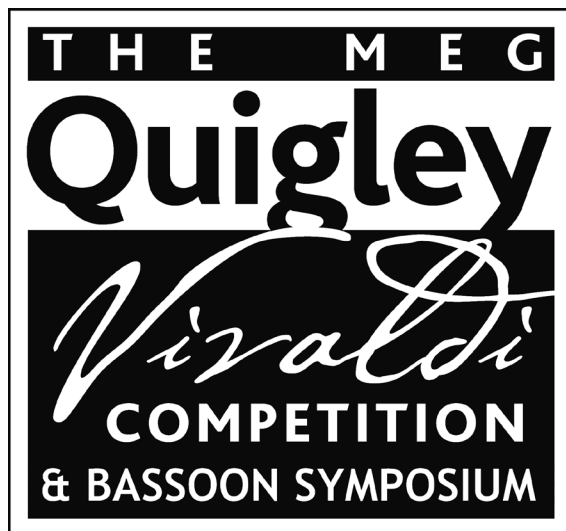


January 6,7,8, 2012

University of the Pacific
Conservatory of Music
Stockton, California





January 6, 7, 8, 2012 – Stockton, CA

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From the Dean

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

UNIVERSITY OF THE
PACIFIC
Conservatory of Music

Dear Participants:

It is a real pleasure to welcome you to our campus for the Meg Quigley Vivaldi Competition and Symposium. We at Pacific were very happy to work with the MQVC board in order to host this year's competition. I have observed the work done by Nicolasa Kuster, assisted by David Wells, to prepare for this and I truly appreciate the labor of love needed to organize an event of this caliber. Please join me in thanking them for their splendid work.

As I look at the biographies of the semi-finalists, I am impressed by the reach of the competition outside the United States, and also by the accomplishments of the individual musicians. What an impressive group of young women! I was also thrilled to realize that in the past year I have seen one of the semi-finalists on YouTube, performing a Lady Gaga medley for bassoon quartet. Music can really take you down some interesting paths!

We are very proud of our campus (voted 5th most beautiful campus in the U.S.), of our Conservatory (the first such institution to open on the West Coast), and of the support we receive from the University and from the Stockton community. I hope that you will enjoy your experience here, and if there is anything that I or my staff can do for you during your stay, please let us know.

I am looking forward to great performances and to the awesome energy that comes when a group of talented and enthusiastic professionals get together to discuss their passion: here's to a bright future for the MQVC!

Best,



Giulio M. Ongaro Ph.D.
Dean, Conservatory of Music

From the Co-Founders and Directors

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

Dear Bassoon Symposium attendees,

Thank you for joining us at the 2012 Meg Quigley Vivaldi Competition and Bassoon Symposium! This event marks our fourth Competition and second Symposium. The two of us fondly remember sitting in a café in Buenos Aires during the 2000 International Double Reed Society Conference as young professors, pondering ways we could inspire young women to rise to the top of the competitive field of bassoon playing. After receiving a generous donation from the family of Meg Quigley, we were able to launch our first competition in 2005.

At this first competition we had three preliminary judges listen to recordings together and decide on five finalists. These five would compete for the prizes in June, one day before the 2005 IDRS Conference began in Austin, Texas. In 2007 the IDRS conference hosts at Ithaca College also provided space. For the third competition in 2010, we made several major changes. We decided to expand from inviting five finalists to inviting ten semi-finalists, and to hold two live rounds. We also moved the competition to winter so that it would not conflict with the Gillet-Fox Competition or the IDRS Young Artist Competition. We combined the competition with a three-day symposium designed to provide an intensive, enriching experience for the competitors and anyone else who wanted to attend. The Oberlin Conservatory generously sponsored and hosted that successful event. We were so pleased with the congenial student-centered atmosphere, the enlightening master classes, and the beautiful performances that took place that we decided to keep this format. We have for this year increased the number of judges, and have some carryover between rounds.

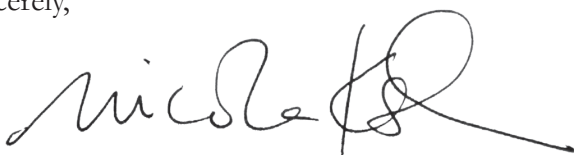
To the forty young women who entered the 2012 Meg Quigley Vivaldi Competition, we hope that the endeavor of striving for excellence in preparing and making your recording was in itself productive in building your confidence and skills as a bassoonist and an entrepreneur in the world of music. To the semi-finalists, we are so pleased that you are here, and wish you a positive experience. The foundation for future successes in your life will be fortified.

We would like to extend a special thanks to Co-Host David A. Wells, who has been a superb help in administrative matters in planning both the Competition and Symposium. He has acted above and beyond the call of duty to make all stages run smoothly. George Sakakeeny, the dedicated host of the 2010 Symposium at the Oberlin Conservatory as well as a member of the founding Advisory Board, worked tirelessly to coordinate events for this year as well. His experience and insight continue to be invaluable.

A heartfelt thanks to our preliminary round judges, Karen Pierson, Rodney Ackmann, Jenny Mann, Aura Marina Trevino and Steve Vacchi who donated many hours of listening to the recordings and provided rankings and valuable comments to the entrants. Thanks also to our resident judges. We are honored to be associated with so many outstanding musicians and educators. Together, we can continue to grow the scope of the Meg Quigley Vivaldi Competition and Bassoon Symposium to inspire bassoonists for many years to come.

Best wishes for a fulfilling weekend!

Sincerely,



Nicolasa Kuster



Kristin Wolfe Jensen

MQVC Co-Founders and Directors

From the Co-Hosts

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

Welcome!

According to the forecast as we go to print, it looks like we can deliver on what we promised: a sunny weekend in beautiful Northern California. Thank you for joining us on the gorgeous campus of the University of the Pacific; we hope you take some time to walk around and enjoy the scenery.

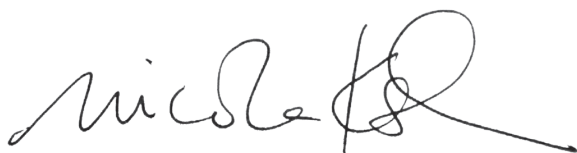
Most of the action will happen in the various buildings of the Pacific Conservatory of Music (see maps on pages 33 and 34). The evening concerts will take place just a short walk away in the University's Long Theatre. The DeRosa University Center is available for coffee and meals, but we are also fortunate to be very close to Stockton's Miracle Mile, which boasts plenty of restaurants and shops to enjoy. Building on the experience of the 2010 MQVC Bassoon Symposium at Oberlin, we lengthened the dinner breaks – we hope there is now ample time to enjoy the company of friends, both old and new.

We wouldn't have a reason to bring everyone together without the energy generated by the very hardworking and talented women who entered the 2012 MQVC. This weekend, you will have the opportunity to hear the ten phenomenal Semi-Finalists, selected from a pool of forty talented entrants. We also can't believe our luck in how many generous and willing professionals were willing to join this project in our hometown of Stockton. Thanks to all of our illustrious guest artists who are performing, teaching master classes, and judging the Competition this weekend.

This event has involved so many people without whom we could not have pulled it off. We thank the Conservatory staff and faculty who helped make this possible. Dean Giulio Ongaro invited us to host it here and provided considerable support. Also of note in the Conservatory are Steve Perdicaris, the tireless and knowledgeable Conservatory Operations Manager; James Gonzales, Stage and Technical Director, and his staff; Robyn Cheshire, Administrative Assistant to the Dean; and Bob Davis, piano and harpsichord tuner. Working with Gary Scheiding in the Theater Arts Department has been a real pleasure. We certainly can't forget the significant volunteer work of some of our Pacific students, including the generous Men and Women of Mu Phi Epsilon, Mu Eta Chapter and the wonderfully dynamic members of the Pacific Bassoon Studio.

Friends of the MQVC Pat and Cecilia Hobin have both provided generous financial support and been instrumental in connecting us with other supporters of the Arts in and around Stockton. We are grateful for all the advice and support we have received from this wonderful couple. It is the active participation in the Arts by people like the Hobins that keeps us going. To all of our generous donors, thank you.

There are numerous others deserving of our thanks, too many to mention here by name. See pages 4 and 5 for a complete list of our team, sponsors, and supporters. But we would be remiss if we didn't recognize our families, who have graciously put up with our single-minded devotion to making this event a reality. Thanks Bert, Leona, and Veronica!



Nicolasa Kuster



David A. Wells

MQVC Team

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

Kristin Wolfe Jensen, University of Texas at Austin; MQVC Co-Director
Nicolasa Kuster, University of the Pacific Conservatory of Music; MQVC Co-Director, 2012 Co-Host
Nathan Koch, Austin, TX bassoonist, teacher, arranger; MQVC 2012 Proctor
Jenny Mann, University of Alabama, MQVC Team
Amy Marinello, University of Georgia, MQVC Team
Maria McCoy, Columbus, OH; Symposium Operations Head Volunteer
Benjamin Opp, California State University, Stanislaus; MQVC 2012 Proctor
Jacqueline Rocamora, University of the Pacific Music Management Major; MQVC 2012 Operations Intern
George Sakakeeny, Oberlin Conservatory (host 2010); 2012 Symposium Artist Liaison and Concert Coordinator
Maya Stone, Bowling Green State University; MQVC 2012 Proctor, MQVC Team
David A. Wells, California State University, Sacramento; MQVC Operations Coordinator, 2012 Co-Host
Leyla Zamora, San Diego Symphony, MQVC Team

University of the Pacific Faculty and Staff

Robyn Cheshire, Administrative Assistant to the Dean of the Conservatory
Bob Davis, Davis Piano Workshop
Clinton Edmiston, Housing Operations
James Gonzales, Stage and Technical Director, and his staff
Corrie Martin, Director Women's Resource Center
Giulio M. Ongaro Ph.D., Dean of the Conservatory
Steve Perdicaris, Lecturer in Trombone, Conservatory Operations Manager
Gary Scheiding, Technical Director, Department of Theatre Arts
Holly Stanco, External Relations Director

The following faculty members generously offered use of studio space:
Professors Burr Phillips, Lynelle Wiens, and Sonia Leong

Receptions

University of the Pacific Alumni House
Bon Appétit at the University of the Pacific
Papapavlos Bistro and Bar
Mu Phi Epsilon, Mu Eta Chapter

Volunteers

Maria McCoy, Matthew Erickson, Andrea Kuster, Theodore Kuster, Lucia Lyons-Kuster, Jack Scarbrough

The Men and Women of Mu Phi Epsilon, Mu Eta Chapter: Didi Baker, Celia Boutiette, Mary Calo, Dana Carey, Leah Cruz, Nick Joven, Dana McDonnell, Jacqueline Rocamora

The Pacific Bassoon Studio: Celia Boutiette, Mary Calo, Amanda Gieseke, Zoie Oberg, Jacqueline Rocamora, Bernadette Wallace, Britney Watkins

MQVC Sponsors and Supporters

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

Family of Meg Quigley, Prizes for the MQVC

Pat and Cecilia Hobin, MQVC Symposium Major Donors

The University of the Pacific Conservatory of Music, Dean Giulio M. Ongaro Ph.D.

