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Keywords: Bosnia and Herzegovina, conflict management, East Timor, Eastern Slavonia, international administration, Kosovo, nation- and state-building, post-conflict reconstruction, transitional administration, United Nations, war-torn territories

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called the σ-field *generated by* C, customarily denoted $\sigma(C)$.

The following theorem establishes a basic fact about σ-fields.

1.20 Theorem If C is a finite collection $\sigma(C)$ is finite, otherwise $\sigma(C)$ is always uncountable.

Proof Define the relation R between elements of X by 'xRy iff x and y are elements of the same sets of C'. R is an equivalence relation, and hence defines an equivalence class $\mathcal{E}$ of disjoint subsets. Each set of $\mathcal{E}$ is the intersection of all the C-sets containing its elements and the complements of the remainder. (For example, see Fig. 1.1. For this collection of regions of $\mathbb{R}^2$, $\mathcal{E}$ is the partition defined by the complete network of set boundaries.) If C contains n sets, $\mathcal{E}$ contains at most 2^n sets and $\sigma(C)$, in this case the collection of all unions of $\mathcal{E}$-sets, contains at most 2^{2n} sets. This proves the first part of the theorem.

Let C be infinite. If it is uncountable then so is $\sigma(C)$ and there is nothing more to show, so assume C is countable. In this case every set in $\mathcal{E}$ is a countable intersection of C-sets or the complements of C-sets, hence $\mathcal{E} \subseteq \sigma(C)$, and hence also $\mathcal{U}(\mathcal{E}) \subseteq \sigma(C)$, where $\mathcal{U}(\mathcal{E})$ is the collection of all the countable unions of $\mathcal{E}$-sets. If we show $\mathcal{U}(\mathcal{E})$ is uncountable, the same will be true of $\sigma(C)$. We may assume that $\mathcal{E}$ is countable, since otherwise there is nothing more to show. So let the sets of $\mathcal{E}$ be indexed by $\mathbb{N}$. Then every union of $\mathcal{E}$-sets corresponds uniquely with a subset of $\mathbb{N}$, and every subset of $\mathbb{N}$ corresponds uniquely to a union of $\mathcal{E}$-sets. In other words, the elements of $\mathcal{U}(\mathcal{E})$ are equipotent with those of $2^{\mathbb{N}}$, which are uncountable by 1.13. This completes the proof. ▫

1.21 Example Let $X = \mathbb{R}$, and let $C = \{(-\infty, r], r \in \mathbb{Q}\}$, the collection of *closed half-lines with rational endpoints*. $\sigma(C)$ is called the *Borel field* of $\mathbb{R}$, generally denoted $\mathcal{B}$. A number of different base collections generate $\mathcal{B}$. Since countable unions of open intervals can be closed intervals, and vice versa, (compare 1.12), the set of open half-lines, $\{(-\infty, r), r \in \mathbb{Q}\}$, will also serve. Or, letting $\{r_n\}$ be a decreasing sequence of rational numbers with $r_n \downarrow x$,

$$(1.21) \qquad (-\infty, x] = \bigcap_{n=1}^{\infty} (-\infty, r_n].$$

Such a sequence exists for any $x \in \mathbb{R}$ (see 2.15), and hence the same σ-field is generated by the (uncountable) collection of half-lines with real endpoints, $\{(-\infty, x], x \in \mathbb{R}\}$. It easily follows that various other collections generate $\mathcal{B}$, including the open intervals of $\mathbb{R}$, the closed intervals, and the half-open intervals. ▫

1.22 Example Let $X = \bar{\mathbb{R}}$, the extended real line. The Borel field of $\bar{\mathbb{R}}$ is easily given. It is

$$\bar{\mathcal{B}} = \{B, B \cup \{+\infty\}, B \cup \{-\infty\}, B \cup \{+\infty\} \cup \{-\infty\}: B \in \mathcal{B}\},$$

where $\mathcal{B}$ is the Borel field of $\mathbb{R}$. You can verify that $\bar{\mathcal{B}}$ is a σ-field, and is generated by the collection C of 1.21 augmented by the sets $\{-\infty\}$ and $\bar{\mathbb{R}}$.▫

