

The courses are held at Park Place, Wickham (near Fareham) in Hampshire, close to the M3 and M27 motorways and 10 miles from Portsmouth. It's about 2 hours drive from London or Bristol, and about 2½ hours from Birmingham. If travelling by train, there is a direct service from London or Bristol to nearby Fareham station, then it is a short bus ride or taxi to Park Place. For those travelling from overseas, Southampton airport is nearby – just 30 minutes by direct train to Fareham – and London Gatwick airport to Fareham is about 90 minutes by direct train.

For full details of course fees, etc, please see the BDRS webpage [www.bdrs.org.uk/courses](http://www.bdrs.org.uk/courses)



## Sunday 7th June at the Royal Northern College of Music, Manchester 'Over the Rainbow' – a great film music playday for double reed ensemble

Here is your chance to play some of the great theme tunes and songs from classic films, including:

**Over the Rainbow** (*Wizard of Oz*)  
**The Great Escape**  
**The Dam Busters**  
**The Ugly Duckling** (*Hans Christian Anderson*)  
**Feed the Birds** (*Mary Poppins*)  
**Maria** (*West Side Story*)

Other events through the day will include a reed adjustment session to help you get those reeds working well so you can really enjoy your playing! There will also be a lunchtime concert in the RNCM Concert Hall given by the session leaders David Cowdy and Laurence Perkins, in an excellent initiative promoted by Junior RNCM: a series of Sunday morning 'Young Oboes' and 'Young Bassoons' specifically for school-age double-reed players. The lunchtime concert will include the wonderful Trio for oboe, bassoon and piano by Francis Poulenc. Details, updates and on-line booking at [www.bdrs.org.uk/events/](http://www.bdrs.org.uk/events/)



## Saturday 10th October at the Music Department, University of York BDRS Double Reed Day

We are delighted to announce that the renowned Music Department at the University of York has kindly agreed to host the annual BDRS Double Reed Day; this promises to be a very special day in such a distinguished venue. The emphasis of this event is very much on participation and exploration, focussing on the 'big birthday' of the year as well as some fascinating insights into contemporary music.

We will be celebrating Beethoven's 250th birthday with the wonderful *Trio Op.87* which we will do 'en masse' with the advanced oboe and cor anglais players. The advanced bassoons will be tackling Beethoven's *5th Symphony* (complete!), and intermediate and elementary players will have a chance to play some of the attractive shorter works for which Beethoven is justly famous. The full double reed ensemble will have a chance to play *Serenade*, a wonderful new DR version of the delightful Beethoven *Quintet* (Hess 19).



Given that Beethoven was a ground-breaker in musical history, it seems appropriate that some of the current musical trend-setters should also be celebrated alongside the great master. The music students from the University will be contributing to this giving presentations and performances with a particular focus on new music for oboe and bassoon.

There will be a whole range of events, play sessions and presentations and, of course, there will be numerous trade stands to inspire and tempt you!

More details and updates plus on-line booking will soon be available on the BDRS website [www.bdrs.org.uk/events/](http://www.bdrs.org.uk/events/)

## Sunday 8th November at the Royal Conservatoire of Scotland, Glasgow RCS/BDRS Scottish Double Reed Day

This is a new and very exciting event, a collaboration between the Royal Conservatoire of Scotland and BDRS. Details are still to be confirmed, but the event will include classes and performances by leading oboe and bassoon tutors from around the world, as well as professionals, amateurs and students living, working and studying in Scotland. Quite different from all the other BDRS events in 2020, this is an opportunity to make it the central part of a weekend trip to the wonderful city of Glasgow!

More details will be available shortly on the BDRS website [www.bdrs.org.uk/events/](http://www.bdrs.org.uk/events/)



# Course Assistants for 2020

## Alec Harmon (oboe) and Amy Thompson (bassoon)

*were so successful as course assistants at the 2019 Park Place courses they have been invited back with greater responsibility for the 2020 courses.*

*Here is a little background about both of them.*

**Alec** studied at the Royal College of Music as a scholar, completing a Masters in Performance and an Artist Diploma. He studied with John Anderson, Olivier Stankiewicz, Juliana Koch, and cor anglais with Christine Pendrill. Whilst at the RCM he won the oboe prize two consecutive years. **Amy** is also an RCM Scholar supported by a Musicians' Company Lambert Mentorship, taking lessons with Sarah Burnett, Martin Gatt and Roberto Giaccaglia. She previously studied with Julie Price, Rebekah Abramski and Catherine Scott.

