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The Oboe Works of Richard Dubugnon

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THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

THE OBOE WORKS OF RICHARD DUBUGNON

By

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This treatise is dedicated in loving memory to Charlene Chamberlin and William Chandler.
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ABSTRACT

In his relatively brief musical career, French-Swiss composer Richard Dubugnon has written orchestral, solo, and chamber works for most instruments and voice types. His symphonic compositions have been performed by such prestigious American orchestras as the New York Philharmonic, Los Angeles Philharmonic, and Dallas Symphony Orchestra. He has written pieces for acclaimed soloists and recording artists, including oboist Nicholas Daniel and violinist Janine Jansen. Despite these recent successes, his exposure has been mostly restricted to the European market. In the last several years, however, Dubugnon has gained momentum as a composer in the United States. Although he has experienced increased popularity with American conductors and musicians, there is relatively little known about him, his musical philosophy, and his compositional process.

The majority of Dubugnon’s catalog for woodwind instruments has been composed for the oboe. To date, he has written three pieces for oboe: Cinq Masques, Op. 10 (1995) for solo oboe; Canonic Verses, Op. 16 (1996) for oboe, oboe d’amore, and English horn; and Mikroncerto III, Op. 37 (2005) for oboe d’amore, basset clarinet, and piano. Considering his overall compositional output and relatively short career as a composer, his catalog has produced a significant contribution to the solo and chamber repertoire of the oboe family.

This treatise examines the life of Richard Dubugnon and his works for oboe, oboe d’amore, and English horn, with the purpose of bringing to light the significance of his compositions within the general oboe repertoire. This paper will also outline Dubugnon’s compositional techniques, use of nonmusical media in his composition of musical elements, and treatment of extended techniques in his solo and chamber works. This will be accomplished through musical analysis, and a performance guide will be provided where applicable.
CHAPTER 1: INTRODUCTION

In his relatively brief musical career, French-Swiss composer Richard Dubugnon has written orchestral, solo, and chamber works for most instruments and voice types. His symphonic compositions have been performed by such prestigious American orchestras as the New York Philharmonic, the Los Angeles Philharmonic, and the Dallas Symphony. He has written pieces for acclaimed soloists and recording artists, including oboist Nicholas Daniel and violinist Janine Jansen, who has described him as “one of the most wonderful contemporary composers.”¹ Despite these recent successes, his exposure has been mostly restricted to the European market. In the last several years, however, Dubugnon has gained momentum as a composer in the United States. Although he has experienced increased popularity with American conductors and musicians, there is relatively little known about him, his musical philosophy, and his compositional process.

The majority of Dubugnon’s catalogue for woodwind instruments has been composed for the oboe and its auxiliary family members. He has written three pieces for the oboe family thus far: *Cinq Masques*, Op. 10 (1995) for solo oboe; *Canonic Verses*, Op. 16 (1996) for oboe, oboe d’amore, and English horn; and *Mikroncerto III*, Op. 37 (2005) for oboe d’amore, basset clarinet, and piano. Considering his overall compositional output and relatively short career as a composer, his catalog has produced a significant contribution to the solo and chamber repertoire of the oboe, oboe d’amore, and English horn. This treatise will examine these works, provide background information on Dubugnon’s life, education, a, score analysis of all three pieces, and performance guidance where applicable.

While oboe repertoire contains several pieces for solo oboe, few of these are large-scale works.² The most well-known and commonly performed of these works is undoubtedly Benjamin Britten’s *Six Metamorphoses after Ovid*, Op. 49, composed in 1951. This piece is based on mythological characters described in Ovid’s epic narrative poem *Metamorphoses*. Antal Dorati contributed to the repertoire with his *Cinq Pieces*, composed in 1980. Most


² For the sake of this treatise, “large-scale” refers to any multi-movement solo oboe composition over ten minutes in length.
recently, French composer and oboist Gilles Silvestrini wrote *Six Etudes* in 1997, with movements inspired by French Impressionist paintings.

Several compositions for other instruments, such as violin and flute, have been transcribed for oboe from the Baroque to the present. Prime examples of these transcriptions are Georg Philipp Telemann’s *Twelve Fantasies*, Carl Philipp Emanuel Bach’s Flute Sonata in A minor, W. 132, and Astor Piazzolla’s 1987 composition *Tango Etudes*. Although these are extensive multi-movement works, they were not originally or exclusively written for the oboe.

Dubugnon’s *Cinq Masques*, a five-movement work, joins these other substantial compositions and adds to the repertoire of challenging recital pieces. The piece follows the precedent of Britten and Silvestrini’s works of being inspired by a nonmusical medium, in this case a set of small masks from different cultures and time periods. This piece stands as the cornerstone of his entire woodwind catalog.

In addition, few substantial compositions exist that feature the oboe d’amore in chamber or solo settings. While the oboe trio repertoire contains pieces by such composers as Beethoven, rarely do composers use the oboe d’amore. The traditional trio ensemble instrumentation calls for two oboes and English horn. While the oboe d’amore was used most frequently in the Baroque period – predominately in the compositions of Johann Sebastian Bach – composers throughout history have largely ignored it. Besides the excerpts from Richard Strauss’ *Sinfonia domestica* and Maurice Ravel’s *Bolero*, few works exist that showcase the oboe d’amore, or include it in orchestration at all. Because Dubugnon feels indebted to the oboe for inspiring his career in music, he has reciprocated by expanding the repertoire for not only the oboe, but also the oboe d’amore, English horn, and the combination of the three in a chamber setting.

Chapter 2 will provide a biographical overview of Richard Dubugnon. Chapter 3 will focus on his philosophies of music and composition, musical inspirations, and professional relationships with solo artists. Chapter 4 will provide an analysis of *Cinq Masques*. Included in this analysis will be extensive background information on nonmusical inspirations, isolation of main motivic elements, and examination of Dubugnon’s use of extended or unusual techniques where applicable. Chapter 5 will provide background information and formal analysis of *Canonic Verses*, Dubugnon’s trio for oboe, oboe d’amore, and English horn. Chapter 6 will explore *Mikroncerto III*, a concerto for oboe d’amore, basset clarinet, and piano. Included in this exploration will be an introduction to Dubugnon’s *Mikroncerto* series for previously neglected
and/or auxiliary instruments as well as a formal analysis. Chapter 7 will provide a summary of information and materials. Finally, the Appendices will contain a list of Dubugnon’s awards, commissions, and residencies, as well as a comprehensive list of cataloged works, categorized by instrumentation and/or genre.
CHAPTER 2: THE LIFE OF RICHARD DUBUGNON

Childhood and Education

Richard Dubugnon was born in Lausanne, Switzerland in 1968. His father was a professional test pilot who died in a plane crash when Richard was only seven years old. His mother is a playwright and director who now lives and works in Vienna. When he was ten, his mother married a jazz musician and relocated the family to Nimes, a Roman city in the south of France. Dubugnon began studying piano when he was six years old, but due to having what he calls a “…very serious, very old, very nasty piano teacher,”¹ he was not serious about his initial musical studies. At an early age, he was much more interested in expressing his creativity by “playing with Lego® bricks”² than in practicing for his weekly lessons. His early involvement in music followed the long tradition of musicians in his family. His father and grandfather were both proficient amateur pianists. His uncle was also a musician, and held a church organist post until his retirement in 2011. He also composed music, although he never promoted his own compositions.

Because of his parents’ occupations, Dubugnon grew up in an artistic and literary household, where creativity and personal expression were encouraged. Of the musical atmosphere in his living environment, Dubugnon said:

“…Music has always been around me, various music. I grew up with Bach, Schubert, Debussy, but also the Bee Gees, Sly and the Family Stone, Earth, Wind, and Fire, [and] funk music. As a boy of the seventies…I was bathed in this kind of sound world, a fragrance of freedom.”³

¹ Richard Dubugnon, interview by author, 7 October 2011, Paris and Overland Park, tape recording.
² Lego is a registered trademark of the Lego Group.
³ Richard Dubugnon, interview by author.
⁴ Ibid.
Although his parents were not part of the “hippie” movement in France, they associated with several members of French intellectual circles that had “sophisticated, artistic free minds.” This exposure caused Dubugnon to explore several forms of personal expression. At the age of nine, he joined an improvisatory theater troupe, which allowed him to express himself through creation of new and exciting scenarios. His love for creativity continued through his teenage years, when he took on the role of Dungeon Master in the popular role-playing game Dungeons and Dragons. As the designated storyteller in these games, he found excitement in creating new worlds for his fellow players, making him feel like “a little Tolkien.”

As a student, Dubugnon describes himself as “very average.” He was not particularly adept at piano, and did not put much thought into music as a career until he was eighteen and considering his life’s path. Of this struggle, he said, “I thought music was kind of nagging on me, saying, ‘Get back to me.’ And I was scared, because life as an artist is very hard.” He watched for years as his mother took directing positions instead of watching her own words come to life on the stage, and as his stepfather survived paycheck to paycheck from sporadic performances.

This led to the decision to begin a two-year diploma in history at the University of Montpellier, one of the oldest universities in the south of France. Having finished his compulsory history courses after only one year, he chose to take elective courses in music, more specifically musicology, harmony, and counterpoint. Learning the basics of composition through these elective courses was a revelation. Of this revelation, Dubugnon said:

“I couldn’t escape anymore, I had to write music. It was my thing, because I always needed to create, to invent, and I thought just studying history was maybe very inspiring, but frustrating in the sense that I couldn’t do anything about it.”

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5 Dubugnon, interview by author.

6 Dungeons and Dragons is a registered trademark of Wizards of the Coast.

7 Dubugnon, interview by author.

8 Ibid.

9 Ibid.

10 Ibid.
At the age of nineteen, despite having completed degree requirements, he chose to discontinue his history degree in order to begin seriously studying music.

**Musical Studies in Paris and London**

Dubugnon moved to Paris on his twentieth birthday and immediately began studying double bass and harmony privately, with hopes of eventually gaining admission to the *Conservatoire National Supérieur de Musique et de Danse de Paris*. After two years of private study followed by another two years of study in the *arrondissement de Gobelins* at *Conservatoire Municipal Maurice Ravel*, he was accepted to the Paris *Conservatoire* to study harmony, counterpoint, and fugue. Four years later, he was accepted as a student of double bass. He graduated from the *Conservatoire* in 1995 having received three prizes: the *Premier Prix* for Counterpoint (1993) and Double Bass (1995), and the *Deuxième Prix* for Fugue (1994).

After graduating from the *Conservatoire*, Dubugnon moved to London to study composition at the Royal Academy of Music with Paul Patterson, the Manson Chair of Composition. His relocation to London was driven by his desire to work with “a master…somebody who has a career as a composer.”

His study with Paul Patterson not only involved instruction on structure and compositional concepts, but also “how to deal with all the factors of today’s life as a composer.”

Of his teacher, Dubugnon said:

> “Paul Patterson is a very good general composer in the sense that he can write a very good symphony [and] a very beautiful…well-crafted concerto, but at the same time could write a good film score or jingle. And I think that’s a very good thing for me to have, somebody like that who has a very practical sense of how to compose, how to design a sound, which a commissioner would expect from you.”

After two years, Dubugnon graduated with the Diploma of the Royal Academy of Music (DipRAM) – the school’s highest distinction – and a Master of Music Composition (MMus) in

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11 Dubugnon, interview by author.

12 Ibid.

13 Ibid.
1997. He was then awarded the Manson Fellowship for Composition in 1998. He not only taught Music Theory at the Royal Academy of Music, but was also an instructor of composition at the London-based Purcell School for young musicians.

In addition to his success as a composer, Dubugnon maintains an active performing schedule as a double bassist. He has performed in recital in the United States, Europe, and Russia, and often performs as an extra player or substitute musician with the Paris Opera Orchestra and the Orchestre de la Suisse Romande in Geneva. He has performed in the world premieres of several of his own compositions, including the following solo and chamber works:

- *Trois évocations finlandaises*, Op. 6, for solo double bass (1991)
- *Nocturne*, Op. 29b, for piano quintet (violín, viola, violoncello, double bass, piano) (2004)

**Success in Europe**

Dubugnon left London and returned to France in 2002, and commercial success soon followed. He was approached by Naxos to compile a recording of selected solo and chamber works – including *Cinq Masques*, *Canonic Verses*, and his woodwind quintet, *Frenglish Suite*, Op. 19 (1997) – which was released in France in 2002. The recording received “excellent reviews” from the press in the United States, Great Britain, France, and Switzerland.

Since beginning his professional career, Dubugnon has won numerous awards. In 2002, he won the *Prix Pierre Cardin* in Music from the *Academie des Beaux Arts*. This prize, one of several awarded by the *Academie*, was established to encourage young artists by providing cash

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17 Dubugnon, “Biography.”
prizes in sculpture, architecture, writing, composition, and filmmaking. In 2006, he was awarded the Natexis Banques Populaires Award for Music from the Fondation d’entreprise Banque Populaire. That same year, Dubugnon was also awarded the Hervé Dugarin Prize from Société des auteurs, compositeurs, et éditeurs de musique (SACEM).

From 2007 through 2008, Dubugnon was the Composer-in-Residence for the Orchestre National de Montpellier. During his tenure, he completed Arcanes Symphoniques, his eighty-minute orchestral cycle based on tarot card symbolism. The orchestra recorded the complete cycle in 2008, one of the few instances of a complete performance of this work (See Appendix B). This recording went on to win the Grand Prix Lyceen in April 2009 after receiving “votes from over 400 schools in France.”

For the past several years Dubugnon has enjoyed a successful professional collaboration with Dutch violin soloist and recording artist Janine Jansen. She has long been a champion of his music, and in an interview for the promotion of her most recent album, went so far as to describe him as “one of the most wonderful contemporary composers.” In December 2008, she gave the world premiere of his Violin Concerto with the Orchestre de Paris, conducted by Esa-Pekka Salonen. Two years later, they reunited for Jansen’s 2010 recording titled Beau Soir, comprised of exclusively French music for violin and piano. Dubugnon composed three new pieces specifically for this recording: La Minute Exquise, Hypnos, and Retour à Montfort-l’Amaury. Decca Classics released the album in the Netherlands, and it reached Gold status almost immediately after its release. Jansen also co-commissioned a string quintet, titled Pentalog, Op. 53, in conjunction with colleagues from the Concertgebouw Amsterdam and the Verbier Festival, which was premiered in June 2011.