1.23 Example Given an interval I of the line, the class $\mathcal{B}_I = \{B \cap I: B \in \mathcal{B}\}$ is

called the restriction of $\mathcal{B}$ to I, or the Borel field on I. In fact, $\mathcal{B}_I$ is the σ-field generated from the collection $C = \{(-\infty, r] \cap I: r \in \mathbb{Q}\}$. ▫

Notice how $\sigma(C)$ has been defined 'from the outside'. It might be thought that $\sigma(C)$ could be defined 'from the inside', in terms of a specified sequence of the operations of complementation and countable union applied to the elements of C. But, despite the constructive nature of the definitions, 1.20 suggests how this may be impossible. Suppose we define $\mathcal{A}_1$ as the set that contains C, together with the complement of every set in C and all the finite and countable unions of the sets of C. Of course, $\mathcal{A}_1$ is not $\sigma(C)$ because it does not contain the complements of the unions. So let $\mathcal{A}_2$ be the set containing $\mathcal{A}_1$ together with all the complements and finite and countable unions of the sets in $\mathcal{A}_1$. Defining $\mathcal{A}_3, \mathcal{A}_4, \cdots$ in the same manner, it might be thought that the monotone sequence $\{\mathcal{A}_n\}$ would approach $\sigma(C)$ as $n \to \infty$; but in fact this is not so. In the case of the class $\mathcal{B}_{[0,1]}$, for example, it can be shown that $\mathcal{A}_\infty$ is strictly smaller than $\sigma(C)$ (see Billingsley 1986: 26). On the other hand, $\sigma(C)$ may be smaller than 2^X. This fact is demonstrated, again for $\mathcal{B}_{[0,1]}$, in §3.4.

The union of two σ-fields (the set of elements contained in either or both of them) is not generally a σ-field, for the unions of the sets from one field with those

EXAMPLE 6.7b. Brahms, Clarinet Quintet, Op. 115 / II, mm. 52

to its lowest range, the cello plays *x* in a triply augmented version that incorporates another derivative of *y* (see ex. 6.7c). As Daverio suggests of Brahms's appropriation of Gypsy style in general, the motivic techniques in this passage are equally attributable to developing variation and simulated improvisation. [101]

Various writers have considered the chamber music with clarinet to be late works in a stronger sense than the preceding compositions, implying that Brahms had liberated himself from psychological constraints during his momentary retirement. Several superlatives certainly apply to the Clarinet Quintet. As a whole, it manifests the most thorough motivic integration of any multimovement work in his oeuvre. The Adagio, remarkably, in most performances, is the longest adagio of any Brahms had composed since the A Major Piano Quartet's Poco Adagio three decades before. Articulating yet another superlative, Specht marveled at the Adagio as a movement "masterly without willful mastery, where Brahms forgot himself and his striving after formal subtleties, and which for this reason belongs to the greatest of his creations." [102] In the Clarinet Quintet, Brahms found the means to compose "such a long adagio," which he had told Jenner was "the most difficult thing of all" only a few years before, because he "forgot himself," so to speak, in Gypsy style. The style provided the musical signs for appearing to forget oneself.

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What concerns us are three interwoven propositions. First, the polyarchic definition, resting on [...]-functionalist sociology, isolates explicitly the political from the social and economic spheres and situates dem[...] at that, it limits democratic participation to voting in elections—in contrast to the popular definition. This s[...] will return to this issue below. Second, behind essentially contested concepts are *contested social orders*. Mas[...] are movements seeking fundamental social change, including but encompassing much more than re[...]titutional structures of polyarchy. Third, the contradiction between popular democracy and polyarchy is a [...]tagonists and their opposing projects for organizing society.

The emergence of polyarchy promotion is in contrast to prior periods in US foreign policy history and to the general practice of capitalist world powers, in which military dictatorships or authoritarian client regimes, and before them colonial states, were sustained as the best guarantor of social control and of stability.[5] As mass popular movements in the Third World spread in the latter part of the twentieth century against repressive political systems and exploitative socioeconomic orders, support for authoritarianism became an increasingly ineffective means of assuring stability and confronting mass demands for popular social change. A crisis of elite rule began to coalesce in the 1970s at the world systemic level. American [...] extended policymaking community reflected on the best means to resolve this crisis. In the early 1980s [...] authoritarianism or polyarchy was the better means of achieving order was decisively resolved in favou[...]