A keen orchestral and chamber musician, **Alec** has performed under the batons of numerous conductors including Bernard Haitink, Simon Rattle, John Wilson and Vladimir Ashkenazy, and with renowned musicians Maxim Vengerov, Adam Walker, Guy Johnston, Jennifer Pike and Giorgio Mandolesi. He has performed in most major UK venues and in concerts at Buckingham Palace attended by HRH Prince Charles and HRH Prince Edward.

As a soloist, **Amy** performed at the 2018/19 BDRS courses in Hampshire,



as well as leading ensembles and lessons. Amy has also been active in promoting new music, including the world premiere of a work for unaccompanied bassoon at the National Portrait Gallery, composed by Andrew Mulhern. In 2016, she was an Artist in Residence at the Museum of Science and Industry in Manchester, working alongside Anna Meredith to compose and perform music for the opening of Wonder Materials: Graphene and Beyond.

**Alec** has played with the London Symphony Orchestra, the BBC National Orchestra of Wales (guest principal oboe), the Birmingham Royal Ballet, and recorded for BBC4 and BBC Radio 3. As part of his orchestral training, Alec successfully auditioned for the Britten Pears Young Artists programme 2018, performing under the baton of Marin Alsop. He also won a place on the BBC Symphony Orchestra Pathway Scheme for the 2016-17 season which included mentoring from principal oboe Richard Simpson and principal cor anglais Alison Teale. He has won scholarships to attend the Pacific Region International Summer Academy and the Vancouver Symphony Orchestra Institute, and has appeared at the Cerne Abbas music festival and Aberystwyth MusicFest.



**Amy** has appeared as soloist in bassoon concertos including Westmorland Youth Orchestra (Vivaldi) and St. Albans Rehearsal Orchestra (Weber). Her orchestral work includes performances with the Brandenburg Sinfonia, St. Paul's Sinfonia, London Ulysses Orchestra, John Lewis Partnership Music Society. She also performs chamber music with the Tailleferre Ensemble. Amy has worked with conductors such as Martyn Brabbins and Esa-Pekka Salonen, and future projects include playing in the Saint-Saëns *Organ Symphony* with Sir Antonio Pappano. Amy has taken part in masterclasses with Sergio Azzolini, Ole Kristian Dahl, Giorgio Mandolesi, Bram van Sambeek, Peter Cropper, and Alicja Fiderkiewicz, and composed pre-concert music for Manchester Camerata's concert with trumpeter Tine Thing Helseth.

**Alec** is a committed oboe teacher, teaching at the Rugby School and the Norwich Centre for Young Musicians as well as privately, and he coaches at the Norfolk County Youth Orchestra. **Amy** also enjoys sharing her passion for music by leading youth orchestra courses, and has taught for Uppingham School, RCM Sparks and the Musicians' Company.

# Philharmonia Orchestra Celebrates 75th Anniversary

On 19th January in the Royal Festival Hall, Principal Oboist Tom Blomfield performed Richard Strauss' Oboe Concerto. **Katie Vickers** has provided the story.

Created in the aftermath of World War II, this nostalgic piece is one of the few opportunities an oboe soloist gets to stand in front of a symphony orchestra. So why did the Philharmonia choose Strauss' *Oboe Concerto* to play such a significant role in the 75th Anniversary celebrations? There are two reasons: not only was the Philharmonia formed in the same year (1945) as the concerto's composition, but it also forms a part of the Philharmonia Orchestra's great recording legacy. It was the Philharmonia which made the first recording of the piece in 1947, with none other than Léon Goossens as soloist.

