (A Night in June)

MEDIA: oboe and piano



DEDICATION: Brynjar Hoff

DATE: 1973

AVAILABILITY: Published by Norsk Musikforlag A/S in  
Oslo. Copyright 1986.

LENGTH: approximately 8 minutes

RANGE: e-flat' - f'''

COMMENTS: Juninatt is a one-movement, programmatic composition in 4/4 meter. It opens with an extensive oboe solo, and the phrases are short and legato. The range is often in the upper register of the oboe and some of the fingerings are awkward. The oboist must have excellent control of this range at a pianissimo dynamic level. The composition rarely reaches a forte dynamic level. The piano part is rhythmically complex, but overall it is not very difficult.

COMPOSER BIOGRAPHY: Grov was born in 1938 and educated at the Bergen Music Conservatory. She studied the organ and theory with Trygve Fischer. Grov continued her study of theory and composition at the Music Conservatory in Oslo with Conrad Baden and Hans Solum. She later studied with Lennox Berkeley in London. One other composition for the oboe is Trio for flute, oboe and clarinet.

AVAILABLE RECORDINGS: Philips 411-082-1 (NC 4482).

(Brynjar Hoff, oboe).

COMPOSER: HOEMS NES, Björn Korsan

COMPOSITION: Scandinavisches Reutland (figuratively translated as Scandinavian Pioneering)

MEDIA: oboe and piano

DEDICATION: none

DATE: none available

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 2 minutes

RANGE: b-flat - c'''

COMMENTS: Scandinavisches Reutland is a short, simple composition in 12/8 meter. It is marked allegro con moto. The short phrase lengths, simple key structure, and small range make this composition particularly appropriate for beginning oboists. The oboe phrases are very embellished and use a variety of articulations. The composition is not a challenge to advanced oboists, and a general folk quality makes it a pleasure to perform. The piano part is simple and ensemble is not a problem.

COMPOSER BIOGRAPHY: Hoemsnes was born in 1954 and has a music degree from Hartvig Nissens School in Oslo. He studied piano at the Østlandets Musikkonservatorium and the Norges Musikkhøgskole and composition at the Richard Strauss Conservatory in

Munich. His compositions include works for chamber groups, orchestra and symphonic band.

AVAILABLE RECORDINGS: none

COMPOSER: HOVLAND, Egil

COMPOSITION: Variasjoner for Obo og Klaver, Opus 64

(Variations for Oboe and Piano, Opus 64)

MEDIA: oboe and piano

DEDICATION: Per Egil

DATE: 1968/69

AVAILABILITY: Published by Norsk Musikforlag A/S in Oslo. Copyright 1971.

LENGTH: approximately 11 minutes

RANGE: b-flat - a'''

COMMENTS: Variasjoner for Obo og Klaver, Opus 64 is five variations based on the letters in the name PER EGIL (Hovland's son). The variations, commissioned by the Norwegian State Nationwide Concerts, were composed for school concerts and teaching purposes. Each variation has passages that are technically challenging for even the most advanced performers. The composition requires good control of the third octave because each variation requires g''' or higher. The variations are presented as follows:

1. "Monolog: Soliloquy"; This is an eleven-measure introduction. It is performed by the oboe alone and consists of short phrases in the altissimo register.

2. "Karusell" (Roundabout); This variation is in 2/4 meter and is bitonal. The oboe lines are very rhythmic over a two-note, ostinato pattern in the piano part. Rhythmic accuracy is essential, and the movement must sound very simple. The oboe range extends to a''' several times within this variation.

3. "Klangdråpenes Trippeldans" (Patter-dance of the Tone-drops); This variation is in 3/4 meter and in three-part form. The middle trio section is a series of running eighth notes in the altissimo register. This section accelerates to a presto, and the lack of rests makes breathing difficult.

4. "Fabel" (Fable); This variation is in 4/4 meter and is a musical conversation between the oboe and the piano. The oboe part has large interval skips, and overall must sound like an improvisation.

5. "Med et Langt Bein og et Kort Bein" (Hoppity-Hop); This is a rondo-form variation in 5/8 meter. It is very rapid and the eighth note is indicated as M.M. = 240. This variation covers the

entire range of the oboe, and uses glissandi and flutter tonguing.

Hovland comments on Variasjoner for Obo og Klaver, Opus 64 in the printed score:

Further study is provided by the character of the movements, the harmonic relations, the melodic variants, the tonic structure and stylistic features - from folk music features in the first movement to the tonic columns in the fourth movement, where all twelve tones of the chromatic scale are included.

Variasjoner, Opus 64 is technically and interpretively demanding for the oboist and pianist.

COMPOSER BIOGRAPHY: Hovland was born in 1924 and studied composition with Luigi Dallapiccola, Bjarne Brustad, Vagn Holmboe, and Aaron Copland. His composition style is diverse, and he often combines several styles in a single composition. Hovland's later works, from approximately 1959 until the present, show a transition from extended tonality or modality in his compositions towards twelve-tone techniques (Lange 1982, 98). One other composition for the oboe is Cantus VIII for Obo og Strykekvartett, Opus 129.

AVAILABLE RECORDINGS: Philips 6507-053 (out of print). (Erik Niord Larsen, oboe).

COMPOSER: JOHANSEN, Bertil Palmar

COMPOSITION: Divertimento

MEDIA: oboe and piano

DEDICATION: none

DATE: 1982

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 5 minutes

RANGE: b' - e'''

COMMENTS: Divertimento is a one-movement compo-

sition that is a mixture of traditional and nontraditional notation. The oboist begins alone at an allegro tempo. This introduction is in mixed meter with the eighth note remaining constant. The piano enters and plays simultaneous sixteenth-note patterns with the oboe. The piano part also provides syncopated accents in the bass. There is an oboe cadenza that leads to a section with various twentieth-century techniques. Although the oboe part is basically traditional, the piano part has glissandi and requires sounds from inside the piano.

To perform Divertimento the oboist must have a good sense of rhythm and finger-tongue coordination. The composition is technically accessible. A majority of the technical passages are scalar and

there are very few large intervals. The dynamics are clearly marked. Achieving accuracy and balance between the oboe and piano requires extensive rehearsals.

COMPOSER BIOGRAPHY: See biography on page 47.

AVAILABLE RECORDINGS: none

COMPOSER: KARLSEN, Kjell Mörk

COMPOSITION: Sonatina, Opus 44

MEDIA: oboe and piano

DEDICATION: Brynjar Hoff

DATE: 1977

AVAILABILITY: Published by Norsk Musikforlag A/S in Oslo. Copyright 1985.

LENGTH: approximately 12 minutes

RANGE: b - e'''

COMMENTS: Sonatina, Opus 44 is a three-movement composition in traditional notation. The first movement, "Fable," begins with the oboe alone. An opening motive is the foundation for the entire movement. This motive consists of large interval skips and is chromatic. The central section of the movement uses dotted rhythms. These are a contrast to the opening and closing legato phrases. The

oboe also has a short cadenza over a steady pulse in the piano.

The second movement, "Rhapsody," is a rapid, technical movement in 6/8 meter. The technical passages consist of sixteenth notes which are placed well on the oboe. This movement is very exciting to hear and to perform.

The third movement, "Pastorale," is in a slow 6/8 meter. It opens with a long piano solo. As the movement continues the oboe and piano parts become more technically demanding. The movement peaks at an allegro section where the two performers exchange musical dialogue. A return of the opening thematic material concludes the composition.

Sonatina, Opus 44 is written well for the oboe. The score indicates appropriate places for the oboist to breathe. The piano part has difficult sections.

According to Ragnar Söderlind:

...the Sonatina, Opus 44 gives a fair impression of Karlsen's manner of expressing himself. Stylistically neo-Classical of certain regenerative elements, the work is well written idiomatically for both instruments in an easy and engaging view (Talent TLS-4036).



COMPOSER BIOGRAPHY: Kjell Mørk Karlson was born in 1941 and has served as Cathedral organist in Stavanger, Norway. A majority of his compositions are for church services. He is also an oboist, and at age 17 was appointed an oboe position with the Norwegian Opera.

AVAILABLE RECORDINGS: Talent TLS-4036 (Brynjar Hoff, oboe).

COMPOSER: KLEIBERG, Ståle

COMPOSITION: Sonate for obo og piano

MEDIA: oboe and piano

DEDICATION: none

DATE: 1982

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 10 minutes

RANGE: d-flat' - e'''

COMMENTS: Sonate for obo og piano is a three-movement composition. The first movement is an adagio in 3/4 meter and begins with the oboe alone. There are sporadic arpeggios by the piano during this oboe solo. The movement ends presto with the oboe and piano playing together. The oboe lines are simple eighth and quarter-note patterns over

arpeggios in the piano part.

The second movement is an expressive larghetto in three-part form. The oboe line is a continuous triplet pattern over a steady quarter-note pulse in the piano. These triplets are scalar and make use of the left E-flat key. The middle section is an allegro that alternates triplet patterns between the oboe and the piano. The movement eventually returns to a repeat of the opening thematic material.

The third movement is an allegro in 2/4 meter. It consists of short phrases which are alternated between the oboe and piano. This movement is not difficult to perform.

Sonate for obo og piano is interesting to hear and enjoyable to perform. The oboe part has a variety of articulations and plenty of rests for breathing. One disadvantage of this composition is that the harmonic progressions eclipse the melodic lines. The piano part is not difficult.

COMPOSER BIOGRAPHY: See biography on page 51.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 1078/1 (Steinar Hannevold, oboe).

COMPOSER: LUNDE, Jr., Ivar

COMPOSITION: Fantasy, Opus 15

MEDIA: oboe and piano

DEDICATION: none

DATE: 1963

AVAILABILITY: Published by Southern Music Company.

Copyright 1978.

LENGTH: approximately 4 minutes

RANGE: c' - e'''

COMMENTS: Fantasy, Opus 15 is a one-movement

composition with sections of contrasting tempi and articulations. The work begins as an andante, and the oboe phrases are legato. This andante leads to an allegro alla marcia that has some large intervals. This section requires good finger-tongue coordination and a flexible embouchure. After a brief recitative the composition returns to an allegro. The dynamics, phrasings, and articulations are clearly indicated in the score. The piano part is occasionally difficult.

COMPOSER BIOGRAPHY: See biography on page 56.

AVAILABLE RECORDINGS: none.

COMPOSER: LUNDE, Jr., Ivar

COMPOSITION: Theme with Variations for Oboe and Harpsichord, Opus 27

MEDIA: oboe and harpsichord

DEDICATION: Nanette

DATE: May 17, 1966

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon. Copyright 1966 by Ivar Lunde, Jr., All rights reserved.

LENGTH: approximately 8 minutes

RANGE: b - f'''

COMMENTS: Theme with Variations for Oboe and Harpsichord, Opus 27 is presented as follows:

1. "Introduction"; This is an andante in 5/4 meter. The oboe and harpsichord exchange musical dialogue that is embellished with mordents.

2. "Theme"; This is a seven-measure theme in 4/4 meter. It is marked largo and consists of two phrases.

3. "First Variation"; This variation is marked allegro. The theme has been lengthened and embellished with grace notes and triplet figures. The accompaniment is continuous triplet figures.

4. "Second Variation"; This variation is a vivace in 7/8 meter over a steady pulse in the accompaniment.

5. "Third Variation"; This variation is an andantino. The thematic material of the introduction is repeated by the oboe.

6. "Fourth Variation"; This variation is marked moderato e marcato and is characterized by triplet figures.

7. "Fifth Variation"; This variation is marked senza misura, ad libitum and is unmetered. The oboist must use harmonic fingerings.

8. "Sixth Variation"; This variation is a presto in 6/8 meter.

9. "Ending"; This section is marked molto moderato e espressivo and is a repeat of the opening theme.

Theme and Variations for Oboe and Piano, Opus 27 is technically accessible for the oboe. There are a few awkward slurs between the registers (eg. g' to f'''), and some of the phrases are very long without rests. On the whole, the oboe part is written well.

The interpretation and understanding of the thematic material throughout the variations is challenging. The composition is an excellent study of the theme with variations and ornamentation. The harpsichord part is not difficult, but occasionally uses cross-rhythms.

COMPOSER BIOGRAPHY: See biography on page 56.

AVAILABLE RECORDINGS: none

COMPOSER: LUNDE, Jr., Ivar

COMPOSITION: Sonatina, Opus 39

MEDIA: oboe and piano

DEDICATION: none

DATE: 1970

AVAILABILITY: Available in manuscript from Norsk

Musikkinformasjon. Copyright 1988 by Ivar Lunde, Jr., All rights reserved.