Seen in structural perspective, the shift to promoting polyarchy corresponds to the emergence of the gl[...] the basis for international relations and class formation, created new sets of actors which became trans[...]es for political change in global society. New modes of social control constitute a political exigency of macroeconomic restructuring on a world scale, in the context of the transnationalization of the economy, political processes, social classes and civil societies. Specifically, transnational capital has emerged as the agent of globalization.[6]

[6] There has been an explosion of literature in the 1990s on globalization, including a number of important works on transnational class formation. In addition to Robinson, *Promoting Polyarchy*, see Leslie Sklair, *Sociology of the Global System*, 2nd edn. (Baltimore: Johns Hopkins University Press, 1995), which discusses the formation of a 'transnational capitalist class'. Roger Burbach and William I. Robinson, 'The Fin de Siècle Debate: Globalization as Epochal Shift', *Science and Society*, 63/1 (1999), pp. 10–39, also provides empirical discussion on the emergence of transnational fractions in the South. On the emergence of transnational groups in the North, see among several important works: Robert Cox, *Production, Power, and World Order: Social Forces in the Making of History* (New York: Columbia University Press, 1987); [...] York: Cambridge University Press, 1990); Kees van der Pijl, *Transn[...]*

At the apex of the global economy

is a transnational managerial [...] centres of world capit[...] transnational capital as the h[...] on of capital on a world s[...] conditions around the world [...]tered activity of transnationa[...] the establishment of the Wo[...] Organization, negotiations over [...] convert the world into a sing[...] unified field for global capitalism. It also [...] elimination of state interven[...] in the economy and the regulation of [...] 'structural adjustment' progr[...]s sweeping the South seek to achie[...] capital and to integrate each [...] region into new globalized cir[...]

If this economic component is [...]orld available to capital, t[...] social control systems and polit[...] propitious for achi[...] are obstructed by authoritarian [...] rangements, w[...] economy. The turn to promoting p[...] olicy is an eff[...] that they operate through consensual, [...]ugh direct, coe[...] to become neutralized less through direct repr[...] than through ide[...] the global economy. While mediating inter-class [...]ations, polyarchy is [...] dominant groups. With its mechanisms for intra-elite compromise and [...] equipped in the new global environment to legitimize the political auth[...] conflict-ridden and fluid conditions of emergent global society, for glob[...]

The shift to global capitalism thus requires concomitant shifts in the gl[...] promoting polyarchy is a political counterpart to the project of promoti[...]

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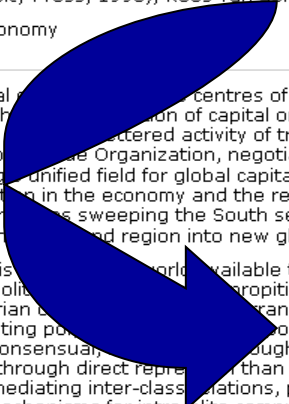
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Czech Republic. The name under which Czechoslovakia (formed in 1918 from the union of Bohemia, Moravia, and Slovakia) has been known, following the establishment of Slovakia's independence in 1992. Opera was first given in 1627, when Italian singers came from Mantua to perform a *commedia pastorale cantata* by G. B. Buonamente and Cesare Gonzaga for the coronation of Ferdinand III. Italian opera was thereafter given by visitors, including in 1702 Bartolomeo Bernardi's *La Libussa* (the first work on a Czech subject in Czech lands). In 1723 Fux's *Costanza e Fortezza* was produced for the 4,000 visitors to the coronation of Charles VI. Later, opera (including prems. of Vivaldi's works) was given in a theatre built by Count František Špork in his Prague residence in Na Poříčí in 1701, and open to the public. From 1739 Italian companies played in the new Kotzen T, which was adapted from the old town's medieval cloth market and remained the chief public theatre. The Gräflich-Nostitzsches Nationaltheater (1783), then the Königliches Ständestheater in the Old Town (Staré Město), and Count Thun's theatre in the Malá Strana (1781) replaced it.