In January this year the solo role was taken by the orchestra's current principal, 22-year-old Tom Blomfield, with Esa-Pekka Salonen conducting. In preparation for the anniversary performance, the Philharmonia made a short video about Tom Blomfield and about the chance circumstance in which the concerto came to be written. To see the video go to [www.philharmonia.co.uk/explore/films](http://www.philharmonia.co.uk/explore/films).



Tom Blomfield

Strauss revised and expanded the coda of the last movement as the concerto was being prepared for print early in 1948. However, in the Philharmonia's recording with Léon Goossens (orchestra conducted by Alceo Galliera) the version without the final revisions was used.

John de Lancie was, of course, astonished to see that Strauss was indeed publishing an oboe concerto. Generously, Strauss saw to it that the rights to the U.S. première were assigned to de Lancie. But by this time, he had moved on to the Philadelphia Orchestra, and only as a junior member. Protocol made de Lancie's performing the première impossible since the Philadelphia Orchestra's principal oboist had priority.

John de Lancie, however, later became the Principal Oboe of the Philadelphia Orchestra and subsequently had the opportunity to perform (in 1964) and eventually record (in 1987) the work he helped to inspire.

[Ed. See Ewan Millar's review of this concert in the Reviews section.]

## The story of the composition

The American oboist John de Lancie was, following the cessation of the WWII conflict, serving in the U.S. Army unit stationed in the Bavarian town of Garmisch. Richard Strauss was also living there. In civilian life, and as Principal Oboe of the Pittsburgh Orchestra, de Lancie had known Strauss' orchestral writing for the oboe thoroughly so, in April 1945, he visited the composer in his home. During the course of a long conversation de Lancie asked Strauss if he had ever thought of writing an oboe concerto. Strauss answered that he had not and the conversation moved on to other topics.

In the months that followed, however, the idea clearly grew and Strauss completed the short score of his *Oboe Concerto* in September, finishing the orchestration a month later. The work was premiered on 26th February 1946 in Zürich, with Marcel Saillet as soloist, and the Tonhalle Orchester conducted by Volkmar Andreae. The British première was during the BBC Promenade Concert season on 17th September 1946, this time with Léon Goossens and the BBC Symphony Orchestra conducted by Adrian Boult.



Léon Goossens



Richard Strauss conducting the Philharmonia

Photo: Philharmonia Orchestra-Marina Vidor

Photo: Philharmonia Orchestra

# Obituary Tribute

## John Whitfield, bassoonist and conductor

born: 21st March 1957 died: 4th November 2019

Contributed by *Quentin Poole*

Right from the start – in youth orchestras locally in Darlington, then nationally and in Europe – John was noted for his exceptional musical qualities, by his teachers and mentors, by his fellow musicians, and by the audiences who heard him play. Not only did he have a fine ear and a wide-ranging imagination, but above all he had a deep appetite for anything interesting and good in music, and the flair and drive to communicate that to anyone.

Even before his formal training at Oxford was over, John created the Endymion Ensemble, bringing together contemporaries whose playing he admired, for ambitious programmes juxtaposing chamber music classics with the best modern scores he could find, including an array of commissions from both leading and emerging composers. Beginning at Spitalfields and quickly broadening out into a series of concerts at Wigmore Hall, Purcell Room and Queen Elizabeth Hall, John directed the ensemble from the bassoon and conducted the most challenging repertoire, providing the players with a wonderfully stimulating environment in which to develop their musicianship together. It is a tribute to his vision that so many of the core players in the ensemble still perform as Endymion some forty years later.

John studied the bassoon with Charles Cracknell, Martin Gatt and Mordecai Rechtman, and brought his creative and imaginative playing to the Israel Philharmonic Orchestra, the Royal Philharmonic Orchestra, the London



Mozart Players and many others. His conducting mentor was Sir Charles Mackerras and over the years John directed the Oxford Sinfonia and Sinfonia 21 as well as Endymion.

When difficulties with his health caused him to perform less frequently, he turned his attention to teaching, arranging and orchestrating, maintaining a constant flow of musical life, and generously passing on the benefit of his experience especially to younger students of bassoon and conducting. He became a highly skilled ‘engraver’ of music, producing exemplary scores and parts, where the presence of an acute musical mind at work is evident on every page.