The University of the Pacific, President Pamela A. Eibeck Ph.D.

Significant Financial Contributions from:

Dr. Ross and Marilyn Bewley

Robert and Jill Corkern

Dean and Joan Cortopassi; The Cortopassi Family Foundation

George and Suzette Dohrmann

Robert and Barbara Foy

Dean J. and Kathleen Janssen

Robert J. and Karen Rishwain

Vic and Marilyn Wykoff

Gordon R. and Anne Zuckermann

University of the Pacific Arts and Lectures Fund, for the use of Long Theater

Conservatory Pacific Fund, for the Vivaldi Orchestra

The Canada Council for the Arts, for Nadina Mackie Jackson

Barrick Stees, Cleveland Orchestra, for generously donating the funding for and coordinating the commission of Margi Griebing-Haigh's *Sortilège*.

Bob Silva of Bob Silva Ranch, Holt, CA for supplying a source for the cane expedition

Lawrence Rhodes for leading the cane expedition.

Robert Bottorff

Veronica Alzalde Wells

Jane Kenworthy, Executive Director Stockton Symphony Orchestra

Corrie Martin, Director of the University of the Pacific Women's Resource Center

Hilton Hotel, Stockton, for generous support of our Guest Artists and participants

Trevor Cramer, TrevCo Music Publishing

Vendors

Crystal Records

Forrests Music - John Goebel

Fox Products - Barry Trent

Miller Marketing - Justin Miller and Martin Kuuskmann

Rhodes Reeds and Cane - Lawrence Rhodes

RS Woodwinds - Ryan Simmons

Weisberg Systems - Robert Jordan

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Gail Warnaar Double Reeds

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Woodwind and Brasswind

Overview of Events

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

Thursday, January 5, 2012

- 8:00am – 12:00pm **Special Pre-Symposium Event**
Bay Area bassoonist and reed maker Lawrence Rhodes leads an expedition to harvest cane in the San Joaquin Delta.

Friday, January 6

- 9:00am – 6:30pm Registration and exhibits open – Buck Hall
12:45pm – 2:15pm Master Class: Kristin Wolfe Jensen – Recital Hall
2:30pm – 6:00pm **Semi-Final Round of the Meg Quigley Vivaldi Competition – Recital Hall**
6:00pm – 8:00pm Dinner break. Miracle Mile restaurants within walking distance
8:00pm **Concert #1 – Long Theatre. MQVC 2012 Finalists Announced**
Reception to follow in the University of the Pacific Alumni House

Saturday, January 7

- 8:00am – 6:30pm Registration and exhibits open – Buck Hall
8:30am – 9:45am *Feldenkreis for Musicians*, Erin Finkelstein – Room TBA
10:00am – 11:30am Master Class: Judith Farmer – Recital Hall
11:30am – 1:00pm Lunch available at DeRosa University Center or Miracle Mile.
1:00pm – 2:30pm Master Class: George Sakakeeny – Recital Hall
3:00pm – 4:30pm Master Class: Nadina Mackie Jackson – Recital Hall
4:30pm – 6:00pm Visit exhibits in Buck Hall!
4:30pm – 8:00pm Dinner break. DeRosa University Center (closes 7:30pm) or Miracle Mile
8:00pm **Concert #2 – Long Theatre**
Reception to follow in the University of the Pacific Alumni House

Sunday, January 8

- 8:00am – TBA Registration and exhibits open – Buck Hall
8:30am - 9:45am *Alexander Technique for Bassoonists*, Bruce Oliver – Instrumental Rehearsal Hall
10:00am - 11:30am Master Class: Stephen Paulson – Recital Hall
11:30am - 1:00pm Lunch available at DeRosa University Center or Miracle Mile
1:00pm - 3:00pm Master Class: Benjamin Kamins – Recital Hall
3:30pm - 6:00 **Final Round of the Meg Quigley Vivaldi Competition. – Long Theatre**
6:00pm - 8:00pm Dinner break. DeRosa University Center or Miracle Mile
8:00pm **Concert #3 – Long Theatre. Results of the 2012 MQVC announced**
Reception to follow in the University of the Pacific Alumni House

DeRosa University Center Hours

Friday, January 6: 7:30am – 2:00pm
Saturday, January 7: 10:30am – 7:30pm
Sunday, January 8: 10:30am – 9:00pm

Competition Rounds

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

Friday, January 6

Semi-Final Round

Recital Hall

2:30–6:00pm

In the Semi-Final round, each competitor will perform the third movement of Antonio Vivaldi's *Concerto in d minor*, RV 481, followed by the newly-commissioned work for MQVC 2012, Margi Griebing-Haigh's *Sortilège*.

Semi-Finalists (performance order TBA):

Julia Bair, United States
Ananta Karilun Díaz, Venezuela
Carly Gomez, United States
Rachel Koeth, United States
Kara LaMoure, United States

Atao Liu, China
Danielle Osbun, United States
Sarah Ruiz, Costa Rica
Kelly Swensson, United States
Alex Zdanis, United States

Eun-Hye Grace Choi and Dmitry Rachmanov, Collaborative Pianists

Sunday, January 8

Final Round

Long Theatre

3:30–6:00pm

The five finalists (to be announced at the Friday evening concert) will perform Antonio Vivaldi's *Concerto in d minor*, RV 481 in its entirety with the Vivaldi Orchestra. In addition, each will perform a single work of her choice with piano accompaniment.

Eun-Hye Grace Choi and Dmitry Rachmanov, Collaborative Pianists

Vivaldi Orchestra

Violin 1: Ann Miller[†], Kathryn Myers
Violin 2: Igor Veligan*, Raquel Ravaglioli
Viola: Christopher Borg*, Annie Ippolito
Cello: Nina Flyer*, Heather Walkover
Harpsichord: Susan Harvey

† = Concertmaster

* = Principal

Master Classes

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

Friday, January 6

12:45pm - 2:15pm Master Class: Kristin Wolfe Jensen — Recital Hall

Molly Rubin Mozart, *Concerto in Bb*, K191
Jacob Wellman Weber, *Concerto in F*, mvts. II and III
Mary Calo Brahms, *Violin Concerto*; Wagner, *Tannhauser*, Bsn II; Tchaikovsky, *Symphony #6*

Daniel Goldsmith, piano

Saturday, January 7

10:00am - 11:30am Master Class: Judith Farmer — Recital Hall

Ashley Burrows Mozart, *Concerto in Bb*, K191, mvts. II and III
Britney Watkins Milde etude
Elizabeth Pellegrini Elgar, *Romance*

1:00pm - 2:30pm Master Class: George Sakakeeny — Recital Hall

Madeleine Dunn Haydn Millars, *Adagio and Rondo*
Celia Boutiette Koželuh, *Concerto in C Major*, mvt. II
Justin Cummings Telemann, *Sonata in f minor*
Jeff Hollandsworth Mozart, *Concerto in Bb*, K191, mvt. III

3:00pm - 4:30pm Master Class: Nadina Mackie Jackson — Recital Hall

Remy Taghavi Jacob, *Partita*
Bernadette Wallace Brahms, *Violin Concerto*; Donizetti *L'elisir d'amore*
Amanda Gieseke Weissenborn, *Etude No.15*

Daniel Goldsmith, piano

Sunday, January 8

10:00am - 11:30am Master Class: Stephen Paulson — Recital Hall

Zoie Oberg Bordeau, *Premier Solo*
Bianca Chambul Mozart, *Bb Concerto*, K191, mvt. II
Coltan Foster Weber, *Concerto*, mvt. I
Virginia Rodriguez Noël Gallon, *Récit et allegro*

1:00pm - 3:00pm Master Class: Benjamin Kamins — Recital Hall

Marissa Olegario Oleg Miroshnikov, *Scherzo for bassoon and piano*
Michael Severance Mozart, *Bb Concerto*, K. 191 mvt. II
Andrew Gascon Weber, *Concerto in F Major*, mvt. I
Robert Curl Mozart, Saint-Saëns, Arnold, or excerpts

Dashiel Reed, piano

Friday, January 6, 8:00pm – Evening Concert #1

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

Long Theatre, University of the Pacific

Announcement of 2012 Meg Quigley Vivaldi Competition Finalists

Sonatine (1952)

Alexandre Tansman (1897–1986)

- I. Allegro con moto
- II. Aria – Largo cantabile
- III. Scherzo – Presto

Carolyn Beck
Dmitry Rachmanov, piano

Fantasia 1 from *12 Fantasien*

Georg Phillip Telemann (1681–1767)

Hopi (1994)

Philippe Hersant (b. 1948)

David A. Wells

Parable IV for Solo Bassoon

Vincent Persichetti (1915–1987)

Rodney Ackmann

Papageno/Papagena Duet from *The Magic Flute* (arr. Jensen/Koch)

W.A. Mozart (1756–1791)

Kristin Wolfe Jensen and Nathan Koch
Eun-Hye Grace Choi, piano

–INTERMISSION–

Sonata para dois fagotes

Francisco Mignone (1897–1986)

- I. Allegro
- II. Modinha – Molto lento
- III. Rondo – Chorinho allegro burlesco

Nicolasa Kuster and Leyla Zamora

Bassoon Concerto (1968)

Stephen Paulson (b. 1946)

- I. Allegro moderato
- II. Scherzo: Prestissimo
- III. Andante

(piano reduction by Stefan Cwik)

Stephen Paulson
Ian Scarfe, piano

Saturday, January 7, 8:00pm – Evening Concert #2

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium
Long Theatre, University of the Pacific

Dual Identity for Solo Bassoon (2005)

Gernot Wolfgang (b. 1957)

Suite for Bassoon and Piano (1960)

Alexandre Tansman (1897–1986)

I. Introduction et Allegro

II. Sarabande

III. Scherzo

Judith Farmer

Eun-Hye Grace Choi, piano

Nocturne-Danse (1967)

Eugene Bozza (1905–1991)

Amy Marinello

Dmitry Rachmanov, piano

from *Solos* (1740)

Jean-Daniel Braun (d. 1738)

Menuetto #7

Scherzo I & II #6

Corrente #21

Capriccio #13

Bassango for Bassoon and Piano

Mathieu Lussier (b. 1973)

Concertino (1948)

Marcel Bitsch (1921–2011)

Andante – Allegro vivace

Nadina Mackie Jackson

Dmitry Rachmanov, piano

–INTERMISSION–

Trio (1938)

Georges Auric (1899–1983)

I. Décidé

II. Romance

III. Final

Trio pour Hautbois, Clarinette et Basson (1921)

Heitor Villa-Lobos (1887–1959)

I. Animé

II. Languisammente

III. Vif

University of Texas Reed Trio

Rebecca Henderson, oboe; Nathan Williams, clarinet; Kristin Wolfe Jensen, bassoon

We acknowledge the Canada Council for the Arts for supporting Nadina Mackie Jackson's participation.

