

# A 90th Birthday Tribute to Loren Glickman

Introduction by Nora Post  
Kingston, New York



Loren Glickman at Christ & St. Stephen's Church, New York

I had the memorable privilege of interviewing **Loren Glickman** in late 2011.<sup>1</sup> I was impressed and inspired by so many things about him, but what struck me above and beyond all his well-known achievements was his deep love of music and his continued intense level of musical activity—primarily as a composer—in his late 80s. Loren Glickman is such an amazing example to all of us of a musician who is vibrantly and passionately creative at an age that certainly raises the bar for the rest of us!

When I heard about Loren Glickman's two wonderful birthday celebrations, I immediately knew I would like to put together a tribute to honor this wonderful milestone. The first birthday bash was a concert called *Glickman Ensemble & Friends In Celebration* held at Christ & St. Stephen's Church in New York on March 23, 2014. I have included a short description of the occasion written by bassoonist **Lisa Alexander**,<sup>2</sup> plus the program itself. The second celebration was a continuation of the birthday festivities, held at the Glickman-Popkin Bassoon Camp, at Wildacres, North Carolina in June. Loren's long-time colleague and friend **Truman Bullard** gave a wonderful toast that he graciously agreed to write down for this tribute. I am particularly grateful to two very gifted double reed playing photographers—bassoonist/photographer **Andrew Bunch** for his beautiful photos of bassoon camp, and oboist/photographer **Matt Dine** for the images of the New York concert.



Congratulations!

Composer/arranger Loren Glickman is recognized as one of America's foremost bassoon soloists. He was one of the founding artists of the prestigious Chamber Music Society of Lincoln Center where he performed for twenty years. He has performed at the White House, at the United Nations and on many tours throughout the continental United States and Alaska. Mr. Glickman participated in the Festival Casals in Puerto Rico, the Aldeburgh Festival in England, The Spoleto Festival in Italy and the Madeira Bach Festival. He has been a guest artist in concerts with the Juilliard, the Guarneri, the Lenox, and the Alexander Schneider string quartets, and has recorded chamber music on Columbia Records, Angel Records, Vanguard, MGM, Kapp and Counterpoint Records. He has composed music for many films, commercials and has transcribed over 100 pieces for bassoon, solo and ensemble. Mr. Glickman has written three books, including the definitive book on reed making, which he co-authored with Mark Popkin. He is the director of the Glickman-Popkin Bassoon Camp, which has been in operation for thirty-seven years. Mr. Glickman has been on the faculties of The Juilliard School, Queens College, Montclair State University and the Canadian National Youth Orchestra.

### Glickman Ensemble & Friends in Celebration

March 23, 2014 | Christ & St. Stephens Church | New York, New York

Comments by Lisa Alexander  
Englewood, New Jersey

The surprise 90th birthday celebration we had in March of 2014 really was very special in that we had so many people come in from all over the world to help celebrate this wonderful man! **Roger Birnstingl** came from England, Henry Hutchinson (the concertmaster of the Puerto Rico Symphony) performed, since he and Loren have known each other since Henry



Loren Glickman and Lisa Alexander

was eight years old and Loren was contracting the Casals Festival. Henry's father was a violinist with the Casals orchestra. Pianist Gil Kalish played with members of *Windscape* (oboist **Randall Ellis**, clarinetist Alan Kay, bassoonist **Frank Morelli** and French hornist



New York concert

David Jolley). Each has known and performed with Loren for many years. Gil Kalish, for example, has played with Loren since their days at the Chamber Music Society of Lincoln Center in the 1960s. We also had a lovely flute duo with Judy Mendenhall and Susan Rotholz; both have known Loren for over thirty years. Susie first met Loren at Queens College when she was a student there and Loren coached her chamber music group. Judy Mendenhall performed with Loren during their tenure with the New York Chamber Symphony (formerly the 92nd St. Y Chamber Orchestra).

We even had a friend fly in from New Zealand for the celebration. Loren was completely surprised by the whole event. Don't ask me how, but no one gave up the secret for all those months. I had started to plan the whole event in December!

It was an evening filled with pure love and joy for this wonderful man who has touched so many of our lives with his musicianship, artistry and warmth of spirit. He truly is a force of nature.

## Glickman Ensemble & Friends in Celebration

### Program

#### Glickman Ensemble

##### *Hopak*

Modest Mussorgsky  
(1839-1881)

Lisa Alexander, Jill Dispenza, Catherine Marchese, Edwin Cabrera

##### *Duos for Flute. Op.34*

Robert Muczynski  
(1929-2010)

Judith Mendenhall, Susan Rotholz

#### Glickman Ensemble

##### *Rondo*

Luigi Boccherini  
(1743-1805)

Lisa Alexander, Jill Dispenza, Edwin Cabrera, Catherine Marchese

#### Glickman Ensemble

##### *Czardas*

Vittorio Monti  
(1868-1922)

Catherine Marchese, Lisa Alexander, Pej Reitz, *piano*

#### Windscape

##### *Quintet for Piano and Winds in Eb Major – Largo - Allegro Moderato*

W. A. Mozart  
(1756-1791)

Randall Ellis, *oboe*; Alan Kay, *clarinet*; Frank Morelli, *bassoon*;  
David Jolley, *horn*; Gilbert Kalish, *piano*

##### *Love Is A Many Splendored Thing* for three clarinets

Arr. Jack Gale

Alan Kay, John Moses, Keri Ann DiBari-Oberle

### – INTERMISSION –

##### *Poema for violin and piano*

Jose Enrique Pedreira  
(1904-1959)