Dubugnon has been invited to several festivals, including the Huddersfield Festival in Great Britain, the Wellington Festival in New Zealand, Festival d’Aix-en-Provence, and the

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19 Dubugnon, “Biography.”

20 Dubugnon, “Janine Jansen.”

21 Dubugnon, “Catalog.”

22 In accordance with The Dutch Association of Producers and Importers of Image and Sound Carriers (NVPI), classical albums reach Gold status with the sale of 10,000 copies.

**Success in the United States**

Dubugnon’s first major American success came with the United States premiere of *Arcanes Symphoniques*. The piece was premiered by the Dallas Symphony in January 2004, conducted by Emmanuel Krivine. He received his New York Philharmonic debut in November 2008 when a selection from *Arcanes Symphoniques* was performed as a part of the Young Person’s Concert titled “Ravel’s Paris.” This performance was part of the series founded by Ernest Schelling in 1922 and brought to popularity through the live broadcasts hosted by Leonard Bernstein in the 1960s.23

In 2010, Dubugnon was accepted for a residency at Yaddo, an artist community in Saratoga Springs, New York. Founded in 1900 by Spencer and Katrina Trask, the mission of the community is to “nurture the creative process by providing an opportunity for artists to work without interruption in a supportive environment.”24 During his tenure at Yaddo, Dubugnon composed *BLITZ* (Fast Chess Game), Op. 52, an orchestral work commissioned for and premiered by *Opéra de Dijon* in 2011. That same year, Dubugnon also spent time in residency at the MacDowell Colony in Peterborough, New Hampshire. Similar to Yaddo, the MacDowell Colony acts as a secluded retreat for artists in several disciplines. During his fellowship at

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His most recent achievement occurred in November 2011, when the Los Angeles Philharmonic gave the World Premiere of his Concerto for Two Pianos and Double Orchestra “Battlefield,” Op. 54, with pianists Katia and Marielle Labèque. The piece was a co-commission with the *Orchestre de Paris* and the *Orchestre de la Suisse Romande* in Geneva, Switzerland. Other projected premieres will occur in 2012 and 2013.

\(^{25}\) Commissioned by Janine Jansen and members of the *Concertgebouw Amsterdam* and the Verbier Festival.
CHAPTER 3: DUBUGNON THE COMPOSER

Compositional Inspirations

Richard Dubugnon has been exposed to an eclectic array of musical artists and composers since he was a child, from Claude Debussy to the Bee Gees. As with many composers, his compositional influences change as he matures as an artist and firmly grounds his musical philosophies. Of this evolution, Dubugnon said:

“It changes quite a lot with the years. I started with Bach, I think, and I grew up kind of following the normal evolution of music…The French are very important: Debussy…especially Ravel. But the Russians are also very important to me: Prokofiev, and the latest period of Scriabin. And I love the Polish [composer] Szymanowski. He was very important for me in the beginning of my career, my musical education. And I like the versatility and inventiveness of Hindemith, although not always his…Neoclassical style, but he had the same kind of influence I had in the beginning. He loved Bach, and he tried to find equivalence between the skill of Bach with his own harmony.”

The influence of his French predecessors is obvious when he discusses his own compositions. His emphasis on harmony and color is paramount, and he often describes motives as “impressions” rather than melodies. Dubugnon was so inspired by Ravel that he composed his piece for violin, *Retour à Montfort-l’Amaury* during a stay at Ravel’s residence. This piece was written for violin soloist Janine Jansen, and is included on her most recent CD release *Beau Soir*. This resulted in the New York Times proclaiming: “The piece is, not surprisingly, suffused with Ravel’s spirit, but the lyrical themes are Mr. Dubugnon’s own and are driven by a playful, modern sensibility.”

On further examination of his works – more specifically his oboe works – the influence of Russian composer Alexander Scriabin’s later philosophies and compositional techniques is also evident. One of the most famous aspects of Scriabin’s later works is the oft-discussed

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1 Dubugnon, interview by author.

“mystic” chord. This chord tends to begin Scriabin’s later piano sonatas and serves as the link between the harmonic and melodic language. Dubugnon incorporates the mystic chord into the beginning of his *Cinq Masques*, and the presence of Scriabin’s idioms in *Masques* will be discussed further in Chapter 4.

Perhaps Dubugnon’s most surprising compositional influence is famed movie composer Bernard Herrmann. Before he knew about Herrmann’s music, people would tell Dubugnon his compositions possessed the same musical qualities Herrmann used in his film scores. After familiarizing himself with Herrmann’s catalog, he realized they shared a “passion for lush orchestra[1] sound[s] and interesting and unpredictable harmonies.” To the public, Herrmann is most well known for his ten-year partnership and collaboration with Alfred Hitchcock. Over the course of his film career, Herrmann composed such memorable scores as *Citizen Kane, Journey to the Centre of the Earth*, and *Psycho*, which many scholars believe to be the most influential film score of all time. Herrmann’s principal contribution to film music was the transformation of scores from lush romantic tonal music to music that used extreme dissonances, lacked resolution, and abandoned extended melodic ideas for bursts of motivic activity. He also experimented with rare instruments and “unorthodox instrumentation.” These attributes guaranteed “each Herrmann score had its own sonorous identity.”

In examining Dubugnon’s output it is apparent his compositional philosophy mirrors Herrmann’s, most notably his desire to incorporate unusual instrumentations to give each work a unique quality. Dubugnon has always been a champion for auxiliary and lesser-known instruments, which resulted in his creation of the *Mikroncerto* series of pieces. Each of these works adds to the solo and chamber literature of instruments that have been otherwise neglected by composers in the past. Thus far, Dubugnon has composed three pieces in this series. The first of these, *Mikroncerto I*, was written in 2000 for double bass, wind quintet, timpani, bells, and baritone/vocal.

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3 The traditional spelling of the “mystic” chord is C–F–B-flat–E–A–D-flat/D. See Chapter 4 for further explanation.

4 Dubugnon, interview by author.

5 Ibid., 20.

6 Ibid.
and strings.\(^7\) *Mikroncerto II*, also composed in 2000, was written for solo accordion, snare drum, and strings. The final piece in the collection to date was written in 2005 for oboe d’amore, basset clarinet, and piano.\(^8\) *Mikroncerto III* will be discussed further in Chapter 6.

Dubugnon also shares Herrmann’s belief in the complete composer, someone who can compose in a number of settings and genres. When deciding where to study for his post-graduate work, Dubugnon chose the Royal Academy of Music because of Paul Patterson’s ability to successfully compose anything a commissioner would require of him, whether it be a movie score, concerto, or commercial jingle. It was Dubugnon’s wish to follow in his teacher’s footsteps and become a comprehensive composer of all genres in order to maintain professional sustainability and marketability. During his life, Herrmann also maintained this philosophy, refusing to allow the industry to pigeonhole his career. Herrmann has been quoted as saying, “America is the only country in the world with so-called ‘film composers’ – every other country has composers who sometimes do films.”\(^9\) He was a life-long champion of composers in the film industry, and worked tirelessly to garner the respect for himself and his colleagues he felt they so deserved. In the end, his disgust over this lack of respect in the industry caused him to resign from the Academy of Motion Picture Arts and Sciences.\(^10\)

**Philosophy of Music and Composition**

Dubugnon’s musical philosophy is grounded the belief that a composition must transcend simple entertainment. His views on artistic creation and expression formed long before he began studying music. As a teenager he read stories and participated in role playing games, and was transported into worlds formed in his imagination and the imaginations of people he admired. This background resulted in a unique concrete point of view regarding the importance of the audience’s experience. With regard to his own compositional goals, Dubugnon said:

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\(^7\) Dubugnon explains that the double bass must use a higher solo tuning a fourth above its normal range. The result is a brighter sound, with a tone “halfway between the cello and double bass.” (As discussed in an interview by the author on 7 October 2011).

\(^8\) A version for oboe d’amore, basset clarinet, and chamber orchestra is also available.

\(^9\) Russell and Young, 31.

\(^10\) Ibid.
“…[In role playing] I liked to consider myself an alchemist to try to create virtual worlds in which people just enjoy what they see, what they experience. And that’s the same with music. My aim is really to provide people soil for imagination, for escape, [and] for questioning as well. For bewilderment…and at the same time questioning, and maybe surprising, [and] maybe sometimes a little annoying as well. Music has to provide all these emotions. It’s not just entertainment; music is much more than that. It has to enrich [you in] every aspect of life, not only spiritually or intellectually, because music has to be skillful, it cannot just be beautiful. It has to be meaningful as well…to be well constructed, to be maybe hidden sometimes. The more clever [sic] it is, the more enriching, even if it is not obvious to the listener straight away. It’s all the unconscious work…like when you see some large piece of architecture, like a cathedral, like Notre Dame for instance. You don’t see all that is behind the statues, all the structure that is behind the paint, but it’s there nevertheless, and it provides this kind of energy. It provides [a more] superior type of impression on you than a stupid brick wall would do. And I believe in that. I think…the more skill there is behind the construction of even the [most] simple work of art…the more refined [it is].”

Dubugnon also places a priority on showcasing the performer. He strives to make his music “challenging, but also flattering.” Not only should the music sound beautiful, it should be interesting for the musicians to perform, and should highlight their technique and the expressive qualities of their instruments. This results in a general avoidance of most extended techniques in the majority of Dubugnon’s music. In fact, he has changed several of his extended techniques for the oboe, or eliminated them entirely, because the instrument simply cannot produce the desired result.

“[Music should go] towards the quality of the instrument and why the instrument was designed…and a lot of modern composers quite often go against [it]. I have always found it [to be] one of the biggest paradoxes to write those squeaky, noisy string quartets where you hit the instrument, and damage it most of the time, when actually…the string quartet was invented in the very early eighteenth century, and most of these beautiful instruments were made in the seventeenth century. So why? If you want this kind of electronic-inspired sound, why do you use these old instruments? Why don’t you just use computers and leave the musicians alone? Give us a break!”

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11 Dubugnon, interview by author.
12 Ibid.
13 Ibid.
This emphasis on the importance of the performer’s role causes Dubugnon to give up most creative authority once the piece is out of his hands and in those of the musician. “Once the music is composed, it doesn’t belong to me anymore. It’s really like a child. It has to have its own life. Performers have to make it alive every time in a different way, give it a different personality, and as a good father you have to accept it. It’s not always easy.”

Composing for the Oboe

Dubugnon’s experience composing for the oboe began early in his career. One of his oldest friends is Olivier Germani, who holds the post of Co-Principal English horn with the Orchestre Philharmonique Luxembourg. He observed Germani’s life as a musician, as his friend made reeds, practiced diligently, and attended private lessons. Dubugnon began to envy Germani, finding his life as an aspiring professional musician intriguing. As a result, Dubugnon credits Germani – and in turn, the oboe itself – as the main reason he decided to become a musician. Dubugnon and Germani spent a brief period as roommates, and during that time Germani exposed Dubugnon to the major solo repertoire, including sonatas by Georg Philipp Telemann, Antal Dorati’s Cinq Pieces, Richard Strauss’ Oboe Concerto, and Benjamin Britten’s Six Metamorphoses after Ovid. One of the first pieces Dubugnon composed was a set of Baroque fugues for two oboes and English horn. Although these pieces are not in his formal catalogue, their composition began a long and significant relationship with the oboe family.

Dubugnon’s affinity for the oboe has blossomed, and his working relationships with prominent European oboists continue to this day. As a student at the Conservatoire, he met Anne-Catherine Bitsch, shares the post Principal English horn with the Orchestre Philharmonique Luxembourg with Germani. They studied at the Conservatoire at the same time, and attended music theory classes together throughout the duration of their education. She was one of the first musicians to ask Dubugnon to write a piece of music for her. The resulting work was Cinq Masques (1995), which is based on a set of mural masks that hung on the wall of Bitsch’s flat in Paris. She gave the world premiere of the work live on Radio Suisse Romande in Geneva that same year.

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14 Dubugnon, “Janine Jansen.”
His most recent and significant collaboration with a professional oboist is with acclaimed British soloist Nicholas Daniel. Since winning the BBC Young Musician of the Year Competition at the age of eighteen, Daniel has been one of the most sought after European oboists. He works tirelessly today as a soloist, chamber musician, and conductor. Daniel’s current positions include Principal Oboist and Associate Artistic Director of the Britten Sinfonia, founding member of the Haffner Wind Ensemble, Professor of Oboe at the *Musikhochschule Trossingen* in Germany, and the Artistic Director for the Leicester International Music Festival.

Dubugnon and Daniel came together unexpectedly in 2002 to record *Cinq Masques* for Dubugnon’s Naxos compact disc release. Of their chance collaboration, Dubugnon said:

“He’s an extremely honest and generous musician. He’s a tank. He can play anything, really. He’s so strong but at the same time…he’s a hyper-sweet person…It was a bit of luck that brought us together, because I knew he was quite famous. When Naxos approached me to do a recording, they suggested, ‘maybe you could try Nick Daniel, because he would love to support your music…’ He’s a very accessible guy, and very easygoing. So I contacted him, and he was ready to record my pieces for two hundred pounds…and I think he did it because of the sheer love of music. He’s been extremely faithful…[and] I like him as a person as well.”

As a result of this partnership, Dubugnon and Daniel have continued working together. Dubugnon composed his *Mikroncetto III* (2005) for Daniel, and he gave the world premiere with his wife, fellow member of the Haffner Wind Ensemble clarinetist Joy Farral. Daniel appointed Dubugnon Composer-in-Residence of the Leicester International Music Festival for the 2008 season, and they are regularly in contact whenever new projects arise.