Sunday, January 8, 8:00pm – Evening Concert #3

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

Long Theatre, University of the Pacific

Announcement of 2012 Meg Quigley Vivaldi Competition Winners

Awarding of Prizes

Sonata I in F from *Les Delices de la Solitude*

Michel Corrette (1709–1795)

I. Fuga. Allegro

II. Aria. Affettuoso

III. Allegro

George Sakakeeny

Leyla Zamora, contrabassoon

Susan Harvey, harpsichord

Sonata in G Minor, Op. XXVI No. 5

Joseph Bodin de Boismortier (1689–1755)

I. Allemanda. Allegro

II. Aria. Affettuoso

III. Adagio

IV. Giga. Staccato

Benjamin Kamins

Nina Flyer, cello

Susan Harvey, harpsichord

Trio Sonata in G Minor, Op. 2 No. 8

Georg Friedrich Handel (1685–1759)

I. Andante

II. Allegro

III. Largo

IV. Allegro

Benjamin Kamins and Erin Irvine

Nina Flyer, cello

Susan Harvey, harpsichord

Concertpiece for Bassoon and Piano (Revised Version 2010)

Libby Larsen (b. 1950)

I. ♩ = 96-100

II. Ebb and flow, Rubato throughout q = 58-63

III. ♩ = 100-104, flat out, groove

George Sakakeeny

Eun-Hye Grace Choi, piano

Biographies

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium



Rodney Ackmann joined the faculty at the University of Missouri in 2005, following 22 seasons as Principal Bassoonist of the Tulsa Philharmonic Orchestra. He has also performed as Principal Bassoonist with the Tulsa Opera Orchestra, Sarasota Music Festival in Florida and the Musica nel Chiostro, and Spoleto Festivals in Italy. Other performance affiliations include Solisti New York, Tulsa Chamber Players, Nova Chamber Music Series in Salt Lake City and Assisi Music Festival. As soloist, Professor Ackmann has appeared with the Saint Louis Symphony Orchestra, Musica Regala and numerous times with the Tulsa Philharmonic. In 2010 he was a featured soloist with the MU Symphonic Wind Ensemble's two week tour of the People's Republic of China. He has also performed at five conferences of the International Double Reed Society both in the United States and abroad. Mr. Ackmann has recorded for Chandos, Enharmonic, and Mark Records, and has been heard on NPR's *Performance Today*. He holds the Bachelor of Music Education, Master of Music and Performer's Certificate from the Indiana University Jacobs School of Music, where he was a student of Leonard Sharrow and Sidney Rosenberg. Mr. Ackmann currently serves as First Vice President of the Midwest Double Reed Society.



Bassoonist **Carolyn Beck** leads a diverse musical life performing frequently as a soloist, chamber musician, and orchestral player. She is the Principal Bassoonist with the Redlands Symphony and the San Bernardino Symphony, and performs with many other concert and studio recording orchestras in the Los Angeles area including the period instrument groups, Musica Angelica and Bach Collegium San Diego. A champion of new music, she has commissioned and performed new solo works for bassoon in New York City, Los Angeles, Baltimore, Minneapolis, Austin, San Diego, Baton Rouge, New Haven, and Banff, Canada. She has performed with a number of contemporary music ensembles including the Twentieth Century Consort in Washington D.C. and North-South Consonance in New York. Her solo performances have included appearances at several International Double Reed Society Conferences, frequent recitals, and performances of *The Five Sacred Trees*, concerto for bassoon and orchestra by John Williams, with the Redlands Symphony. She has performed with Chamber Music Palisades, the Martha's Vineyard Chamber Music Society (Massachusetts), Southwest Chamber Music, Mladi, and other chamber music groups in the Los Angeles area. Her solo CD *Beck and Call* is available on Crystal Records. Upon its release critics said "Beck is a fearless player... as well as a musician with a keen sense of phrasing and color." (Gramophone), "Her attention to expressive detail pays dividends throughout" (Fanfare), and "With intelligence and warmth, she quickly draws the listener into the repertoire and she finds the appropriate colours for everything she plays." (International Record Review). She is currently teaches bassoon at the University of Redlands, California State University Northridge, Pomona College, and the Idyllwild Arts Academy. From 1988-92 she was the bassoon professor at The University of Texas at Austin. She received the degrees of Doctor of Musical Arts from the Manhattan School of Music, Master of Music from the Yale School of Music, and Bachelor of Arts in Bassoon Performance from California State University, Northridge. Dr. Beck was formerly the principal bassoonist of the Buffalo Philharmonic and the Orchestra Sinfonica del Principado de Asturias in Spain. Her summer festival appearances have included the Great Music West Festival Orchestra, Victoria Bach Festival, Bach Aria Festival, Amherst Early Music Festival, and the Swananoa Chamber Music Festival. On the East Coast she has performed with the Washington Opera, American Symphony, New Jersey Symphony, South Jersey Symphony, and New York Philomusica.

Biographies

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium



Christopher Borg is the Executive Director of San Francisco's Community Music Center. A professional violist and educator, Chris began his study of music in Worcester, Massachusetts at a community music school much like CMC. He earned his BA in music history from Vassar College and attended Northwestern University School of Music where he received a Master of Music degree in viola performance and orchestral studies and was a member of the Civic Orchestra of Chicago. Before his recent move to the West Coast, Chris was on the faculty at Groton School in Massachusetts.



Korean pianist **Eun-Hye Grace Choi** began playing the piano at the age of six, and has worked with such renowned artists as Graham Johnson, Libby Larsen, Eugene Rousseau, and Richard Stoltzman. Choi has won several competitions in her native country and performed extensively as a collaborative pianist throughout the United States, France, Belgium, UK, and South Korea. Her playing has been widely praised as "technically flawless and exquisite performance" (Alexandria Gazette). Her performance at the Hot Springs Music Festival was broadcasted on NPR's *Performance Today* in 2009. She recently recorded *Sonatas for Clarinet and Piano by Francois Devienne* to be released on Naxos label in Feb. 2012. Choi also serves as a staff collaborative pianist at the Interlochen Arts Camp and Bassoon Institute at Interlochen. She holds degrees in Composition and Theory from Yonsei University in Korea. Choi received her master's degree in Collaborative Piano at Florida State University and is currently completing her DMA in Collaborative Piano at the University of Minnesota.



Judith Farmer enjoys a rich and varied career as a chamber musician, orchestra musician, soloist and teacher. She received her education at Indiana University and at the Hochschule fuer Musik in Vienna. From 1984-1996 she was principal bassoonist of the Austrian Radio Symphony Orchestra, performed and toured regularly with the Camerata Academica Salzburg under Sandor Vegh and with numerous chamber music ensembles in Vienna. Ms. Farmer has appeared as a soloist in the U.S. and in Europe, including the Salzburg Festival, and has participated in chamber music festivals in Prussia Cove (UK), Martha's Vineyard (MA), Salem (NY), La Jolla (CA), Oaxaca (Mexico), Beverly Hills (CA) and Garth Newel (VA). For the 1995-96 season she held the position of visiting professor at the Hochschule fuer Musik in Graz, Austria. She has also taught at the International Mozart Academy in Prague, the Chautauqua Music Festival and the Henry Mancini Institute. In 1996 Ms. Farmer moved to Los Angeles and since then has performed with the Los Angeles Philharmonic - including as guest principal in spring of 2009 - as well as for over 100 major motion pictures. She is currently principal bassoonist of the Santa Barbara Chamber Orchestra, a member of the Los Angeles Opera Orchestra and the Long Beach Symphony. Judith Farmer teaches bassoon at the University of Southern California. She is an avid chamber musician, who enjoys collaborating with composers on new works and has had a number of works written and dedicated to her. Her recordings as a soloist and chamber musician are available on Albany, Ex-House and Orfeo Records. Critics have described bassoonist Judith Farmer's playing as "impeccable" (American Record Guide), "masterly" (Fanfare Magazine) and "brilliant" (Kronenzeitung, Austria). Barnaby Rayfield also noted in the July/August 2011 issue of Fanfare Magazine: "... the playing on [composer Gernot Wolfgang's CD *Short Stories*] is uniformly excellent, especially from Judith Farmer on bassoon, finding expressive extremes of that instrument I didn't think possible."

Biographies

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium



Erin Finkelstein is a guild certified Feldenkrais® practitioner and has given workshops at schools and hospitals in addition to working privately with clients, enhance their movement awareness. She is also in demand as a clarinet performer and teacher in the Northern California region. Maintaining an active private studio in Davis and Sacramento, Erin has also served as the clarinet instructor at California State University, Stanislaus and has been twice a guest lecturer of clarinet and chamber music at the University of the Pacific Conservatory of Music. As an active clinician, Erin has given clarinet master classes to hundreds of individuals in public and private K-12 schools across the West Coast, in addition to participating in Clarinet Festivals at the University of the Pacific and UC Davis. Her chamber group, the FABOS Ensemble, are members of the Any Given Child program of the John F. Kennedy Center for the Performing Arts, selected because of their demonstrated commitment to the improvement of education in and through the arts. During the summer Ms. Finkelstein performs with the Carmel Bach Festival. She performs frequently with the professional orchestras of Sacramento, Stockton, Modesto, Fresno, Monterey, and Santa Cruz. Erin has appeared on several occasions with the Pacific Arts Woodwind Quintet, Citywater new music ensemble, “Music at Noon” recitals series at the Westminster church in Sacramento, and the Haggin Museum in Stockton. She has participated in the National Orchestral Institute, Domain Forget and Bear Valley summer music festivals. Ms. Finkelstein earned her Bachelors of Music in clarinet with Dr. Patricia Shands at the University of the Pacific Conservatory of Music with awards in performance, Masters of Music in clarinet with Dr. Robert Spring at Arizona State University, and continued studies with David Krakauer at the Mannes College of Music in New York City.



Nina Flyer joined the faculty of the University of the Pacific Conservatory of Music in 1997. She holds a Bachelor of Music from the University of Southern California and has studied at the Eastman School of Music and the Vienna Academy of Music. Her major teachers include Ronald Leonard, Gabor Rejto, Vladimir Orloff and Frank Miller. Ms. Flyer was principal cellist of the Jerusalem Symphony, Iceland Symphony, Bergen (Norway) Symphony, acting principal of the San Diego Symphony, and principal of the Bay Area Women’s Philharmonic. She is currently principal cello of the Pacific Chamber Symphony and the Bear Valley Music Festival. Ms. Flyer has performed with the San Francisco Symphony and records regularly for the TV and Motion Picture Industry. She is active as a soloist and chamber musician having performed both in the U.S. and abroad. Ms. Flyer has an established reputation for playing contemporary music having performed with Composer’s Inc. and the San Francisco Contemporary Players. She is featured on two recordings that have been nominated for Grammy awards. One features a cello work by Shulamit Ran, recorded with the English Chamber Orchestra, and the other includes two cello suites by Lou Harrison. She also recorded music by St. Saens and Mark Fish, for cello, piano and the narration of David Ogden Stiers. Ms. Flyer recorded a piece called *Flyer*, for cello and orchestra, composed by Allan Crossman and dedicated to her, with the North/South Consonance in New York. She has also held the position of lecturer in cello at California State University-East Bay and taught at the Reykjavik School of Music (Iceland). Ms. Flyer is a member of the American Federation of Musicians, American String Teachers Association, Chamber Music America, Northern California Cello Club, and Pi Kappa Lambda. She is also on the board of the Recording Musician’s Association of San Francisco, and is the vice chair of the Local 6 Recording Committee. In the Conservatory, Ms. Flyer teaches cello, coaches chamber music, and performs with Trio 180, formerly the New Pacific Trio.

