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Abstract

Marcel Tabuteau was a French-American oboist who is considered the father of American style oboe playing. Every oboist invested in music should know his name, but as time passes, oboists hear less about Tabuteau and more about his students: John Mack, John de Lancie, Robert Bloom, etc. The students of Tabuteau's students are even more well known today: Richard Killmer at the Eastman School of Music and John Ferrillo at Juilliard just to name a couple. Even though most oboists may have heard Marcel Tabuteau's name, few know just how revolutionary he was to the pedagogy of American oboe playing, and even fewer know why there is a split between European and American style playing. Oboists may know of the different styles of playing, and the most noteworthy differences (reeds and tone being the most obvious difference), but the understanding stops there. This essay will delve deeper into the how Tabuteau shaped the American school of oboe playing and why oboists need to learn about Tabuteau.

Secondary and Tertiary Monographs

- 1 McGill, David. *Sound in Motion: A Performer's Guide to Greater Musical Expression*. Bloomington: Indiana University Press, 2007.

In this book, David McGill addresses the various musical concepts Tabuteau created, such as his numbering system, phrasing, breathing, and other areas of musicality and expression. As a student of one of Tabuteau's students, John de Lancie, McGill uses what he learned to back up his material. His own learnings from the Curtis Institute of Music are appropriate as evidence and continue Tabuteau's legacy. McGill uses what he was taught by de Lancie as his primary source of conversation. Other sources typically cite this book because of the continuation of Tabuteau's Legacy. David McGill is a bassoonist and professor at Northwestern University. He has served as principal bassoonist in the Chicago Symphony Orchestra, the Cleveland Orchestra, the Toronto Symphony, and the Tulsa Philharmonic. He studied woodwind phrasing with John de Lancie, one of Tabuteau's students, at the Curtis Institute of Music. This book is a relevant source because of the direct relationship from Tabuteau. McGill was a student of de Lancie's and this book reveals a lot about Tabuteau's musicality teachings.

- 2 Storch, Laila. *Marcel Tabuteau: How do you Expect to Play the Oboe if you Can't Peel a Mushroom?* Bloomington: Indiana University Press, 2008.

Laila Storch wrote this book primarily as a biography on Tabuteau's career. She details the different eras of Tabuteau's life and what Tabuteau gave to the school of oboe pedagogy. Storch uses her own personal relationship with Tabuteau and his family as evidence of the accuracy of her biography. Storch has been used as the basis of the conversation about Tabuteau. Having been so close to Tabuteau, she is seen as a primary source and people use her book as the beginning of the conversation. Laila Storch was the first female oboist to study with Marcel Tabuteau and graduate from the Curtis Institute of Music. She was principal oboist of the Houston Symphony Orchestra, and professor of oboe at University of Washington, among many

other accolades. This source is extremely relevant to the topic of Tabuteau, being a complete biography detailing his life.

Dissertations and Theses

- 3 Galbraith, Amy M. "The American School of Oboe Playing: Robert Bloom, John de Lancie, John Mack, and the Influence of Marcel Tabuteau." PhD diss., West Virginia University, 2011. ProQuest Dissertations & Theses Global.

Amy Galbraith's dissertation details and describes Tabuteau's students' influence on the American school of oboe playing. Galbraith details what the American school's traits and features are but fails to acknowledge the continued development and evolution of the school of playing. Galbraith uses a variety of sources to support her dissertation, including students of Tabuteau, interviews, and articles. Being a recent publication, Galbraith's dissertation has been used by a few people in academic engagement. She draws upon many sources to continue the conversation about Tabuteau. Amy Galbraith received her bachelor's from Ohio University and her master's at Cincinnati College-Conservatory of Music in oboe performance and began her teaching career at various colleges and universities over the course of a decade. She then pursued her doctorate in oboe performance from West Virginia University and is currently a music instructor at the Columbus School of Music and Dance. Galbraith's dissertation is a large account of Tabuteau's students and the specific features that make the American school of oboe playing different from other schools of pedagogy.

- 4 Rose, Rebecka E. "The Development and Continued Evolution of the American Style of Oboe Playing." MA thesis, Liberty University, 2017.