Henry Hutchinson, violin; Gilbert Kalish, piano

##### *Duo for Two Bassoons Movt. I*

Giacomo Rossini  
(1792-1868)  
arr. Morelli

Frank Morelli, Harry Searing

#### Glickman Ensemble

##### *Autumn Romance*

W. A. Mozart  
(1756-1791)

Lisa Alexander, Pej Reitz, piano



**Glickman Ensemble***Sevilla*Isaac Albeniz  
(1860-1909)

Catherine Marchese, Lisa Alexander, Jill Dispenza, Edwin Cabrera

**Glickman Ensemble & Guests***Moto Perpetuo for Six Bassoons*Niccolo Paganini  
(1782-1840)Lisa Alexander, Edwin Cabrera, Catherine Marchese,  
Frank Morelli, Andrea Herr, Jill Dispenza**Glickman Ensemble & Guests**"Lensky For Loren" from Tchaikovsky's *Eugene Onegin*

Truman Bullard

*All Glickman Ensemble pieces are transcriptions by Loren Glickman*

Loren Glickman together with Jill Dispenza, Lisa Alexander and Colleen Rodgers

**A Toast to Loren Glickman**

Truman Bullard | Carlisle, Pennsylvania

It was thirty-five years ago that I attended my first Glickman-Popkin Bassoon Camp at Wildacres. At one of his first lectures, Loren Glickman encouraged the students to learn and perform tenor arias from the great composers as a way of compensating for the dearth of nineteenth-century solo music for our instrument. To demonstrate his point, he played Tchaikovsky's great "Kuda? Kuda?" (*Where Have You Fled, the Springtime Years of my Youth?*), an aria sung by Vladimir Lensky just before he dies in a duel with his best friend, Eugene Onegin. Glickman explained that these were some of Tchaikovsky's most inspired pages in



Sunrise at Wildacres

all of his vast output, and that one had to understand the psychology of the singer to interpret the solo artistically on the bassoon. Lensky's ardent Romantic idealism, his passionate love for his betrothed, Olga, and his fatalistic view of life all come into play as he pours out his youthful heart in the snowy park on the outskirts of St. Petersburg in the hour before dawn. Tchaikovsky was at his most inspired when he dealt with the destruction of pure and innocent love, the working of malevolent fate, and the rigid societal codes that made dueling the deadly activity which claimed the lives of Lensky as well as the poet-novelist, Alexander Pushkin.

When Glickman, accompanied by his wife Doris on the piano, played this aria for the class there occurred an amazing, uncanny sense that everything he had summarized in words was being realized abstractly upon his instrument. When he finished his passionate performance the class sat for a full minute in stunned silence. Had this great musician just demonstrated that the bassoonist can reach beyond musical and technical brilliance on the instrument to convey a three-dimensional portrait of a suffering and doomed young hero? So it seemed to everyone present.



Loren Glickman and Truman Bullard at Bassoon Camp





Wildacres

When bassoonist Lisa Alexander invited me to compose a new work for the Glickman Ensemble to be played at the surprise 90th birthday concert in March, my first thought was to write a new piece for bassoon quartet. But then I remembered Loren Glickman's Tchaikovsky, and decided to arrange that same aria for multiple bassoons. Lisa informed me that there would be seven professional bassoonists paying tribute to Loren at this concert, and it would make a fitting climax to the event to hear a work in which each of the seven musicians would be momentarily featured in a tenor soloist's capacity. Thus my work, "Kuda? Kuda?—Lensky for Loren" was born and given its premiere at the birthday concert. *The Glickman Ensemble & Friends in Celebration* concert was an outstanding success. There were so many musical



2014 Glickman-Popkin Bassoon Camp (Loren Glickman in front row wearing white Tee shirt)

luminaries there to honor Loren Glickman; it would be dangerous to try to identify them all! The bassoonists performing my work included Frank Morelli, Jill Dispenza, Lisa Alexander, Andrea Herr, Harry Searing, Catherine Marchese, and Edwin Cabrera.

As I encouraged each of the seven players to read aloud the progression of poetic lines by Alexander Pushkin set to magnificent music by Tchaikovsky, the character of Lensky came to life for the audience as it might in an opera house. The performance was stunning, and one could not help but associate the fateful music in E minor with one of the most famous orchestral bassoon solos of all, the opening measures of Tchaikovsky's *Sixth Symphony*, the "Pathétique." Every player performed with great artistry and ardor, but it can be safely asserted that no one could ever match the beauty and deep artistry of Loren Glickman, master bassoonist—back then, years ago at Wildacres, on a summer morning in class, Loren became Lensky! My arrangement of "Kuda? Kuda?" for seven bassoonists was performed again at the closing Gala Concert at this year's Glickman-Popkin Bassoon Camp at Wildacres, North Carolina, the 37th consecutive year of this extraordinary camp.<sup>3</sup> Loren Glickman, who, as always, had taught five outstanding classes at the camp, was present to hear and enjoy this musical tribute again. The performers this time included several of those who played in New York as well as **Barrick Stees**, assistant principal bassoon of the Cleveland Orchestra.

Truman Bullard, Ph.D.

Professor Emeritus of Music

Dickinson College

Visiting Professor of Musicology, The Eastman School of Music Summer Sessions

---

## Endnotes

- 1 Nora Post, "The Many Careers of Bassoonist Loren Glickman," *The Double Reed* Vol. 35, No. 2 (2012): 39-55.
- 2 [www.glickmanensemble.com](http://www.glickmanensemble.com)
- 3 This arrangement of "Kuda? Kuda?" will be published by T.D. Ellis at The Music Source, and made available in his catalogue.