While Dubugnon has not yet written an oboe concerto, it is a work he has always wanted to write because of his dedication to the instrument. Several people have approached him about the project, though at this time no concrete plans have been made. It is his goal to begin serious work on a concerto within the next five years.

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15 Ibid.
CHAPTER 4: CINQ MASQUES, OP. 10 (1995)

Introduction

Richard Dubugnon’s first composition for oboe also happens to be his most substantial. Cinq Masques, Op. 10, was composed in 1995 while Dubugnon was a student at the Conservatoire. The piece was dedicated to oboist and fellow Conservatoire student Anne-Catherine Bitsch. She was one of the first people to request a piece from him, and because of his affinity for the oboe he eagerly accepted. Bitsch premiered the piece live on Radio Suisse Romande in Geneva, Switzerland in October 1995. Cinq Masques is also included on his 2002 Naxos release, with Nicholas Daniel performing.

As the title suggests, Cinq Masques is a five-movement work based on a set of mural masks Bitsch owned while a student at the Conservatoire. Dubugnon used them as inspiration, and wrote a movement based on the story behind each one, except for the fourth movement, which is based on three masks. Each mask comes from a different society and different point in history, depicting everything from Ancient Greek and Native American mythology to one of the greatest natural disasters ever recorded. While in some instances Dubugnon used the story behind the mask as inspiration, other times he composed themes with the mask as an afterthought, more focused on musical structure than actually portraying a story.

“Faune Florentin”

The first movement is based on a mask that depicts “a smiling faun from Florence.”¹ In mythology, the faun is a creature that has the physical anatomy of both a man and a goat. The most famous depiction of this creature is Pan, the Greek god of shepherds and flocks. Pan is known for wandering the hills of Arcadia while playing his flute and chasing nymphs through the forest. In his Metamorphoses, the Roman poet Ovid provides the most well-known depiction of Pan, in which his beloved nymph, Syrinx, was turned into reeds by her fellow nymphs in order to avoid his advances. The flute of Syrinx is now known more commonly today as pan pipes.

The tale of Pan and Syrinx is actually a story within a story, told to the hundred-eyed Argus with the intention of putting him to sleep so Mercury could slay him. Pan’s specific plot in Ovid’s poem is as follows:

“Then spake the god: --- ‘On Arcady’s cool heights
Among the nymphs whom Nonacris delights
One naiad was there, Syrinx called by name,
Fairest of all and most renowned in fame.
Oft would she fly the satyrs, when they wooed here,
And gods of wood and field who swift pursued her;
For a virgin she was, of Dian’s band,
And girt in Dian’s fashion well might stand
For Dian’s self, save that her bow was made
Of horn, a bow of gold her queen arrayed:
And even thus she was so passing fair
That it was hard to chose between the pair.

One day, as from Lycaeus she came down,
Pan garlanded with spike pine cone crown
Beheld her and began to woo the maid”…
How the fair virgin spurned the rustic god,
And flying o’er the wastes by men untrod
Came to the bank where Ladon’s waters gleam
And saw her way barred by the sandy stream.
How then she begged the nymphs to change her form,
And Pan, who thought to clasp a bosom warm,
Found but a tuft of reeds which to his sighs
Touched by the wind with plaintive note replys.”

Benjamin Britten used this portrayal of Pan and Syrinx in his solo oboe work, *Six Metamorphoses after Ovid*, Op. 49, composed in 1951.

“Faune Florentin” consists of an A-B-A’ form. The A sections are comprised of two themes. The first theme mimics the faun’s gait as he walks through the woods and plays a one-sided game of “hide and seek”3 with the nymphs he is pursuing, while the second depicts him playing his flute. The B section is written as a “seducing song.”4 The A motives return after the

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3 Dubugnon, interview by author.

4 Ibid.
B section, but are now played in reverse order and slightly altered. Figure 4.1 shows a form diagram of the entire movement and illustrates where the motives occur within the general structural framework.

![Form diagram of “Faune Florentin.”](image)

The first motive Dubugnon incorporates into the A section “evokes a faun walking in the woods”\(^5\) as well as the faun’s affinity for hiding behind trees to surprise the nymphs he desires. The faun’s animalistic gait is depicted through the use of grace notes with large intervallic leaps upward to the main beat. The notation in measure three, which indicates increasing rhythmic speed, is representative of the faun jumping into the open and startling his conquests.

As mentioned previously in Chapter 3, Dubugnon has often been inspired by the later works of Russian composer Alexander Scriabin, most well known for his use of the “mystic” chord and the presence of symbolism in his musical motives. The traditional spelling of the mystic chord is C–F–B-flat–E–A–D-flat/D. He also uses variations of these spellings, including omitting pitches or lowering them by a half step. Scriabin incorporates this chord extensively into his later works, especially his piano sonatas, in order to “link the material and spiritual realms.”\(^6\) One of the main roles of the mystic chord in Scriabin’s later piano works is to open the piece, since “it is the source from which all melodic and harmonic structures derive.”\(^7\)

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5 Dubugnon, interview by author.


7 Ibid.
Figure 4.2. Alexander Scriabin: Tenth Sonata, mm. 1-4. The “mystic” chord: A♭, D, F#, C, E♭, B♭.8 9

In examining Cinq Masques, it is obvious that Scriabin’s harmonic language—especially the mystic chord—was an extremely important influence during its composition. In fact, Dubugnon begins the first movement of the piece with a melodic realization of the mystic chord pitches similar to those used in Scriabin’s Tenth Sonata: G-sharp (seen here as the enharmonic spelling of A-flat), D, F-sharp, C, E, and B-flat. These pitches, though not the only ones used, are the primary source of melodic material. The “walking through the woods” theme ends with an arpeggiated version of this chord, as seen in Figure 4.3. Whether or not this occurrence is a coincidence or intentional, it is obvious that Scriabin’s harmonic idiom was instrumental in Dubugnon’s work.

The second main motive in the first section is intended to portray Pan playing his flute. Dubugnon accomplishes this by using a series of diminished chords and diminished seventh

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9 As previously mentioned, Scriabin varies the chord by lowering certain notes by a half step, as seen with the use of B♭♭ in mm. 2-3.

chords to imitate Pan’s blowing across the top of the instrument and producing notes in a rapid fashion, creating a sweeping effect while still providing deliberate melodic content.

![Figure 4.4. Cinq Masques, “Faune Florentin,” mm. 7-8.](image1)

The second large section is a love song the faun is playing in an attempt to seduce the objects of his affection. The love song is comprised of a two-bar motive that is formed into two four-bar phrases. Each presentation of the motive is increasingly ornamented and embellished with grace notes. After the first presentation of the four-bar phrase, Dubugnon indicates an increase in tension, not only with a poco accelerando tempo marking, but also with a *passionné* expression marking. These two elements add urgency to the faun’s desperation as he frantically attempts to woo his conquests.

![Figure 4.5. Cinq Masques, “Faune Florentin,” mm. 10-18.](image2)

Melodically, Dubugnon incorporates extensive use of augmented intervals and arpeggiated first inversion augmented chords. These augmented intervals play a crucial role in several of Dubugnon’s compositions, including his trio, *Canonic Verses*, composed the following

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11 Dubugnon *Cinq Masques*, 1.

12 Ibid.
year. The auditory result is almost that of questioning, as if Pan approaches the nymphs not with the confidence of someone who is sure of romantic success, but of someone who has failed in the past – with his beloved Syrinx, now his beloved flute – and looks to prevent the same result from occurring again.

The love song elides into the A’ section through the use of the “pan flute” theme. Dubugnon ends the love song on the same note with which he begins the new “pan flute” motive, providing a coherent segue into the previously heard motives. The A’ section incorporates both the initial “walking through the woods” theme and the “pan flute” theme, but these are now played in reverse order. The “walking through the woods” theme is also played at a piano dynamic instead of the original mezzo forte, indicating the faun’s acceptance of his failed seduction attempt. The theme ends with an elaboration of the last three notes of the first measure – a chromatic C–B–B-flat – that gradually decreases in dynamic. Just when the movement seems to end calmly and quietly, the oboe interjects with a surprising forte two-octave scale. Dubugnon separates the scale into triplets, alternating between octatonic and chromatic scale intervals for each triplet unit. The unexpectedly raucous ending is the faun’s final attempt to tease and frighten the nymphs in his game of hide-and-seek before his inevitable retreat.

![Figure 4.6. Cinq Masques, “Faune Florentin,” m. 27.](image)

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13 Ibid.
“Masque de Pompei”

“Behold Vesuvius, that was until lately covered with the green shade of vines, whose famous juice filled vats to overflowing. Bacchus cared more for these slopes than the hills of his own Nysa, and here Satyrs used to hold their dances. This was Venus’ dwelling...and the place where Hercules left his name. All now destroyed by flame and buried in ash. The gods themselves would rather this had not been in their power.”

The second movement of Cinq Masques was inspired by “a mysterious bearded mask found in the ashes” of the ancient city of Pompeii. The movement depicts the tragic two-day eruption that destroyed Pompeii in 79 AD, essentially burying the citizens of the city alive. Prior to the eruption, there had been several natural warning signs that something terrible was going to occur. The citizens of Pompeii experienced an inexplicable drought in the low-lying areas of the territory despite an average rainfall, and the normally fruitful wine crop was wilted by wisps of smoke rising from the ground. Earthquakes began to shake the region a week prior to the eruption. In fact, Pliny the Younger – who is credited with the thorough recount of the events leading up to the eruption – mentioned that several earthquakes had affected the area. In their book Pompeii: The Living City, Alex Butterworth and Ray Laurence said, “Nobody could claim that they had not been warned.” Despite these numerous warnings, the city’s residents persisted with their daily routine in the days leading up to the eruption, ignoring the warning signs of what was to come. On August 24th, a series of explosions blew the entire peak of the mountain away. The force from the blast was so powerful it is thought to have been “one hundred thousand times that of the atomic bomb that destroyed Hiroshima.”

In this movement, Dubugnon represents the denial of the citizens of Pompeii and the actual eruption with two large sections that become increasingly intertwined. The first section

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15 Dubugnon, Liner Notes from Dubugnon: Chamber Music, 2.


17 Ibid., 293.

18 Ibid., 298.
portrays the daily life of the town juxtaposed with the ominous sounds of a rumbling volcano ready to explode at any moment. Dubugnon represents the townspeople and their denial with a thirteen-measure dance in 3/8 time. He designates the dance as “Jovial,” and the first beat of each articulated measure is marked as staccato to give the entire motive the lightness and bounce of a deliriously optimistic society.

![Figure 4.7. Cinq Masques, “Masque de Pompei,” mm. 1-13.](image)

After the first presentation of the dance, the oboist must flutter tongue a low B-flat at a soft dynamic, then rearticulate the note several times while accelerating in speed and increasing in dynamic. The note is then flutter tongued twice more before a diminuendo occurs to return the dynamic level to piano. This series of notes represents the initial rumbling of the volcano. Dubugnon once again gives clear expressive instructions, marking the entire phrase as “menaçant.”

![Figure 4.8. Cinq Masques, “Masque de Pompei,” mm. 15-19.](image)

This combination of motives is performed twice more, and each presentation of the dance motive is transposed up a step and increasingly embellished. It is important to note that the length of the dance decreases by almost half over the entire first section; it begins as a thirteen-measure phrase, and ends with a final iteration of the dance as a seven-measure phrase. While the dance length decreases, the length of the volcano’s rumbling theme increases, signifying the

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20 Ibid.
heightened panic of the citizens of Pompeii and the gradual increase of volcanic activity leading up to the eruption. Dubugnon also incorporates a sforzando diamond-headed note into the last two presentations of the volcano motive. While no instructions are printed on the music, past performances and recordings indicate that this is supposed to be a piercing multiphonic sound. This author’s recommendation for producing this effect is to lift the first fingers of both hands while taking more reed in the mouth and opening the oral cavity of the embouchure. This fingering ensures that the overtones remain consistent with the B-flats performed before it, while the open oral cavity allows more overtones to present themselves.

While Dubugnon tends to avoid extreme extended techniques in his pieces, the flutter tonguing in this movement is essential in achieving the dramatic effect of the rumbling volcano. Should flutter tonguing prove to be physically impossible for the performer, Dubugnon is accepting of other technical options in order to successfully convey the ominous tone of the motive. The most common alternative is to “growl” the note with the throat, creating an effect similar to fluttering the tongue. Another option, if the performer is able, is to play the B-flat while singing a half step lower. The dissonance created will result in “beats” due to the close frequencies, which will mimic the effect of the flutter tonguing. While this achieves the same effect as flutter tonguing, if the note is not sung loudly enough, it may not translate to the audience. The oboist must be extremely secure in the execution of this skill to ensure a successful result.

The final presentation of the volcano theme elides with the second large section, which portrays the actual events of the eruption through a series of short sixteenth note motives. It is interesting to note that Dubugnon changes the meter from 3/8 to 9/16 and urges an increase in tempo with a piu mosso marking. The change in notation to sixteenth notes adds to the frenetic nature of the music and corresponding events in a visual way for the performer. The nonstop motion of the sixteenth notes depicts the chaos as the city is buried in ash, and the citizens desperately try to escape their inevitable fate. While Dubugnon does not indicate slurs and marks the notes as legato, it is commonly performed by slurring every three notes. The exceptions to this are the descending scales in measure 51 and 54, in which all notes are slurred together. The section ends abruptly, as the oboist is asked to play several high D-flats with increasing rhythmic speed into a held fermata in measure 61.
After the fermata, the eruption theme continues, but is now blended with the dance. While Dubugnon utilizes the constant rhythmic motion of the eruption theme, he places accents on certain notes. These notes comprise a reiteration of the dance theme, played up a perfect fifth.