LENGTH: approximately 8 minutes

RANGE: c-sharp' - g'''

COMMENTS: Sonatina, Opus 39 is a three-movement composition which is tonal. The first movement begins *maestoso* and accelerates to a faster tempo. The oboe phrases require sensitive musicianship and good rhythm. These oboe phrases are also rather long. The piano part is athletic and syncopated.

The second movement is marked "Very Slow, *senza misura*" and begins with a solo oboe passage. This passage is interrupted by sporadic interjections from the piano and is marked misterioso. The music develops into an intense, homorhythmic section. The movement concludes with the oboe in

the altissimo register at a fortissimo dynamic. The oboist must have good control of dynamics.

The third movement is very fast with staccato, sixteenth-note passages. These passages are written well for the oboe. There are interesting slurs and articulations in the oboe part which may need careful attention. The piano part is athletic and the pianist must use a forearm to play rapid tone clusters. The tempi and interpretation require extensive rehearsal.

COMPOSER BIOGRAPHY: See biography on page 56.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon.

COMPOSER: LUNDE, Jr., Ivar

COMPOSITION: Five Simplicities, Opus 87

MEDIA: oboe and piano

DEDICATION: To my students

DATE: 1984

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon. Copyright 1984 by Ivar Lunde, Jr., All rights reserved.

LENGTH: approximately 7 minutes

RANGE: c' - c-sharp'''

COMMENTS:        Five Simplicities, Opus 87 is a composition of five short movements which evoke contrasting emotions. The movements are as follows:

1. "Game"; This is a fast, lively movement that alternates between 2/4 and 3/8 meter. The strong beats are often displaced and motives are interchanged between the oboe and piano.

2. "Echo"; This is a slow and mysterious movement in 3/4 meter. The oboe part consists of long, flowing phrases. The oboe and piano are in canon at two beats.

3. "Joy"; This is a simple melody for the oboe accompanied by an eighth-note pulse in the piano.

4. "Love"; This movement, marked "tenderly," is lyrical and legato.

5. "All of the Above"; This is a fast, technical movement in 2/4 meter. It is the culmination of the preceding four movements. The oboe lines are easy, scalar patterns.

Five Simplicities, Opus 87 is an excellent composition for beginning or advanced oboists. Each movement is brief and technically accessible. The entire composition is appealing to audiences. The ensemble of the oboe and piano is not difficult.



COMPOSER BIOGRAPHY: See biography on page 56.

AVAILABLE RECORDINGS: none

COMPOSER: MADSEN, Trygve

COMPOSITION: Sonate for Obo og Klaver, Opus 22

MEDIA: oboe and piano

DEDICATION: Brynjar Hoff

DATE: 1977

AVAILABILITY: Published by Musikk-Huset A/S in Oslo.

Copyright 1979.

LENGTH: approximately 15 minutes

RANGE: c-sharp' - e-flat'''

COMMENTS: Sonate for Obo og Klaver, Opus 22 is a tonal, three-movement composition. The first movement is in 4/4 meter and the tempi alternate between andantino and allegro. This movement contains a variety of articulations and has some long phrases.

The second movement is marked andante cantabile and is in 4/4 meter. The phrases are long and expressive. A central, rubato section requires rhythmic stability and good dynamic control.

The third movement is a rondo in 3/4 meter. This movement requires a precise rhythmic

distinction between triplets and eighth notes. A short cadenza leads to an allegro agitato and the movement accelerates to the end.

Sonata, Opus 22 is very pleasant for the performers and the audience. The harmonic progressions are lush and the phrases are extremely melodic. It is a good composition for teaching proper phrasing, articulations, and dynamics.

Sonata, Opus 22 is in a very playable range and is technically accessible. The composition allows much freedom for creative expression. The piano part has a few difficult passages in the first and third movements, but overall the part is not difficult. The contrasting tempi and interpretation requires extensive rehearsal.

COMPOSER BIOGRAPHY: See biography on page 60.

AVAILABLE RECORDINGS: CBS 73834 (Brynjar Hoff, oboe).

A taped performance is also available at Norsk Musikkinformasjon. Tape No. 1136/6. (Steinar Hannevold, oboe).

COMPOSER: MORTENSEN, Finn

COMPOSITION: Sonatina for Oboe and Piano, Opus 15

MEDIA: oboe and piano

DEDICATION: Brynjar Hoff and Kjell Baekkelund

DATE: 1959

AVAILABILITY: Published by Norsk Musikforlag A/S in  
Oslo. Copyright 1976.

LENGTH: approximately 8 minutes

RANGE: d' - e-flat'''

COMMENTS: Sonatina for Oboe and Piano, Opus 15 is a four-movement, atonal composition in traditional notation. The first movement is an adagio in mixed meter. The oboe lines are legato with large intervals. The middle section of this movement is rhythmically intricate.

The second movement is an allegretto in mixed meter with the eighth note remaining constant. The movement employs a variety of articulations.

The third movement is a musical dialogue between the oboe and piano. The oboe only adds color to the simple piano texture. This movement requires good dynamic control.

The fourth movement is an allegro marked "the eighth note = as fast as possible." This movement is in mixed meter with the eighth note remaining constant. There are contrasted sections of flowing, legato phrases with staccato passages.

Sonatina for Oboe and Piano, Opus 15 is a good introduction to serialism. The oboist and pianist must have rhythmic stability and good dynamic

control. The texture of the piano part is very spatial and the oboe part has piano cues. Extensive rehearsals are necessary to assimilate the melodic relationships and for ensemble accuracy. The composition requires total concentration from the performers. Sonatina for Oboe and Piano, Opus 15 is not as complex as Sonata for Oboe and Harpsichord, Opus 44.

COMPOSER BIOGRAPHY: (1922-1983) Mortensen studied composition with Klaus Egge and Niels Viggo Bentzon. He was influenced by the polyphony of Paul Hindemith and looked to dodecaphonic technics as his mode for expression. By 1956 he characterized his composition style as "New-serialism" and talked about his "pointillist music" (Lange 1982, 96). Mortensen was appointed as Professor of Composition at the Norwegian State Academy of Music in 1973. His other composition for the oboe is Sonata for Oboe and Harpsichord, Opus 44.

AVAILABLE RECORDINGS: Two taped performances are available at Norsk Musikkinformasjon. Tape No. 1096/1 (Ingrid Uddu, oboe) and Tape No. 1136/6 (Lars Petter Berg, oboe).

COMPOSER: MORTENSEN, Finn  
COMPOSITION: Sonata for Oboe and Harpsichord, Opus 44  
MEDIA: oboe and harpsichord  
DEDICATION: Brynjar Hoff  
DATE: November 15, 1976  
AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.  
LENGTH: approximately 15 minutes  
RANGE: b-flat - g'''  
COMMENTS: Sonata for Oboe and Harpsichord, Opus 44

is a five-movement, atonal composition. It combines traditional and nontraditional notation.

During the 1970s Mortensen worked with a new form of serial technique. His intent was to include melodic material as an element of serial construction (Lange 1982, 96). This technique can be observed in the Sonata for Oboe and Harpsichord, Opus 44. Indeterminacy, sonorous melodic movement and triads are successfully worked together in a strict serial technique.

The first movement is similar to an oboe cadenza with sporadic interjections from the harpsichord. The movement has large intervals and a wide dynamic span. It uses the entire range of the oboe.

The second movement is pastoral with legato phrases. The harpsichord is actively involved. This movement has large intervals of over two octaves.

The third movement is indeterminate. It is in sections which are separated by units of time. The oboist must bend pitches with the embouchure.

The fourth movement is short and fast. The harpsichord part is very technical and there are sporadic interjections of legato oboe lines. The oboe ends the movement with a simple, pianississimo phrase.

The fifth movement is rhythmically complex and technically demanding. Mortensen has indicated the musical relationship between the oboe and the harpsichord in the score. This movement demands accuracy. The oboe alone ends the composition.

Sonata for Oboe and Harpsichord, Opus 44 is written well for the oboe and is a good study of serialism. Extensive rehearsals are necessary to understand the melodic relationships and for ensemble accuracy. The oboe part has a large dynamic range and occasional fast, staccato passages.

COMPOSER BIOGRAPHY: See biography on page 104.

AVAILABLE RECORDINGS: Talent TLS 4036 (Brynjar Hoff, oboe). A taped performance is also available at Norsk Musikkinformasjon. (Ingrid Uddu, oboe).

COMPOSER: NYHUS, Rolf

COMPOSITION: Romanse

MEDIA: oboe and piano

DEDICATION: none

DATE: October 9, 1986

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 3 minutes

RANGE: c' - e'''

COMMENTS: Romanse is a one-movement composition in 3/4 meter. This tonal composition is a miniature showpiece with a "Spanish" flavor. It is not technically difficult. The phrases are long and breathing is difficult. The composition is in two-part form. The parts are divided by an oboe cadenza. The composition requires bravura and a creative imagination. The ensemble between the oboe and piano is not difficult.

COMPOSER BIOGRAPHY: Nyhus was born in 1938 and studied organ and conducting at the Tronhjems Musikskole. He has also studied music in Denmark, Yugoslavia

and Hungary. He has served as an organist and church musician throughout Norway. As a composer, Nyhus claims to be an auto-diadact. (Letter to Norsk Musikkinformasjon, January 21, 1987).

AVAILABLE RECORDINGS: none

COMPOSER: OLSEN, Carl Gustav Sparre

COMPOSITION: Poem, from Opus 11

MEDIA: oboe and piano

DEDICATION: Waldemar Wolsing

DATE: 1963

AVAILABILITY: Published by Musikk-Huset A/S in Oslo.

Copyright 1963.

LENGTH: approximately 1 minute

RANGE: c-sharp' - d'''

COMMENTS: Poem, from Opus 11 is a smooth, flowing composition in 3/4 meter. The phrases are long and legato consisting of whole notes, quarter notes, and occasional eighth notes.

This short composition would be excellent for teaching beginning oboists with two exceptions: 1) the phrases are long and slow with no suitable places to breathe, and 2) the phrases are constructed from awkward pitches on the oboe (e.g., c-sharp'''). The piano part consists of



flowing triplets that are occasionally dissonant with the oboe part.

COMPOSER BIOGRAPHY: See biography on page 61.

AVAILABLE RECORDINGS: none

COMPOSER: OLSEN, Carl Gustav Sparre

COMPOSITION: Air for Oboe and Piano, Opus 67

MEDIA: oboe and piano

DEDICATION: Brynjar Hoff

DATE: 1981

AVAILABILITY: Published by Norsk Musikforlag A/S in Oslo. Copyright 1981.

LENGTH: approximately 1 minute

RANGE: b-flat - c'''

COMMENTS: Air for Oboe and Piano, Opus 67 is

similar to Poem, from Opus 11, but is more accessible for teaching purposes. The simple phrases consist of slow note values and easy rhythms. A lack of rests creates breathing difficulties. The piano part consists of steady quarter note pulses.

COMPOSER BIOGRAPHY: See biography on page 61.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 1013/3. (Eberhard Böttcher, oboe).

COMPOSER: RÖNNES, Robert

COMPOSITION: Trois Nocturnes au Hommage a Frederick Delius

MEDIA: baritone oboe (heckelphone) and piano

DEDICATION: none

DATE: 1982-86

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 12 minutes

RANGE: b-flat - d'''

COMMENTS: This is a three-movement composition composed in an Impressionistic style. The heckelphone lines are smooth and flowing, and the rhythms are often written across the barlines.

The first movement is marked tres moderé and is a mixture of 4/4 and 3/4 meter. It is very sectionalized by fermati. The second movement is marked douxement and is in a slow 4/4 meter. The heckelphone lines consist of triplets and dotted rhythms. The third movement is marked lent et tres calme and is in 4/4 meter.

Rönnnes makes the following comments about

Trois Nocturnes:

These three Nocturnes are written in the style of French impressionism for an instrument that is used primarily in France. Delius had much in common with the French world of sound and acoustics, some of which I recreate by my own means in this composition. All three

movements are composed very free and are picturesque, and can be played separately. The work is primarily written for bass oboe, but the heckelphone can be used as a substitute. The piano part has contained within it many different articulations. I must ask the performing artist to follow [these articulations] very carefully. Do not play any of the movements faster than what is indicated. [What is indicated] are the maximum tempos." (Translated by the author from Opplysninger om nye verk, Norsk Musikk-informasjon, July 18, 1986).

There is no real distinction between these three movements. They are similar in style and harmonic progression. The heckelphone lines are generally on the staff, legato, and have a wide dynamic range. These lines are technically accessible and the fastest rhythm is the triplet.