Will Casson-Smith and Noah Max were both pupils, then later close friends and collaborators with John. Will, who through John’s encouragement became a Bandmaster in the Army and Noah, who writes ‘*Many of my own pieces would never have come to fruition without his support and encouragement*’, are curating John’s published and unpublished arrangements; amongst these is an extensive group of excellent wind quintets.

In typically bravura style, John’s last creative act was to conjure up a concert at the Wigmore Hall, which took place on 5th December, premiering his own arrangements of Bartok for wind quintet, and Brahms (the C minor string quartet) for nine winds and double bass. In the event, the occasion turned out to be *in memoriam* but was nonetheless a heartfelt celebration of this remarkable musician,

from a line-up of performers whose calibre is eloquent testimony: Helen Keen, Melinda Maxwell, George Caird, Andrew Marriner, David Fuest, Rachel Gough, Wendy Phillips, Richard Watkins, Jonathan Williams, Chi-chi Nwanoku, Krysia Osostowicz, Sian Edwards and Noah Max. Some 200 in the audience, and the many others unable to be there who sent messages, remembered John – who died aged 62 – during another day filled with music and friendship.

Noah Max is happy to be contacted on [theechoensemble@gmail.com](mailto:theechoensemble@gmail.com) for any who would like to explore this legacy further.

# Oboist Ewan Millar Aiming High

Could **Ewan Millar**, 18 become the woodwind finalist of this year's competition? Could he even be crowned the BBC Young Musician of the Year? To find out put 4th May in your diary. Here in his own words, supplemented by his teacher, **Nicky Fairbairn**, is the story of his remarkable progress so far. Of him **George Caird** has written: 'I gave a lesson to Ewan Millar yesterday. What a fine oboist!'



**NF:** Whilst listening to a chamber music concert many years ago, I observed a 3-year-old boy seemingly captivated by the music around us. Becoming Ewan Millar's oboe teacher 5 years later confirmed this earlier suspicion because, for a child of 8 to gain distinction in Grade 5 after only two academic terms, was a very remarkable achievement.

**EM:** I began oboe at the age of 8, yet now remember very little of those formative years of my playing. At the age of 9, I was accepted as a Leverhulme Scholar into the National Children's Orchestra of Great Britain and at 10 sat my grade 8, stored in my memory now as months of being censured for not practising; I would later thank my parents for this!

**NF:** Such was Ewan's slight frame and tender age that his car journeys to lessons at the Berkshire Maestros Music Centre in Reading would, right up to Grade 8, necessitate him travelling in a child's car seat! It is no wonder that at first the oboe seemed heavy for him to hold. (The suggested 45-degree angle was not always adhered to.) I was also concerned that his small hands might make his grasp of the instrument a little unreliable when 'mopping out', so he preferred to sit on the floor. (This habit in fact he continued right up to the age of 12 during his first ATCL diploma, but it did not deter the examiner from giving him a distinction!) His small lungs were also encouraged to work their socks off. As Ewan grew and matured through his teenage years, however, the emphasis on appropriate posture payed off and a fine, pleasing and

sonorous tone developed along with an amazing technique. Where required, double and triple tonguing were easily embraced, enabling speedy florid playing.

With Grade 8 distinction under his belt Ewan ventured to secondary school (Reading Boys) where he quickly became a valuable musical presence in the life of the school. Ewan's outstanding musicianship has seen him flourish not only as an oboist, but also in piano and singing. From these early days he held the principal oboe seat of the various National Children's Orchestras of Great Britain for five years, acquiring a Leverhulme Scholarship on four occasions. His impressive performance skills have enabled Ewan to reach amazing heights on many different platforms.

**EM:** The first time I felt myself truly preparing for performance on the oboe, utterly determined and with a real sense of self-motivation, came in the winter of 2017 as I worked my way toward the category semi-finals of BBC Young Musician. My application and involvement in the competition, to which I had never offered a prior thought, arose from the seemingly flippant suggestions of both my teacher and my mum that summer.