![Figure 4.9. Cinq Masques, “Masque de Pompei,” mm. 62-66.](image1)

The articulation of this phrase is similar to the initial eruption theme. While Dubugnon did not originally indicate specific articulation patterns – other than the accents of the dance motive – performance preference dictates the notes are consistently slurred in groups of three until a new phrase begins in measure 76.

The final measures of the movement combine both the dance and eruption segments together. The accented notes of the dance heard in the eruption sequence are now heard in the original dance rhythm, as seen in Figure 4.11. The two themes are played in a type of dialogue, with each motive becoming increasingly fragmented and more frequently alternated. The dance is now played at a piano dynamic while the eruption theme interjects at mezzo forte, signifying the volcanic ash and pumice petrifying the citizens of Pompeii. The final note of the movement is a held G, signaling their final metamorphosis into statues, making them, in Dubugnon’s words, “immobile.”

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21 Dubugnon, Cinq Masques, 3.

22 Dubugnon, interview by author.
The idea of juxtaposing two themes is a technique Dubugnon uses often, and is a significant theoretical component of the *Masques* as a whole. This is another example of Alexander Scriabin’s influence on Dubugnon’s work. In her article “Scriabin’s Symbolist Plot Archetype in the Late Piano Sonatas,” Susanna Garcia defines several distinct motives used by Scriabin in his later piano works: fanfare, eroticism, light, flight, and ecstasy. Most significant to Dubugnon’s work is the flight motive, which Garcia describes as “a rhythmically compressed fragment of the erotic theme [that] imparts a sense of activity and motion…” The confluence of motives used in Scriabin’s later piano sonatas is meant to “connote an evolving mystical state.”

Dubugnon also develops themes in this manner to depict the story he is trying to musically portray. In the case of “Masque de Pompei,” the themes evolve based on how the eruption unfolds. While the initial eruption of Mount Vesuvius forced the peak of the volcano to explode, the ash was first blown high into the air before finally affecting the citizens of the city hours later. As the ash begins to take hold of the homes and people who live in them, Dubugnon intertwines the motives to reflect this result. In the final measures of the piece, the eruption is over, and the last of the citizens clinging to hope succumb to their fate of an eternity buried under several feet of volcanic ash.

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23 Dubugnon, *Cinq Masques*, 3.

24 Garcia, 284.

25 Ibid.
“Arlequin, quand il est triste”

The third movement is based on a “Venetian mask of a lonely Harlequin.” The harlequin is a character from *Commedia dell’arte*, a sixteenth-century form of Italian theater. *Commedia dell’arte* is defined by “stock characters, identified by masks well known to the audience, [moving] through a familiar predetermined scenario.” In his article “Commedia and the Actor,” Carlo Mazzone-Clementi provides three categories of *commedia* roles: the *caricati* that is “essentially a part of the landscape,” the *macchieta* – the equivalent of a modern-day cameo role – and the *maschere*, or masked characters, that served as the lead roles of the genre. *Commedia dell’arte* marked the first instance of using a half-mask. These masks were made of leather, which allowed the actors to move more freely and demonstrate their flexibility and acrobatic skill without impeding it. While the characters were known by the costumes and/or masks they wore, they were more clearly identified “by the walk, the gesture, the manner in which each uses [them] to express pride, joy, anger, and sorrow.”

Arlecchino is the most well-known *zanni* – or servant – character of *Commedia dell’arte*. Most *commedia* scholars believe the character was created by Tristano Martinello in 1584 and brought to prominence by his successful performances. Arlecchino’s general costumed appearance most often includes a patched costume, featherless hat, black half-face mask, a wooden bat or sword, and a hornlike wart on his forehead. His patched costume is “thought to go back to an attempt to symbolize outwardly, in visual form, the spiritual blemishes which literally ‘stain’ the characters of carnival revelers.” Arlecchino is characterized by his physical abilities, using “amusing acrobatics” as comic relief.

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26 Dubugnon, Liner Notes from *Dubugnon: Chamber Music*, 2.
29 Ibid.
31 Ibid., 227.
32 Ibid., 104.
Arlecchino’s use of acrobatics and extreme flexibility are both paramount to Dubugnon’s motivic manipulation in this movement. Dubugnon, therefore, also requires similar flexibility on the part of the oboist to properly execute his expressive demands. The movement is based on only one melodic idea, which is altered in varying degrees throughout. Dubugnon showcases the performer’s flexibility with a series of large intervallic leaps, mimicking Arlecchino’s gymnastic tricks and general physical agility.

The main melodic material is based on a theme from Swiss composer Arthur Honegger’s Third Symphony, *Symphonie Liturgique*, which takes its movements’ names from the form of the Requiem Mass. Honegger places this melody at the end of the first and third movements of his symphony, “Dies Irae” and “Dona nobis pacem.” The first presentation of the melody in Honegger’s symphony occurs as a forte statement in the low brass at the end of the first movement, carrying with it an almost menacing quality. The melody also ends the third movement – and, subsequently, the entire piece – as a piccolo solo, performed over chords executed by the strings.

![Figure 4.12](image-url)  

![Figure 4.13](image-url)  
*Figure 4.13. Arthur Honegger: *Symphonie Liturgique*, “Dona nobis pacem,” Piccolo, mm. 174-178.*

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34 Ibid., 111-112.
After the initial presentation seen in Figure 4.14, Dubugnon juxtaposes the original melody with the same melody played an augmented fourth lower. He distinguishes the two melodies through his use of notation. The original motive is written with the note stems pointing upward at a piano dynamic, while the transposed presentation is written with the note stems pointing down at a mezzo forte dynamic.

The climax of the phrase occurs with a crescendo to forte in measure seven. Dubugnon now switches the dynamic levels of the melodies, with the original now played at forte and the transposed version played at piano.

Benjamin Britten also used this notation in his solo oboe piece, *Six Metamorphoses after Ovid*, more specifically the fifth movement, “Narcissus.” This movement is based on “Narcissus at the Fountain,” a poem from Ovid’s *Metamorphoses*. In this particular myth, Narcissus becomes enchanted with his reflection in a fountain, so much so that he refuses to leave it and ultimately wastes away to nothing, transforming from human form into a flower. In order to depict the difference between Narcissus himself and his reflection in the fountain, Britten changes the orientation of note stems and assigns each grouping a general dynamic level. The

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36 Ibid.
louder of the two phrases is Narcissus, which is notated with note stems pointing downward. The softer, almost echolike motive is the reflection in the water, which is notated with note stems pointing upward. As Narcissus becomes more entranced by his reflection and wastes away to his flower state, the changes in stem direction occur more frequently until it is difficult to differentiate between the two melodies. It is up to the performer to portray the difference in roles, requiring exaggerated expression.

When asked about the similarities in notation, Dubugnon acknowledges Britten as his inspiration, as he always felt there was “something a bit gloomy about the overall aspect of the music itself.” Much of Ovid’s presentation of the story is told as a lament in Narcissus’ point of view, distraught that he loves what he can never have.

“Ah! now I know the truth. I, I am he!
It is my very self that I desire,
And my own image in the fountain see.
I lit the flame that burns me with its fire;
What can I do? Be lover now or loved?
Beggared by my own wealth, yet helpless proved.

O would that from myself I might escape –
Strange, strange petition! – Would he were not here,
That love of mine, and had another shape
From that which to my eyes now seems so dear.
Full soon, methinks, from this sore load of grief
My very agony will bring relief.
For I must die: and then my pain will end.


38 Dubugnon, interview by author.
Only I wish that he might longer live.
Two deaths in this one blow will Fortune send
And to two loving hearts destruction give.
Alas, alas! I cannot bear my doom:
My life is done ere it had reached its bloom.”

The sadness Dubugnon felt because of Britten’s portrayal of Narcissus most likely led to his use of this notation in a movement about a sad character. It also requires a wide range of expression for the performer to portray the melodies as different phrases, further keeping with the concept of flexibility necessary for portraying such a talented acrobat as Arlecchino.

Following this passage of alternating note stem notation, Dubugnon begins a series of sixteenth note patterns, each one increasing in dynamic, length, and technical difficulty. Each phrase ends with the beginning portion of the Honegger melody. The leaps and jumps are meant to imitate the physical gymnastics performed by Arlecchino. Here he again challenges the performer’s agility with large intervals slurred downward, requiring a significant amount of embouchure flexibility and discipline to execute them successfully.

![Figure 4.17. Cinq Masques, “Arlequin, quand il est triste,” mm. 9-10.](image)

A con moto section at measure 14 begins an acceleration of rhythmic motion, which is heard in the alteration from duple sixteenth notes to triple sixteenth notes. Dubugnon also uses a more exaggerated dynamic palate and a move to the upper register of the instrument. He continues to incorporate the Honegger melody into the ending of each phrase, and at the end of the last iteration of this pattern, he uses the final notes of his version of the melody to provide proper resolution.

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39 Ovid, 32.

40 Dubugnon, *Cinq Masques*, 4.
The climax occurs toward the end of the movement when the opening melodic material is once again combined with its transposed equivalent. Dubugnon plays with the idea of flexibility once more as the motives are now displaced into different octaves. Surprisingly, the movement ends not with the original melody, but with the transposition, allowing it to end on a low B marked “pianissimo possibile” and requiring one last act of virtuosity.

“The Evil-One has traversed the earth infecting all places with his power. When he met Sogweadisai, the Creator, he challenged him to a test of power, seeing which of them

\[\text{\textbf{“Demons Indiens”}}\]

The fourth movement of the work is based on three different Indian masks. Unlike the previous movements that incorporated the stories behind the masks in an obvious way, Dubugnon does not necessarily depict the actual masks or create motives based solely on their representations; the movement is simply “a piece of music with two themes.” The second of these two themes is combined with new material to comprise the motive inspired by the third mask, recalling techniques used in his earlier movement, “Masque de Pompei.”

The first mask represented in this movement is a Native American mask from the Iroquois nation. The majority of masks in Iroquoian culture are created by the False Face Societies, or their lesser-known subsidiaries, the Corn Husk Societies. False Face masks – the more common of the two – are sacred and most often used in healing rituals. The myth of the False Face is told in the story of the Creator and the Evil-One:

\[\text{\textbf{“Arlequin, quand il est triste,” mm. 16-17.}}\]

\[\text{\textbf{41}}\]

\[\text{\textbf{42}}\]

Ibid.

Dubugnon, interview by author.
could cause a mountain to move. The Creator commanded the mountain to move after the Evil-One had failed. The mountain moved up so close behind the Evil-One that in turning around he scraped his face against the rocky surface. That is why he has a twisted face. The Creator having proved his power exacted a promise from the great being to aid mankind [and] cure disease. The Evil-One agreed to help the people if they would burn tobacco in his honor, address him as ‘grandfather,’ and wear masks of his likeness as they drove out disease. Now the people carve masks after a dream or vision and regard themselves as his grandchildren.”

Because of the injury from the mountain, not only are the mouth and nose contorted, but the expression in the mask’s eyes is often one of surprise or terror due to the events that occurred. The masks “take on the form tailored to the particular person who dreams of them,” and the spirits within these dreams inspire the unique characteristics of the mask design. In turn, the mask represents the spirit himself and contains his powers. They are carved from living trees, “signifying the Face’s unarticulated but potentially ubiquitous presence in the world of nature.” Because of this, the masks are thought to be alive and breathing themselves. The Iroquois still preserve the sanctity of these masks today, and because of their use in sacred rituals, many refuse to sell, or even show them, to the general public. Many believe that doing so causes the False Face to “suffer from a dilution…because its power is being used to achieve something originally alien to it and to its purpose as part of a curing ceremony.”

This type of Iroquoian mask represents the first theme of the piece. Because the original inspiration of the mask from the myth was named the “Evil-One,” it is fitting that Dubugnon incorporates its presence into the movement. As previously mentioned, he did not take the story or general appearance of the mask into account when composing the motive that correlates to it. He did, however, take general aspects of Native American music and incorporate them into his own musical language. For the opening motive, Dubugnon uses several passages of repeated notes to represent the chant of Native American rituals, particularly in the low D-flat/repeated C

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45 Ibid.

46 Ibid., 255.
motive in the first passage. His use of repeated low notes and a general use of that tessitura is meant to imitate the sound of a low, bass voice one might hear in the chant of a tribe’s chief. The low notes are also notated with staccato markings, again imitating the separated bursts of sound so often associated with Native American chants.

![Figure 4.19. Cinq Masques, “Demons Indiens,” mm. 1-2.](image)

The second major theme is based on a Tibetan folk melody Dubugnon discovered while listening to an album of the country’s folk music. This theme would traditionally be played on a Tibetan *gyaling*, an oboe-like double reed instrument. The *gyaling* is used primarily for monastic music, and is played using circular breathing. The reeds are cut short in order to achieve a “brilliant sound quality” similar to that of the European shawm. It is surprising, then, that Dubugnon presents this melody at a quiet dynamic and designates it as *lointain*, or far away.

![Figure 4.20. Cinq Masques, “Demons Indiens,” mm. 12-14.](image)

After one presentation of this melody, Dubugnon returns to the Native American theme, embellishing it with grace notes and triplet octatonic and chromatic scalar motives.

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The third section begins at measure 25 and represents the final Indian demon from the country of India. Dubugnon does not introduce new melodic material for this section, but rather relies on a previously heard motive. The Tibetan theme is now heard combined with diminished seventh chords in various inversions. Dubugnon designates the notes of the original Tibetan theme with accents, reminiscent of the dance from the second movement, “Masque de Pompei.” It is important to note that instead of the original G-sharp in the Tibetan theme, Dubugnon uses the enharmonic A-flat to produce a perfect fourth with the note preceding it, continuing the intervallic consistency of the motive.

The Tibetan theme is abandoned after this reiteration, and the thirty-second note pattern transforms into varied whole tone scales, generally avoiding half steps which were previously a significant part of the melodic content. The movement ends with an abridged presentation of the Native American theme, which accelerates through a passage based on the triplet pickup notes that originally began the phrase.

Figure 4.21. *Cinq Masques*, “Demons Indiens,” mm. 25-26.