Each movement is very sectionalized by fermati and changes in the piano texture. The parts are well integrated, but the piano carries the weight of the composition. The harmonies are characteristic of Delius and the rhythm patterns are elusive to the listener.

The piano part is technically challenging. It requires a large hand span and a good dynamic range. The tempi, interpretation and balance will require extensive rehearsals. If a heckelphone is not available the solo line may be performed on the oboe.

COMPOSER BIOGRAPHY: Rønnes was born in 1959 and studied bassoon at the Norges Musikkhøgskole in Oslo, the Conservatory of Music in Geneva, and in London. Since 1981 he has been bassoonist with the Stavanger Symphony Orchestra and bassoon teacher at the Rogaland Music Conservatory. As a composer, he is an auto-diadact.

AVAILABLE RECORDINGS: none

COMPOSER: STRÖMHOLM, Folke

COMPOSITION: Introduzione, Canzone og Finale, Opus 31

MEDIA: oboe and piano

DEDICATION: Brynjar Hoff

DATE: 1975

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 10 minutes

RANGE: c-sharp' - g'''

COMMENTS: This composition is in G-minor and divided into three distinct sections. The "Introduction" is slow and a mixture of 3/4 and 4/4 meter. It has long phrases which are very chromatic and rhythmically intricate. The "Canzona" is in 4/4 meter and consists of long phrases interspersed with technical flourishes. The "Finale" is in a rapid 3/8 meter with frequent use of hemiola.

The oboe part is not difficult, but several of the fast passages are challenging. The phrases are long and legato, and breaths must be planned carefully. The piano score was unavailable for observation at the time of this writing.

COMPOSER BIOGRAPHY: Strömholm was born in 1941 and graduated from the Music Faculty at the University of Oslo. He also studied music in London and the Netherlands. He is the music critic for the newspaper Verdens Gang. One other composition by Strömholm is the Concerto minimo in A for melody instrument (violin or oboe) and piano.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Concerto minimo in A is available on commercial recording Talent TLS-4036 (Brynjar Hoff, oboe).

COMPOSER: SÖDERLIND, Ragnar

COMPOSITION: Two Pieces from the Desert: A Study in Arabian Music, Opus 21 (Also see the identical listing under "Oboe with Orchestra")

MEDIA: oboe and piano

DEDICATION: Brynjar Hoff and Kjell Baekkelund

DATE: October 29, 1973

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 11 minutes

RANGE: b - e'''

COMMENTS: Two Pieces from the Desert, Opus 21 was originally composed for oboe and piano. It was later arranged for oboe solo with orchestra as Opus 21-B. The composition was commissioned by oboist Brynjar Hoff. It resulted from a meeting with three Arabian musicians during a festival in Prague in 1973. It was not Söderlind's intention to write Arabian music, but rather to convey his personal impression of the musicians and their instrumental style.

The composition is in two movements. The first movement, "Leli ya leli ya ayni!" (Oh! my night, oh! my eye (love)), is a musical dialogue between the oboe and piano. The oboe part sounds like an improvisation on modal scales. The oboe range is very playable. Rhythmic vitality and syncopation enhance the exotic quality of this movement.

The second movement, "Oomri alayki" (I spent my life), is in a brisk 4/4 meter. The oboe begins the movement with brief, mysterious phrases accompanied by an ostinato pattern. The intensity of the movement increases and leads to an oboe cadenza. This cadenza is in the altissimo register

of the oboe. After the cadenza, the movement accelerates to a rapid allegro vivace. The composition ends with a soft, ascending scale played by the oboe.

Two Pieces from the Desert, Opus 21 is pleasant to hear and to perform. The second movement sounds difficult, but the technical passages are written well for the oboe. The composition has a large dynamic range and requires control of the altissimo register. The ensemble is not difficult if both players are rhythmically stable. The orchestra version (Opus 21-B) should be consulted to completely understand the piano part.

COMPOSER BIOGRAPHY: Söderlind was born in 1945 and studied composition with Conrad Baden in Norway and Erik Bergman and Joonas Kokkonen at the Sibelius Academy in Helsinki, Finland. He also studied conducting with Arvid Fladmoe at the Norwegian State Academy of Music in Oslo. His compositional style is diverse and ranges from early atonal compositions to later "neo-romantic" works (Lange 1982, 122). Söderlind has also composed music for ballets and film.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. (Brynjar Hoff, oboe).

COMPOSER: THOMMESSEN, Reidar

COMPOSITION: Liten Serenade (Little Serenade)

MEDIA: oboe and piano (or piano solo)

DEDICATION: Brynjar Hoff

DATE: not provided in the score

AVAILABILITY: Published by Norsk Musikforlag A/S in  
Oslo. Copyright 1981.

LENGTH: approximately 2 minutes

RANGE: d' - d'''

COMMENTS: Liten Serenade is in D-major and in 3/4 meter. This simple composition consists of flowing phrases in quarter and eighth notes. It is excellent for beginning oboists because the phrases are short and simple. For teaching purposes, it is worth noting that the melodic line reaches to d''' several times. The piano part duplicates the oboe line and is not difficult.

COMPOSER BIOGRAPHY: (1889-1986) Thommessen studied the piano with Oscar Meyer-Hansen at the Handelsskolen in Larvik. He continued his studies in England and then relocated to Oslo. He then studied the piano with Karl Nissen and Mary Barratt, and theory and harmonization with Gustav Lange and Ivar Holter.

AVAILABLE RECORDINGS: none



OBOE WITH ORCHESTRA OR BAND

COMPOSER: BERGE, Sigurd

COMPOSITION: Raga

MEDIA: oboe solo and orchestra (2/2/1/2,  
4/3/3/0, harp, strings)

DEDICATION: none

DATE: 1959, revised 1975-76

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 18 minutes

RANGE: d' - f-sharp'''

COMMENTS: Raga was premiered at the Young Nordic  
Festival in Copenhagen in 1960. The composition  
was revised and shortened. The new version was  
premiered on Norwegian Radio in 1978 with Brynjar  
Hoff as oboe soloist.

The composition is based on a raga, a  
particular scale or mode which is the basis of  
melodies in Indian music. It is a three-part  
composition that ends with an extensive oboe  
cadenza.

The oboe part is technically accessible. The  
solo lines have some fast staccato passages and are  
embellished with grace notes. There are fast  
interval skips, particularly in the cadenza, and

the composition requires glissandi and flutter tonguing. Raga is very syncopated and the meter changes frequently. The composition has an exotic quality and an exciting pace. A considerable amount of rehearsal is necessary for balance and tempi.

COMPOSER BIOGRAPHY: See biography on page 38.

AVAILABLE RECORDINGS: Phillips 6529-090 (Brynjar Hoff, oboe).

COMPOSER: BIBALO, Antonio

COMPOSITION: Musica

MEDIA: solo oboe with string orchestra, harp and percussion

DEDICATION: Brynjar Hoff

DATE: 1986

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon. All rights reserved by Wilhelm Hansen A/S.

LENGTH: approximately 22 minutes

RANGE: d' - f'''

COMMENTS: Musica is a two-movement composition in mixed meter. The first movement, "Nocturne," begins with an unmeasured oboe solo. The oboist is

joined by the percussion and finally by the strings. The solo and orchestral parts are not technically difficult, but the complex rhythms require exact precision. The orchestra provides various colors which enhance the solo oboe line.

The second movement, "Scherzo finale," contrasts fast, staccato passages with lyrical, expressive phrases. There is an extensive oboe cadenza which leads to a rapid finale.

The premiere performance of Musica is scheduled for October 19 and 20, 1989 in Norway. Brynjar Hoff will play the oboe solo with the Oslo Philharmonic.

COMPOSER BIOGRAPHY: Bibalo was born in Italy in 1922 and relocated in Norway in 1957. He became a Norwegian citizen in 1967. He studied composition with Giulio Viozzi in Italy and with Elisabeth Lutyens in London. This study with Lutyens, who was a leading pioneer in the field of dodecaphony, was significant in developing Bibalo's approach to composition (Lange 1982, 93).

AVAILABLE RECORDINGS: none

- COMPOSER: BREIMO, Björn
- COMPOSITION: Fantasia Concertante
- MEDIA: solo oboe, violin, cello, and piano with  
string orchestra
- DEDICATION: Fylkesmusikerne i Nord-Trondelag og  
Nord-Trondelag Kammerorkester
- DATE: March/October 1987
- AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.
- LENGTH: approximately 16 minutes
- RANGE: b - c'''
- COMMENTS: Fantasia Concertante is a one-movement,  
tonal composition marked allegro moderato. It is  
orchestrated like a concerto grosso. The oboe,  
solo violin, solo cello, and piano are the concer-  
tino and the string orchestra is the ripieno.
- Each instrument of the concertino has  
extensive solo passages. The oboe has a solo duet  
with the violin and with the piano. The violin and  
piano are predominant in the concertino.
- The lyrical oboe lines are not technically  
difficult. The note values are rarely faster than  
the eighth note. The piano part is very technical.  
It contains fast, chordal passages and rhythmic  
diversity. The ripieno has flowing melodic lines  
which are not complex. The ensemble between the

concertino and ripieno is not difficult.

COMPOSER BIOGRAPHY: Breimo was born in 1958 and educated at the Cathedral School in Trondheim, Norway and at the Norwegian State Academy of Music in Oslo. His piano and composition teachers include Finn Mortensen and Lasse Thoresen.

AVAILABLE RECORDINGS: none

COMPOSER: CLEVE, Cissi

COMPOSITION: Legende

MEDIA: solo oboe with string orchestra and harp

DEDICATION: none

DATE: not provided in the score

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 3 minutes

RANGE: d' - a''

COMMENTS: Legende is a simple, one-movement composition in E-minor. The small range and the short, legato phrases are excellent for beginning oboists. The fastest rhythmic value is the eighth note. The oboe is accompanied by harp arpeggios and sostenuto strings.

The composition is pleasant for audiences, but its short duration makes programming difficult.

Legende can possibly be programmed with Cleve's Nocturne for Obo og Orkester. These two compositions have similar orchestration and duration. Legende was arranged for orchestra by Ragnar Söderlind.

COMPOSER BIOGRAPHY: Cleve was born in 1911 and is a dancer, singer and composer. She has performed with the Vienna Opera in Cairo and toured with orchestras in Holland, Belguim, and Sweden. Cleve is a member of TONO and the Norwegian Artists Association. Her compositions are primarily for the orchestra, piano, and chamber ensembles.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 947/3. (Brynjar Hoff, oboe).

COMPOSER: CLEVE, Cissi

COMPOSITION: Nocturne for Obo og Orkester

MEDIA: solo oboe with small orchestra (4 horns in F, harp, strings, timpani)

DEDICATION: Brynjar Hoff

DATE: not provided in score

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 3 minutes

RANGE: b - b''

COMMENTS: Nocturne for Obo og Orkester is a one-movement, tonal composition. It is similar to Legende, but more soloistic and with a wider range. The composition is not difficult. The oboe phrases are short and legato without large intervals. The oboe is accompanied by sostenuto chords in the horns and strings. The harpist plays continuous arpeggios.

The short phrases and small range make Nocturne for Obo og Orkester an excellent composition for beginning oboists. Its short duration makes programming difficult. Nocturne for Obo og Orkester can be programmed with Cleve's Legende. These two compositions have similar orchestration and duration. Nocturne for Obo og Orkester was arranged for orchestra by Ragnar Söderlind.

COMPOSER BIOGRAPHY: See biography on page 122.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 947/3. This performance is an arrangement for oboe and piano by Ragnar Söderland. Brynjar Hoff is the oboe soloist.

COMPOSER: FLADMOE, Arvid

COMPOSITION: Caprice for Obo and Orkester

MEDIA: solo oboe with orchestra (1/0/1/1,  
4/0/0/0, strings)

DEDICATION: none

DATE: 1984

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 5 minutes

RANGE: d' - f'''

COMMENTS: Caprice for Obo og Orkester is a one-  
movement composition in mixed meter. It is tonal,  
with contrasting sections of extreme dissonance.  
The oboe lines are not difficult, but there are  
some awkward fingerings in the altissimo register.  
The articulations and dynamics are clearly marked.  
There are some fast, staccato passages, and the  
oboe lines are generally above the staff. There  
are two cadenzas written in the oboe part which are  
not indicated in the orchestral score. The oboe  
has a duet with the horn and with the bassoon. The  
orchestral scoring is sensitive to balance and is  
not difficult.

COMPOSER BIOGRAPHY: Fladmoe was born in 1915 and is a  
violinist and a conductor. He studied in Den-  
mark, England, the Netherlands, Italy and Belgium.