**NF:** Ewan's mother is none other than doyen of bassoon teachers, Catherine Millar (Head of Woodwind at Berkshire Maestros), his father is a GP and amateur violinist, and elder brother and sister are both instrumentalists; so the musical encouragement at home has been highly significant in his progress!

**EM:** At this time my teenage self was still resolutely rejecting any idea of a musical career. So my overriding reaction to this suggestion was a dread that the competition would require a great deal of reluctantly undertaken practice. I had recently sat my LTCL diploma that spring, but as the first round of BBCYM drew closer I remember a genuine fear of a sort that I hadn't experienced before. I feared that failure in the competition would cause embarrassment and divest me of any cache of prestige I felt I had accrued through earlier successes.

This was, of course, a deluded outlook in many ways, yet it inspired an improved

work ethic in me, and success in reaching the category semis only intensified this. It was, as a result, a considerable disappointment when I made a meal of the 2nd movement of Dutilleux's *Sonata* and Agrell's fiendish *Blues for D.D.* I later found out I had been unsuccessful in getting through to the category finals; so no TV appearance for me! In retrospect this programme was probably a little overreaching anyway!

**NF:** From time to time I considered whether I might be pushing Ewan too far at too young an age; but for him it just seemed very natural and he developed musically through these challenges. I believe that his self-motivation thrived on such goals being set.

**EM:** Throughout that term of intense practice, I felt myself improve at a rate that was entirely new to me, and a different, equally exciting goal had revealed itself: concerto performance. I took part in and won the Windsor & Maidenhead Symphony Orchestra's Young Musician Competition. An ostensibly local affair, the lure of a concerto opportunity nevertheless attracts many outstanding candidates, particularly from The Purcell School and the London conservatoires; former winners include pianist (and bassoonist!) Martin Bartlett. When asked what I would like to perform with the orchestra I chose, without hesitation, Strauss' 1945 concerto masterpiece, and a date was set for the following November.

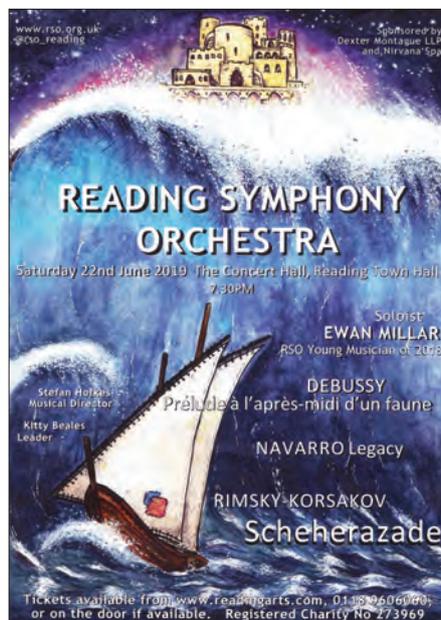
This may seem to be a dive straight into the deep end of oboe solo performance, and in a way, it was. Yet as baptisms of fire go this choice proved to be most successful for my personal development: not enough flash to be stomach-wrenching for a soloist's orchestral debut, yet containing a couple of spritely cadenzas to show a performer's technical competence. The concerto proved to be an engaging task for the orchestra also, with a far from austere approach to rubato, and endless semiquaver runs, dissected and distributed between the soloist and all instrumental parts in equal measure. Embedding 30 minutes of music firmly in my cranium was a new feat, and all interpretative choices were considered with a scrupulousness I hadn't considered in any performance I had given before.

The concerto also afforded me the opportunity to seek the help (recommended by Nicky Fairbairn) of one of my most admired soloists and a man with whom I've had many a lesson over the years, the Royal Liverpool Philharmonic Orchestra's Principal Oboe, Jonathan Small. I remember sitting in the car on the first lengthy expedition to the North-West, listening to the BBC's 'Building a Library' episode comparing all the versions of this concerto, and I could understand entirely why it was that Jonathan's was the elected favourite. What struck me, listening to him play in the subsequent lesson, was the extent to which I sounded positively Lilliputian next to his voluminous and mellifluous tones. The consequences of this were also immediately apparent following the start of rehearsals, at which point the unanimous criticism was that I was simply too quiet. My persistent failure in successfully addressing this led to a rash decision on the concert day; I scrapped my intended reed and decided upon one which was freer, brighter and decidedly brasher. While I don't recommend such a drastic stratagem on the morning of a concert to anyone, this turned out to be a transformative decision, strengthening my sound and producing a performance I was truly proud of (albeit with persistent water troubles, the perennial plight of any oboist).