Figure 4.22. Accented notes of mm. 25-26.

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50 Dubugnon, *Cinq Masques*, 7.
Masque Etrusque

The final movement of the piece is based on an ancient Etruscan funeral mask that “radiates some kind of unholy magic.” The Etruscans had a “constant preoccupation” with the fate of the dead and their journey into the afterlife. After death, the spirits were kept alive for their journey to the underworld “by being placed in urns which had human features.” Tombs were furnished, and often “prepared for the dead like the houses they lived in.” The Etruscan people wished above all else for the dead to take pleasure in their last dwelling so they would not haunt the living, and took great care in order to protect them from “the greed of men and the threat of evil spirits.”

This movement is an A-B-A’ form, recalling the overall form of the first movement. The first A section is an improvisatory cadenza with five distinct motives. The first motive presented consists of intervals of increasing space, leading to a fermata over a written chord, which always presents a major seventh followed by a perfect fifth. While these chords were written with the intention of being performed as multiphonics, Dubugnon has since changed his mind: “I tried to write multiphonics, but they don’t really work out because it’s very rare to make [them] sound the way I wrote them.” While his original performance directions gives the option of performing either a multiphonic or a quickly arpeggiated chord, it is now his wish for them to be played exclusively as the latter, with the top note being held under the fermata.

51 Dubugnon, Liner Notes from Dubugnon: Chamber Music, 2.
54 Ibid.
56 Dubugnon, interview by author.
Another point of interest in the cadenza is Dubugnon’s request that the F-sharp quarter note of the final motive be performed with no vibrato. The vibrato is then added gradually, beginning on the eighth note F-sharp tied to it. In order to magnify this for the audience, this author suggests using a wider and slower vibrato initially by pulsing the sound with the abdominal muscles and gradually increasing both the intensity and speed of the vibrato as the dynamic of the note also increases.

The cadenza leads to the allegro B section, which presents the “unholy magic” motivic material. The first way Dubugnon conveys this sense of dark urgency to the audience is through extreme dynamic changes based on rhythmic motion. The repeated thirty-second notes are played at forte, while the following sixteenth notes are played at piano. The sixteenth notes then gradually crescendo into the next iteration of the thirty-second note motive, which begins the repetition of the process.

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57 Dubugnon, *Cinq Masques*, 7.

58 Ibid.
The overall melodic motion of the sixteenth notes is an ascending chromatic scale, beginning on F. This chromatic scale ends in measure six on an E-natural, one note short of completing the octave and ultimate resolution. Dubugnon also creates tension by writing chromatic pairs of dotted rhythms, which begin during the chromatic movement seen in measures two through seven and continues after the E-natural fermata. The B section ends on a fortissimo arpeggio consisting of B-flat, A, and E, which coincides with the intervals of the cadenza fermatas and was also heard twice during the performance of the cadenza motives. When examined as a part of the B section’s chromatic motion, the final E-natural continues the lack of finality by never reaching the F as a resolution point.

![Figure 4.25. Cinq Masques, “Masque Etrusque,” mm. 2-5.](image)

The A’ section is a shortened version of the original cadenza. Of the five original motives, only three are used in the final portion of the movement and are presented in their original order. The motives are now melodically ornamented and/or expanded, with a more frequent inclusion of the higher tessitura of the instrument. The last measure of the work can be viewed as a short coda comprised of the B material, increasing the tempo and rhythmic speed in order to give the piece a more dramatic ending.

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59 Ibid.
CHAPTER 5: CANONIC VERSES, OP. 16 (1996)

Introduction

Canonic Verses, Op. 16, was written in 1996 for oboe, oboe d’amore, and English horn. Dubugnon completed the work while a postgraduate student at the Royal Academy of Music in London. Fellow Academy students Vicky Laws, Rebecca Wood, and Katy McIntosh premiered the piece at Duke’s Hall at the Royal Academy of Music on February 24, 1997. The piece was also included on Dubugnon’s 2002 Naxos recording of solo and chamber music. On the recording, Nicholas Daniel played oboe, while former Academy oboists (and students of Mr. Daniel) Sai Kai and Emma Fielding played oboe d’amore and English horn, respectively.

Canonic Verses was composed during a workshop as a practice exercise on how to write for the oboe. This piece was Dubugnon’s second effort for oboe trio; he composed a group of miniature Baroque-style fugues for two oboes and English horn that are not in his official catalog. It was also his third piece for oboe in what at that point was still a young career. For this work, Dubugnon chose to substitute the second oboe part with the oboe d’amore. Dubugnon first heard the oboe d’amore as a child in the 1970s, where it was used often in television series and “soapy films.”\(^1\) Ever since his initial exposure, he always liked the “warm, beautiful sound”\(^2\) the instrument produced. The use of oboe d’amore also corresponds with his desire to expand repertoire for rarely used instruments, and provided the groundwork and experience necessary to compose his Mikroncerto III nine years later.

For this work, Dubugnon wanted to highlight the art of composing canons and how they can be varied and manipulated throughout a composition. The piece comprises three canons – or “verses” – that are punctuated by what Dubugnon terms “strophes” and “refrains.” Originally, the piece only contained two short canons, so he added another verse/refrain combination afterwards “to make the piece a bit more substantial.”\(^3\) Even with the addition of the third verse, the piece is still only five minutes in length; the final verse is longer than the first two combined.

\(^1\) Dubugnon, interview by author.

\(^2\) Ibid.

\(^3\) Ibid.
Dubugnon continues the measure numbers throughout all three movements, indicating they should be played with only a short pause between them.

**First Verse**

The First Verse begins with a strict twelve-measure canon, played at a major third with each entrance occurring a quarter note apart. The original melody is presented first in the oboe, with the oboe d’amore entering on beat two of the first measure and the English horn entering on beat three. The main motivic material consists of trilled long notes, marked by sforzandi, with a crescendo occurring slightly before the rearticulation of the trilled note so that the different canon entrances are more obvious to the audience. Between these articulations, Dubugnon writes melodic flourishes built on a scale of alternating half steps and minor thirds. Because all parts are playing at a distance of a major third, the result is a string of augmented chords, played both in root position and in first inversion. The canon begins with a C augmented chord and ends with an A-flat augmented chord, again emphasizing the major third aspect of the canon’s movement.

![Figure 5.1. Canonic Verses, First Verse, mm. 1-3.](image)

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4 Throughout the entire work, Dubugnon often uses enharmonic spellings to facilitate notation, often resulting in augmented intervals. For the sake of this analysis they are treated with the same consideration as their minor third counterparts seen throughout the rest of the work.

Following the canon, Dubugnon provides contrast with a second large section he marks “Strophe.” This section departs from the canon and introduces completely new material. While Dubugnon generally avoids extended techniques in his compositions, this strophe section contains the most concentrated amount of extended technique in the entirety of his oboe output. The strophe itself can be broken into three separate parts, categorized by the use of extended technique and/or rhythmic motion.

The first A section of the strophe follows the same rules as the canon portion of this movement. The oboe begins on the first beat, with the oboe d’amore entering on beat two and the English horn entering on beat three. That, however, is where the similarities end. Dubugnon abandons the notion of canon writing in order to provide a momentary respite of canonic motion and allow the instruments to play together rhythmically and melodically. This first section is marked by the use of what Dubugnon calls “bisbillandi,” which is meant to mimic the string technique of bisbigliando. In reality, these are timbre trills, slightly changing the pitch and tone of the notes by depressing bottom joint keys with the right hand (other than the F-sharp key, which would produce a different note entirely).

Each part begins with a sextuplet, and the harmonic motion gradually increases, adding a note with each beat until all three performers arrive on two triplet eighth notes on beat four. The only instrument to play all three groupings of six, seven, and eight notes is the oboe. The intervals between the instruments echo the half step/minor third scalar patterns used in the canon: the interval between the oboe and oboe d’amore is a half step, while the interval between the oboe d’amore and English horn is an augmented second, producing the same amount of half steps as a minor third while in keeping with Dubugnon’s previously discussed propensity for using augmented intervals.
The B portion of the strophe provides the piece’s fastest rhythmic motion thus far, and marks one of the only occurrences that have all three instruments playing in rhythmic unison. Dubugnon seems to abandon his harmonic and intervallic half-step/minor third patterns. While enharmonic spellings make traditional chordal analysis difficult, he does outline an F-sharp diminished seventh chord in the English horn, providing some harmonic stability. While this initial incarnation of the B section is only two measures in length, it is later incorporated into the Third Verse, first fragmented between canonic units, then developed and lengthened until it comprises the majority of the final refrain.

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7 Ibid., 3.
The final C portion can be seen in Figure 5.4 above. This strophe incorporates the other extended technique Dubugnon uses in his oboe works: flutter tonguing. He first used this technique in the previously discussed “Masque de Pompei” movement of *Cinq Masques*, performed on a low B-flat to depict the rumbling of Mount Vesuvius prior to its catastrophic eruption. Because of its significance to the musical storyline Dubugnon was portraying, the flutter tonguing in *Masques* – or some similar form of sound manipulation – is required. Due to

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8 Ibid.
his knowledge that not all oboists can effectively produce the desired sound, Dubugnon notates the flutter tongued notes in *Canonic Verses* as optional in all parts.

The format of the C portion of the strophe is similar to that of the A portion. The instruments enter in the same order a quarter note apart, and Dubugnon returns to the half-step/minor third scale intervals on the held notes. In this case, the interval between the oboe d’amore and English horn is an actual minor third instead of an enharmonically spelled augmented second. The change comes, however, when Dubugnon switches the intervals in measure 19, with the half step occurring between the two lower instruments instead. The melody changes in measure 20 and is reminiscent of the held notes of the canon motive while still incorporating the intervals of the strophe. The final measure of the strophe ends with four thirty-second notes that maintain the intervals, with an abrupt fortissimo ending. These four notes play a significant role in the endings of the other two movements as well. The final notes themselves maintain the half step/minor third relationship, providing a stark dissonance and withholding any sort of resolution.

**Second Verse**

The beginning of the Second Verse returns to the canon format, but in this case Dubugnon manipulates it through inversion and rhythmic alteration. The canon itself is a fifteen-note melody, first heard in the oboe in triplets. Dubugnon continues his use of the half step/minor third relationship. The English horn enters halfway through measure 23, with the canon now being played in inverted melodic motion and in a sixteenth note rhythm. Dubugnon makes the beginning of the canon melody and its manipulations obvious by bracketing the entrances.
The oboe d’amore enters in measure 25, with a retrograde version of the canon performed up a major third in augmented rhythm.

The oboe and English horn parts now switch roles, with the oboe taking over the inverted melody – still performed in triplets – while the English horn now plays the original canon melody in sixteenth notes. In measure 27, the oboe’s rhythmic motion increases to quintuplet sixteenth notes, and the melody is now altered further by being performed in a retrograde inversion. A double bar at measure 28 signals a change in melodic material, and the audience receives a brief reprieve from the complexities of the counterpoint while the trio performs in parallel rhythmic motion of sextuplet sixteenth notes. This break is short-lived, however, as the oboe d’amore enters with the retrograded canon on beat three of measure 29 in the original triplet rhythm. The oboe resumes the retrograde inversion of the canon in measure 30 in sixteenth

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9 Ibid.

10 Ibid.
notes, while the English horn assumes the rhythmically augmented retrograde version in measure 31.

A new contrasting section, which Dubugnon designates as “Refrain”, begins in measure 34, acting as a “reminiscence [sic] of the Strophe [with] free writing.”¹¹ Unlike the Strophe of “First Verse,” which Dubugnon visually designates as a separate section, the refrain begins halfway through the measure without the presence of a double bar. It then segues seamlessly from the end of the canon after the English horn completes the retrograde presentation of the canon melody. The entrances are staggered by a sixteenth note and are reversed from their roles in the Strophe, with the English horn entering first. All three instruments move together in constant rhythmic motion. In a reflection of the original canon of the First Verse, the English horn and oboe d’amore play at constant parallel major thirds, while the oboe and oboe d’amore alternate between major thirds and diminished fourths in order to maintain consistency in notation from previous melodic material. The rhythmic motion increases in measure 36, and Dubugnon recalls the last four notes of the Strophe in the last two bars of the Refrain. The final note of the verse contains a half step dissonance between the oboe and oboe d’amore, again withholding any type of final resolution.

![Figure 5.7. Canonic Verses, Second Verse, Refrain, mm. 34-35.¹²](image)

¹¹ Dubugnon, interview by author.

¹² Dubugnon, Canonic Verses, 4.
The main difficulty of this movement in terms of ensemble performance occurs due to the intricate changes and manipulation of both the canon and refrain rhythms. The entrance of the sixteenth note version of the canon is not on the beat, and against the triplet rhythm can be difficult to place correctly if it is not counted meticulously. Lining up the sextuplets when moving in strict rhythmic motion can also prove challenging due to the minutely staggered entrances. The last two bars of thirty-second notes can also prove difficult because the entrances occur on syncopations after short rests.

**Third Verse**

The third and final movement is made up of three canon segments punctuated by short motives from the Strophe and Refrain sections of the other two movements. Each of the canon sections elaborates the original melody in a new way, and the refrain is lengthened and becomes more intricate. Dubugnon makes the alterations in melody apparent to the performers by bracketing the canon and its variants and writing what kind of variation is played above the brackets.

The first of these is a nine-measure canon that begins with the oboe d’amore. This canon melody is based on a concert B-flat octatonic scale. The English horn enters a measure later with

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13 Ibid., 5.
the same melody on an E octatonic scale, and moves with the oboe d’amore in a strict canon. The oboe enters in measure 40 with the retrograde form of the melody on a D-flat octatonic scale. After the English horn and oboe complete their performance of the canon and retrograde, all three parts play a brief one-measure interlude based on the parallel rhythmic motion of the B section of the strophe.