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David Granger received his Bachelor of Music in 1973 and his Master of Music in 1975 from the Manhattan School of Music in New York City. His teachers included Harold Goltzer of the New York Philharmonic, Elias Carmen, formerly of the NBC Symphony under Toscanini, and Stephen Maxym of the Metropolitan Opera Orchestra. In 1974 he won the school's annual concerto competition and performed the Weber *Concerto in F Major* with the Manhattan School of Music Orchestra. From 1973 to 1977, Mr. Granger was a member of the prestigious National Orchestral Association, a training orchestra for young professionals that regularly performed in Carnegie Hall. From 1975 to 1981, Mr. Granger worked in the busy freelance world of New York City, performing with a number of that city's famous orchestras as well as pursuing an active chamber music career. He was a founding member of the Manhattan Woodwind Quintet, resident quintet at the C. W. Post Center of Long Island University and winner of the 1978 Artists International Competition. The ensemble made its Carnegie Recital Hall debut in 1979. In 1981, Mr. Granger commuted to Florida to play Principal Bassoon in the West Palm Beach Symphony Orchestra. Mr. Granger was Principal Bassoonist of the Sacramento Symphony from 1981 until its bankruptcy in 1996. Mr. Granger was a strong advocate of symphonic music while in Sacramento. When the Sacramento Symphony first ceased operations in December 1992, Mr. Granger, with other musicians and dedicated music lovers, created the Sacramento Philharmonic Orchestra, a musician managed symphony (no association with the current organization with this name.) As President of the Philharmonic, he helped keep the symphony musicians performing for Sacramento audiences through the spring of 1993. With the revival of the Sacramento Symphony in 1993, Mr. Granger served as Secretary of the Board of Directors, and continued his active role as coordinator of the Sacramento Symphony's very successful 1995 and 1996 World View Music Festivals. In 1982, Mr. Granger began teaching at the University of California, Davis, and in 1985, became coordinator of the music department's student chamber music program. He joined the faculty of the University of California, Berkeley, in 2000. During 2007/08 academic year, he taught at the University of the Pacific Conservatory of Music in Stockton, California and performed with the Pacific Arts Woodwind Quintet. Mr. Granger currently resides in the San Francisco Bay area where he works as a freelance musician performing in orchestras throughout northern California. He currently holds positions as Principal Bassoonist of the Napa Valley Symphony, the Sacramento Philharmonic Orchestra, the Modesto Symphony Orchestra, the Fremont Symphony, and is a member of the Oakland East Bay Symphony and Marin Symphony. Mr. Granger attended Indiana University's Early Music Institute and received a Performers Diploma in Baroque bassoon in 2004. In 2005, he founded Passamezzo Moderno, a period ensemble that performs the music of three centuries, from 1530 to 1830, and specializes in the virtuoso instrumental music of the 17th century.



Susan Harvey is a freelance harpsichordist in the San Francisco Bay Area, and has performed and recorded with Magnificat, Philharmonia Baroque, San Francisco Chamber Orchestra and the Orchestra of the Americas. After private harpsichord study with Colin Tilney in Toronto, Susan earned the PhD in musicology from Stanford University. She pursues research in French baroque opera parody, and her critical edition of *La Grandmère amoureuse, parodie d'Atys* was published by AR Editions in 2007. Susan is on the faculty of the San Francisco Conservatory of Music.

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A prize winner in the 1995 New York International Competition for Solo Oboists and in the 1988 Lucarelli International Solo Oboe Competition, **Rebecca Henderson** has performed as Acting Principal Oboist with the National Symphony and Colorado Symphony orchestras, as Guest Principal Oboist with the St. Paul Chamber Orchestra, the Seattle Symphony Orchestra, the Oregon Symphony Orchestra, and the Rochester Philharmonic, and has been a member of the Colorado Symphony and the Santa Fe Opera Orchestras. She has performed as concerto soloist with the St. Paul Chamber Orchestra, the Colorado Symphony Orchestra, the National Symphony of Ecuador, and the Philharmonia Northwest Chamber Orchestra in Seattle. Festival performances include the Aspen, Cabrillo, Bellingham, and Boulder Bach Festivals, and she is currently on the faculty of the International Festival Institute at Round Top in Texas and the Marrowstone Music Festival in Bellingham, Washington. She has been featured on numerous film scores, including Imax films such as *Everest* and *Olympic Glory*, as well as feature films and network television mini-series. As a soloist and chamber musician she has recorded for the Boston Records, Centaur, RCA Masterworks, and RCWinds labels. Her solo CD, *...is but a dream*, has been hailed by critics as “exquisite...a CD that you will play over and over” (Gramophone), and “superb...a wonderfully vibrant, almost luscious sound” (American Record Guide). Ms Henderson holds degrees from the Oberlin Conservatory and the Eastman School of Music, where she was also awarded the distinguished “Performer’s Certificate.” Her teachers include Richard Henderson, James Caldwell, Richard Killmer, John Mack, John de Lancie, and Grover Schiltz. Ms. Henderson has been a member of the Butler School of Music faculty at The University of Texas at Austin since 2001.



Annaliese Ippolito is a junior viola performance major at University of the Pacific Conservatory of Music, a student of Igor Veligan. She began the violin at age 3 through the Suzuki program in Modesto, CA, and went on to study piano, viola and cello. She participated in the Modesto Symphony Youth Orchestra and the Central Valley Youth Symphony for 5 years. Past private teachers include Nina Black, Dr. Myriam Cottin-Rack, and Ira Lehn. She is a member of Mu Phi Epsilon, a professional music fraternity, and served on the Conservatory Student Senate as President for the 2010-11 academic year. Annaliese teaches privately at Janis Music Co. in Manteca, CA.



Erin Irvine is currently an active performer and educator in the San Francisco Bay Area. She is a tenured member of Stockton Symphony and has played with numerous orchestras including the San Francisco Symphony and the San Francisco Ballet. She is currently on faculty at the University of California Santa Cruz where she teaches bassoon and coaches the woodwind quintet. Having received a Masters of Music from Rice University and a Bachelor of Arts from UCLA she has had the opportunity to study with Benjamin Kamins, Arlen Fast, and Gregg Henegar. In her “spare time” she makes reeds.

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Kristin Wolfe Jensen, renowned performer and teacher, has been the bassoon professor at the University of Texas at Austin since 1995, and is also on the faculty of the International Festival Institute at Round Top and Principal Bassoonist with the River Oaks Chamber Orchestra. In addition she has made a number of acclaimed solo and chamber music recordings. A reviewer in the American Record Guide said of Ms. Jensen's solo CD *Shadings*, "...She has simply turned in the finest-played bassoon recital I have ever heard... She obviously sees tone quality as the foundation for her fluent technique... It is a ravishing sound, siren-like in its attractive flair... Ms. Jensen could teach a lot about musicality to a number of famous violinists..." Of her recently released CD, *Parables and Reflections*, bassoon music of Virko Baley, on the TNC label, Fanfare Magazine wrote, "Kristen Wolfe Jensen expertly unites the varied facets of Baley's *Parables and Reflections* (the CD title) into a consistent interpretative vision... Baley has given her ample opportunity to showcase her virtuosity. Ms. Jensen is Co-director of the biennial Meg Quigley Vivaldi Competition for young women bassoonists from the Americas, providing the largest prizes of any bassoon competition in the world. An esteemed pedagogue, she has given guest recitals and master classes at many major American music schools and her former UT students hold major orchestral positions and university teaching positions around the country. Her extensive online bassoon method, *Music and the Bassoon*, provides an innovative, multimedia approach to learning the bassoon.



Since entering the world of professional music in 1972, **Benjamin Kamins** has enjoyed a wide-ranging career as an orchestral musician, chamber player, solo performer, and educator. During his nine years as Associate Principal Bassoon with the Minnesota Orchestra, Mr. Kamins taught at St. Olaf and Macalester Colleges and was a member of the Aurora Wind Quintet. In 1981 he was appointed Principal Bassoon of the Houston Symphony, a position he held until 2003. As a founding member of both the Epicurean Wind Quintet and the Houston Symphony Chamber Players, his life in Houston remained diverse as his artistic presence deepened in the community. Faculty appointments came at the University of Houston and then at Rice University's Shepherd School of Music. The result of this was a personal involvement with fine academic institutions and the communities they serve. Now as a Professor at Rice University's Shepherd School, Mr. Kamins continues to be an advocate for young musicians and classical music performance. In addition to his time in the Minnesota and Houston Symphonies, he has served as a guest principal with other major symphony orchestras in Pittsburgh, Los Angeles, Boston and New York. His tenure in the orchestra world resulted in many solo performances and recordings, including a 1994 recording of the Mozart *Bassoon Concerto* with conductor Christoph Eschenbach. Mr. Kamins currently spends his summer teaching and performing throughout the U.S. He holds faculty positions at the Music Academy of the West in Santa Barbara, California and the International Festival Institute at Round Top in Round Top, Texas. Both programs pair faculty chamber music performances with their highly regarded teaching programs. He is also Principal Bassoon of the Sun Valley Summer Symphony in Sun Valley, Idaho, a superb orchestra comprised of leading musicians from the nation's top orchestras. Mr. Kamins is in demand for master classes, recitals and chamber performances throughout North America. An interest in new music has led to a recent series of commissions and tours that serve to enrich the repertoire for the bassoon. In all of his professional activities Mr. Kamins has been an active participant in maintaining the vitality of each institution. During his orchestral years, he served on numerous committees, searches and planning groups that worked toward the long-term success of these orchestras. At Rice University he continues to enjoy creating partnerships between the Shepherd School and other areas of the University. Ben Kamins solo CD of French recital pieces on Diabolical Genius Records is available at CD Baby.



Nathan J. Koch served as the Teaching Assistant for the bassoon studio of Kristin Wolfe Jensen at the University of Texas at Austin for four years where received his Doctor of Musical Arts and Master of Music. His freelance work has included bassoon and contrabassoon performances with the Austin Symphony, Austin Lyric Opera, Tulsa Symphony, Victoria Symphony, and the Wichita Grand Opera Orchestra. He has appeared as a featured soloist at the 2008 Kansas Bandmasters Association convention in Wichita, KS, and as a contrabassoon clinician for the online subscription service *I Compete in Texas*. Festival appearances include the Round Top Music Festival, Texas Music Festival, Pierre Monteux School Orchestra, and the Festival de Música de Santa Catarina in Jaraguá do Sul, Brazil. In addition to performing, Nathan is also an active freelance arranger, specializing in bassoon ensembles. Several of his chamber music arrangements are available through TrevCo Music, including works by Franck, Beethoven, Vivaldi and Debussy. Nathan also received his Bachelor of Music, *summa cum laude*, from Wichita State University under the guidance of Nicolasa Kuster.