The expansion of Italian opera in the 18th cent. led to the building of theatres in nobles' castles, where opera was given by Italian companies augmented by domestic musicians. Important castle centres included Špork's Kuks, Česky Krumlov, and in Moravia Rottal's Holešov, Schrattenbach's Vyškov and Kroměříž, and especially Questenberg's Jaroměřice, where in 1730 *L'origine di Jaromeriz in Moravia*, by František Míča, was staged (revived there 1980). This, whether or not sung in Czech, was the first opera to be given a printed Czech translation. The Italian opera buffa and baroque drama influenced the simple Hanatic folk operas (from the district of Haná), composed in dialect, and *Pargamotéka* (1747) by Alanus Plumlovsky (1703–59), performed in the Premonstratensian monastery of Hradiště from 1747; they also influenced the *Opera de rebellione Boëmica rusticorum* (Opera on the Bohemian Peasants' Revolt, 1775–7) by the East Bohemian teacher Jan Antoš (*fl.* 2nd half 18th cent.) and *Opera Bohemica de Camino* (The Bohemian Chimney O) by Karel Loos (1724–72), one of a number of 'craft' operas written in Czech. The Italian travelling companies visited Prague and elsewhere: Denzio settled in Prague and presented opera, the Mingottis brought opera buffa, and G. B. Locatelli introduced Gluck conducting his own works. In the second half of the 18th cent. these were gradually replaced by German companies, producing Singspiels, vaudevilles, and plays using songs and dances in Czech and German. As elsewhere, Italian opera appealed mainly to connoisseurs, Singspiel (often very simple) to a wider public. The castle productions died out during the first half of the 19th cent.; some were given in Náměšt, where works by Naumann, Gluck, and Handel were staged, mostly in German translations by Count Haugwitz and performed by his domestic musicians.

During these years, most Czech musicians lived abroad and worked in the main operatic languages of the day. Those working chiefly in Italian included Florian Gassmann (1729–74), Josef **Mysliveček** (1737–81), and J. A. Koželuh (Kozeluch) (1738–1814); in German, Jirí Benda (1722–95), Pavel Vranicky (Paul **Wranitzky**) (1756–1808), and Vojtěch Jírovec (Adalbert **Gyrowetz**) (1763–1850); in French, Josef Kohaut (1738–?1793) and Anton Rejcha (1770–1836). Ferdinand **Kauer** (1751–1831) and Wenzel **Müller** (1767–1835) worked mainly in Viennese Singspiel. Jan Rösler (1771–1813) and Václav **Tomášek** (1774–1850) remained in Prague but wrote to German or Italian texts. Despite the earlier amateur operas in Czech, the first real Czech opera composer was František **Škroup** (1801–62), with *Dráteník* (The Tinker, 1826). There is little influence of Weber (who had worked in Prague, 1813–16, introducing a wider repertory, and whose *Der Freischütz* was given there in 1824), and the work is closer to pre-Romantic Singspiel; whereas Žižkuv dub (Žižka's Oak, 1841), by František Kott (1808–84), despite Italian influence, is in various ways Weberian. Škroup's lead was not decisively followed, and his own later operas were mixed in language and genre. The most successful German-language Czech opera was *Bianca und Giuseppe* (1848; text by Richard Wagner) by Jan Kittl (1806–68).

It took Bedrich **Smetana** (1824–84) to recognize that a more mature method than a simple musical play using folk-songs was demanded as a basis for the development of a true national opera. In 1868–74 he was conductor of the Provisional T (opened 1862). He impressed his audiences with *Branibori v Čechách* (The Brandenburgers in Bohemia, 1866), the prize-winner in Count Harrach's 1861 competition for the best Czech historical and comic opera; but he won their hearts with *Prodaná nevěsta* (The Bartered Bride, 1866). He further set an example of how to treat heroic as well as folk themes in a Czech idiom with *Dalibor* (1868). In the same year building began of the Nat. T, intended as a symbol of the nation's independent spirit. Smetana's *Libuše* was produced there in June 1881, before the completion of the building, which shortly burnt down. Of **Dvorák's** operas (by which he set considerable store), only *Rusalka* has entered the international repertory; other of his works, especially *Jakobín* (The Jacobin, 1889) and *Cert a Káča* (The Devil and Kate, 1899), have remained in Czech repertories, but though wholly Czech in spirit and of much charm in their handling of history, character, and legend, they lack Smetana's dramatic qualities.