The following term brought with it another concerto, Vaughan Williams' highly popular work. This forced me to acquaint myself with movements 2 and 3 which I had up to that point never even heard. As wonderful as the work is, it is understandable that the latter movements rarely, if ever, are used as standalone works in the same way as the first, yet both reveal a side to the composer which diverges from the Vaughan Williams of the *Tallis Variations* and the *Fifth Symphony*. As a result I found the 3rd movement spectacularly hard to understand musically, yet immensely rewarding. It outstripped much of what I had learnt before in technical demand and breath control, and the ending required the ability to tongue with an inhuman rapidity.

I was not granted this particular concerto through competitive success; it was an utterly heart-warming offer from the Camerata Ensemble, Berkshire Maestros'

county youth string ensemble and its Director, Jonathan Burnett. Incidentally, but paramount for me to state here, it has been essential to my musical upbringing that the local music service was as high-standard and fully supportive as it was, and I have seen an innumerable quantity of astounding musicians flourish in its care. I certainly feel highly indebted to the years of great guidance and encouragement I had from my teacher, Nicky Fairbairn, and fortunate to be one of very few keen musicians never to have changed instrumental teacher until leaving for higher education. I was privileged to perform the Vaughan Williams in the astonishing St. George's Chapel, Windsor, and sought yet another lesson with Jonathan Small for preparation; naturally, a seasoned oboe soloist would have performed this gargantuan work a number of times and even produced their own recordings, here Jonathan was no exception. With each term and each concerto learnt back to front I felt my playing striding along at an ever quickening pace, and an increasing certainty in my choice of a musical career.



The third term in my final year at school brought with it my third concerto, the reward of winning the Reading Symphony Orchestra's Young Musician Competition the previous summer. This choice was an easy one, the result of a fateful introduction to Navarro's 'Legacy' Concerto in Spring 2018 by Jo Lively



(l-r) Nicky Fairbairn, Ewan Millar, Gordon Hunt

(oboe tutor on the National Youth Wind Ensemble course in which I was playing). This work contains neither the musical demands of the Vaughan Williams nor the breath control and memory difficulties of the Strauss, but a couple of months before the concert I became sincerely concerned it was technically beyond my reach. The dexterity required to perform the work (demonstrated with apparent ease by Ramón Ortega Quero in his performances) was almost enough to stop me from pursuing this seemingly insurmountable epic. Navarro's gargantuan orchestration did little to hide his filmic background, yet always found just enough space to let the oboe sing through. The orchestral parts were themselves near-unplayable, with a notable apology to be made to the French horns here for their stratospheric passages; although it has to be said that RSO rose to the challenge admirably.

I was astoundingly lucky to be able to seek a lesson with Gordon Hunt on the concerto; as the conductor for Ramón Ortega Quero's performance in Spain at the IDRS conference, he was the best (and probably sole) expert on the work to be found in England. I'm eternally grateful for his input and commitment in driving all the way to Reading to watch it! Given the concerto was only written in 2015, it is widely believed that this was in fact the UK première, although I am willing to be disillusioned if anyone

knows better! The 'Legacy' Concerto was truly a culmination of a year of intense work.

*NF: It is no mean achievement to astound audiences in various prestigious venues with the formidable Strauss Oboe Concerto, the beautiful and technically challenging Vaughan Williams Concerto and the lesser known but stunningly flamboyant 'Legacy' by Navarro (well worth a listen). All in the space of one year, all from memory, and the latter prepared whilst taking his A Levels.*

**EM:** Running alongside my performance of the Strauss Concerto were multiple music college auditions and an interview at Oxford University. The decision to accept Oxford's offer over those from extremely generous conservatoires was tough, and one over which I agonised for

months. While this included turning down an offer from the Royal Academy of Music, I am nonetheless overjoyed now to be learning with Melanie Ragge, one of its esteemed oboe professors.