Fladmoe has been a conductor of the National Theater in Oslo, the Trondheim Symphony Orchestra, and the Bergen Symphony Orchestra. From 1973 to 1985 he taught conducting at the State Academy of Music in Oslo. His compositions include vocal, chamber and orchestral music.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 1090/3. (Trygve Aasvik, oboe).

COMPOSER: FONGAARD, Björn

COMPOSITIONS:

Konsert for oboe og orkester, Opus 120, No. 5

Konsert for oboe og orkester, Opus 120, No. 6

Konsert for Engelsk horn og Orkester, Opus 120, No. 7

MEDIA: Each concerto is for solo oboe or English horn with electric organ, percussion and strings.

DEDICATION: none

DATE: 1976

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: Konsert for oboe og orkester, Opus 120, No. 5 is 20 minutes. Konsert for oboe og orkester, Opus 120, No. 6 is 17 minutes. Konsert for Engelsk

horn, Opus 120, No. 7 is 21 minutes.

RANGE: Each concerto is between b - f'''

COMMENTS: These compositions are listed together because of their common characteristics in compositional style. Fongaard's intention was to create continuous orchestral sound in these concertos.

Each concerto has two movements, sections of traditional and nontraditional notation, sections that are metered and unmetered, and a cadenza. Only Konzert for obo og orkester, Opus 120, No. 5 begins with the oboe alone. This concerto is the most conservative of Opus 120.

The solo parts are not difficult. The notes that receive more emphasis have been indicated by highlighting in the score. The dynamics are clearly marked. The interpretation of these concertos requires extensive contemplation, and the orchestral scores are very detailed.

COMPOSER BIOGRAPHY: See biography on page 40.

AVAILABLE RECORDINGS: There are no recordings of the oboe concertos. A taped performance is available at Norsk Musikkinformasjon of Konsert for Engelsk horn, Opus 120, No. 7 (Gro Gjerdevik, English horn).

COMPOSER: GJERSTRÖM, Björn Gunnar

COMPOSITION: Konsert for Oboe og Strykere, Opus 17

MEDIA: solo oboe with string orchestra

DEDICATION: none

DATE: 1986

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon. Orchestral score only.

LENGTH: approximately 12 minutes

RANGE: b - e'''

COMMENTS: Konsert for Oboe og Strykere, Opus 17 is  
a three-movement composition. It is tonal, with  
contrasting sections of extreme dissonance and jazz  
harmonies. The first movement, "Pastorale," is an  
adagio with cantabile oboe phrases. A cadenza  
comprised of sextuplets divides the movement into  
two sections. This cadenza is very chromatic and  
syncopated. The second movement, "Scherzo," is an  
allegro in 3/4 meter. This movement spans the  
entire range of the oboe with playful intervals.  
The third movement, "Elegiaco," begins andante in  
4/4 meter with fluid oboe phrases. A rapid middle  
section in 6/8 meter gives dramatic contrast to the  
returning andante.

Konsert for obo og strykere, Opus 17 is  
written well for the oboe and orchestra. It is  
very syncopated and the first violin parts are

demanding. There is much melodic interplay between the oboe and orchestra. There are several sensitive ensemble passages that require careful rehearsal. The solo oboe part allows freedom of artistic expression, but demands rhythmic accuracy. The score is clearly marked for articulations, breaths, and dynamics. The oboe part is technically accessible to advanced performers.

COMPOSER BIOGRAPHY: See biography on page 84.

AVAILABLE RECORDINGS: none

COMPOSER: HUNDSNES, Svein

COMPOSITION: Transoboic Fusion

MEDIA: solo oboe and symphonic band (2 fl., 3 clar., tenor and alto sax., 3 tpts., 3 horns, 3 tbns., euph., tuba, perc.)

DEDICATION: none

DATE: 1983

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 12 minutes

RANGE: b - f'''

COMMENTS: Transoboic Fusion is a one-movement, tonal composition in 3/4 meter. It is a very

sectionalized composition. The long, lyric phrases and technical passages are placed well on the oboe.

There is much melodic interaction between the solo oboe and other winds, and there are several oboe cadenzas. There are tutti passages where the oboe only serves as an addition to the wind section.

The oboe part is not difficult, but there are some awkward technical passages and intricate rhythms.

The oboe can always be heard over the easy band accompaniment. Transoboic Fusion is a very good composition for the medium of oboe and band.

COMPOSER BIOGRAPHY: Hundsnes was born in 1951.

AVAILABLE RECORDINGS: none

COMPOSER: KNUTSEN, Torbjörn

COMPOSITION: Konsert for Obo og Strykere

MEDIA: solo oboe and string orchestra

DEDICATION: Brynjar Hoff

DATE: not available in the score

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 20 minutes

RANGE: d-flat' - f-sharp'''

COMMENTS:      Konsert for Obo og Strykere is a three-movement composition in traditional notation. The first movement is marked allegro moderato and is in 2/4 meter. The oboe part has fast staccato passages and is very syncopated. The middle section has long oboe lines over tremolo in the strings. This section leads to a long cadenza. This is a da capo movement.

The second movement is marked lento e molto cantabile and is in 4/4 meter. The oboe part has long, flowing phrases. A syncopated middle section is in contrast to the slow opening and closing sections.

The third movement is marked allegro and is in 2/4 meter. This movement is extremely syncopated and the oboe rarely plays on a downbeat. The oboe lines have some large intervals. There is much interaction between the oboe and orchestra that requires rhythmic stability. The movement ends with a rapid, staccato passage in the oboe part.

Konsert for Obo og Strykere is a very effective composition. The rhythmic interplay and general ease of the composition are enjoyable to the listener. The constant use of syncopation is a challenge to both the soloist and orchestra, but none of the parts are technically difficult.

COMPOSER BIOGRAPHY: (1904-1987) Knutsen studied music theory and composition with Karl Andersen at the Oslo Music Conservatory. He was known best as a music critic in Oslo. His compositions include works for piano, chorus, solo voice, and orchestra.

AVAILABLE RECORDINGS: none

COMPOSER: KVAM, Oddvar S.

COMPOSITION: Dialoger for Obo og Strykere, Opus 24  
(Dialogues for Oboe and Strings, Opus 24)

MEDIA: solo oboe and string orchestra (or string quartet)

DEDICATION: none

DATE: 1973

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 12 minutes

RANGE: b-flat - f-sharp'''

COMMENTS: Dialoger for Obo og Strykere, Opus 24 is a four-movement, programmatic composition in traditional notation. It is tonal, with areas of extreme dissonance.

This composition may be performed by either a string orchestra or a string quartet. The score indicates that, in the event the piece is performed

as a quintet, the divisi parts should be played with doublestops.

Dialoger for Obo og Strykere, Opus 24 opens with a short ad libitum introduction by the oboe. This leads directly into the first movement, "Heftig diskusjon" (Intense discussion), which is an allegro. This movement is in 5/4 meter, and is an exchange of musical dialogue between the first violin and the oboe. The phrases are continuous sixteenth-note patterns. There is an extensive oboe solo which leads to a final tutti.

The second movement, "Rolig samtale" (Calm conversation), alternates between 3/4 and 2/4 meter. It has a plaintive oboe melody accompanied by tremolo. This oboe melody is simple and in the extreme low register.

The third movement, "Munnhuggeri" (Quarrelling), is an allegro in 8/8 meter. Kvam indicated that the meter should be understood as 3+3+2/8. The movement is extremely syncopated with the eighth note remaining constant.

The fourth movement, "Munter passiar" (Jovial talk), is a vivace in 3/4 meter. This movement is very direct with an unaccompanied oboe passage near the end.



Dialoger for Obo og Strykere, Opus 24 is effective as both a chamber and orchestral composition. The oboe lines require fluid technique, fast tonguing, and rhythmic stability. There is a variety of articulations and dynamics. Each part requires advanced technique and musicianship. Extensive rehearsals are necessary for balance, articulations, tempo, and interpretation. The score includes bow markings for the strings.

COMPOSER BIOGRAPHY: See biography on page 52.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 947/2. (Brynjar Hoff, oboe).

COMPOSER: KVAM, Oddvar S.

COMPOSITION: Elegy for English horn, Strings and Timpani, Opus 8

MEDIA: solo English horn with string orchestra and timpani

DEDICATION: none

DATE: 1959

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 7 minutes

RANGE: c' - f'''

COMMENTS:        Elegy for English horn, Strings and Timpani, Opus 8 is a short, one-movement composition. It is tonal, marked largo, and in 3/8 meter. The solo English horn serves more as orchestral color than as a soloist.

The composition is a series of musical dialogues between the English horn and the first violins. It is not technically difficult for the English horn and the fastest note value is the eighth note. The composition is pleasant and has a low activity level. The orchestration is often too thick, especially when the English horn plays f'''.

COMPOSER BIOGRAPHY: See biography on page 52.

AVAILABLE RECORDINGS: none

COMPOSER:        KVANDAL, Johan

COMPOSITION:   Concerto for Oboe and String Orchestra,  
Opus 46

MEDIA:            solo oboe and string orchestra

DEDICATION:    none

DATE:             1977

AVAILABILITY: Published by Norsk Musikforlag in Oslo in collaboration with the Norwegian Cultural Fund and the Society of Norwegian Composers. Orchestral

material is available on hire. A miniature score for orchestra and a piano reduction of the orchestral score is available from Norsk Musikforlag.

LENGTH: approximately 20 minutes

RANGE: b - f'''

COMMENTS: Kvandal describes Concerto for Oboe and String Orchestra, Opus 46 as follows:

The oboe opens the first movement with a short motif, which is to function as an important unifying factor in the otherwise rich thematic material. The principals of the sonata form prevail in the movement, which fades out quietly. The three-part second movement begins with a short orchestral section, in which the pizzicato in the cello and double bass set the tone. Beyond this, the movement is dominated by the oboe's melody lines and by a cadenza for that instrument, before the recapitulation sets in. The third movement is in a free rondo form with a scherzo-like principle theme. Here rhythmic elements, with a strain of 5/8 time, play an important role. The concerto as a whole provides a good opportunity for demonstrating the qualities of the oboe, from the deepest to the highest register" (Johann Kvandal, Oboconcertos, Phillips 411-081-1).

This concerto is a standard for Norwegian oboists. The difficult technical passages, intricate rhythms, and interpretation are very challenging. The rhythms in the second movement are particularly complex. Performing this composition requires facile fingers and a fast tongue. This concerto is a very satisfying composition. The piano transcription of the orchestral score is very good.

Some reviews of Concerto for Oboe and String Orchestra, Opus 46 are as follows:

"... the concerto reveals a magnetizing musical fluency, and has a condensed middle movement with elements of folk music" (Carl-Gunnar Ahlen, Svenska Dagbladet, Stockholm, 14 June 1977).

"There is no superabundance of oboe concertos. So when the Norwegian composer Johan Kvandal presented a concerto for oboe and string orchestra in 1977, it was welcomed by oboists with delight. Splendidly suited to the instrument, it is, with its form of "modern tonality" and rhythmic vitality, a piece that will appeal to an audience who normally shrink from distinctly modern music" (Hans Voigt, Berlingske Tidende, Copenhagen, 24 July 1980).

COMPOSER BIOGRAPHY: Kvandal was born in 1919 and graduated as an organist and conductor from the Music Conservatory in Oslo. His teachers included Geirr Tveitt, Per Steenberg, Arild Sandvold, Joseph Marx and Nadia Boulanger. Kvandal was influenced by the national movement of Norway in the 1920s and frequently used folk music as a source of inspiration in his compositions.

AVAILABLE RECORDINGS: Phillips 411-081-1. (NC 4481).  
(Erik Niord Larsen, oboe).

COMPOSER: LUNDE, Jr., Ivar

COMPOSITION: Konsertino for Violin og Oboe og Stryke-  
orkester, Opus 21 (This composition was revised as  
Concertino for Flute, Oboe, Harpsichord and  
Strings, Opus 21 in 1971, but this commentary  
pertains to the original version).

MEDIA: solo oboe and violin with string orchestra

DEDICATION: none

DATE: November, 1964

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: 10 minutes (The revision is 11 minutes)

RANGE: c-sharp<sup>1</sup> - f<sup>'''</sup>

COMMENTS: Konsertino for Violin og Oboe og Stryke-  
orkester, Opus 21 is a three-movement composition  
with long, lyrical phrases. The violin and oboe  
continuously exchange musical dialogue or perform  
simultaneously in thirds or unison. The orchestra  
scoring allows the soloists maximum audibility.