Figure 5.9. *Canonic Verses*, Third Verse, mm. 39-47.¹⁴

¹⁴ Dubugnon, *Canonic Verses*, 5.
The brief refrain of measure 48 elides with the next canon section with a tied note in the oboe d’amore part. The canon is again performed by the oboe d’amore, but is now inverted. Subsequent entrances and variations are, as a result, based on the inversion instead of the original canon from the first section. The oboe and English horn again enter together one measure later. The oboe plays the inversion of this new canon, which is actually the original canon from the first section. The English horn performs the retrograde version of this new canon.

Figure 5.10. *Canonic Verses*, Third Verse, mm. 49-54.\(^\text{15}\)

The second refrain segment begins with the rhythmic motives of the first, but incorporates a one-measure cadenza for the oboe and oboe d’amore. The oboe moves in a triplet rhythm, while the oboe d’amore plays sixteenths, reminiscent of the second movement’s

\(^{15}\)Ibid., 5-6.
rhythmic variation. This again elides into a third and final canon portion by once again linking the oboe d’amore’s refrain material (in this case, its cadenza) and its variation of the next canon.

In this final canon, Dubugnon abandons the inverted variations used in the second section and returns to the melodic motion of the first canon. He varies it in this incarnation through rhythmic diminution, introducing the canon melody in the English horn and decreasing the note lengths by half. The oboe d’amore performs the retrograde of the canon with the original rhythm and note lengths. The oboe is the last to enter, with what Dubugnon notates as a “diminished inversion.”

Dubugnon again decreases note lengths through diminution, but unlike the English horn motive, it is not completely proportional. This canon section can be seen in Figure 5.11.

The Final Refrain is the longest of the interrupting strophe-like segments, and the only one designated as an actual refrain in the Third Verse. This six-measure refrain can be divided into two distinct portions: one part based on the B material from the Strophe of the First Verse, while the other part elaborates the final four thirty-second notes of the same Strophe. The placement of the rests in the refrain again requires intricate timing on the part of the performers, especially as the note lengths become shorter and the dynamic decreases in the final measures.

One might expect the end of the piece to provide some type of harmonic or melodic resolution after previously denying the audience a release of harmonic tension. However, Dubugnon again withholds any type of finality by writing a half step dissonance between the oboe and oboe d’amore as he did in the first two movements, providing consistency throughout the movements by presenting a cohesive, yet unresolved, compositional unit.

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16 Ibid., 6.
Figure 5.11. *Canonic Verses, “Third Verse,”* mm. 61-68.\(^\dagger\)

\(^\dagger\) Ibid., 6-7.
CHAPTER 6: MIKRONCERTO III, OP. 37 (2005)

Introduction

*Mikroncerto III*, Op. 37, was written in 2005 for oboe d’amore, basset clarinet, and piano.\(^1\) It was dedicated to Nicholas Daniel, with whom Dubugnon has enjoyed a successful collaboration for several years. The work was premiered on March 2, 2005 at York University, with Daniel playing oboe d’amore, his wife Joy Farral playing basset clarinet, and Min-Jung Kym playing piano. Two weeks later the work was the centerpiece of the Haffner Wind Ensemble’s concert at the Leighton House Museum in London on March 15.\(^2\) The London performance received positive reviews, with Malcolm Miller praising the piece’s “novel sonorities, textural exuberance, and…rounded sense of mood and evocation.”\(^3\)

The work was written exclusively for Nicholas Daniel, and Dubugnon worked closely with him during its composition. His original intent for the piece was to write for oboe d’amore and clarinet in A, but when Farral informed Dubugnon that she owned a basset clarinet, he made the change in instrumentation.\(^4\) The instruments were chosen to perform together not only because of the relationship between the performers, but also because both the oboe d’amore and basset clarinet are pitched in A.

*Mikroncerto III* is the latest work in a collection of pieces for rare and lesser used instruments. The first of these concertos was written for double bass tuned at a high solo tuning. Dubugnon premiered the piece himself in 2000, accompanied by the Chimera Ensemble in London. The second *Mikroncerto* was written for accordion, snare drum, and strings, and was commissioned by the Purcell school, where Dubugnon served as a teacher of music theory while

\(^1\) A rendition for oboe d’amore, basset clarinet, and chamber orchestra is also available under the same opus number.


\(^3\) Ibid.

\(^4\) Dubugnon, interview by author.
a Fellow at the Royal Academy of Music. The premiere was not given until four years later in France, in a performance by accordionist Pascal Contet and the Orchestre National de Lille.⁵

While Mikroncerto III is the most recent composition of the series, it will not be the last. Although Dubugnon has not composed a new piece in seven years, he hopes to continue the series, hoping “some possibility arises to write for any bizarre instrument.”⁶ Some instruments he is currently considering are bass clarinet, contrabass clarinet, celesta, and English horn.

The three-movement work as a whole is based on several of Dubugnon’s already existing compositions. Because of the brief period of time between the commission and premiere date, he relies on adaptations of orchestral works as well as songs written for voice and orchestra. He combines the adaptations with originally composed material.

I. Lento – Allegro

The first movement can be split into two distinct sections: a slow introduction, and a faster dance section. These sections are delineated by the melodies used; the slow section utilizes motives from another of Dubugnon’s works, while the dance section is newly-composed material.

The Lento section is comprised of the introductory motives from one of the movements from Dubugnon’s orchestral cycle, Arcanes Symphoniques. Composed over the period of six years, Arcanes Symphoniques contains eighteen movements, with each one based on a particular tarot card. The work was commissioned by three different sources: Radio France, Musique nouvelle en liberté, and Orchestre National de Montpellier. Premieres of the work began in 2001 and continued until its completion in 2007. Due to its length, Arcanes Symphoniques is rarely performed in its entirety.

The material used in Mikroncerto III’s first movement is from the sixteenth movement of Arcanes Symphoniques, “La Maison Dieu.” La Maison Dieu – also known as The Tower – is the sixteenth card of the Greater Arcana. It represents Uranus as part of the “nine planetary principles.”⁷ The visual imagery of the card includes a tower that is on fire after being struck by

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⁵ Dubugnon, “Catalog.”

⁶ Dubugnon, interview by author.
lightning, which may signify “that Heaven is not content with a body of fixed dimensions and form, nor any heavenly force with the limitations put to it by physical authorities or architects.”

While the card may be interpreted as having several meanings, A. E. Theriens describes the universal significance as:

“…the renewal of form, or rather of embodied life, by the force of Heaven, and of microcosm by the life of macrocosm, which incidentally of course breaks up forms here and there, if they are no longer fit for survival; the house of doctrine as well as every structure made by vanity, dogmatism, and separativeness.”

Figure 6.1. The Tower Tarot Card.

Dubugnon represents the dark nature of the card through modal mixture and the use of the low ranges of both the basset clarinet and the piano. He maintains the integrity of the original Arcanes presentation in Mikroncerto III in terms of melody, rhythm, and tempo, which are taken quite literally throughout the entire Lento section. The main difference comes from changes in instrumentation in order to accommodate vastly different orchestration.

The piece begins with the solo basset clarinet, playing the melody that was originally written for the low strings in Arcanes. The piano enters on beat four of the first measure with eighth notes alternating between staves. The piano line is notated as single eighth notes with ties.

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8 Ibid., 73-74.
9 Ibid., 74.
10 Ibid.
to eighth rests while the pedal is compressed. This notation is meant to suggest a natural resonance. The result is a “pointillist texture”\textsuperscript{11} that recalls a bell tone effect. The original version of this line is portrayed in Arcanes by staggered low brass entrances.

The melody of these first two measures is based on a nine-note scale with A as its tonal center. The intervallic ratio of the scale suggests a bimodality that combines Phrygian and Lydian modes. For this scale, Dubugnon uses mostly Phrygian interval patterns, but changes the third whole step to a half step and adds the Lydian mode’s last half step interval to the end of the scale. The melody itself is straight eighth notes, but Dubugnon alternates between bars of 5/4 and 4/4, which creates a sense of rhythmic ambiguity throughout. The second phrase is also two measures long, and follows the same instrumentation scheme. The scale used is a variation of the first nine-note scale, removing two notes and placing the ending half step interval at the beginning.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure6_2.png}
\caption{Mikroncerto III, I. Lento – Allegro, mm. 1-2.\textsuperscript{12}}
\end{figure}

The end of the basset clarinet melody elides with the oboe d’amore entrance in measure eight. The oboe d’amore presents a triplet version of the original melody, beginning a gradual acceleration of rhythmic motion that continues through the rest of the slow section. Dubugnon uses the same scales of the first melody, but they are transposed down a half step. Interestingly,

\textsuperscript{11} Miller, 61.

\textsuperscript{12} Richard Dubugnon, Mikroncerto III for Oboe d’Amore, Basset Clarinet, and Piano, op. 37 (Paris: by the author, 2005), 1. Score examples are in concert pitch unless otherwise indicated.
the oboe d’amore enters at a minor second with the basset clarinet, marking the first time the instruments play together with dissonance. The piano notes continue their roles as resonance points, but they are now played in octaves. In measure nine, Dubugnon alters the piano part to rolled chords consisting of a major second and perfect fifth.

This oboe d’amore melody continues the literal adaptation of the “La Maison Dieu” motives. The melody in Arcanes is also presented in triplets, but is transferred from the low strings of the previous measures to the high strings and bass clarinet, which are now playing in octaves. The rolled chords of the Mikroncerto piano part are performed as rolled harp chords in the orchestral version. The upper woodwinds then join the high strings on the melody in measure ten. The major difference between the two pieces comes in measure 12 of Arcanes, when the brass crescendo through a series of chords before the strings begin the new melodic section at a subito pianissimo.

The basset clarinet rejoins the oboe d’amore and piano in measure 12. The instruments perform the rest of the section in parallel octaves. The melody they play is now in sixteenth notes, continuing the acceleration of rhythmic motion. The piano takes on a more independent role, abandoning the resonance notes and performing its own melody, consisting of lush rolled

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13 Dubugnon, Mikroncerto, 2.
chords. All three instruments are now playing motives based on the original A bimodal scale, though the oboe d’amore and basset clarinet play the enharmonic A-flat instead of the original G-sharp.

In the Arcanes version, the winds drop out and the melody is presented in the strings. As the orchestra begins its gradual crescendo to the fast section, the piccolo is added at measure 15, playing the upper octave of the string melody.

The slow portion of this movement culminates with an accerlando to a new tempo in measure 18. The scale used is reminiscent of the scale Dubugnon used in the “Faune Florentin” movement of his first oboe piece, Cinq Masques. He alternates groups of sixteenth note triplets once again, with the first and third triplet groupings recalling an octatonic scale, while the middle triplet suggests a chromatic scale. This is the exact presentation of the scale in Masques, except it is now based on G-sharp and is only performed in one octave instead of two.

The Allegro section – and, in turn, the newly composed material – begins in measure 18. Not only does the tempo change, but Dubugnon also changes the meter to 6/16. Unlike the previous section, however, the meter remains constant throughout. Melodic ambiguity is now brought to fruition through complex rhythmic ratios. The section begins with a melody in the

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14 Ibid., 3.
oboe d’amore, which presents quintuplet patterns comprised of alternating descending chromatic lines. This motive becomes fragmented after one presentation, and although one might expect it will play a significant part in the section’s melodic development, it is not seen in its original version again.

![Mikroncerto III, I. Lento – Allegro, mm. 18-23](image)

As seen in Figure 6.5, Dubugnon continues the idea of bitonality that he began with the first section, most often seen through harmonically static supporting lines in the piano part. The piano plays constant sixteenth notes as the “six” portion of the ratio with chords outlining an F-sharp minor/C-sharp minor bitonality. The basset clarinet sustains an A, set up by the aforementioned G-sharp scale played in the preceding measure.

A sudden shift in melodic and harmonic motion occurs at measure 24, when the piano foreshadows the later solo motives of the oboe d’amore and basset clarinet. This motive is played in parallel major sevenths. The soloists follow suit in measure 26, supported by the piano playing chords consisting of major sevenths (in conjunction with the melodic motion) and perfect fourths, written between the two top notes of the chords.

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15 Ibid., 5.
This elides with another presentation of the five-against-six melody in measure 29, but it is now heard in the basset clarinet. While the piano bitonality is the same as the beginning, the quintuplet melody is not. Dubugnon now incorporates fragments based on the first three notes instead of the last three. The oboe d’amore is asked to play the sustained A senza vibrato, most likely to provide consistency with the basset clarinet’s performance of the same sustained note.

Dubugnon returns to his use of chromaticism once again in measure 45. The soloists play increasingly syncopated melodies framed by descending chromatic motion. Meanwhile, the piano performs three straightforward chromatic scales. The first scale in the top staff is based on C in ascending motion, while the left hand performs two descending chromatic scales: the first starting on E-flat and the second starting on B. While the audience may expect a basic C chromatic scale in the top staff, Dubugnon ends the line on a B\(^7\) chord, withholding resolution. The same thing occurs in the lower voices; instead of descending to the resolving note, he moves the lines upward to form the B\(^7\) chord in first inversion. He employed a similar process in the “Masque Etrusque” movement of his *Cinq Masques*, where the solo oboe performed an ascending chromatic scaled based on F that ended on E and never fully resolved.

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The piano begins a substantial solo passage in measure 60. This passage is marked “Tutti” in the score, most likely referring to an extended orchestral passage in the chamber orchestra version. The solo reflects on motives already heard, including the quintuplet motive, now fragmented and heard in six instead of five. There is also a continuation of the same polytonal intervals heard throughout the beginning measures.

The oboe d’amore enters once again at measure 81. This entrance marks the beginning of several solo phrases played by both instruments, including passages played together in parallel rhythmic motion. The scale played in the opening measure of the melody continues the idea of polytonality by presenting two minor triads, E-flat and A. Underneath this melody, the piano continues its bitonality, this time heard in D-flat and C.