*NF: At the same time Ewan has remained modest and unspoilt by the abundant praise resulting from his accomplishments. He has also made time to explore the world outside music, whether through his academic work or tennis! In our lessons, there has always been time for humour, as well as wider discussion about the composer or context of the music studied. From his later teenage years, interest in reed-making and adjustment were explored.*

**EM:** The academic path I can now say with reasonable certainty was the correct one and has inspired my work ethic that one step further beyond my A levels

(which rather unkindly coincided precisely with the preparation and performance of the Navarro). Since arriving at university I've met remarkable and sincerely inspirational people, as well as maintaining a rigorous practice routine, and have re-entered the BBC Young Musician Competition! Last year made me as both a musician and a student; I feel as if both aspects are taking off in a way that is terrifying and stressful yet exhilarating in not knowing quite where it will all lead.

*The BBC Young Musician 2020 will be televised on Monday 4th May on BBC Four. Tune in to find out if Ewan or any other double-reed players get through to the Finals!*

[Ewan Millar reviews Tom Blomfield's performance of the Strauss Oboe Concerto on Page 29.]

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## Increase in Subscriptions from 1st January 2020

As advised in the cover letter to the last Double Reed News (124), subscriptions have been increased in January 2020 (not January 2019 as was stated in error). Both Standard and Student annual subscription rates are increasing by £5, to £30 for Standard and £20 Student (excluding any relevant additional charges for overseas postage).

This is the first increase since 2007 and is driven by the need to ensure our income continues to cover costs, and help provide funds to support new activities the society wishes to undertake.

If you pay by Standing Order please take action now to tell your bank of the new amount which is effective for all subscriptions due for renewal from 1st January 2020. For many this can be quickly accomplished using your online banking facilities. Thank you if you have already done this.

Even at the increased rates, which will be less than RPI measured inflation, subscriptions are excellent value giving you 3 issues of DRN, reduced rates to BDRS events, and discounts at specialist retailers and insurers. Your subscription of course also helps BDRS's aims of encouraging and fostering the study, performance and enjoyment of orchestral double reeds.



Please mention BDRS to your oboe and bassoon friends and colleagues, and encourage those who aren't members to join. The website has details: [www.bdrs.org.uk](http://www.bdrs.org.uk)

**Geoffrey Bridge**  
*BDRS Chair*

## Application for the 2020-2021 Academic Year of The Reina Sofía School of Music is Open



The Reina Sofía School of Music has opened registration for all young musicians. The selection of students is carried out through an audition process in which talent is the only criterion. All students enjoy free tuition. In addition the School has a system of scholarships and financial assistance in order to make it easier for students to meet all their needs during the course. The only payment students will have to make is 1,200 euros as a reservation fee.

Currently, 161 students from 35 different countries study at the School, considered to be one of the best in Europe, where they receive personalised training from the world's greatest professors. Students also have the opportunity to perform in more than 300 concerts organised by the School on an annual basis.

Please see the article in DRN124/P. 24 and for further information contact the Press Department of the Reina Sofía School of Music: +34 91 523 04 19 [prensa@albeniz.com](mailto:prensa@albeniz.com) | [www.facebook.com/escuelareinasofia](http://www.facebook.com/escuelareinasofia) [www.youtube.com/escuelademusicareinasofia](http://www.youtube.com/escuelademusicareinasofia) Twitter: @EscuelaRSofia | Instagram: @escuelareinasofia

## The Orchestra of the Age of Enlightenment

Has produced another baroque instrument video, this time of the contrabassoon. The instrument is played by David Chatterton who featured on the front cover of DRN124 (and in the associated article). Zen Grisdale of AOE reports that Sir Simon Rattle named it the Loch Ness Monster! [www.youtu.be/rLYRfHjZly8](http://www.youtu.be/rLYRfHjZly8)



*David Chatterton demonstrating his contrabassoon at the 2019 Waterhouse Day*