The first movement is marked allegro molto and  
is an interchange of melodic passages between the  
two soloists. The orchestral texture is thin. A  
duo cadenza ends the movement.

The second movement is an andante in 6/8  
meter. The oboe begins this movement alone. The  
thin orchestral scoring does not interfere with the

melodic exchange between the oboe and violin. The second movement leads directly into the third movement.

The third movement is a presto in 2/4 meter with occasional measures of 3/8 meter. This movement is very direct. A short cadenza leads to the rapid finale. This duo cadenza for the oboe and violin is a challenge to coordinate.

Konsertino for Violin og Obo og Stryke-orkester, Opus 21 is written well for the oboe, violin and orchestra. It is technically accessible for intermediate oboists and is an excellent composition for teaching proper phrasing. The frequent use of unison between the soloists requires good intonation.

COMPOSER BIOGRAPHY: See biography on page 56.

AVAILABLE RECORDINGS: none

COMPOSER: MADSEN, Trygve

COMPOSITION: Concerto for Oboe and Small Orchestra,  
Opus 30

MEDIA: solo oboe with string orchestra, harp,  
and percussion

DEDICATION: Brynjar Hoff

DATE: 1979

AVAILABILITY: Published by Musikk-Huset A/S in Oslo.

Copyright 1981. A piano reduction of the orchestral score and a miniature score for orchestra is available.

LENGTH: Approximately 15 minutes

RANGE: e-flat' - e'''

COMMENTS: The premiere of this concerto was in Oslo Concert Hall on October 4, 1979 by the Oslo Philharmonic Orchestra. The oboe soloist was Brynjar Hoff, who also commissioned the concerto. In terms of themes, harmony, and the use of solo instrument with the orchestra, the work is characteristic of the style of this composer.

Concerto for Oboe and Small Orchestra, Opus 30 is in three movements. The first movement is an orchestral passacaglia which underlies a singing oboe melody. The movement is in ABA form with the middle section characterized as a sarabande. The second movement is a quick scherzo in 6/8 meter.

The third movement is a sectionalized andante in ABCBA form, plus a coda. The composition concludes with a return of thematic material from the first movement.

Concerto for Oboe and Small Orchestra, Opus 30 is a delightful composition. The orchestration,

enhanced by Madsen's lush harmonies, is very effective. The oboe range is not extreme and generally remains on the staff. There are many rests for breathing. Some large intervals and awkward fingerings may be difficult, but the overall composition is technically accessible. The long phrases require much endurance.

Interpreting the concerto requires much contemplation because of the various moods that the music evokes. The composition is good for teaching phrasing and musical expression. The orchestral parts are difficult. The piano transcription is satisfactory.

COMPOSER BIOGRAPHY: See biography on page 60.

AVAILABLE RECORDINGS: Phillips 6529-090 (Dedications, Brynjar Hoff, oboist). Also NC-3990. A tape of the premiere is available from Norsk Musikk-informasjon. Tape No. 918. (Brynjar Hoff, oboe).

COMPOSER: MADSEN, Trygve

COMPOSITION: Die sieben Schleier der Salome, Opus 37  
(The Seven Songs of Salome, Opus 37)

MEDIA: soprano and solo oboe with strings

DEDICATION: none



DATE: 1982

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 15 minutes

RANGE: c-sharp' - d'''

COMMENTS: Die sieben Schleier der Salome, Opus 37

is a seven-movement composition with the German text of Christoph Klausener. The first movement is marked langsam (slow) and is in 5/4 meter. The oboe lines are short, flowing phrases accompanied by tremolo. These phrases enhance the vocal lines and are written above the staff. There is a short cadenza for the oboe.

The second movement is marked schnell (fast). The strings play triplets with occasional glissandi. This movement is primarily vocal with very little oboe material. The second movement leads directly into the third movement.

The third movement is marked ruhig (calm) and consists of long phrases for the oboe. This is the first time that the oboe and soprano perform simultaneously.

The fourth movement is marked ruhig and has long oboe phrases accompanied by sostenuto strings. These oboe phrases are characterized by triplets and dotted rhythms. This movement also has fast

sextuplets which are technically easy for the oboe.

The fifth movement is primarily vocal and oboe only plays the final ten measures. The sixth movement, again marked ruhig, contains simple oboe phrases with a variety of rhythms.

The seventh movement is marked langsam and is similar to the opening movement. The soprano and orchestra begin the movement. Eventually the orchestra is tacet while the soprano and oboe perform a duet. The composition ends as it began with short oboe phrases accompanied by tremolo.

Die sieben Schleier der Salome, Opus 37 is a very dramatic composition with effective orchestral timbre. The composition is written well for the oboe, soprano, and strings. The oboe part is technically accessible, but sensitivity and nuance in reflecting the text requires much contemplation. The string parts are not difficult.

COMPOSER BIOGRAPHY: See biography on page 60.

AVAILABLE RECORDINGS: none

COMPOSER: NORDHEIM, Arne

COMPOSITION: Boomerang: Concerto for Oboe and Chamber Orchestra

MEDIA: solo oboe with 2 horns in F, harpichord

(amplified), strings (12, 4, 4 ,2)

DEDICATION: none

DATE: 1985

AVAILABILITY: Published by Edition Wilhelm Hansen A/S  
in Copenhagen. Copyright 1986.

LENGTH: approximately 17 minutes

RANGE: b - a-flat'''

COMMENTS: Boomerang: Concerto for Oboe and Chamber

Orchestra is an extremely effective contemporary composition in one movement. It was commissioned by the Norwegian Chamber Orchestra.

The score indicates that the oboist should stand in front of the string section and the two horns should have considerable distance between each other. This stage position of the performers enhances the exchange of melodic material. This composition requires advanced musicians. The oboe and orchestra parts are very difficult and require extensive rehearsals.

The oboe line is virtuosic and requires a fast tongue, good technique, dynamic control, skill in executing contemporary oboe techniques, and rhythmic stability. A majority of the oboe line is above the staff, and contemporary techniques include glissandi, multiphonics, lip slurs and flutter tonguing. At one point the oboist must

improvise, and there is an extensive oboe cadenza.

COMPOSER BIOGRAPHY: Nordheim was born in 1931. He studied composition with Karl Andersen, Bjarne Brustad, and Conrad Baden at the Music Conservatory in Oslo. Additional study with Danish composer Vagn Holmboe was also important to his development.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 1107/8. (Erik Niord Larsen, oboe). A commercial recording is scheduled for 1989 with Eric Niord Larsen as solo oboist.

COMPOSER: NYSTEDT, Knut

COMPOSITION: Concerto for English horn, Clarinet and Strings, Opus 29

MEDIA: solo English horn and B-flat clarinet  
with string orchestra

DEDICATION: none

DATE: 1952. The premiere performance was March 5, 1954 with Karl Varstad playing the English horn.

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 19 minutes

RANGE: English horn: b - d'''

Clarinet: e - a'''

COMMENTS: Concerto for English horn, Clarinet and

Strings, Opus 29 is a three-movement, tonal composition in traditional notation. The first movement is an andantino and consists of sixteenth notes syncopated with rests and dotted rhythms. The English horn line is primarily above the staff and has large intervals. The English horn and clarinet exchange musical dialogue throughout this movement.

The second movement is marked vivace assai. It is technically accessible, but requires some fast staccato tonguing. There is a lyrical adagio section, and the movement has a variety of articulations and syncopated rhythms.

The third movement is marked largo - allegro vivace. The soloists only play during the allegro sections, which are in 4/4 meter and consist primarily of triplet figures. There are many large interval skips.

This concerto is well written for the English horn, clarinet and strings. The texture of the string parts is thin and the soloists are always audible. This is especially important for the English horn solos written above the staff. The

composition has a variety of dynamics and articulations. The ensemble is not difficult.

COMPOSER BIOGRAPHY: Nystedt was born in 1915 and studied composition and the organ in Norway. He also studied composition with Aaron Copland in the United States. He founded the chamber choir Det norske solistkor which has toured extensively throughout Europe and the United States. Since 1964 he has been teaching choral conducting in the Faculty of Music at the University of Oslo.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon.

COMPOSER: RYPDAL, Terje

COMPOSITION: Drømmespinn, Opus 43 (This title is literally translated as "Spinning Dream")

MEDIA: solo oboe with string orchestra

DEDICATION: none

DATE: February 28, 1988

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 5 minutes

RANGE: c' - c'''

COMMENTS: Drømmespinn, Opus 43 is a short, one-movement composition. It is tonal and evokes a quiet, ethereal effect. The orchestral scoring is thin and the phrases are slow. The oboe lines are long and syncopated with occasional lip slurs. The oboe has a simple cadenza. The solo and orchestral parts are not difficult.

COMPOSER BIOGRAPHY: See biography on page 64.

AVAILABLE RECORDINGS: none

COMPOSER: RYPDAL, Terje

COMPOSITION: Shadows: Image for Oboe Solo, 4 Trombones, Percussion and String Orchestra

MEDIA: solo oboe with 4 trombones, percussion (6 players plus a celesta), and string orchestra  
(desired: 16,14,12,10,8; minimum: 10,10,10,8,5)

DEDICATION: none

DATE: February 2, 1980

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 16 minutes

RANGE: b - g-sharp'''

COMMENTS: This is a very contemporary concerto in one movement. It requires nontraditional techniques from each player of the orchestra. The oboe is often an orchestral color as opposed to a solo instrument. This composition demonstrates various combinations of orchestral timbre and requires extensive rehearsals.

Shadows begins with an extensive, unmetred percussion section. Upon entrance of the solo oboe a steady meter is established. The oboe part includes glissandi and quarter tones, and is very syncopated. There are large sections where the oboist must improvise. Several of the oboe lines are very rapid with large intervals. The dynamics are clearly marked. The score is very detailed.

COMPOSER BIOGRAPHY: See biography on page 64.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 972/1.  
(Brynjar Hoff, oboe).

COMPOSER: SOLAS, Eyvind

COMPOSITION: Musikk for Obo og Strykere

MEDIA: solo oboe with string orchestra

DEDICATION: Brynjar Hoff



DATE: February 28, 1984

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 8 minutes

RANGE: e-flat' - b-flat''

COMMENTS: Musikk for Obo og Strykere is a one-movement composition marked allegro con brio et espressivo molto and in 4/4 meter. The solo oboe enters alone after a short orchestral introduction. These opening phrases are short with large intervals. As the intensity of the composition increases the oboe phrases become noticeably longer. There are many rests for breathing. The composition is very dissonant and the oboe lines are chromatic.

Musikk for Obo og Strykere is technically accessible for the solo oboe and orchestra. The meter changes frequently, but the rhythms are not complex. The dynamic range is large. There are many sections of the composition where the oboe is unaccompanied.

COMPOSER BIOGRAPHY: Solås was born in 1937 and is known to most Norwegians as a television reporter. Since 1972 he has produced a monthly music magazine at the Norwegian Broadcasting Corporation and produced programs about different contemporary

composers. His compositions are primarily for film and the theater.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 1091/2. (Brynjar Hoff, oboe).

COMPOSER: SAEVERUD, Harold

COMPOSITION: Obo-konzert, Opus 12

MEDIA: solo oboe with orchestra (picc., fl., cl., bsn., 2 horns, trumpet, perc., strings)

DEDICATION: Marie

DATE: 1938

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 18 minutes

RANGE: c' - f'''

COMMENTS: Obo-konzert, Opus 12 was Saeverud's first solo concerto. The premiere performance was given in Göteborg on February 16, 1939 with the Swedish oboist Rolf Lännerholm as soloist.

Saeverud describes Obo-konzert, Opus 12 as follows:

The form of the first movement has been treated relatively freely with an interesting "nut" for the musicologists to crack in the last thirteen bars. The oboe concerto bears the dedication "To my Marie", and this is my thanks for the inspiration my first meeting

with my wife-to-be gave me for what I consider to be "my loveliest melody". We hear the melody in the Adagio, but it is also repeated later in the Finale, first remote and mysterious in the clarinet, then taken up again by the soloist. Apart from this the finale goes "over stock and stone" (Saeverud, Oboconcertos, Phillips 411-081-1).

This three-movement concerto is one of the earliest Norwegian compositions for the oboe. It is tonal, but has large sections of dissonance. The first movement is marked allegro moderato and is very syncopated. The oboe phrases are long with various articulations and dynamics. There are many orchestral solos.

The second movement is marked adagio molto and has long, lyrical oboe lines which are syncopated. The second movement leads directly into the third movement.

The third movement is an allegro that constantly exchanges melodic material between the oboe and orchestra. Many of the oboe phrases are fast and staccato with large intervals. This movement has a long clarinet solo.