The solo itself, while meticulously written out, takes on the role of an improvisatory jazz solo. The dotted rhythms in the melody occur on weak beats, and the high tessitura of the instrument results in an almost wailing quality that one might expect from a saxophone solo in a jazz band setting. While the range of oboe d’amore melodies in this movement is quite high for the instrument in general, this particular solo centers around the altissimo register. While this might not necessarily be as challenging on the oboe, playing this melody on an oboe d’amore may prove difficult for someone who does not have experience with the instrument and its idiosyncrasies. This melody, shown as written for the oboe d’amore, can be seen in Figure 6.8.

While it is difficult to execute and not necessarily the range for which the oboe d’amore is well

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17 Ibid., 7.
known, Miller praised Dubugnon for the bold choice, citing “a refreshing use of extended instrument ranges.”

The basset clarinet echoes this jazzy melody at measure 96. The piano now switches to E-flat augmented and B diminished chords, while the lead-in runs performed in the basset clarinet part now consist of D major and F major triads instead of minor. The melody follows the same alternating chromaticism that is seen in the oboe d’amore part and throughout the work as a whole.

Both solo parts perform quintuplet runs, reflecting on the previous main melody, which seems to have all but disappeared in later phrases. The soloists now play the syncopated jazz rhythms together, with the oboe d’amore playing the alternating chromatic lines while the basset clarinet performs more straightforward chromatic motion, again reflecting on earlier sections when the piano held that role. This section switches between triple and duple rhythms, but always moves in parallel rhythmic motion.

The last appearance of the five-against-six motive can be seen at measure 170, which acts as a brief recapitulation. The quintuplet motive is once again heard in the oboe d’amore, but is heard down a step only once before switching back to a pattern of sextuplets. The piano rhythm of constant sixteenth notes is heard in the basset clarinet, while the piano now sustains an E-flat major ninth chord.

Although nearing the end of the movement, Dubugnon chooses to introduce yet another motive at measure 176. This motive is played once again by the soloists in parallel octaves, which they do in almost perfect consistency until the end of the movement. This duple motion contrasts against constant sixteenth notes in the piano, once again highlighting the F-sharp/C-sharp minor bitonality heard in the beginning measures of the section. During rests in the solo

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18 Miller, 61.

19 Dubugnon, Mikroncerto, 4. Oboe d’Amore part is written in A.
parts, the piano performs motives from the earlier jazz solo lines, but returns to the polychords after the other soloists reenter.

A brief coda begins at measure 199, delineated by the meter change to 4/8 and block chords heard in the piano. The soloists move in parallel perfect fifths, while the piano chords transform from the original polytonality to straight block chords. This switch occurs in measure 201 when the instruments move suddenly to a more straightforward key of E-flat major. The movement of chords from this measure to the end is chromatic, alternating between major and parallel minor triads until the movement ends squarely in D minor, outlined by a scale in the piano accompaniment in thirty-second notes. The final two measures find the soloists once again moving in parallel motion, marked “furioso” through a series of virtuosic thirty-second and thirty-second sextuplet syncopated fragments. To perform the parallel melodic and rhythmic motion successfully is a feat that may prove difficult for many musicians, but these passages highlight the virtuosity of those who can successfully execute them. This reflects Dubugnon’s wish to both challenge and showcase the musicians who perform his works.

II. Andante

The second movement once again includes motives from works Dubugnon had already composed. Unlike the first movement, however, Dubugnon uses two motives from two different works and does not include any “new” material. The form of the movement is ABABA, with the A sections comprised of one song, while the B sections use a different song from another song cycle.

The A section uses melodic elements from the song “Le Parc,” from the song cycle *Voyage Ecarlate*, Op. 31, for baritone and piano. The work was commissioned by La Péniche-Opéra in 2001, and premiered by them in 2002. The text was written by Stéphane Héaume, a young French author who is also Dubugnon’s close friend. Héaume has written texts for several of Dubugnon’s vocal works and they continue to collaborate on new projects.20

20 Dubugnon, “Catalog.”
This A material centers around fioriture\textsuperscript{21} motives in the piano. The overall motion of the highest notes of the top staff motive and the second inversion arpeggiated chords in the bottom staff is a descending chromatic scale. The tessitura of the line, with both staves written in treble clef and notated to be played an octave higher than the written pitch. This produces a glittering effect one might imagine coming from a celesta. The piano then performs a series of chords that alternate between B major second inversion triads and D minor first inversion triads, reminiscent of the significant bitonality of the first movement. This motive is an exact representation of that used in the original version of “Le Parc.”

![Mikroncerto III, II. Andante, m. 205.](image)

The basset clarinet acts as the baritone voice for this particular song, and enters with the original vocal line from “Le Parc” in measure 210. In order to maintain melodic interest, Dubugnon displaces certain notes of the melody, taking advantage of the basset clarinet’s range. He also omits certain repeated notes of the vocal line used for words with several syllables. The piano now switches to a supporting role, continuing the alternating tonality of chords, but now performs ninth chords in fourth inversion. The melody ends quietly in measure 222, and because of the rest in the solo part, feels like a completed phrase.

The B section begins in measure 223. It is based on yet another vocal song written by Dubugnon, in this case “Dans la Forêt” from Chants de Guernsey, Op. 35, for soprano and orchestra. It is the fourth song from the cycle. Like Arcanes Symphoniques, Chants de Guernsey was not composed in numerical order nor was it commissioned by one person or

\textsuperscript{21} Miller, 61. Merriam-Webster defines fioriture “flowering,” the Italian equivalent of “flourish.”

\textsuperscript{22} Dubugnon, Mikroncerto, 17.
organization. “Dans la Forêt” was commissioned as a part of a collection of songs for the 2004 International Victor Hugo Festival in Guernsey, and was premiered in September 2004 at a recital during the festival. The text is, fittingly, by Hugo himself, and is a part of a book of poems called “Songs,” which he wrote while living in Guernsey. Dubugnon was instantly drawn to these poems, and found within the words, “as with any Hugo, a flat whiff of mysticism and spiritualism, which sometimes illuminates or darkens his speech, surprisingly, in reference to God, Satan, the spirits, [the] frightening force of nature or the beauty of a [sic] eroticism hidden behind each poem.” Considering the profound impact of Scriabin’s music on Dubugnon’s own compositions, this fascination with mysticism and spirits is not surprising. The text for “Dans le Forêt” is as follows:

Turning A,
Singing
The duchess and the peasant
Are equal on the green grass;
Jerusalem offers Suzanne
But Courtille offers Suzon;
Cupid gives us Inézille
And pearls of his net,
Or the cap Javotte cauchois.
The Echo
To choose from.
Another Passing
What a sweet tender look tyrant!
O Virgin, give me your heart;
I said, to give is taken;
Your prisoner is your winner;
You become queen being a woman;
If your kiss took my soul
When do you think that I escaped?
The Echo
After.
Another Passing
I swear by the dawn,

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23 Dubugnon, “Catalog.”


25 Ibid.
I swear by the night,
I will marry you! I adore you.
Come! pure tone look appeals to me,
Love was at your feet more wing
I'll be your faithful husband,
[I swear by the night]
And all the forest hears me ...

The Echo
Lying. 26

The oboe d’amore takes over as the solo voice in measure 223, playing the soprano vocal line. It is interesting to note that Dubugnon seemingly assigns the instruments their voice roles based on their respective ranges, and seems to rarely stray from those assignments throughout this movement. While the opening measures of this melody are not doubled, the orchestral version finds the voice doubled by strings (often an octave lower) and celesta for added tone color and texture. The piano performs major triads in root position and in both inversions, They are performed both as chords and as a melodic line in a pattern of falling fifths. Because this does not occur literally in the vocal rendition, this can be seen as Dubugnon’s “new” contribution to the movement.

Figure 6.10. Mikroncerto III, II. Andante, mm. 223-224. 27

26 Ibid. English translation by Jill Stephenson.

27 Dubugnon, Mikronceto, 21.
After a short pause indicated by a breath mark, the basset clarinet takes over the melody, now played at mezzo forte. The oboe d’amore continues with the piano material from the first measures of the section, while the piano performs block chords in the right hand and doubles the basset clarinet at the octave in the left hand, mimicking the original version in a way the opening measures did not. This switch in vocal roles is short-lived, however, as a fermata in the oboe d’amore elides with the next B section.

The new B section again begins with the introductory piano material in an exact reiteration. The main difference comes from the solo line, which picks up where the last section left off, introducing a new melody. The solo is once again heard in the basset clarinet, which is assigned the role of baritone soloist. The other change in this section comes with the inclusion of the oboe d’amore, which briefly takes over melodic material in measure 226 while the basset clarinet rests. The parts then play together, but with the rhythmic elements played at different times, going against the trend of parallel rhythmic motion in the first movement. Not only does Dubugnon accelerate the rhythmic motion by incorporating quintuplets and sextuplets into the melody, he also marks the final two measures of the section as poco accelerando, resulting in an overall acceleration of motion into the next “Dans” section.

Figure 6.11. *Mikroncetto III*, II. Andante, mm. 238-239.28

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The movement returns to the “Dans la Forêt” melody in measure 240. The oboe d’amore once again performs the soprano vocal line, while the basset clarinet performs the pattern of descending fifths and the piano continues its role of octave doubling and blocked chords. Unlike the first section, which repeats the melody twice, this main melody is only performed once, indicating that, like the former A section, this rendition is perhaps later in the song. This is heard in large part because of the basset clarinet part, marked “Echo” in measure 243, which corresponds to the short echo lines of the poem itself. Interestingly enough, this echo motive is also performed by the clarinet in the original vocal version. The main melody is then abandoned for four measures in favor of murky, melodically ambiguous phrase emphasizing chromaticism. While the oboe d’amore part seems independent of the other performers, the basset clarinet and piano both move in descending chromatic motion. Dubugnon again plays with the idea of bitonality by writing the chords in the piano staves as independent entities while still both moving in the same overall direction.

The ensemble crescendos through this chromatic motion before returning to the original vocal melody, now performed in measure 248 at a subito pianissimo dynamic. The basset clarinet performs the original line, while the oboe d’amore plays in parallel major thirds. The piano once again executes the line of falling fifths while also doubling both solo parts. The echo line is heard again in the basset clarinet part, and elides with the final “Le Parc” section. This elision occurs on beat three of measure 251, evidence that while the sections originally began as two separate units, they are becoming increasingly interdependent. It is also important to note that while the length of the A section decreases steadily over time, the B section length increases, thereby showing more equality of importance at the end than the beginning of the movement.

The final A section acts more as a Coda than an independent musical unit, due in large part to the melodic motive used. Instead of including the vocal line from “Le Parc,” Dubugnon only uses the piano introductory material, played as an almost exact reiteration of the first presentation. As with the original, the motive ends with alternating B major second inversion chords and D minor first inversion chords. This version ends on B major and switches to root position, giving a surprising B major tonality to a movement that, like the preceding movement, relied heavily on polytonality and harmonic ambiguity.
III. Allegro

The final movement of the work is based on only one song: “Chanson de Bord,” which is also from Dubugnon’s orchestral song cycle *Chants de Guernsey*. Like “Dans le Forêt,” “Chanson de Bord” is also a poem by Victor Hugo, from his collection titled “Songs.” This song was also written for the Victor Hugo Festival in 2004. This movement, based on a sailor’s song, is meant to depict the sea, not as something to be loved and cherished, but as something to be feared. Dubugnon accomplishes this musically by producing motives of “swirling textures descriptive of waves.” The song’s text is as follows:

Marin, the wave is a woman.
Fear the sand, afraid the blade,
    Fear the rock.
It is to Pluto that you vogues.
The waves are the Bulldogs
    Black butcher.
The Gale, pale and naked
Behind a shroud in the nude
    Say the old.
The place is empty eye
Under his great head livid
    And rainy.
Once you get into the foam,
It was like the sound of an anvil
    In the tympanum;
The wave jumps on rights;
The wind acts as
    A rogue.

Who wins is doing a quine.
The sea is a nasty,
    Say the old.
The sea is a wilderness.
The flow always from the shore
Is envious.
All the earth flowered
Would be a prairie
    And a grass
Without this sea of darkness
Inflating its folds funeral

29 Miller, 61.
On the horizon.
Woe to him who sails!
It is the bottle of ink
Day we found
Satan intoxicates the desire,
And he emptied on the book
Of Jehovah.\textsuperscript{30}

This swirling wave motion can be seen immediately in measure one in a series of
arpeggios played by the piano. In the orchestral version, this is played by the woodwinds and
cellos, while the brass plays quarter note block chords. These chords are omitted in the
\textit{Mikroncerto} version in order to emphasize the ocean’s waves in the sixteenth note arpeggios.

Both instruments enter with the pickup to measure 257, playing the vocal line in parallel
octaves. The melody is based on half steps, although they are not necessarily played
chromatically. This half step relationship is meant to depict the churning of the sea during a
storm. The soloists and piano play quarter note triplets in rhythmic unison, which in the
orchestral version emphasizes the text, “fear the rock.” This melody is repeated once more,
again representing the churning sea. The triplets in this presentation occur on the words, “black
butcher.” Figure 6.12 shows the oboe d’amore presentation of this melody.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure612.png}
\caption{Figure 6.12. \textit{Mikroncerto III}, III. Allegro, Oboe d’Amore, mm. 256-259.\textsuperscript{31}}
\end{figure}

An orchestral interlude in measure 265 transforms the churning sea into waves crashing
on the rocks. In the orchestral version, this is heard in the strings and brass. The first violins
play triplet quarter notes in chromatic motion, but the notes are displaced into two different
octaves. The brass play parallel minor root position triads that follow the notes of the string
melody.

While the voice is omitted in the orchestral version, the soloists in \textit{Mikroncerto} play a
role in this change of content. Instead of playing constant triplet rhythms, though, the notes are

\textsuperscript{30} Dubugnon, “Chants de Guernsey.” English translation by Jill Stephenson.

\textsuperscript{31} Dubugnon, \textit{Mikroncerto}, 27-28.
split between the two parts while the piano takes over the brass chords. The effect of the switching solo roles is quite chaotic, and is able to successfully convey the same dramatic effect as the orchestra version, which is played even in one part.