Bassoonist **Nicolasa Kuster** joined the faculty of the University of the Pacific Conservatory of Music in Stockton, California in the Fall of 2008. She is a Founding Co-Director of The Meg Quigley Vivaldi Competition, a biennial competition for young women bassoonists from the Americas which awards the largest prizes of any bassoon competition in the world. Ms. Kuster began her musical studies as the daughter of musically minded missionaries, growing up in Peru, Nicaragua, Costa Rica, and Panama. She is currently Principal Bassoon of the Stockton Symphony and a frequent substitute in the San Diego Symphony. She has also been Principal Bassoonist of the Wichita Symphony and Second Bassoon in the Tulsa Philharmonic Orchestra, the Rhode Island Philharmonic, and the Virginia Symphony. Ms. Kuster taught at Wichita State University and was a member of the Lieurance Woodwind Quintet for eight years—she is featured on their recently released Summit CD, *Music from the Americas*. She spent five summer seasons performing with the Spoleto Festival Orchestra in Spoleto, Italy and can be heard on the Chandos Label playing Principal Bassoon on Gian Carlo Menotti's operas *The Consul* and *The Saint of Bleeker Street*; two CDs of Gian Carlo Menotti's orchestral, vocal and instrumental works; and Prokofiev's *War and Peace*. Ms. Kuster's first solo CD will be released in Spring 2012. She has participated in numerous summer festivals, including Anchorage Music Festival; New Hampshire Music Festival; Ameropa Chamber Music Festival in Prague, Czech Republic; Sequoia Chamber Music Workshop in Arcata, CA; and the Marrowstone Festival in Bellingham, WA. Her solo appearances with orchestra include multiple-city tours of Kazakhstan, televised performances in Italy and Panama, and numerous performances in the United States. She is the winner of the 1995 Chicago Musicians Club of Women's Solo Competition Farwell Award, which she won while a member of the Civic Orchestra of Chicago studying with the late Bruce Grainger, Assistant Principal Bassoon of the Chicago Symphony. She is a double degree graduate from Oberlin College and Conservatory and a student of George Sakakeeny. She taught at Oberlin as a sabbatical replacement for him in Fall 2002.



Nadina Mackie Jackson tours and records worldwide on both modern and historical bassoons, has released nine solo CDs, many chamber music CDs and can be heard on over 100 orchestral recordings on the London Decca, Sony and Naxos labels. Her first concerto album with Guy Few and the Toronto Chamber Orchestra won Best Orchestral Album of the Year in the 2009 Just Plain Folks Music Awards. A featured performer at the JPF awards ceremony held in Nashville, Tennessee in August, 2009, Nadina represented the sole classical act amongst ninety performances. Many new works have been dedicated to her, including solo and double concerti, sonatas, solo works and one symphony. Nadina collaborates annually with emerging and established composers; in 2011 she premiered Adam Scime's *Concerto for Bassoon, Orchestra and Processed Piano* at the University of Toronto New Music Festival. Nadina has performed as soloist with several orchestras including l'Orchestre Symphonique de Montréal, Toronto Chamber Orchestra, Cayuga Chamber Orchestra (Ithaca, N.Y.), the Grand River Festival

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Soloists and l'Orchestre Symphonique de Trois-Rivières. Former co-directors of the Grand River Baroque Festival, Nadina Mackie Jackson and Guy Few frequently collaborate in recordings, recital tours, concerto appearances, lectures and children's concerts in Canada and the United States. Upon graduating from the Curtis Institute of Music, Nadina joined l'Orchestre Symphonique de Montréal where she remained for a decade. She subsequently became principal bassoon of the Canadian Opera Company Orchestra for two years and is currently the principal bassoonist of the Toronto Chamber Orchestra, the Group of Twenty Seven and the baroque orchestra, the Aradia Ensemble. Nadina is a regular guest with Violons du Roy. Nadina is the founder of the Council of Canadian Bassoonists and teaches at the University of Toronto and the Glenn Gould School of the Royal Conservatory of Music.



Jenny Mann is Assistant Professor of Bassoon at The University of Alabama, Principal Bassoonist with the Tuscaloosa Symphony, and is an active performer in both surrounding orchestras and chamber ensembles. Dr. Mann is a member of the Cavell Reed Trio and Capstone Woodwind Quintet that perform around the country and are committed to furthering both genres through the commissioning of new works and recording. In evidence of this commitment, *The Art of Collective Invention*, a new recording by the Cavell Trio, will be released in January of 2012 by Blue Griffin records. The disc includes both first time recordings and centerpieces of the genre. Dr. Mann's interests have also extended into Cuba where she has been an active teacher and performer and is working to increase national interest in all modern chamber music genres with the Capstone Woodwind Quintet through public collaborative concerts with the Havana Woodwind Quintet. In addition to her teaching, Dr. Mann coordinates the thriving Chamber Music Program at The University of Alabama which incorporates extensive educational outreach experiences. Dr. Mann studied with Kristin Wolfe Jensen, John Hunt, David Van Hoesen, Jennifer Speck, Kent Moore and Janis McKay. She holds a Bachelor of Music Education degree from Baylor University and a Master of Music degree from the University of Texas at Austin. She began her doctoral studies at the Eastman School of Music and completed them at The University of Texas at Austin. Dr. Mann continues to be an active clinician and teacher for young musicians.



Amy Marinello is Assistant Professor of Bassoon at the Hugh Hodgson School of Music at the University of Georgia. She formerly served as Lecturer of Bassoon at Baylor University and has also been on faculty at the University of Dayton and the Cincinnati School for the Creative and Performing Arts. During the summer she has been part of the faculty of the Interlochen Arts Center Advanced Bassoon Institute. She is currently Second Bassoonist with the Cincinnati Chamber Orchestra and has performed with the Atlanta Symphony Orchestra, the North Carolina Symphony, the Virginia Symphony, the Kentucky Symphony Orchestra, and the Dayton Philharmonic Orchestra, among others. Marinello has performed as a soloist with the University of Georgia Symphony Orchestra, Wind Ensemble and Wind Symphony as well as with the University of Cincinnati College-Conservatory of Music Chamber Players. An avid chamber musician, she has performed at venues throughout the United States and also in Ireland, Belgium, and Argentina with such groups as the Georgia Woodwind Quintet, the Baylor University Woodwind Quintet, the Dayton Philharmonic Orchestra Woodwind Quintet, and the University of Cincinnati College-Conservatory of Music Chamber Players. She also performs as part of the bassoon-percussion duo *Col Legno*. Marinello continues to study toward the degree Doctor of Musical Arts in Bassoon Performance at the University of Cincinnati College-Conservatory of Music. She holds a Master of Music degree from the CCM, and a Bachelor of Music degree from Louisiana State University.

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Ann Miller joined the faculty of the University of the Pacific Conservatory of Music in the fall of 2008. Ms. Miller holds the degrees of Master of Music and Doctor of Musical Arts from the Juilliard School of Music. She received her Bachelor of Music summa cum laude at Rice University. Her private violin teachers have included Ronald Copes and Kathleen Winkler. A proponent of new music, Ms. Miller has performed with the ensemble Continuum in performances throughout New York City and in Odessa, Ukraine. She traveled to Mongolia as part of the ensemble to take part in the Roaring Hooves Music Festival. In addition, Ms. Miller participated in an exchange program between Juilliard and the Lucerne Festival Academy under the direction of Pierre Boulez. She appeared as a soloist with the New Juilliard Ensemble in Alice Tully Hall in the North American premiere of David Matthews' *Concerto No. 2*. An avid chamber musician, Ms. Miller has performed throughout the United States. Her coaches have included Jerome Lowenthal, Seymour Lipkin, Robert McDonald, Norman Fischer, James Dunham, Paul Katz, and members of the Juilliard and Tokyo string quartets. Ms. Miller has participated in the New York String Orchestra Seminar and has spent summers at Kneisel Hall, Bowdoin, and Norfolk festivals. She has played in master classes for Joseph Kalichstein, the Borromeo String Quartet, Paul Kantor, Anne Epperson, and the Muir Quartet. In the Conservatory, Ms. Miller teaches violin, coaches chamber music, and performs in Trio 180, formerly the New Pacific Trio.



Kathryn Myers is a senior violin performance major at the University of the Pacific Conservatory of Music and concertmaster of the University Symphony Orchestra. Following graduation, she plans to pursue a career in elementary education and to teach privately.



For the past 20 years, **Bruce Oliver** has taught the Alexander Technique in medical clinics, businesses and universities including the UC Davis Medical Center Pain Clinic, UC Davis Music Department, Sac State, Chico State, University of Pacific, Modesto Junior College, Pacific Gas & Electric, California EPA, and the California DMV. He has worked with musicians to maximize freedom in their bodies and minds leading to peak performance and avoiding injuries. Oliver is Co-Director of the Pacific Institute for the Alexander Technique, and co-author of the book *Working Without Pain: Eliminate Repetitive Strain Injuries with Alexander Technique*. Alexander Technique is a unique re-education to improve the most basic postural coordination. Every person's well-being in common daily movements depends on this basic coordination. Teachers use principles and hands-on guidance to help in work and performance activities. Students discover the causes of and begin to alleviate physical ailments such as shoulder and arm pain, back pain, excessive fatigue, poor posture, tensions, respiratory problems, and difficulty in movement.

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Stephen Paulson is the Principal Bassoonist of the San Francisco Symphony, a position he has held since 1977. A frequent soloist with the orchestra, he can be seen and heard on Michael Tilson Thomas's *Keeping Score* videos. A graduate of the Eastman School of Music, Paulson studied bassoon with K. David Van Hoesen, and composition with Samuel Adler. He has served as Principal Bassoonist of the Rochester Philharmonic and Co-Principal with the Pittsburgh Symphony. A conductor as well as a bassoonist, he has been music director of Symphony Parnassus in San Francisco since 1998. He is also a long time faculty member of the San Francisco Conservatory of Music. Stephen Paulson's composition *Bassoon Concerto*, from 1968, was recently revived and performed in January 2011 by his colleague, Steven Dibner, with Symphony Parnassus, Paulson conducting. Prior performances of the work were with the composer as soloist with the Eastman-Rochester Orchestra, Walter Hendl conducting, and with the Pittsburgh Symphony, William Steinberg conducting. A new piano reduction is being prepared for publication by Trevco Music.