Obo-konzert, Opus 12 is written well for the oboe and orchestra. Smooth, lyrical phrases are constantly juxtaposed with syncopated passages. The composition requires good technique and mature musicianship from both the soloist and orchestral musicians.

COMPOSER BIOGRAPHY: Saeverud was born in 1897 and is regarded as one of the most truly Norwegian of the modern composers. He generally avoids the use of traditional Norwegian folk music and prefers to create his own "folktunes." He has composed works in all genres and variety of ensembles. This includes symphonies, solo and chamber works, and even a new version of incidental music for Ibsen's Peer Gynt. The Danish composer Carl Nielsen once described Saeverud as "just as Norwegian as Grieg, but in his own way" (Saeverud, Oboconcertos, Phillips 411-081-1).

AVAILABLE RECORDINGS: Phillips 411-081-1 (NC 4481).  
(Erik Niord Larsen, oboe).

COMPOSER: SÖDERLIND, Ragnar

COMPOSITION: Two Pieces from the Desert, Opus 21-B

MEDIA: solo oboe with orchestra (picc./fl, 2 clar., bass clar., 3 horns, percussion, harp, strings (6,6,4,4,2))

DEDICATION: Brynjar Hoff

DATE: October 12, 1975 (Orchestra version)

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 11 minutes

RANGE: b - e'''

COMMENTS: Two Pieces from the Desert was originally composed for oboe and piano. It was later arranged for oboe solo with orchestra as Opus 21-B. It was commissioned by oboist Brynjar Hoff. The composition resulted from a meeting with three Arabian musicians during a festival in Prague in 1973. It was not Söderlind's intention to write Arabian music, but rather to convey his personal impression of the musicians and their instrumental style.

The score indicates that Two Pieces from the Desert, Opus 21-B is written in strict modality.

It is built upon the two following scales:

D, E-flat, F-sharp, G, A, B-flat, C-sharp, D

D, E, F, G-sharp, A, B, C, D.

The composition is in two movements. The first movement, "Leli ya leli ya ayni!" (Oh! my night, oh! my eye (love)), is a musical dialogue between the oboe and orchestra. The oboe part is an improvisation on these modal scales. The oboe range is very good. Rhythmic vitality and syncopation enhance the exotic quality of this movement.

The second movement, "Oomri alayki" (I spent my life) is in a brisk 4/4 meter. The oboe begins the movement with brief, mysterious phrases accompanied by an ostinato pattern. The intensity of the movement increases and leads to an oboe cadenza. This cadenza is primarily in the altissimo register of the oboe. After the cadenza, the movement accelerates to a rapid allegro vivace. The composition ends with a soft, ascending scale played by the oboe.

Two Pieces from the Desert, Opus 21-B is pleasant to hear and to perform. The second movement sounds difficult, but technical passages are well written for the oboe. The composition has a large dynamic range and requires control of the altissimo register. The ensemble between oboe and orchestra is not difficult. The score indicates that occasionally the soloist should not be heard distinctly, but should be part of the tutti.

COMPOSER BIOGRAPHY: See biography on page 115.

AVAILABLE RECORDINGS: Phillips 6529-090 (Dedications, Brynjar Hoff, oboist). Also, NC 3990. A taped performance is available at Norsk Musikkinformasjon. Tape No. 923/3. (Brynjar Hoff, oboe).

COMPOSER: SÖNSTEVOLD, Gunnar

COMPOSITION: Konzert for obo, harpe og orkester

MEDIA: solo oboe and harp with orchestra  
(3,2,3,3 4,3,3,1, perc., piano, strings)

DEDICATION: none

DATE: 1978

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 28 minutes

RANGE: b-flat - e-flat'''

COMMENTS: Konzert for obo, harpe og orkester is a two-movement composition in traditional and nontraditional notation. The first movement is an andante with a long orchestral introduction. This movement is in mixed meter, dissonant, and rhythmically complex. The oboe and harp have many unaccompanied duets. Several of the oboe phrases begin in the extreme low register, and the movement ends with multiphonics.

The second movement is an adagio which features several instruments of the orchestra. There is a duet between the orchestral oboe and the solo oboe. Both the harp and the solo oboe have an extensive cadenza. The oboe cadenza has multiphonics, and fingerings are provided in the score.

Konzert for obo, harpe, og orkester is a complex, sectional composition that requires extensive rehearsal. The orchestral scoring is thick. The solo and orchestra parts are difficult. The various orchestral timbres and the solo instrument combination make this composition very unique.

COMPOSER BIOGRAPHY: Sönstevold was born in 1912 and began his career as a jazz pianist. He studied the piano with Erling Westher and Nils Larsen, and composition with Karl Andersen and Johannes Hanssen. He has composed a variety of film music.

Sönstevold was one of the first Norwegian composers to use electronics in his compositions. He has been active in the field of music sociology and is interested in bridging the gap between contemporary composers and the public (Lange 1982, 112). He composed Duet for Flute and Oboe (1949) and Innberetning til et Akademi: An opera based on a monologue by Franz Kafka (1982). This composition requires an "oboe-playing singer" and 4 musicians.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon.



OBOE WITH CHAMBER ENSEMBLE

COMPOSER: ANDRESEN, Erik

COMPOSITION: Tre Stykker for Obo og Strykekvartett

(Three Pieces for Oboe and String Quartet)

MEDIA: oboe with string quartet

DEDICATION: Brynjar Hoff

DATE: May 11, 1981

AVAILABILITY: Available in manuscript from Norsk

Musikkinformasjon.

LENGTH: approximately 11 minutes

RANGE: d' - f'''

COMMENTS: Tre Stykker for Obo og Strykekvartett is

a three-movement, tonal composition. The first movement is an allegro moderato in which the oboe and first violin exchange musical dialogue.

The second movement is a larghetto in 3/4 meter. The smooth oboe lines are highly embellished with thirty-second notes.

The third movement is an allegro in 6/8 meter. It exchanges lively phrases between the oboe and strings.

Tre Stykker for Obo og Strykekvartett is technically accessible for the oboist. The melodic weight of the composition is in the oboe and first violin parts. All of the parts have some fast,

technical passages. There are plenty of rests, so breathing is not difficult for the oboist. The oboe part is generally above the staff. The dynamics and articulations are clearly marked and bowings are provided for the strings.

COMPOSER BIOGRAPHY: Andresen was born in 1941 and is a member of the Oslo Philharmonic Orchestra. He plays the clarinet and saxophone. Andresen is also a prominent performer at international jazz festivals.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon.

COMPOSER: BRUSTAD, Karsten

COMPOSITION: Austerity

MEDIA: flute, oboe and English horn

DEDICATION: none

DATE: February 1, 1987

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 14 minutes

RANGE: Flute: c-sharp' - f'''

Oboe: c' - c'''

English horn: b - b''

COMMENTS:        Austerity is a tonal composition with two movements which are performed without pause. The composition begins with a slow, homorhythmic introduction and the initial theme is presented by the oboe. This theme is developed and expanded by the flute and English horn.

Austerity is very contrapuntal, and uses augmentation and imitation. The second half of this composition is an exact inversion of the first half. A variety of rhythms differentiate the sections of this composition. Austerity is written well for the flute, oboe, and English horn. It is an excellent study of three-part counterpoint.

COMPOSER BIOGRAPHY:    unavailable

AVAILABLE RECORDINGS: none

COMPOSER:            EVENSEN, Bernt Kasberg

COMPOSITION:        Petite Suite

MEDIA:                2 oboes and English horn

DEDICATION:        Håvard Norang

DATE:                April 22, 1988

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH:             approximately 3 minutes

RANGE: Oboe 1: e-flat' - e-flat'''  
Oboe 2: d-flat' - e-flat'''  
English horn: b - f'''

COMMENTS: Petite Suite is a short, tonal

composition. It has five movements in traditional notation. The order of the movements is as follows:

1. "Entré"; This movement is allegretto in 7/8 meter.
2. "Chanson triste"; This movement is lento in 6/8 meter.
3. "Scherzino giocoso"; This movement is in 2/4 meter.
4. "Chanson sans paroles"; This movement is lento in mixed meter.
5. "Sortie"; This movement is allegretto in 7/8 meter.

Petite Suite is a good composition for an encore to an oboe trio recital. The longest movement is approximately thirty seconds in duration. The short movements are technically accessible. The composition is very syncopated, has a large dynamic range, and is very enjoyable.

COMPOSER BIOGRAPHY: Evensen was born in 1944 and studied in the Department of Music at the University of Oslo and the Oslo Music Conservatory. He

has lived in Mexico, Scotland and Germany where he teaches music to mentally and physically challenged population groups. His compositions are primarily vocal works for these special populations, but he has also composed orchestral and chamber works.

AVAILABLE RECORDINGS: none

COMPOSER: FONGAARD, Björn

COMPOSITIONS: Duo for fløyte og obo, Op. 127, #1

Duo for obo og klarinet, Op. 127, #4

Duos for obo og fagott, Op. 127, #5-6

MEDIA: oboe with flute, A-clarinet, or bassoon

DEDICATION: none

DATE: 1974

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: Each duet is approximately 7 minutes.

RANGE: The oboe range for these duets is between  
d-flat' - c''.

COMMENTS: These Duos, Opus 127, Numbers 1 and 4-6  
are listed together because of their common  
characteristics in compositional style. Each duet  
is a single movement, atonal, unmetered, and is in  
nontraditional notation. Fongaard indicated that  
approximately one centimeter of the staff is equal

to one second of sound. The notes that receive more emphasis are indicated by highlighting in the score. The dynamics are clearly marked.

COMPOSER BIOGRAPHY: See biography on page 40.

AVAILABLE RECORDINGS: none

COMPOSER: FONGAARD, Björn

COMPOSITION: Serenade, Opus 70, Number 2

MEDIA: oboe and bassoon

DEDICATION: none

DATE: unavailable

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 7 minutes

RANGE: Oboe: b - f'''  
Bassoon: c''(highest range)

COMMENTS: Serenade, Opus 70, Number 2 is a three-movement, atonal composition that is rhythmically intricate. The first movement is an allegro in 7/8 meter with the quarter note indicated at M.M. = 58. The rhythms of the flowing, melodic lines are often subdivided and there is much dynamic contrast.

The second movement is an adagio in 11/8 meter with the eighth note indicated at M.M. = 46. The syncopated phrases require rhythmic integrity.

The third movement is marked allegro vivace and is in 5/8 meter. The quarter note is indicated at M.M. = 120. This movement consists of steady eighth notes which are contrasted with a slow, melodic middle section.

COMPOSER BIOGRAPHY: See biography on page 40.

AVAILABLE RECORDINGS: none

COMPOSER: HELLAN, Arne

COMPOSITION: Hymner (Hymns)

MEDIA: English horn with string quartet

DEDICATION: Commissioned by HÅvard Norang

DATE: unavailable

AVAILABILITY: Available in manuscript from Norsk

Musikkinformasjon.

LENGTH: approximately 10 minutes

RANGE: b - e'''

COMMENTS: Hymner is a single-movement composition

which is tonal, with areas of extreme dissonance.

It is in mixed meter with the eighth note remaining constant. The majority of the melodic weight is in the English horn and violin parts. The English horn phrases are long, slurred, and embellished with grace notes. The score is very detailed and even suggests the rhythm of the English horn

vibrato. The English horn line is rhythmically complex and requires harmonic fingerings. The composition is written well for the English horn and there are many rests for breathing.

COMPOSER BIOGRAPHY: Hellan was born in 1953. He studied the bassoon with Torleiv Nedberg and composition with Finn Mortensen at the Norges Musikkhögskole. Since 1975 he has worked as a freelance musician and composer.

AVAILABLE RECORDINGS: none

COMPOSER: HOVLAND, Egil

COMPOSITION: Cantus VIII, Opus 129

MEDIA: oboe with string quartet

DEDICATION: Norges Musikkhögskole

DATE: 1985/1986

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 13 minutes

RANGE: c-sharp' - e-flat'''

COMMENTS: Cantus VIII, Opus 129 is a three-movement composition which is tonal, with areas of extreme dissonance. The first movement is in 4/4 meter and the quarter note is indicated at M.M. = 72. The oboe begins with short, slurred phrases that become



more technical as the movement progresses. The rhythms in all of the parts are complex near the end of the movement.

In the second movement the quarter note is indicated at M.M. = 112. This movement alternates between 4/4 and 3/4 meter. All of the parts are rhythmically and technically demanding. There is much syncopation and hemiola.