Smetana's immediate successor was Zdeněk **Fibich**, who absorbed some Romantic, including Wagnerian, influences into a Czech national idiom and drew upon European literature for his subjects. Others who successfully built upon Smetana's example included Richard Rozkošny (1833–1913), Vilém **Blodek** (1834–74), Karel **Bendl** (1838–97), Josef Nešvera (1842–1914), Karel **Šebor** (1843–1903), and Karel Weiss (1862–1944). The first outstanding Czech conductor was Karel **Kovarovic** (1862–1920), who introduced *Rusalka* and ran the National T 1900–20. Here he introduced French opera, Strauss, Musorgsky, and Wagner. His most successful opera was *Psohlavci* (The Dogheads, 1898).

Outstanding among composers of the period before the emergence of Janáček, however, was J. B. **Foerster** (1859–1951), whose *Eva* made a great impression in 1899. By now opera was securely established in Czechoslovakia, and a flourishing, independent genre: 102 new operas were given between 1900 and 1925. It still held no interest for some leading composers: Suk wrote no operas, Vitězslav **Novák** (1870–1949) few, though his *Lucerna* (The Lantern, 1923) is impressive. Work of greater significance came from Otakar **Ostrčil** (1879–1935), who was

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theatre
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Czech Republic, The   The Czech Republic consists of three historical lands — Bohemia, Moravia, and Silesia — with the majority of important gardens concentrated in the first two. The history of garden-making has been determined largely by three factors: geography, cultural influence, and climate. Its location in Eastern Europe meant that it inevitably absorbed ideas from the surrounding countries, Austria, Germany, and Poland. Sometimes the influence would come from further afield — France, Italy, the Netherlands, and England — but often mediated through the neighbouring countries. For a long period it was part of the Habsburg Empire, and thus trends and concepts circulating within the Empire would have had an impact on the development of Czech gardens. The climate, broadly, provides hot summers and cold, dry winters, but varies according to altitude and shelter. The prolonged snow and cold in some parts prevent the growing of tender or Mediterranean plants, while vines and fruit can flourish in the valleys of Moravia.

There is a little information and surviving evidence as to monastery or courtyard gardens, but the tradition of the enclosed walled garden persisted until well into the Renaissance. Italian Renaissance ideas began to penetrate during the 16th century, but affected only a few layouts. A large royal garden was laid out behind Prague Castle, modified at the end of the 16th century by **Hans Vredeman de Vries** , who introduced some Dutch ideas and planted tulips. The Summer Palace, a large arcaded Italianate **pavilion** , and the Games Hall, decorated with sgraffito, survive from the 16th century, but although the garden facing the Summer Palace and surrounding the 'Singing Fountain' (1564 – 8) has been recreated to give an impression of Renaissance design, some of the ornamental features such as the Hercules Fountain and the sculpture of Night result from later, baroque interventions.

Two other significant sites survive from the 16th century. One is Kratochvíle in southern Bohemia, a villa (1583 – 9) and parterre surrounded by a moat, but the parterre today is not authentic. This was a summer residence used for hunting and jousting, with appropriate mural paintings outdoors. The walls outside the moat have grilles to admit views of the countryside. Not far away is Jindrichuv Hradec, a summer palace with an extraordinary circular music saloon where the musicians were hidden below the floor. An arcaded gallery encloses the palace garden, centred by a star-shaped stone basin.

In the 17th century the developments may be described as baroque rather than Renaissance. Although inspired by France and Italy, Czech baroque has its own character. An example of early baroque is the Wallenstein (Valdštejn) Garden in Prague (from 1624). A large *sala terrena* (open loggia) looks out on a parterre with copies of the original bronze sculptures by Adrian de Vries (1627). The most striking and prominent feature is an enormous high wall covered with dark grey artificial stalactites, the same material that dresses the adjoining aviary and grotto chamber next to the *sala terrena*.

Equally remarkable, though in a different way, is the flower garden at Kroměříž, South Moravia, later called the 'Libosad', originally just outside the city walls. Dating from 1665 – 75 , it comprised a formal rectangular garden 300 m/984 ft x 485 m/1591 ft, inclusive of a large square containing the formal parterre. The remainder was laid to grass with two artificial knolls originally capped with pavilions. Spiral walks circle these knolls, now known as the Strawberry Hills, though with no **Horace Walpole** connection. The formal square was intersected with straight and diagonal **allées** , focused on an octagonal summerhouse with a circular dome, known as the Libosad **Rotunda** . The parterres themselves have been recreated with modern floral contents, but give some idea of the original Italianate designs which were rendered more French later in the century. One side of the square is a unique monumental gallery, the Colonnade, 224 m/735 ft in length. The Colonnade, forming a covered walk, is decorated with 44 statues of classical or mythological figures, with 46 busts resting on the pillars of the arcade. On top is a roof promenade. The original **giochi d'acqua** have gone from the Rotunda and the garden, but certain features such as the aviary remain. In the 19th century the architect Anton Arche added greenhouses and administrative and residential buildings at the side. At the turn of the 18th century the gardens at Trója Palace, outside Prague, displayed a mixture of French and Italian style: they have been recreated in recent years but not authentically. The staircase outside the palace, however, with its Titans clashing on the balustrade and under rocks at the foot of the basin, is original.