Karen Pierson is the Associate Professor of Bassoon at The Ohio State University. Ms. Pierson accepted this position in 2007 upon completing a thirteen-year tenure with the Houston Symphony Orchestra. Karen was hired as Second Bassoonist with the Houston Symphony in 1994. During this period, Ms. Pierson made several orchestral recordings and toured Japan, Europe and the domestic United States. She has performed with the Grand Tetons Summer Music Festival, Chautauqua opera orchestra, Chicago Symphony, San Antonio Symphony, Columbus Symphony and the Austin Symphony. Karen has also appeared as soloist with the Omaha Symphony, Academy of the West Orchestra, Skokie Symphony and with university ensembles at the Texas Music Educators Association (TMEA) conference. Bassoon pedagogy is of great interest to Ms. Pierson. Her teaching posts have included The University of Nebraska at Omaha, The University of Texas at Austin, The University of Houston, All-State Division at the Interlochen National Music Camp, Fairbanks Summer Arts Festival, Midwest Bassoon camp and the Texas Music Festival. Karen began her professional career in 1989 as Principal Bassoonist with the Omaha Symphony after completing that summer as a Tanglewood fellow. She won the second place prize in the Fernand Gillet International Double Reed Competition in 1994 and has subsequently performed at the conference several times. Ms. Pierson received a Master of Music in Bassoon Performance with Norman Herzberg at the University of Southern California and a Bachelor of Music in Performance with Hugh Cooper at the University of Michigan.



Dr. Dmitry Rachmanov is Professor of Piano at California State University, Northridge, where he serves as Chair of Keyboard Studies. Hailed as an "indisputable musician" by the Brussels' *Le Soir* and "suave and gifted pianist" by the *New York Times*, Rachmanov has been heard at venues such as New York's Carnegie Hall, Washington DC's Kennedy Center, London's Barbican and South Bank Centres, and Beijing Concert Hall, and his tours brought him to Mexico, Europe, Russia, Turkey and the Far East. He has recorded for Naxos, Parma, Omniclassic, Master Musicians and Vista Vera labels, and collaborated as a soloist with Manhattan Philharmonia, Brooklyn Philharmonic, Indianapolis Chamber Orchestra, Orlando Symphony, London Soloists Chamber Orchestra, Ukraine National Symphony, National Orchestra of Porto, Portugal, among others. A strong proponent of the Russian repertoire, he gave the US premiere of Boris Pasternak's *Piano Sonata*, broadcast nationwide by the NPR, and his recital "The Art of the 19th Century Russian Character Piece" was noted by the *New York Times* for "considerable color and focus" he brought to each work. A sought-after master class clinician and lecturer, Dr. Rachmanov has served on the faculties of Manhattan School of Music and Chicago College of Performing Arts at Roosevelt University, and has appeared as a guest artist at schools such as Royal Northern College of Music, UCLA, University of Chicago, Indiana University at Bloomington, Brandeis University, Queens College, University of Washington, University of Iowa, Shanghai Conservatory and Beijing Central Music School. Dr. Rachmanov has been a frequent adjudicator at competitions

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in the US and in Europe. Rachmanov is a graduate of The Juilliard School and he holds the degree of Doctor of Musical Arts from Manhattan School of Music. His teachers include Nadia Reisenberg, Arkady Aronov, and he coached with Yvonne Lefebure, Karl Ulrich Schnabel, Menahem Pressler, John Browning and Andras Schiff. He won prizes at the Kapell, Senigallia and Averbuch competitions, received the ArtsLink grant and held a fellowship from the American Pianists Association. Dmitry Rachmanov is a Steinway Artist.



Raquel Ravaglioli is a double major at the University of the Pacific Conservatory of Music, pursuing degrees in music therapy and violin performance. She studies with Dr. Ann Miller. Raquel is an active member of Pacific Music Therapy Association and is in the University Honors Program. She represents the Conservatory Student Senate as Conservatory Senator on ASuop (Associated Students of UOP) and is past Events Chair for Conservatory Student Senate. She is Fraternity Educator for Sigma Alpha Iota, the all women's music fraternity. Raquel is Founder and immediate-past President of the A Capella Optimist Club, an international service organization with the goal to promote service through song. She is also a member of the Iota Gamma Chapter of Alpha Phi.



Dashiel Reed is a recent graduate of the University of the Pacific's Conservatory of Music, where he majored in composition and piano performance. Dashiel grew up in Santa Cruz, California, and began studying piano after finding a Casio electric keyboard in a neighbor's dumpster. Most recently, he won the Pacific Concerto Competition playing Rachmaninoff's *Piano Concerto No. 3*. Over the summer, he participated in the Zephyr music festival in Courmayeur, Italy, as well as the Bear Valley Music Festival. This year, he is applying to the University of Southern California's graduate program in scoring for motion pictures and television.



Lawrence Rhodes has had a varied professional musician's life. After studying bassoon in high school and performing in band, orchestras, a soul band (on baritone sax), and pit bands for musicals (on sax, bassoon, and clarinets) Lawrence was allowed to perform with the San Diego Symphony on bassoon & contra bassoon when he was a Junior at San Diego State. The next year he did his first professional musical: *No No Nanette* with Don Amache & Evelyn Keys. He has gone on to perform with Sammy Davis, Carol Channing, and hundreds of other performers of the same caliber. Upon moving to the San Francisco Bay Area Lawrence performed with the San Francisco Symphony, Opera, Ballet as well as almost every classical orchestra in the Bay Region. He is also a regular at Music Circus in Sacramento, doing musicals during the summer. Lawrence has also performed in musicals in San Francisco. He is on two Tom Waits Albums: *Black Rider* and the Grammy winning *Mule Variations*. In October and November 2011 Lawrence is performing on stage (in wig, tights, and tailcoat) in the San Francisco Opera production of *Don Giovanni* as part of the Act II Banda during the banquet scene. Lawrence owns a home with his violin playing wife Valerie Tisdell in San Francisco. They have two children, Leota & Joe.

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George Sakakeeny is Professor of Bassoon at the Oberlin Conservatory and holds the titles Guest Professor of the Central Conservatory of Music of Beijing, China, and Visiting Professor for Graduate Studies in Bassoon at Simon Bolivar University Caracas, Venezuela. He is also a faculty member and director of woodwinds for Interlochen Arts Camp. He has three times been invited to teach master classes at IDRS conferences. In addition he has given numerous solo recitals and taught master classes at leading institutions in the U.S. and abroad such as the Paris Conservatory, the Tchaikovsky National Music Academy in Kiev, Rice University, Tokyo University of the Fine Arts and the Juilliard School. He has performed longer teaching residencies at the Shanghai Conservatory and the Central Conservatory of Music in China, Seoul National University, and the Conservatoire National Supérieur de Musique et Danse of Lyon, France. Professor Sakakeeny also serves in an ongoing capacity as a wind coach and bassoon teacher in the Venezuelan National Youth Orchestra System known as El Sistema. His contributions include teaching master classes to orchestra members, leading wind sectionals, and providing training to the bassoon teachers of El Sistema through the masters degree program at Simon Bolivar University. Sakakeeny has appeared as soloist with orchestras throughout the U.S., Europe and the Far East. Peter Schickele's *Concerto for Bassoon and Orchestra* 1998 and Alexander Blechinger's *Fagottkonzert* 1997 were both written for Mr. Sakakeeny. In 1993 he performed the official world premier of Michael Daugherty's *Dead Elvis* at the University of Michigan with Boston Musica Viva. He has held the position of Principal Bassoon in a number of orchestras including the Singapore Symphony, the New Japan Philharmonic, the Opera Company of Boston, the Handel and Haydn Society, the Promusica Chamber Orchestra of Columbus, and CityMusic Cleveland. He has participated in numerous recordings most notably his recording of the Villa-Lobos *Duo for oboe and bassoon* with oboist Alex Klein as part of the IDRS 25th Anniversary CD.



Pianist **Ian Scarfe**, a native of southeast Texas, is currently a music associate at the San Francisco Conservatory of Music. He is the founder and director of the Trinity Alps Chamber Music Festival, which celebrated its inaugural season in 2011. He is a founding member of two Bay-Area based chamber groups, The Oak Street Trio and Nonsemble Six. Recent performances have taken him to the Kennedy Center in Washington D.C., Pennsylvania, Texas, Oregon, Illinois, as well as Italy and Portugal. He holds degrees from Willamette University and from the San Francisco Conservatory of Music, where he recently received an Artist's Certificate from the conservatory's prestigious Chamber Music Program. He studied piano with Paul Hersh at the San Francisco Conservatory, and with Drs. Anita King and Jean-David Coen at Willamette University. A frequent collaborator, Ian has performed with such notable artists as violinists Axel Strauss, Roy Malan, and Jorja Fleezanis, cellist Norman Fischer, members of the San Francisco Symphony, and Italian soprano Felicia Bongiovanni. Ian recently performed Beethoven's *Piano Concerto No. 4* as a soloist with San Francisco's Symphony Parnassus, under the direction of conductor Stephen Paulson.



Ryan Simmons plays Second Bassoon in the San Diego Symphony and Principal Bassoon with Orchestra Nova San Diego. Mr. Simmons frequently performs chamber music with Camarada and has participated in festivals including Marlboro, La Jolla Summerfest and Mainly Mozart. Previous positions include Assistant Principal Bassoon with the Los Angeles Philharmonic, Principal Bassoon in the Jacksonville Symphony, and substitute in the Philadelphia Orchestra and National Symphony. In addition to performing, Mr. Simmons teaches private bassoon students, is adjunct bassoon professor at University of San Diego, and owner of RS Woodwinds, which specializes in fine woodwind instrument repair and restoration.

Biographies

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium



Aura Marina Trevino has held the position of Principal Bassoonist of the Atlantic Classical Orchestra since 2005. Originally from Puerto Cabello, Venezuela, she began her musical studies at the prestigious Sistema de Orquestas Juveniles of Venezuela, where she graduated from the Simon Bolivar Conservatory and was a bassoonist of the Simon Bolivar Symphony Orchestra in Caracas. She received a Licentiate in Bassoon Teaching Diploma in 1990 from the Royal Academy of Music in London, United Kingdom, and a certificate of Advance studies in Bassoon. In 1995 she studied with Luciano Magnanini in Florida and earned the degree of Master of Music from the University of Miami. She was also a student of Richard Svoboda and Matthew Ruggiero at Boston University. Aura Marina Trevino has been a bassoon teacher and a freelance musician in the south Florida area for many years. She worked in the Florida International University as an adjunct professor and taught bassoon in the public schools of Broward County. In Venezuela she was appointed Director of the Simon Bolivar Conservatory in Valencia, and appears regularly as a soloist with the Orchestras of El Sistema. Currently she is a Bassoon Professor of the Latin-American Bassoon Academy, in Caracas, where she also works as organizer of national and international bassoon festivals.