The third movement, entitled "Koral," is based on the Norwegian folk tune "Aa, at jeg kunne min Jesus prise" (Ah, that I could praise my Jesus). The oboe has this folk tune accompanied by ostinato patterns in the strings. The melodic line is simple and plaintive.

Cantus VIII, Opus 129 is a challenging, but effective composition. Each of the parts requires advanced performers. The dynamics and articulations are clearly marked, and some bowings are provided.

COMPOSER BIOGRAPHY: See biography on page 89.

AVAILABLE RECORDINGS: none

COMPOSER: HVOSLEF, Ketil

COMPOSITION: Trio for Obo, Viola, og Percussion

MEDIA: oboe, viola, and percussion (5 woodblocks, 3 suspended cymbals, 2 bongos, 1 tambourine, 3 tom-toms, 1 bass drum)

DEDICATION: Til Nordens Hus' 10 Ars jubileum

DATE: 1978/ revision 1981

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 11 minutes

RANGE: b - e'''

COMMENTS: Trio for Obo, Viola, og Percussion is a single-movement composition with interesting timbres and nuance. Advanced musicians are necessary to perform this composition. The rhythms are complex and the constant imitation between the players requires exact precision. The oboe lines contain fast, staccato passages with large intervals. The dynamic range is extreme. The score is carefully marked by the composer. This composition is challenging to perform and very exciting to hear.

COMPOSER BIOGRAPHY: Hvoslef was born in 1939 and studied the viola and the organ at the Music Conservatory in Bergen. He studied composition with Karl-Birger Blomdahl and Ingvar Lidholm in

Sweden, and with Thomas Rajna and Henri Lazarof in London. Hvoslef is the son of Norwegian composer Harald Saeverud.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon.

COMPOSER: KRUSE, Björn

COMPOSITION: Quartetto Buffo

MEDIA: oboe, violin, viola, violoncello

DEDICATION: Gregor Zubicky, Terje Tommesen, Lars

Auders Tomter, and Truls Otterbeck Mörk

DATE: December, 1985

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon

LENGTH: approximately 9 minutes (The score states "depending on state of mind...and health in general.")

RANGE: c' - f'''

COMMENTS: Quartetto Buffo is a one-movement composition in both traditional and nontraditional notation. It requires advanced musicians with knowledge of contemporary techniques. The oboe lines have accelerating staccato passages and bent pitches in the rubato introduction.

This introduction accelerates to an allegro where the quarter note is indicated at M.M. = 120. The allegro has syncopated oboe phrases which are accompanied by ostinato patterns. This section must be carefully synchronized between the players. The oboe has very few extensive passages in Quartetto Buffo, but the part requires fast tonguing and technical facility. The dynamics and articulations are carefully marked in each part. The string parts have glissandi.

COMPOSER BIOGRAPHY: Kruse was born in London in 1946. He graduated from the Norges Musikkhøgskole with a concentration in clarinet and composition. Kruse is very active with Norwegian music institutions such as Norsk Komponistforening and Ny Musikk.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. (Gregor Zubicky, oboe).

COMPOSER: LERSTAD, Terje Björn  
COMPOSITION: Divertimento for obo og klarinett, Op. 50  
MEDIA: oboe and B-flat clarinet  
DEDICATION: none  
DATE: April 1974

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 11 minutes

RANGE: Oboe: c' - e'''  
Clarinet: e - g'''

COMMENTS: Divertimento for obo og klarinet, Opus 50  
is a four-movement, tonal composition in  
traditional notation. The formal structure,  
embellishments, and harmonic progressions classify  
this composition as neoclassical in style. The  
order of the movements is as follows:

1. "Allegro"; This movement is in F major and  
4/4 meter.

2. "Intermezzo"; This movement is in F major  
and 3/4 meter.

3. "Menuett"; This movement is in C major and  
3/4 meter.

4. "Rondo"; This movement is in F major and  
2/4 meter.

Each of these movements requires a developed  
understanding of composition during the Classical  
period. The oboe has delicate phrases that are  
constantly interchanged with the clarinet. These  
phrases are diatonic and arpeggiated.

Divertimento for obo og klarinet, Opus 50 is  
an excellent example of neoclassicism. With the

exception of a few difficult passages, the composition is technically accessible. The phrases are extensive with very few rests.

COMPOSER BIOGRAPHY: See biography on page 55.

AVAILABLE RECORDINGS: none

COMPOSER: LUNDE, Jr., Ivar

COMPOSITION: A l'école (At School)

MEDIA: oboe and B-flat clarinet

DEDICATION: Dan Lebech and Leif Dalgaard

DATE: 1978

AVAILABILITY: Published by Shawnee Press, Inc., 1978.

All rights reserved.

LENGTH: approximately 6 minutes

RANGE: Oboe: c' - e'''

Clarinet: f-sharp - d'''

COMMENTS: This is a six-movement, programmatic

composition. Lunde makes the following comments

about A l'école in the score:

A l'école depicts a typical day in the life of a student at school. Each movement illustrates a different classroom subject the student will study during the six hour period.

The first movement, "Song Lesson," is a simple oboe melody which is briefly restated by the clarinet. The second movement, "Mathematics Lesson," is a fast movement which exhibits polyphonic pro-

cesses such as canons and mirroring. The third movement, "History Lesson," is an oboe melody accompanied by ostinato patterns in the clarinet. The fourth movement, "Gymnastics Lesson," is very rapid with fast, staccato passages. The fifth movement, "English Lesson," is a brief exchange of musical dialogue between the oboe and clarinet. This movement has an extreme dynamic range. The final movement, "French Lesson," is a lyrical oboe melody accompanied by perpetual sixteenth notes in the clarinet. This movement is the most technically demanding.

A l'école is a very enjoyable composition that is technically accessible. The dynamics and articulations are clearly marked. Careful rehearsal is necessary for ensemble and balance, and rehearsal suggestions are provided in the score.

COMPOSER BIOGRAPHY: See biography on page 56.

AVAILABLE RECORDINGS: none

COMPOSER: LUNDE, Jr., Ivar

COMPOSITION: Quartet for Oboe, Violin, Viola and Violoncello, Opus 19, Number 2

MEDIA: oboe, violin, viola, violoncello

DEDICATION: Leiv N. Henning

DATE: 1964. Copyright 1971

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 12 minutes

RANGE: c' - f-sharp'''

COMMENTS: Quartet for Oboe, Violin, Viola and

Violoncello, Opus 19, Number 2 is a three-movement, atonal composition in traditional notation. The first movement is marked *maestoso* and is in mixed meter. The movement is very syncopated with hemiola. The oboe lines combine long, melodic phrases and short, syncopated interjections, and have some large intervals.

The second movement, entitled "Aria," is a very slow movement. The oboe lines are long phrases accompanied by contrapuntal strings. A short fughetta concludes the movement.

The third movement is marked *allegro molto* and is in 2/4 meter. This movement is very syncopated and uses hemiola. The players constantly exchange the melodic phrases. The oboe part has fast, staccato passages with large intervals.

Quartet for Oboe, Violin, Viola, and Violoncello, Opus 19, Number 2 requires advanced musicians with rhythmic stability. The score is carefully marked.



COMPOSER BIOGRAPHY: See biography on page 56.

AVAILABLE RECORDINGS: none

COMPOSER: RÖNNES, Robert

COMPOSITION: Deuxième Lyrisme

MEDIA: English horn and bassoon

DEDICATION: none

DATE: June 25, 1982

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 2 minutes

RANGE: English horn: c' - g'''

Bassoon: e-flat'' (highest range)

COMMENTS: Deuxième Lyrisme is a short, tonal

composition that is rhythmically intricate. The composition actually has no thematic quality, but serves as a demonstration of instrumental combination and nuance. The English horn and bassoon must carefully synchronize the complex rhythmic structure. The English horn lines are often in the altissimo register, but alternative low pitches are provided in the score. The phrases in general are slurred and the dynamics are carefully notated. There are no rests throughout the entire composition and breathing may be difficult.

COMPOSER BIOGRAPHY: See biography on page 112.

AVAILABLE RECORDINGS: none

COMPOSER: SAMKOPF, Kjell

COMPOSITION: Duo for Obo og Klarinett

MEDIA: oboe and B-flat clarinet

DEDICATION: none

DATE: 1984

AVAILABILITY: Available in manuscript from Norsk  
Musikkinformasjon.

LENGTH: approximately 8 minutes

RANGE: Oboe: c-sharp' - e'''  
Clarinet: f-sharp - a'''

COMMENTS: Duo for Obo og Klarinett is a one-  
movement composition in free and strict meter.  
Samkopf's introductory comments about the  
composition are as follows:

Duo for Obo og Klarinett is comprised of four  
elements:

1. A punctual element. The performance of  
the [notes] must be as accurate as at all  
possible concerning both tone length and tone  
strength. The notes are performed with the  
quarter note equal to 60 (or one second of  
time). Note placement is partly given in  
"reactional-notational" form and partly by the  
pause between the notes, which is indicated by  
distance from the end of one note to the  
beginning of the next.

2. A rhythmic element, where the rhythmic figures must be played with metronomical precision. In number 5 and 13 the rhythmic element underlies the melody, which must not be played too rubato.

3. A [relaxed] element, which must be played one-hundred percent relaxed and free. The note's length is approximately given with lines after the note (not in number 1). Dynamics are ad. lib.

4. A melodic element, which should be played very rubato and expressive (however, not in numbers 5 and 13...see above).

The sections should be played attacca and without any unnecessary breaks. The oboe part is notated on the top staff, and the clarinet part on the second.

(Translated by the author from the composer's score).

Duo for Obo og Klarinett is a serial composition. It is very sectional and rhythmically complex. The oboe and clarinet lines have large intervals, a large dynamic range, and various articulations. The performers must have technical and rhythmic facility.

COMPOSER BIOGRAPHY: Samkopf was born in 1952. He is a percussionist and teaches at the Conservatory of Eastern Norway. Samkopf studied composition with Finn Mortensen at the Norges Musikkhøgskole. He also studied at the Instituut voor Sonologie in Utrecht.

AVAILABLE RECORDINGS: none

COMPOSER: SÖNSTEVOLD, Gunnar  
COMPOSITION: Duett for Fløyte og Obo  
MEDIA: flute and oboe  
DEDICATION: none  
DATE: 1957  
AVAILABILITY: Available in manuscript from Norsk

Musikkinformasjon.

LENGTH: approximately 13 minutes

RANGE: Flute: c' - c-sharp''''

Oboe: c' - f''''

COMMENTS: Duett for Fløyte og Obo is a five-movement, tonal composition in traditional notation. The first movement is marked andantino-allegro. The melodic lines are slurred with occasional large intervals.

The second movement is a canonic march in 4/4 meter. This movement has some awkward technical passages for the oboe.

The third movement is an andante in 4/4 meter. This movement begins with a long, melodic oboe solo which is followed by a long flute solo. The oboe lines are simple with a few large intervals, but the flute part is very technically demanding.

The fourth movement is an allegro in 4/4 meter. The oboe part has dotted rhythms that must be synchronized with the flute's continuous

sixteenth-note passages. The movement's legato middle section has some awkward large intervals. The fifth movement is marked moderato and is very similar to the first movement.

The performance of Duett for Fløyte og Obo requires advanced musicians. The writing for the flute and the oboe is good, and there are plenty of rests for breathing.

COMPOSER BIOGRAPHY: See biography on page 156.

AVAILABLE RECORDINGS: A taped performance is available at Norsk Musikkinformasjon. Tape No. 1074/1. (Tom Klausen, oboe).

COMPOSER: WALDEIER, Erik

COMPOSITION: Trio du Nord

MEDIA: 2 oboes and English horn

DEDICATION: Composed for "The Nordic Oboe Trio"

DATE: 1987

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon or the composer.

LENGTH: approximately 15 minutes

RANGE: Oboe 1: c' - g-flat'''

Oboe 2: b - d-flat'''

English horn: c-sharp' - e'''

COMMENTS:        Trio du Nord is a three-movement, tonal composition that uses Nordic folktunes. The first movement, "Introduction og Allegro," begins with unison scoring for all three players. The first oboe and English horn interchange passages that accelerate to an allegro in 2/4 meter. In the allegro the oboes have technical passages accompanied by an ostinato pattern in the English horn.

The second movement, "Three Folksongs," is based on Nordic folktunes. The movement begins with an extensive solo by the second oboe. This leads to the Norwegian folktune Her er min heim (Here is my home). After a brief cadenza, the first oboe has the Danish folktune Det haver saa nyligen regnet (The seas recently saw the rain). Finally, the English horn has the Swedish folktune Det stod en lind (There stood a linden tree). A brief variation on this folktune concludes the movement.