Rebecka Rose describes the American style of oboe playing and its continued evolution in oboe pedagogy. She details what makes the American school different than most European schools through comparison. The evidence Rose uses is similar to Galbraith's sources listed above. She uses articles, interviews, and writings from Tabuteau's students to add to the conversation about Tabuteau's legacy. Rose engages directly with Galbraith's dissertation, citing what she felt was missing was the conversation about the continued evolving nature of schools of thought. Rebecka Rose is currently the oboe instructor at Montreat College and performs for the Wilmington Symphony Orchestra. She graduated with her master's and doctorate in music education from Liberty University. Rose has been teaching music and oboe since 2003 and has a more involvement in education than oboe pedagogy. This thesis is relevant because it discusses the evolution and differences between the American school of oboe playing and other schools of pedagogy.

Scholarly Journal Articles

- 5 Herbine, Lois B. "William Kincaid and Marcel Tabuteau: A Legendary Collaboration." *The Flutist Quarterly* 31, no. 2 (2006): 46-51.

Lois Herbine details the combined efforts between William Kincaid, principal flutist of the Philadelphia Orchestra, and Marcel Tabuteau, principal oboist of the Philadelphia Orchestra. Herbine accounts how the principal players were the founders of the "American School of Woodwinds." Herbine uses musical transcriptions to detail the musicality Kincaid and Tabuteau

would use in their performances. She also used personal accounts by students of Tabuteau and Kincaid to back up the claims she makes about the musicality aspects of the American school. Lois Herbine is a professional flute and piccolo recording artist who has worked with several groups and artists, including Daniel Dorff, Ocean City Pops Orchestra, Philadelphia Sinfonia, and Cynthia Folio. She also works as a traveling educator with Powell Flutes, giving flute and piccolo masterclasses and recitals across the United States. The publisher of this article, *The Flutist Quarterly*, is an internationally known publication that serves as the flagship of the National Flute Association. This journal is relevant to the topic of Tabuteau's legacy by combining another principal performer in the Philadelphia Orchestra and how they worked off each other to create the American school of woodwinds. The article details many quotes and musical examples to explain what makes the American school unique.

6 Neal, Lana. "The American Oboe School: Its History and Hallmarks." *The Double Reed* 22, no. 2 (Spring 1999): 51-6.

Lana Neal details the history of the American style of oboe playing. Particularly important is the section on Marcel Tabuteau. The article gives the intricacies of Tabuteau's education style and details his number system and distribution and how they worked. The article doesn't quite address exactly how Tabuteau designates "intensity" in his number system, although there is an example of how the intensity is used in tandem with his "distribution" system. Neal uses several sources in her article, including dissertations, other journal articles, and interviews. This article adds to the conversation about oboe pedagogy by responding to other articles and engaging directly with what other scholars have said on this topic. Lana Neal received her MM and Ph.D. in Musicology. She has worked with several colleges and universities teaching music, including as a visiting Professor of Mathematics and Music at the Franklin College in Switzerland. Neal's areas of concentration include historiography and Medieval music in addition to music archeology. The journal, *The Double Reed*, has been published by the International Double Reed Society since 1978. This source gives excellent detail about how Tabuteau's number system and distribution system worked in practice and how they define the American school of oboe playing.

7 Redgate, Christopher. "Re-inventing the Oboe." *Contemporary Music Review* 26, no. 2 (April 2007): 179-88. <https://doi.org/10.1080/07494460701295382>.

Christopher Redgate writes an article about "Re-inventing the Oboe." He talks about the uses of multiphonics, different fingerings, extended techniques, and more. Redgate uses notation of modern compositions to describe contemporary techniques oboists could use. This article doesn't directly relate to the discussion about Tabuteau but is necessary when thinking about the future of pedagogy in regard to contemporary and extended techniques on the oboe. Christopher Redgate is an oboe performer as well as the designer of the Howarth-Redgate system for oboe. He has studied at the Royal Academy of Music and performed with a variety of ensembles, such as the London Symphony Orchestra, the BBC Scottish Symphony Orchestra and the Kreutzer Quartet. The journal *Contemporary Music Review* has featured music related articles, essays, reports, and more on music research since 1984. This article is relevant to the topic of Tabuteau in the sense of the continued evolving legacy Tabuteau left behind. The article doesn't mention

Tabuteau, but this article discusses the evolution of oboe pedagogy in a modern setting, and that is important when discussing the future of the American school of oboe pedagogy.