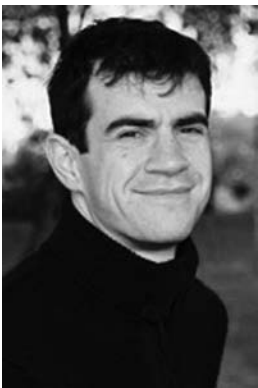
Steve Vacchi is Professor of Bassoon at the University of Oregon, where he also coordinates the chamber music program. His teachers have included C. Robert Reinert, Rebecca Eldredge, Matthew Ruggiero, K. David Van Hoesen, Stephen Maxym, Frank Morelli, and William Ludwig. He holds degrees in performance from the Eastman School of Music (B.M. with high distinction/Performer's Certificate), The Hartt School (M.M.), and Louisiana State University (D.M.A.), where he held a Board of Regents Fellowship. His dissertation is a "how-to" for bassoonists on fluttertongue and singing while playing; it focuses on five solo works requiring both techniques. A member of Pi Kappa Lambda and Phi Kappa Phi, he was formerly a faculty member at Wichita State University (KS) and the Brevard Music Center (NC). He has presented masterclasses at high schools, conservatories, and universities throughout the United States and China. Vacchi's recording credits include Argo, BMG Classics, Centaur, NMC (Israel), North Pacific, Sony Classical, Edward Hines Music, Equilibrium, 8 Bells Records, Origin Classical, and Imagine Music. He has performed in 23 countries throughout Europe, the Americas, Asia, the Middle East, and the Caribbean. In the U.S., Vacchi has performed with The Florida Orchestra, Santa Fe ProMusica, the Rhode Island, Tulsa, and Rochester Philharmonics, and the New World, Baton Rouge, Colorado, Honolulu, Kansas City, Oregon, Eugene, New Haven, and Wichita Symphony Orchestras. He is a member of the Oregon Ballet Theatre, Eugene Opera Orchestra, Oregon Bach Festival, Arizona MusicFest, Cabrillo Festival of Contemporary Music (CA), and Music on the Hill (RI). He has performed in backup groups for such diverse artists as Michael Brecker, Victor Borge, Garrison Keillor, Luciano Pavarotti, Tony Bennett, The Moody Blues, and Peter Schickele. He has been a featured soloist in works by Haydn, Mozart, Strauss, J.S. Bach, Vivaldi, Lindpaintner, Jurriaan Andriessen, Michael Daugherty, Walter Hartley, Ellen Taaffe Zwilich, Walter Mays, and Peter Hope. An advocate of new music, Vacchi has performed more than 340 recently-composed works, including 100 premieres. A member of the Oregon Wind Quintet, he also performs with Doug Detrick's AnyWhen Ensemble, which features contemporary improvisation and jazz chamber music. Vacchi maintains interests in instrument collecting and early music, performing on dulcian, rackets, Baroque, Classical, and French bassoons. He has performed throughout the west coast as a Baroque bassoonist, including appearances with the Portland Baroque Orchestra. Vacchi's biography is included in Marquis' Who's Who in America.

Biographies

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium



Igor Veligan joined the faculty of the University of the Pacific Conservatory of Music in the fall of 2006, teaching violin, viola, and chamber music. He holds a Master of Arts in Violin Performance and Chamber Music from Odessa State Conservatory. His primary violin teachers include Zoja Istomina and Galina Gritzenko. Mr. Veligan has studied chamber music with Oleg Shkarpitnuy and Natalya Buzanova, and has had master classes with Zakhar Bron, Liana Isakadze, and Igor Frolov. As a chamber musician, Veligan is currently performing with the L'Estro Armonico String Quartet, the Arlekin String Quartet, and has been a guest violist with the Argenta Trio. He is also a violist with the Chamber Music Society of Sacramento. As an orchestral performer, he is Concertmaster of the San Francisco Choral Society Orchestra, Principal Viola of the Reno Philharmonic Orchestra, Principal Violist of the Lake Tahoe Summer Festival, and a member of the Monterey Symphony. Mr. Veligan recently performed as Concertmaster of the Sacramento Philharmonic. Professor Veligan has taught at the School for the Performing Arts in Ternopil, Ukraine and also teaches at American River College in Sacramento.



One of today's most exciting talents, **Nicolas Waldvogel** is guest conductor of the State Philharmonic "Dinu Lipatti", and Director of the Conservatory Orchestra at the University of the Pacific. Active in opera and in the symphonic repertoires, both in Europe and in the United States, he has guest conducted the Orchestre de la Suisse Romande, among other great orchestras. His recent credits include a performance of Ives' immense Fourth Symphony, Verdi's *La Traviata*, Mozart's *Così fan Tutte*, Bach's *B-minor Mass*, and the complete Beethoven Piano Concertos. After obtaining a Ph. D. in Music History from Yale University, Nicolas Waldvogel was invited to the Tanglewood Festival as a Conducting Fellow. His teachers included Gustav Meier, John Nelson and Seiji Ozawa. He assisted Horst Stein at the Deutsche Oper, Berlin, for a production of Wagner's *Ring der Nibelungen*. He then led the Family Concerts of the Orchestre de la Suisse Romande. He has appeared in concert with Yo-Yo Ma, and with Alan Gilbert.



Heather Walkover is in her fifth year at the University of the Pacific Conservatory of Music and will earn degrees in both cello performance and music education. Heather has traveled to Europe with the Blue Lake International Youth Symphony and the Sacramento Youth Symphony. She has worked at Interlochen Center for the Arts, and has taught at summer music camps including Pacific Music Camp and Cazadero Performing Arts Camp. Heather performs with the University Symphony Orchestra, University chamber ensembles, and the Merced Symphony. She currently teaches private music lessons and is a music instructor at The Zion Academy of Music in Stockton.



David A. Wells teaches bassoon at California State University, Sacramento. He earned the degree of Doctor of Musical Arts from the University of Wisconsin-Madison, where he studied with Marc Vallon; his dissertation is an expansive history and discography of the bassoon in jazz. He also holds degrees in bassoon performance from Arizona State University and Florida State University, where he studied with Jeffrey Lyman and Jeffrey Keesecker, respectively. In addition to his students at CSU Sacramento, Dr. Wells maintains a private studio of bassoon and contrabassoon students. He has served as a clinician for high schools and honor bands in Wisconsin, Michigan, and California, as well as at the Festival de Música de Santa Catarina in Jaraguá do Sul, Brazil. He is also the co-host of the 2012 Meg Quigley Vivaldi Competition and Bassoon Symposium. Dr. Wells is currently Principal Bassoonist with the Townsend Opera Players, has held positions in the Tallahassee and Mobile Symphony Orchestras, and has performed on bassoon and contrabassoon with other orchestras in California, Florida, Alabama, Iowa, and Wisconsin. His other performance activities have varied widely. His interest in

period instruments has led to performances on shawms, recorders, baroque bassoon, baroque oboe, and original nineteenth-century bassoons by Savary, Heckel, and Buffet. He was a founding member of Downbeat Means Attack, a group with eclectic instrumentation (bassoon, cello, contrabass, two percussionists) devoted to playing both avant-garde music of the past and newly commissioned works. Dr. Wells also plays jazz on the bassoon, mainly in small combo settings such as the Modesto-based gypsy swing quintet Hot Club Faux Gitane. In addition to his career as a bassoonist, Wells also devotes time to music scholarship. He earned a Master of Arts in Historical Musicology from UW-Madison while also serving as a Teaching Assistant in the program. He is a contributor to the forthcoming second edition of *The Grove Dictionary of American Music*, writing on a variety of American performers and composers. Wells is currently engaged in researching topics as disparate as the bassoonists who played the premiere of Stravinsky's *Le Sacre du Printemps*, cross-gender casting in the operas of Jean-Philippe Rameau, the history of the bassoon in jazz, and German music and musicians in American orchestras during World War I.



Nathan Williams joined the faculty of the Butler School of Music at the University of Texas at Austin in August, 2008. In October, 2008 he was appointed Principal Clarinet of the River Oaks Chamber Orchestra in Houston. He is a founding member of Strata, a trio with pianist Audrey Andrist and violinist/violist James Stern. Mr. Williams has been hailed by critics as “a highly effective soloist” (*The New York Times*), “a stellar musician, capable of the most exquisite and expressive playing” (*The Winston-Salem Journal*) and for “his silky sound, superhuman control, and tireless energy” (*Houston Voice*). He has appeared as concerto soloist and given recitals and chamber music performances at the Kennedy Center, Alice Tully Hall, Merkin Hall, and Kaufmann Hall at the 92nd St. Y, and throughout the United States as well as in Austria, Canada, China, Italy, Israel, Hungary, Germany, Japan, Taiwan, the Netherlands, the Czech Republic, and Portugal. He has been heard on National Public Radio, the Canadian Broadcasting Corporation, the Austrian Radio Network, NCRV Dutch Radio, and WNCN-New York. His compact disc recordings for Albany Records, Composers Recordings, Inc., Naxos, New Dynamic Records, and Arizona University Recordings have earned much critical acclaim. Mr. Williams earned degrees from Juilliard, Eastman, and the Academy of Music and Fine Arts in Vienna, Austria. He is on the artist roster of Lois Scott Management, Inc. He is an artist/clinician for Buffet Crampon and Vandoren. He is on the artist faculty of the Aria International Summer Academy at Mt. Holyoke College in Massachusetts, and the Montecito Summer Music Festival in Santa Barbara, California.



Leyla Zamora has been a member of the San Diego Symphony Orchestra since 2005. Ms. Zamora studied at the Tchaikovsky Conservatory in Moscow, Baylor University and DePaul University in Chicago. Before coming to San Diego, Ms. Zamora held for 11 years the position of Principal Bassoonist with the Memphis Symphony. She has also performed with the Seattle Symphony, Civic Orchestra of Chicago, Auckland Philharmonia in New Zealand, Costa Rican National Symphony and Colombian Youth Symphony Orchestra. Ms. Zamora has participated in orchestral and chamber music festivals such as the Britt and Cascade Festivals in Oregon, New Hampshire Music Festival, International Orchestra in Japan, the Spoleto Music Festival in Italy, Apple Hill Chamber Music Center, Des Moines Metro Opera and Cassals Festival in Puerto Rico. Ms. Zamora has presented master classes and recitals at the University of Idaho, Wichita State University, University of Southern Mississippi, University of Memphis, Washburn University in Kansas, and has performed solo concertos and recitals in Costa Rica, Colombia, Japan, Europe, and the former Soviet Union.

Semi-Finalist Biographies

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium



Julia Bair – United States – 10/22/1988

Julia Bair is from Glencoe, Illinois, where she began her bassoon studies at age 14 with Ann Dufek and William Buchman. She is currently pursuing a Bachelor of Music in Bassoon Performance at the Oberlin Conservatory of Music with George Sakakeeny, alongside a degree in neuroscience from Oberlin College. In 2008 and 2010 she attended Sarasota Music Festival, and in 2011 she served as Principal Bassoon for the Oberlin Orchestra's tour of China and Singapore. She is a private bassoon teacher in Oberlin, Ohio as well as at the Avon School of Music. Julia plans to begin her Master of Music degree in the fall of 2012.



Ananta Karilun Díaz – Venezuela – 10/01/1990

Ananta Karilun Díaz was born in Caracas, Venezuela. She was a member of the Sistema Nacional de Orquestas Juveniles e Infantiles de Venezuela and studied with Geronis Bravo and Leonardo Dean. She has received additional instruction from Henning Trog, Stephan Schweigert, and George Sakakeeny. She has been a member of orchestras including the Youth Symphony Orchestra of Miranda, the Symphony Orchestra of Miranda, the Children's Symphony Orchestra of Caracas, Youth Orchestra of America (Principal Bassoon), and Teresa Carreño Youth Orchestra (Principal Bassoon). With the last of these, she participated in a 2010 European tour of Germany, Austria, Holland, Spain and England. As a soloist, Ananta has performed Weber's *Concerto in F Major*, op. 75 and Mozart's *Sinfonia Concertante* for Winds in E-flat Major K.297b. She won second place at the June 2011 International Double Reed Society Young Artist Bassoon Competition. Ananta currently studies with Matthias Racz at the Zürcher Hochschule der Künste in Switzerland.