In the first half of the 18th century some of the greatest baroque gardens came into being. Buchlovice, in South Moravia, had an Italianate terraced garden which was then given a French-style makeover including topiary. A central axis runs from the chateau through a fountain to an **obelisk** (1794) commemorating the new owners. Jaroměřice, in the same region, is claimed to be a fine example of French baroque design, but the 'restoration', carried out from the 1950s onwards, is a considerable simplification and modification of the original as seen in early views. There were broderie **parterres** , lime avenues, orchards, benches, statues, and a canal 22 m/72 ft in width, beyond which a garden **theatre** (1732) lay, stepped in turf. In the 18th century music festivals were held there, and indeed all those living on the estate had to be musicians. A footman was the leading composer, and the first Czech opera was performed there.

In Malá Strana (the 'Lesser Quarter') of Prague, four baroque gardens climb up the steep Petrín hill. Of these the Vrtbovská garden (sometimes shortened to Vrtba) is the jewel. Constructed 1715 – 20 for the Count of Vrtba, the garden rises in a series of three terraces in a very narrow strip up a sharp gradient. As an example of how to make spectacular use of an awkward site it could not be bettered. Although seemingly Italian in style, there was a Czech designer, František Kanka , and local artists, and the garden is regarded as a perfect example of Czech baroque in its intelligent use of restricted

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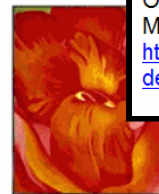Source: The Oxford Companion to Western Art

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O'Keeffe moved to New York in 1918 with the promise

Georgia O'Keeff[e]
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Georgia O'Keeffe: *A Storm*, pastel on paper, mounted on illustration board, h. 18 1/4, w. 24 3/8 in. (46.4 x 61.9 cm), 1922 (New York, Metropolitan Museum of Art; Anonymous Gift, 1981, Accession ID: 1981.35); © 2007 Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York, photo © The Metropolitan Museum of Art
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drawings of her subjects. She applied oil paint sparely
and thinly, but the exquisite and subtle syntax of her
facture may be seen in *Black Iris III* (1926) and
Ranchos Church (1930; both New York, Met.). From
1929 she spent most summers painting in New Mexico,
reinvigorating her art with the colours, forms and

Georgia O'Keeffe: Canna
Red and Orange, oil on
canvas, 508×406…

themes of the Southwest (**see fig.**). Among the most original of these canvases
are *Black Cross, New Mexico* (1929; Chicago, IL, A. Inst.), *Summer Days* (1936;
priv. col., see the painter's *Georgia O'Keeffe* (1976), pl. 7) and *Pelvis with Shadow
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O'Keeffe, Georgia

(b Sun Prairie, WI, 15 Nov 1887; d Santa Fe, NM, 6 March 1986).

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American painter and draughtsman. She decided to become an artist when she was 12. From 1905 to 1906 she attended the School of the Art Institute of Chicago. In 1907 she went to New York to study oil, pastel and watercolour painting at the Art Students League. She worked there for a year with William Merritt Chase and won the Chase Still Life Scholarship. In 1908 she saw the first American exhibitions of the work of Auguste Rodin (watercolours) and of Henri Matisse at the Little Galleries of the Photo-Secession, known as 291, run by Alfred Stieglitz.

Between 1908 and 1910 O'Keeffe worked as a freelance commercial artist (drawing lace and embroidery advertisements) in Chicago. During summer 1912 she attended a drawing class run by Alon Bement (1876–1954) at the University of Virginia in Charlottesville. Through him she became interested in the anti-academic system of art education, developed by Ernest Fenollosa (1853–1908) and Arthur Wesley Dow (1857–1922) during the 1890s from Japanese principles of two-dimensional design. This system was saturated with Symbolist notions of 'visual music' and synaesthesia, and for the next six years O'Keeffe taught it at schools and colleges in Virginia, South Carolina and Texas.

