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Bach 19th century fantasy-variations for oboe and piano on opera themes by Brod, Donizetti, Auguste Vény, Apollon M. R. Barret, Louis S. X. Verroust, Edouard Sabon, Daelli, Paggi. Robert Schumann 3 romances, op. 94 (1849) Camille Saint-Saëns oboe sonata op. 166 (1921) Charles Koechlin sonata for oboe and clarinet (1915/16) Stefan Wolpe Paul Hindemith sonata for oboe and piano (1938) André Jolivet Sérénade for oboe and piano (1945) Henri Dutilleul Gunther Schuller Benjamin Britten Six Metamorphoses after Ovid op. 49 for solo oboe (1951) Elliott Carter sonata for flute, oboe, cello and harpsichord (1952) Darius Milhaud Ernst Krenek sonatina for solo oboe (1956) Francis Poulenc Karlheinz Stockhausen solo for a melodic instrument and feedback (1965/66) Heinz Holliger Mobile (1962), Siebengesang (1967) Henri Pousseur Ex die in machinam memoria for oboe and feedback (1971) John Eaton Three pieces for solo oboe (1972) Richard Stoker Three pieces for solo oboe (1973) Luciano Berio Antal Doráti Cinq pièces for solo oboe (1981) An oboe reed is made from two pieces of cut cane, which is why it's called "double" reed. They are strapped to a metal pipe face-to-face by a string. The cork portion attached around the metal pipe fits into the upper joint socket. The two reed 'blades' are curved subtly, so as the side edges meet, a small aperture will be formed in between. This is where the breath passes through. When played, the reed vibrates minutely in a way that this aperture would close and open repeatedly (see next section for details). While holding the reed between the lips and gradually blowing air into the column, the air pressure decreases and pulls the two reed blades closer. Once the reed blades touch each other and the aperture closes, a sonic wave is generated as if you've clapped your hands. The sound pressure travels through the instrument bore, and reflects either at the tone-hole or at the end of the bell. The reflected wave subsequently returns to the reed, which has re-opened due to pressure recovery, allowing the air to pass through once again. All this happens over and over at enormous speeds. An oboe playing the "A" sound at 440Hz would repeat this cycle 440 times each second. The structure of the double reeds