8 Vogel, Allan. "French, German, and American Oboe Playing." *The Journal of the IDRS* 1978:19-29.

Allan Vogel is an American oboist who has studied with Robert Bloom at Yale University, receiving a Doctorate in performance. He was also the principal oboe of the Los Angeles Chamber Orchestra, guest principal with Berlin Philharmonic and Los Angeles Philharmonic, and was one of eight musicians chosen to perform at the White House for President Bill Clinton in 2000. The Journal of the IDRS is the International Double Reed Society's primary publication, running since 1969. Allan Vogel compares French, German, and American oboe playing. He describes Karl Steins as being a major influence on German oboe playing, just as Marcel Tabuteau was a great influence on American oboe playing. He also mentions Robert Bloom, one of Tabuteau's students, and the techniques of reed making Bloom used to blend well with American orchestras. This article is relevant by comparing different schools of oboe playing. Using comparison is a great tool to define exactly what makes something unique.

Sound and Video Recordings

9 Mack, John, oboist. *Orchestral Excerpts for Oboe*. Summit Records, 1994, Spotify streaming audio, 320 kbps. https://open.spotify.com/album/236C0LaPFkTc5oOeDz0W8g?si=6q45lvQ3QKmeaR8_qm_ejQ.

John Mack was a student at the Curtis Institute of Music under Tabuteau. He has worked with the Cleveland Orchestra and served on the faculty of the Juilliard School of Music, as well as starting the John Mack Oboe camp to increase the accessibility of learning oboe. This album features John Mack as the principal oboe of the Cleveland Orchestra performing pieces from multiple artists, including Maurice Ravel, Claude Debussy, and J.S. Bach. He details the phrasing, articulation, dynamics, and overall musicality an oboist should use in 20 different popular excerpts for oboe. Mack was a student of Tabuteau's, so his ideas of musicality are a direct descendant of Tabuteau's. This source is an excellent way to see just how Tabuteau might have taught and performed these excerpts in terms of musicality.

10 Tabuteau, Marcel, oboist. *Marcel Tabuteau Excerpts with Leopold Stokowski Conducting the Philadelphia Orchestra*. Recorded 1924-1940. Naxos Digital Services US Inc., 1998.

This album is a recording of several of Tabuteau's performances in many key oboe excerpts. These recordings are an excellent way to hear how Tabuteau performed with the orchestra and extract information based on Tabuteau's lessons. The different recordings are also dated by year, so the evolution of Tabuteau's performance style can be heard by organizing the excerpts chronologically. The orchestra performing in this album is the Philadelphia Orchestra, which was founded in 1900. This album covers recordings from 1924-1940. This source is key to discovering Tabuteau's style and musicianship in the orchestra.

Newspaper Articles

11 New York Times News Service. "John Mack: 1927-2006; Dean of American Oboists; The Influence of the Principal of the Cleveland Orchestra Extended Far Beyond that City in His Many Students." Chicago Tribune, Jul 28, 2006.

<https://www.proquest.com/newspapers/john-mack-1927-2006-dean-american-oboists/docview/420467056/se-2>.

This newspaper article is a brief history of John Mack's professional performing and educating career. One of the primary points is that Mack utilized "rigorous instruction" combined with "quaint amusements" in his oboe camp. This combination of humor and intensity was also on display when he would teach, using humor to get across a point or make an important character like Tabuteau perhaps more memorable for his students. This article also speaks on how Mack reached such a vast number of students, further spreading the reach and impact of his mentor's ideas and techniques. The article takes quotes from Mack's son and friend, David Zauder, as evidence to detail John Mack's life. This source is written by a reputable newspaper company, Chicago Tribune. This would be useful in gaining understanding about John Mack's life and his influence on oboe pedagogy.

12 Storch, Laila. *Correspondence*. Translated by Michael Finkelman. 1944-1956.

<https://marceltabuteau.com/correspondence/laila-storch/>.

As mentioned previously, Laila Storch was a student of Marcel Tabuteau's and graduated from the Curtis Institute of Music. She went on to perform in several orchestras and teach in the University of Washington. This source is a collection of letters primarily between Laila (or Lola) Storch and Marcel Tabuteau & his wife, Louise. Because the Tabuteaus were not quite as excited about writing letters as Storch, she sent pre-written letters to them with fill-in-the-blank and multiple-choice options so that she could receive at least some correspondence. The letters date from July 1944 to November 1956, and cover several topics including vacationing, fishing, war, practice, and personal achievements. While there are occasionally some illegible lines and missing letters, it is still a comprehensive collection of correspondence.