O'Keeffe returned to New York in autumn 1914 to work for six months with Dow at the Teachers College, Columbia University. She became increasingly aware of

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Bassoon

(Fr. *basson*; Ger. *Fagott*; It. *fagotto*).

A wooden conical wind instrument, sounded with a double reed, which forms the tenor and bass to the woodwind section. In the modern orchestra, the family exists in two different sizes: the bassoon and the double bassoon or contrabassoon, sounding one octave lower. Built in four joints, its precursor the dulcian was of one-piece construction. Because of its wide compass and its range of characteristic tone-colours, from richly sonorous at the bottom to expressively plaintive at the top, it is one of the most versatile and useful members of the orchestra. Certain design features are peculiar to it: the doubling back on itself of the bore, like a hairpin; the 'extension bore' beyond the sixth finger-hole; and local wall thickness allowing for finger-hole chimneys. These features give the instrument its essential tone qualities and condition its complex acoustics. The standard compass of the present-day bassoon is from $B\flat'$ to f' or g''. It is a non-transposing instrument and its music is notated in the bass and tenor clefs; occasionally the treble clef is also used.

In the Hornbostel-Sachs classification it is classified as an oboe.

See also Organ stop.

1. The modern instrument and reed.

The modern bassoon exists in two versions: the German or 'Heckel' system, and the French or 'Buffet' system of differing keywork and slightly modified bore (fig.1). As the German type is more commonly used today, it provides the frame of reference for general statements here about the construction of the modern bassoon.

While early bassoons (like dulcians: see §2) were sometimes made of harder varieties of wood, maple has been the wood traditionally used. Carl Almenraeder (see §4) favoured North American dark maple (*acer nigrum*),

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2. **Pharrell Williams** (Biography)
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Gwen Stefani

b. Gwendolyn Renee Stefani, 3 October 1969, Fullerton, California, USA. The highly photogenic Stefani became a ubiquitous presence in the world media in the late 90s and at the start of the new millennium, balancing her long-standing commitment to the pop band NO DOUBT with solo work and acting roles.

Raised in California, Stefani spent most of the late 80s and early 90s struggling to break into the mainstream with No Doubt, with the band's initial preference for new wave and ska-influenced pop finding little favour with the general public. She was shot into the spotlight in 1996 with the international success of the power ballad 'Don't Speak' and the attendant *Tragic Kingdom*. Her on/off relationship with BUSH lead singer Gavin Rossdale occupied many tabloid pages during the late 90s, with the couple finally marrying in September 2002. No Doubt enjoyed further success during this period with the album *Rock Steady*, but despite the band's hit profile Stefani chose this moment to branch out into solo work and acting. She collaborated with rapper EVE on the fantastic hit 'Let Me Blow Ya Mind' and began work on a solo album. The craftily-titled *Love. Angel. Music. Baby*, released at the end of 2004, saw Stefani teaming up with an array of figures from the urban scene to help fashion a collection of material that would distance her from the rather cuddly pop image she had cultivated with No Doubt. Names such as DR. DRE, the NEPTUNES, DALLAS AUSTIN, Andre 3000 (OUTKAST) and JIMMY JAM AND TERRY LEWIS helped push Stefani in a resolutely fashionable, club-orientated direction, with the singer embracing digital R&B and electro pop with a gusto. The album was a huge commercial success and generated a number of hit singles including 'Rich Girl' and 'Hollaback Girl' (a US number 1 hit). Shortly after the album's release, Stefani received good notices for her portrayal of Jean Harlow in Martin Scorsese's lavish biopic of Howard Hughes, *The Aviator*.