The wave motive returns in measure 268, now played by the basset clarinet in straightforward polytonal arpeggios. Interestingly enough, this motive is also played by the clarinets in the orchestra version, with each measure alternating between first and second clarinet parts. In the Mikroncerto, however, this is played by only the basset clarinet. The oboe d’amore then enters with the vocal line one measure later, while the piano takes on the role of the harp by playing rolled chords. The material from the beginning returns in measure 274, with the piano once again playing the “churning waves” motive.

The “crashing waves” motive that occurred in measure 265 appears again in measure 285. While the rhythmic and melodic material occurs in the same voices, the triplet melody in the solo voices is not chromatic; this responsibility belongs to the piano. In the orchestral version, this occurs solely in the brass, with the strings omitted. The crashing motive is short-lived and returns to the original melody in measure 289, with the solo parts now alternating solo lines before joining together once again for the quarter note triplet unisons at the end of the phrase.

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32 Dubugnon, Mikroncerto, 29.
The waves continue to churn and tension continues to increase until a Più Lento section occurs at measure 314. The orchestral version presents fortissimo major triads, while all three voices in *Mikroncerto* share this duty. The chords continue for three measures, but instead of just presenting major triads, Dubugnon alters them in one of two ways. The first method is to add a minor third to the major triad, which causes dissonance and harmonic ambiguity with the already present major third. The second way Dubugnon alters the major chords is to add the major seventh, which is reminiscent of the importance of the major seventh intervals in the first movement. Each of these changes is made in the bass voice while the chords themselves have a treble sonority and occur in the upper tessituras of the instruments, resulting in a menacing, surprising addition.

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An A Tempo section at measure 317 returns briefly to the waves theme, but Dubugnon returns to the chord manipulation one measure later. He continues to alter the chords in the same manner, adding minor thirds and major sevenths in alternating fashion. This continues into the last measure of the work, which consists of three chords. The first chord – E-flat major, is questioned when Dubugnon adds the minor G-flat. The second chord is then a definite E-flat minor chord, until Dubugnon adds the major seventh of D. The last chord retains the D and G-flat, and adds an A in the top staff of the piano.

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Figure 6.15. *Mikroncerto III*, III. Allegro, mm. 315-316.\(^{34}\)

\(^{34}\) Ibid., 39.
The addition of the A causes the chord to sound as D major, while the remaining G-flat retains what little is left of the original chord. The result is a surprisingly tonal ending to a work that relied so heavily on multiple tonalities and ambiguity.

Figure 6.16. Mikroncerto III, III. Allegro, m. 320.\textsuperscript{35}

\textsuperscript{35} Ibid., 39.
CHAPTER 7: CONCLUSION

For the past twenty years, Richard Dubugnon has made a name for himself as a “composer of all trades.” Despite his young age and relatively late start in the study of musical composition, his collaborations with prestigious recording artists, conductors, orchestras and festivals have earned him the reputation of being a composer with a promising future. His eclectic views on the creative process and musical composition have resulted in an extended catalog of pieces vastly differing in instrumentation, subject matter, and musical language.

His catalog for oboe is extensive and contributes works that are both complex and surprisingly simple. *Cinq Masques* contributes to the genre of original large-scale solo oboe pieces, a category of the repertoire that is sorely lacking. The composition serves as a substantial recital piece and provides the performer with nonmusical inspiration on which to base their musical expression. The relatively light use of extended techniques gives the oboist an introduction to a few of the most basic techniques within an otherwise tonal harmonic and melodic landscape.

Dubugnon’s chamber works for the oboe family provide interesting and fulfilling compositions for all of the instruments in their respective ensemble settings. *Canonic Verses* expands the trio genre while providing a pedagogical example of the use of canon. By including the rarely used oboe d’amore, he provides a unique opportunity to perform challenging chamber music on this instrument. Dubugnon continued this trend with his *Mikroncerto III*, again utilizing the oboe d’amore in challenging ways that are contrary to its normal role as a more lyrical instrument. His expansion of the oboe d’amore repertoire and use of the instrument in exciting new roles gives oboists varying opportunities to explore its use as both a solo and chamber instrument.

Because Dubugnon partially credits the oboe with launching his musical career, he has rewarded oboists with solo and chamber works for almost twenty years. His oboe compositions are the cornerstone of his woodwind output and have been performed and recorded by some of the most prominent woodwind soloists in Europe. Per his conversation with this author, he plans to write a concerto to further expand his output for the oboe.

There is little doubt Dubugnon’s music is starting to impact the American musical landscape. Performances by major metropolitan orchestras, like the New York and Los Angeles
Philharmonic Orchestras, have helped to cement his status as a compositional force. His concern with making music both challenging and complimentary has resulted in works that showcase the virtuosity of those who perform them while also providing music that is emotionally gratifying. It is this author’s belief that the music community will be hearing great things from Richard Dubugnon for years to come.
APPENDIX A

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With this letter I, Richard Dubugnon, grant Katherine Woolsey permission to publish musical examples from the following works:

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*Canonic Verses* for Oboe, Oboe d’Amore, and Cor Anglais, Op. 16
*Mikroncerto III* for Oboe d’Amore, Basset Clarinet, and Piano, Op. 37

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APPENDIX C

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APPENDIX F
SELECTED WORKS OF RICHARD DUBUGNON

INSTRUMENTAL WORKS

Orchestral Works

BLITZ, Op. 52 (2010)**

Concerti

   Instrumentation: Piccolo Double Bass, Wind Quintet, Timpani, Bells, and Strings
   Instrumentation: Accordion, Snare Drum, and Orchestra
   Instrumentation: Organ, Percussion, Timpani, and Strings
   Instrumentation: Two Pianos and Orchestra

Woodwinds

   Instrumentation: Solo Oboe
   Instrumentation: Oboe, Oboe d’Amore, English horn
   Instrumentation: Flute and Harp
   Instrumentation: Wind Quintet (Flute, Oboe, Clarinet, Horn, and Bassoon)
   Instrumentation: Oboe d’Amore, Basset Clarinet, and Piano

* Movements composed and premiered over the course of six years. Each movement is based on a single tarot card, and the piece is not intended to be performed in its entirety.

** Composed during Yaddo residency.

*** Premiere performance given by composer.
Brass

Trombone Quartet, Op. 7 (1992)
Claironade et romance, Op. 27 (2000)
   Instrumentation: Trumpet, Trombone, and Organ
   Instrumentation: 4 Trumpets, 4 Horns, 4 Trombones, Euphonium, and Tuba

Strings

   Instrumentation: String Quartet and Double Bass
Trois évocations finlandaises, Op. 6 (1991)***
   Instrumentation: Solo Double Bass
   Instrumentation: 4 Double Basses
Ellébores, Op. 28 (2002)***
   Instrumentation: String Quartet and Double Bass
JFZ Variations, Op. 34 (2002)***
   Instrumentation: Solo Double Bass
   Instrumentation: Solo Violoncello
Pentalog, Op. 53 (2010)****
   Instrumentation: String quintet (2 Violins, 2 Violas, and Violoncello)

Strings & Piano

   Instrumentation: Violoncello and Piano
   Instrumentation: Viola and Piano
   Instrumentation: Violin, Viola, Violoncello, and Piano
   Instrumentation: Violoncello and Piano
Nocturne, Op. 29b (2006)***
   Instrumentation: Violin, Viola, Violoncello, Double Bass, and Piano
   Instrumentation: Violin and Piano
   Instrumentation: Violoncello (or Bass Clarinet) and Accordion

*** Premiere performance given by composer.
**** Composed during MacDowell Colony residency.
Instrumentation: Violin, Violoncello, and Piano

La Minute Exquise (2010)*****  
Instrumentation: Violin and Piano

Hypnos (2010)*****  
Instrumentation: Violin and Piano

Retour à Montfort-l’Amaury (2010)*****  
Instrumentation: Violin and Piano

Solo Keyboard

Instrumentation: Accordion

Instrumentation: Piano

Instrumentation: Piano

Instrumentation: Piano

Instrumentation: Piano

Mixed Chamber Ensembles

Instrumentation: Flute/Piccolo, Clarinet/Bass Clarinet, Trumpet/Cornet, Violin, Violoncello, Double Bass, and Piano

Instrumentation: Flute, Trumpet, Double Bass, and Piano

Instrumentation: Wind Band (2 Flutes, Piccolo, 2 Oboes, E♭ Clarinet, B♭ Clarinet I and II, 2 Bassoons, Saxophone Quartet, 3 Trumpets in C, 2 Cornets in B♭, Flugelhorn, 4 Horns in F, 2 Trombones, Bass Trombone, Euphonium, Tuba, Timpani, Percussion

Instrumentation: E♭ Clarinet, Horn, Violin, Viola, Violoncello, and Piano

***** Recorded for Decca Records by violinist Janine Jensen.

****** Op. 15b for Solo Organ.
VOCAL WORKS

**Opera/Dramatic Works**

  Instrumentation: Soprano, Double Bass, and Piano

  Instrumentation: Soprano, Baritone, Bass, Clarinet/Bass Clarinet, Violoncello, and Harp
  Text: Anton Tchekhov
  Libretto: Richard Dubugnon

**Choral/Sacred**

  Instrumentation: Celebrant (baritone), Choir SATB, Treble choir, Organ, Brass Quintet, and Timpani

  Instrumentation: Bass, Men’s Chorus, 2 Violas, and 2 Violoncellos
  Text: Stéphane Héaume

  Instrumentation: Choir SATB and Organ

**Voice & Orchestra**

  Instrumentation: Soprano and Strings (or Piano)
  Text: Anne Salem-Marin

  Instrumentation: Baritone and Orchestra
  Text: Stéphane Héaume

  Instrumentation: Soprano and Orchestra (or Piano)
  Text: Victor Hugo

  Instrumentation: Mezzo-soprano and Orchestra
  Text: Stéphane Héaume

  Instrumentation: Mezzo-soprano, Tenor, Bass-baritone, and Orchestra (or Piano)
  Text: Poems by Salomon Certon, Philibert Bugnyon, and François Villon
Voice & Piano

  Instrumentation: High Baritone (Tenor) and Piano  
  Text: Stéphane Héaume

*The Fair Singer* (2010)****
  Instrumentation: Soprano and Piano  
  Text: Poem by Andrew Marvell

**** Composed during MacDowell Colony residency.
APPENDIX G

AWARDS, COMMISSIONS, & RESIDENCIES

2002

• Pierre Cardin Prize, *Academie des Beaux Arts*
• Naxos release of *Dubugnon: Chamber Music*

2004

• *Chants de Guernsey*, Op. 35 for Soprano and Orchestra (No. 2-5): Commissioned by International Victor Hugo Festival

2005

• *Mikroncerto III*, Op. 37: Commissioned by the Haffner Wind Ensemble

2006

• *Natexis Banques Populaires* Award for Music, *Fondation d’entreprise Banque Populaire*
• Herve Dugardin Prize, SACEM

2007

• Composer-in-Residence, *Orchestre National de Montpellier*

2008

• Composer-in-Residence, Leicester International Music Festival
• Universal release of *Arcanes Symphoniques*
• Violin Concerto, Op. 45: Premiered by Janine Jansen and *Orchestre de Paris* (Esa-Pekka Salonen, conductor)

2009

• *Grand Prix Lyceen* (for 2008 Universal recording of *Arcanes Symphoniques* by the *Orchestre National de Montpellier*
2010

- Wrote works for Janine Jansen’s album *Beau Soir: La Minute Exquise, Hypnos, and Retour à Montfort-l’Amaury* (all for violin and piano. Dedicated to Jansen)
- Residency, Yaddo (NY)
- Residency, MacDowell Colony (NH)
- *Pentalog, Op. 53*: Commissioned by *Concertgebouw Amsterdam* and Verbier Festival
- Concerto for Two Pianos and Double Orchestra “Battlefield,” Op. 54: Commissioned by *Orchestre de Paris, Gewandhaus Leipzig, and Los Angeles Philharmonic*
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BIOGRAPHICAL SKETCH

Katherine E. Woolsey

Katherine Woolsey was born in Santa Ana, California and raised in Dayton, Ohio. She began playing oboe at the age of 15. She received her Bachelor of Arts in Music Performance from Augustana College in Rock Island, Illinois, in 2004, and completed her Master of Music degree in Oboe Performance at the University of North Carolina at Greensboro in 2006. In 2009 she enrolled in the doctoral program at Florida State University as a Graduate Teaching Assistant in Oboe under the tutelage of Dr. Eric Ohlsson, and received her Doctor of Music degree in April 2012. Her primary teachers have included Christopher Philpotts, Cynthia Lambrecht, Ashley Barret, Mark Ostoich, and Eric Ohlsson. In addition to her Teaching Assistant duties at Florida State, Katherine served on the faculty of the FSU Summer Music Camps and was the Adjunct Instructor of Oboe at Sinclair Community College in Dayton, Ohio from 2007 to 2009.

Katherine has performed with the Dayton Philharmonic, Sinfonia Gulf Coast (FL), Sinclair Community Wind Symphony (Dayton, OH), and the Springfield (OH), Greensboro, Western Piedmont, and Tallahassee Symphonies. As a founding member of Florida-based wind quintet 25 Hours, she has performed in masterclasses for the Philharmonic Quintet of New York and the United States Army Woodwind Ambassadors. She has also performed in masterclasses for acclaimed musicians and pedagogues such as Libby Larsen, Nancy Ambrose King, Sherry Sylar, and the late John Mack.

Katherine is currently the Adjunct Instructor of Oboe at Washburn University in Topeka, Kansas, where she teaches Applied Oboe, Double Reed Methods, and Enjoyment of Music, and performs with the Washburn Faculty Woodwind Quintet and Trio. She is the Principal Oboe of the newly formed Kansas City-based orchestra, the Kinnor Philharmonic, and is also a member of the Topeka and Lee’s Summit (MO) Symphony Orchestras.