The third movement is marked allegro energico and is in mixed meter. A gradual acceleration to a presto concludes the movement.

Trio du Nord is written well for this medium. There are several awkward technical passages in the oboe parts, but this trio is technically

accessible. The composition is very sectional and the changes in tempo are abrupt. The rapid changes in meter and tempo require extensive rehearsals. There is much unison scoring throughout the composition that requires good intonation.

COMPOSER BIOGRAPHY: See biography on page 71.

AVAILABLE RECORDINGS: A taped performance is available from the composer.

COMPOSER: WARING, Rob

COMPOSITION: After Completion

MEDIA: oboe, guitar, vibraphone

DEDICATION: none

DATE: March, 1985

AVAILABILITY: Available in manuscript from Norsk Musikkinformasjon.

LENGTH: approximately 4 minutes

RANGE: e' - f-sharp'''

COMMENTS: After Completion is a short, one-movement composition based on altered minor scales. The oboe line is simple and the fastest rhythmic value is the quarter note. The guitar and vibraphone parts are primarily arpeggiated chords.

After Completion explores the combination of the oboe, guitar and vibraphone. There are

sections of improvisation that only notate the chordal structure. This is a good composition for teaching improvisation and is effective as a short recital piece.

COMPOSER BIOGRAPHY: Waring was born in 1956.

AVAILABLE RECORDINGS: none



CHAPTER IV  
SUMMARY AND CONCLUSIONS

Through the examination of the history of music in Norway and the study of existing oboe repertoire, it is evident that the oboe music written by Norwegian composers accurately reflects the current state of Norwegian composition.

The relatively brief span of independent musical identity in Norway has resulted in a unique mixture of styles and elements. Composers in Norway are openly searching for self-identity as well as a national identity. Some characteristics present in their music are distinctly Norwegian, such as the Norwegian folk song, though not all appear in each composition written.

International aspects of style are present in the music of Norway, particularly because of cultural interchange, immigration, and foreign study. Because of the governmental support for the arts, which is a feature of Norwegian culture, the nation provides an unusually healthy environment for the pursuit of artistic endeavors.

It is interesting to note that the number of compositions for oboe has dramatically increased since 1972. It is likely that this increase has been the direct result of the founding of the Norges Musikkhøgskole in 1973.

The author does not assume that all repertoire for the oboe was located during the course of this study. Every attempt was made to locate all possible repertoire. If a composition was inadvertently omitted, the author offers an apology to the composer. This study was conducted in the larger metropolitan areas of Norway, particularly Oslo and Bergen, and the existence of oboe music from more remote areas of northern Norway is entirely possible. The author intends to supplement this study regularly with additional resources for Norwegian oboe repertoire.

Every attempt was made to include enough information in Chapter III so that works could be selected for performance or study consideration without ambiguity regarding the musical qualities of the repertoire. Almost all of the works examined during the course of this research revealed a high calibre of craftsmanship and professional integrity which speaks well for the Norwegian musical environment. It is hoped that this study has provided oboists with a virtually untapped and excellent body of quality repertoire by Norwegian composers.

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APPENDIX A  
CLASSIFIED LISTING OF NORWEGIAN COMPOSITIONS  
BY YEAR OF COMPOSITION



APPENDIX A  
 CLASSIFIED LISTING OF NORWEGIAN COMPOSITIONS  
BY YEAR OF COMPOSITION

COMPOSER	WORK	DATE
Saeverud	OBO-KONZERT, OP. 12	1938
Nystedt	CONCERTO, OP. 29	1952
Sönstevold	DUET	1957
Berge	RAGA	1959
Kvam	ELEGY, OP. 8	1959
Mortensen	SONATINA, OP. 15	1959
Lunde	THREE STEV, OP. 4	1962
Lunde	FANTASY, OP. 15	1963
Olsen	POEM, OP. 11	1963
Lunde	KONSERTINO, OP. 21	1964
Berge	OBOE SOLO	1966
Lunde	THEME AND VARIATIONS, OP. 27	1966
Fongaard	SONATA, OP. 70, #1	1968
Hovland	VARIATIONS, OP. 64	1968
Fongaard	SONATA, OP. 52, #2	1970
Lunde	SONATINA, OP. 39	1970
Lunde	THREE PIECES, OP. 38	1970
Lunde	QUARTET, OP. 19	1971
Amdahl	CANTILENE	1973
Amdahl	TRANQUILLO DOLCE	1973
Fongaard	SONATAS, OP. 125, #6-9	1973
Grov	JUNINATT	1973
Kvam	DIALOGER, OP. 24	1973
Rypdal	OBOISTENS BURSDAG	1973
Söderlind	TWO PIECES, OP. 21	1973

Fongaard	DUOS, OP. 127, #4-6	1974
Fongaard	SONATINAS, OP. 126 #8-13	1974
Lerstad	DIVERTIMENTO	1974
Sommerfeldt	DIVERTIMENTO, OP. 41	1974
Kvam	MONOPHONY, OP. 43, #4	1975
Sommerfeldt	PASTORALE SUITE, OP. 44	1975
Strömholm	INTRODUCTION, ET AL, OP. 31	1975
Fongaard	KONZERT, OP. 120, #5-7	1976
Fongaard	KONZERT, OP. 131, #4-6	1976
Mortensen	SONATA, OP. 44	1976
Haug	FANTASIA	1977
Karlsen	SONATINA, OP. 44	1977
Kvandal	CONCERTO, OP. 46	1977
Madsen	SONATA, OP. 22	1977
Baden	SONATA, OP. 115	1978
Hvoslef	TRIO	1978
Lunde	A L'ECOLE	1978
Madsen	CONCERTO, OP. 30	1978
Olsen	PASTORALE, OP. 64, #1	1978
Sönstevold	CONCERTO	1978
Lerstad	SUITE, OP. 142	1980
Lunde	AKROSTIKON #1, OP. 73	1980
Rypdal	SHADOWS	1980
Andresen	TRE STYKKER	1981
Berg	TRE PORTRETTER	1981
Olsen	AIR, OP. 67	1981
Waldeier	THEME WITH VARIATIONS	1981
Johansen	DIVERTIMENTO	1982
Kleiberg	SONATA	1982
Madsen	DE FIRE RIKER, OP. 41	1982
Madsen	DIE SIEBEN SCHLEIER, OP. 37	1982
Rønnes	DEUXIEME LYRISME	1982
Rønnes	TROIS NOCTURNES	1982
Thorsen	FANTASIA	1982
Waldeier	ABSTRAKTIONER	1982
Hundsnes	TRANSOBOIC FUSION	1983
Fladmoe	CAPRICE	1984
Johansen	OUT OF THE WOOD	1984
Lunde	FIVE SIMPLICITIES, OP. 87	1984
Samkopf	DUO FOR OBO OG KLARINET	1984
Solås	MUSIKK FOR OBO	1984

Asheim	IN BETWEEN	1985
Baden	SONATA, OP. 139	1985
Böttcher	CANZONA OG CAPPRICCIO	1985
Hovland	CANTUS VIII, OP. 129	1985
Kruse	QUARTETTO BUFFO	1985
Nordheim	BOOMERANG	1985
Waring	AFTER COMPLETION	1985
Bibalo	MUSICA	1986
Gjerström	KONSERT, OP. 17	1986
Johnsen	PASTORALE, OP. 99	1986
Kleiberg	SOLO SONATA	1986
Nyhus	ROMANCE	1986
Breimo	FANTASIA CONCERTANTE	1987
Brustad	AUSTERITY	1987
Gjerström	TWO INTERMEZZI	1987
Waldeier	TRIO DU NORD	1987
Evensen	PETITE SUITE	1988
Rypdal	DRÖMMESPINN, OP. 43	1988
Stalheim	SAKKOCH	1988

APPENDIX B  
CLASSIFIED LISTING OF NORWEGIAN COMPOSITIONS  
LISTED BY PERFORMANCE MEDIA

## APPENDIX B

## CLASSIFIED LISTING OF NORWEGIAN COMPOSITIONS

LISTED BY PERFORMANCE MEDIASolo oboe

Berg	TRE PORTRETTET
Berge	OBOE SOLO
Fongaard	SONATA, OP. 70, #1
Fongaard	SONATAS 1-3, Op. 125, #6-8
Haug	FANTASIA FOR SOLO OBOE
Johnsen	PASTERALE FOR OBOE SOLO, Op. 99
Kvam	MONOFONI FOR OBO, OP. 43, #4
Lunde	AKROSTIKON #1, OP. 73
Lunde	THREE SHORT PIECES, OP. 38
Madsen	DE FIRE RIKER, OP. 41
Olsen	PASTERALE, OP. 64, #1
Sommerfeldt	DIVERTIMENTO, OP. 41
Thorsen	FANTASIA

Solo oboe d'amore

Johansen	OUT OF THE WOOD
Kleiberg	SOLOSONATE FOR OBO D'AMORE
Waldeier	ABSTRAKTIONER (WITH SPEAKER)

Solo English horn

Fongaard	SONATA, OP. 125, #9
Sommerfeldt	PASTORALE SUITE, OP. 44

Solo oboe with electronics

Asheim	IN BETWEEN
Fongaard	CONCERTO, #1-2, OP. 131, #4-5



English horn with piano

Fongaard SONATINA, OP. 126, #13

Heckelphone with piano

Rønnes TROIS NOCTURNES

Oboe with string orchestra

Gjerström KONSERT, OP. 17  
 Knutsen KONSERT  
 Kvam DIALOGER, OP. 24  
 Kvandal CONCERTO, OP. 46  
 Rypdal DRÖMMESPINN, OP. 43  
 Solås MUSIKK

Oboe with small orchestra

Bibalo MUSICA  
 Cleve LEGENDE  
 Cleve NOCTURNE  
 Fongaard KONSERT, OP. 120, #5-6  
 Madsen CONCERTO, OP. 30  
 Nordheim BOOMERANG  
 Rypdal SHADOWS

Oboe with full orchestra

Berge RAGA  
 Fladmoe CAPRICE  
 Saeverud OBO-KONZERT, OP. 12  
 Söderlind TWO PIECES, OP. 21-B

Oboe and other soloists with orchestra

Breimo FANTASIA CONCERTANTE  
 Lunde KONSERTINO, OP. 21  
 Madsen DIE SIEBEN SCHLEIER, OP. 37  
 Sönstevold KONZERT

English horn with orchestra

Fongaard KONSERT, OP. 120, #7  
 Kvam ELEGY, OP. 8





APPENDIX C  
ADDITIONAL OBOE COMPOSITIONS

## APPENDIX C

## ADDITIONAL OBOE COMPOSITIONS

The following compositions were not discussed extensively within Chapter III for one or more of the following reasons:

- a) the music was currently unavailable
- b) the use of oboe in the scoring was not substantial
- c) the composition exceeded the stated guidelines presented in Chapter III.

Standard woodwind quintets and larger ensembles which incorporate the oboe have not been included in this study. Information concerning these works can be obtained by contacting Norsk Musikkinformasjon (see Appendix D).

BADEN, Conrad, To bibelske sanger, Opus 104 (oboe, soprano, organ), unpublished.

BERGE, HÅkon, Wave: Trio for Oboe, Cello and Harpsichord, unpublished.

BRAEIN, Edvard Fliflet, Minuet for Oboe and Strings, unpublished.

BULL, Edvard Hagerup, Profils: pour une drame rustique, Opus 49 (fl., ob., cl., bsn., piano), unpublished.

BÖTTCHER, Eberhard, Kleine Geistliche Kammermusik für Holsbläserquartett und Cembalo, (fl., cl., English horn, bsn., cemb.), unpublished.

BÖTTCHER, Eberhard, Trio for Oboe, Viola and Piano, unpublished.

EMILSEN, Per-Anders, Nocturne (fl., ob., clar., vla., guitar, piano), unpublished.

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- RYPDAL, Terje, Whenever I Seem Far Away: Image for Electric Guitar, Strings, Oboe and Clarinet, unpublished.
- RÖNNES, Robert, A Spanish Night (oboe and harp), unpublished.
- STALHEIM, Jostein, Sakkoch (oboe, accordion, percussion, harp, cello), unpublished.
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- SÖNSTEVOLD, Gunnar, Innberetning til et Akademi: An opera based on a monologue by Franz Kafka (oboe-playing singer), unpublished.

APPENDIX D  
ADDRESSES OF NORWEGIAN MUSIC  
RESOURCES CONSULTED

## APPENDIX D

ADDRESSES OF NORWEGIAN MUSIC  
RESOURCES CONSULTED

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