DISCOGRAPHY

- *Love. Angel. Music. Baby.* (Polydor, 2004) ★★★★☆

FILMOGRAPHY

- *The Aviator* (2004)

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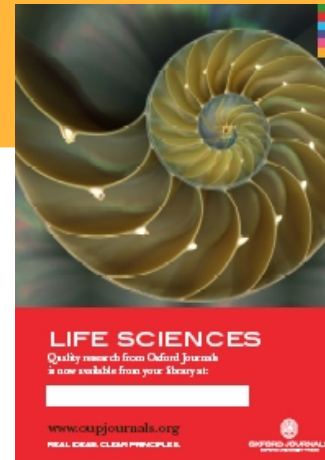# OXFORD JOURNALS ONLINE COLLECTION

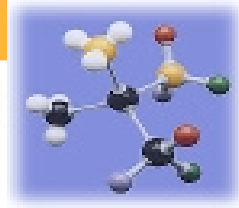## *From Oxford University Press*

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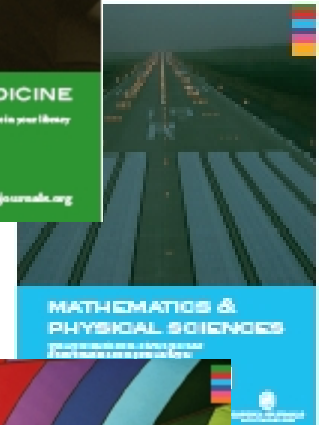
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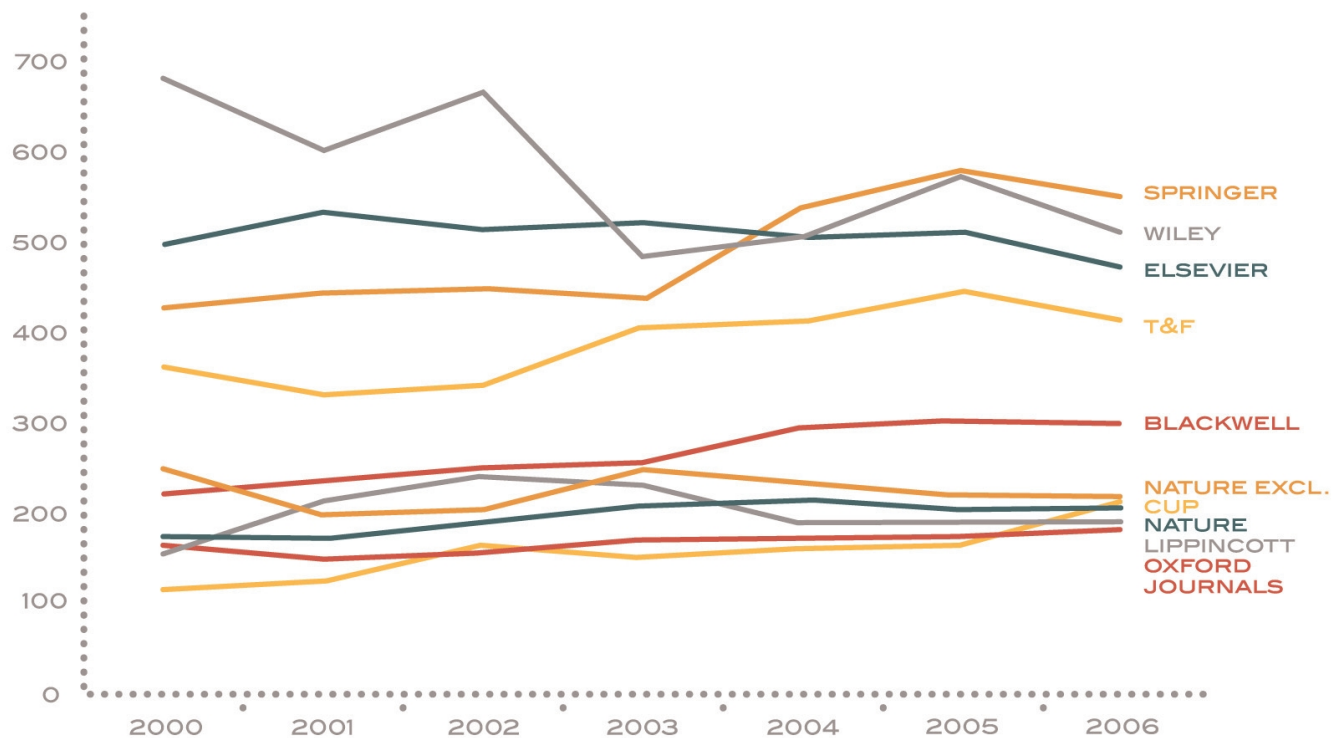
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