Carly Gomez – United States – 6/11/1991

Carly Gomez, from Satellite Beach, Florida, is currently pursuing her Bachelor of Music in Bassoon Performance at Florida State University, where she studies with Jeff Keesecker. She is Principal Bassoonist of Florida State University's University Symphony Orchestra and the Northwest Florida Symphony Orchestra, and performs regularly with the Orlando Philharmonic Orchestra. She was the winner of the Florida Music Teachers National Association competition in 2010, and won the concerto competition with the Brevard Symphony Youth Orchestra in 2009. She has attended Brevard Music Center (three summers), National Orchestral Institute, and Banff Music Centre.



Rachel Koeth – United States – 3/06/1988

Rachel Koeth is in her second year of a Master of Music degree at Stony Brook University where she is studying with Frank Morelli. From Portland, Oregon, she began playing bassoon at age 13 with Lyle Dockenforff. Rachel completed her undergraduate studies at the University of Iowa in 2010, earning her Bachelor of Music degree under the instruction of Benjamin Coelho. While at Iowa she performed with the Waterloo Cedar Falls Symphony, Ottumwa Symphony, Iowa City Chamber Orchestra, Chamber Singers of Iowa City, and was a concerto winner with the Fort Dodge Area Young Artist Competition in 2007. Now living on Long Island, New York, she performs with the Stony Brook University Symphony Orchestra, the Baroque Ensemble, and various chamber ensembles.

Semi-Finalist Biographies

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium



Kara LaMoure – United States – 3/3/1988

From Dallas, Texas, Kara received her Bachelor of Music degree from the Eastman School of Music, where she studied under John Hunt. Professionally, she has performed with a number of ensembles, including the Northbrook Symphony (Illinois), Southern Tier Symphony (New York), and the Rochester Oratorio Society. Summer festival appearances include the Texas Music Festival and the International Festival-Institute at Round Top, where her teachers were Jeff Robinson, Eric Arbiter, Benjamin Kamins, and Kristin Wolfe Jensen. Kara is very committed to advancements in chamber music. As a founder of the Breaking Winds Bassoon Quartet, she has performed widely around the country and written numerous arrangements for the ensemble. She is a curator for the Breaking Winds' YouTube channel, which has garnered press from such varied sources as the Baltimore Sun, MTV, the Aspen Institute, and Perez Hilton. During the summer of 2011, she and her quartet colleagues were artists-in-residence and educators at the Bocal Majority Bassoon Camp in Texas. Kara currently attends Northwestern University, where she is studying toward a Master of Music degree in the studio of Christopher Millard.



Atao Liu – China – 10/01/1990

Atao Liu is a student of Kim Laskowski and in her second year of a Bachelor of Music degree in Bassoon Performance at the Manhattan School of Music. In 2002, she entered the Pre-college division of the Central Conservatory of Music in Beijing, China, and studied with professor Jun Zhu. In 2007, she was accepted into the Idyllwild Arts Academy with scholarship, where studied with Carolyn Beck. She has attended the Interlochen Summer Camp, the Hidden Valley Music Seminar, and the Sequoia Chamber Music Workshop. Atao Liu is currently a member of the New York Youth Symphony and of the Manhattan School of Music Orchestra.



Danielle Osbun – United States – 8/24/1988

Danielle Osbun, from Sandusky, Ohio, earned a Bachelor of Music degree in 2010 from Capital University in Columbus, Ohio where she studied with Cynthia Cioffari. She has participated in summer music festivals such as the Eastern Music Festival, Sarasota Music Festival, Brevard Music Center, and Texas Music Festival. Awards include the Artistic Excellence Fellowship at Indiana University and Honorable Mention in the 2009 Women in Music Columbus Scholarship for Advanced Musical Study Competition. Danielle was also a two-time concerto competition winner at Capital University, performing with the Capital University Wind Ensemble in 2007 and 2009. Danielle is in her second year of graduate work at Indiana University and is a student of William Ludwig. She performs with university orchestras, opera, and chamber groups.

Semi-Finalist Biographies

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium



Sarah Ruiz – Costa Rica – 2/10/1988

Sarah Ruiz was born in San José, Costa Rica. She started her musical studies in 2001 at the National Institute of Music of Costa Rica with Marco Redondo. In 2004, she attended the Italian tour with the Youth Orchestra of Costa Rica and performed in the Santa Cecilia Hall in Rome. She won the “Jóvenes solistas” competition in 2007 and played as a soloist with the Costa Rica National Symphony Orchestra. Sarah has participated in summer festivals like Sewanee Summer Music Camp and Ball State University Bassoon Camp with Keith Sweger. In 2009, she began studies with Stefano Canuti at the Conservatorio Superior de Música de Aragón, in Spain, and has performed in master classes with Andrea Zucco, Gustavo Nuñez and Sergio Azzolini.



Kelly Swensson – United States – 4/13/1988

Kelly Swensson is a graduate student at Butler University where she studies with Douglas Spaniol. She has a Bachelor of Music degree in Bassoon Performance from the Oberlin Conservatory where she studied with George Sakakeeny, and has also studied at the Colburn School Conservatory of Music with Richard Beene and at Northwestern University with Dennis Michel. She was a semi-finalist in the 2010 Meg Quigley Vivaldi Competition. Summer festivals she has attended include Round Top Festival Institute, Interlochen Advanced Bassoon Institute, and Interlochen Arts Camp. Kelly has performed with the Butler Symphony Orchestra, Colburn Symphony Orchestra, Oberlin Orchestra, Oberlin Chamber Orchestra, and the Northwestern University Symphony Orchestra. In high school she was chosen as soloist with the Indianapolis Symphony Orchestra as winner of their Side-by-Side Concerto Competition and was twice named winner of the Indianapolis Prelude Award. Kelly currently lives in Indianapolis with her husband, Jordan.



Alex Zdanis – United States – 4/14/1988

Alex Zdanis is currently pursuing her Master of Music degree with Benjamin Kamins at Rice University. She received her Bachelor of Music degree from The Colburn School Conservatory of Music where she studied with Richard Beene. Before her studies at Colburn, Alex studied with Valentin Martchev. She has participated in festivals such as New York String Seminars, Sarasota Music Festival, National Repertory Orchestra, Music Academy of the West, Aspen Music Festival and School, and the International Institute at Round Top Texas. Alex has performed with San Diego Symphony, San Diego Opera, American Youth Symphony, Young Musicians Foundation Debut Orchestra, Shepherd School Symphony, and The Colburn Orchestra. She was a semi-finalist in the 2010 Meg Quigley Vivaldi Competition. Alex loves unusual ensembles; she was a founding member of the Colburn Böt-leaires, and is a current member of the Rice Crumhorn Collective.

2012 MQVC Guidelines

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

Eligibility

Women bassoon players who are citizens of the Americas (North America, Central America, South America), or who are enrolled in school in the Americas during the year prior to the competition and who will not have reached their 24th birthday by the competition in January of 2012.

Prizes

First Prize: US \$9,000.00

Second Prize: US \$5,500.00

Third Prize: US \$2,500.00

Seven Honorable Mentions: US \$500.00 each

Mission

The mission of The Meg Quigley Vivaldi Competition is to provide an international competitive experience for young women bassoonists in the Americas. The level and visibility of this competition aims to be of the highest standard and caliber. By providing an experience for women to develop and hone their talent at a younger age, this competition hopes to build confidence and create a vehicle towards professional performance careers. It will do this by providing financial support, artistic reinforcement, performance experience and inspiration.

The name of the competition honors the rich legacy of composer Antonio Vivaldi (1678-1741), who spent much of his prolific career working at a conservatory for young girls, the *Seminario Musicale dell'Ospitale della Pietá* in Venice. The spirit of creativity and benefaction of this competition is dedicated to Meg Quigley, an artist who had a passion for assisting young women in realizing their full potential.

Repertoire

The MQVC repertoire is chosen to represent three areas: a new work for bassoon written by a living woman composer (Hye Kyung Lee, 2005; Nancy Galbraith, 2007; Libby Larsen, 2010; Margi Griebing-Haigh, 2012), a Vivaldi concerto, and an unaccompanied work or etude. In addition, entrants choose a fourth work for the final round.

Repertoire for the 2012 Meg Quigley Vivaldi Competition:

Antonio Vivaldi: *Concerto in d minor*, RV 481 (performed from memory in the final round)

Margi Griebing-Haigh: *Sortilège*

Ludwig Milde: *50 Concert Studies for Bassoon*, Op. 26, No. 39

One additional piece for final round (chosen from the official Repertoire List)

Rounds of Competition

The Preliminary round will occur via recording. Up to ten applicants will be chosen to compete in the Semi-Final round in a concert format, open to the public, at the 2012 Meg Quigley Vivaldi Competition and Bassoon Symposium at the University of the Pacific Conservatory of Music, Stockton, CA, USA. The Symposium and Competition will take place January 6-8, 2012. The repertoire for the semi-final round will include portions of the three pieces from the Preliminary round. The Final round will also take place at the Symposium, and will include the same repertoire

2012 MQVC Guidelines

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

as well as the additional piece chosen by the finalist from the repertoire list. The judges may choose to hear only certain portions of the repertoire. A professional accompanist (including one hour of rehearsal) will be provided by the MQVC; however, the semi-finalist may use an accompanist of her own choosing at her own expense. The judges may elect to award fewer prizes than outlined above, or no prizes at all. The judges' decision, announced after deliberations immediately following the final round, is final.

Audience Engagement Component

In the final round, the finalist should be prepared to speak to the audience about the works she is performing. These brief introductions to the works (1-2 minutes each) should demonstrate skill in audience engagement as well as knowledge of the work. This unusual element in the competition is in keeping with changing trends in the music industry, recognizing that the relationship between performer and audience has shifted and speaking skills are becoming more and more necessary. The finalist can use her native language or English, and will state this choice on the application form. Choice of language will not be used for the assessment of the performance.

2012 MQVC Judges

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

Preliminary Round

Rodney Ackmann, University of Missouri
Jenny Mann, The University of Alabama
Karen Pierson, The Ohio State University
Aura Trevino, Caracas, Venezuela
Steve Vacchi, University of Oregon

Semi-Final Round

Judith Farmer, University of Southern California
Nadina Mackie Jackson, University of Toronto
Stephen Paulson, San Francisco Symphony
Nathan Williams, University of Texas at Austin
Leyla Zamora, San Diego Symphony

Final Round

Rodney Ackmann, University of Missouri
Carolyn Beck, University of Redlands
Judith Farmer, University of Southern California
David Granger, University of California, Berkeley
Rebecca Henderson, University of Texas at Austin
Nadina Mackie Jackson, University of Toronto
Amy Marinello, University of Georgia
Ryan Simmons, San Diego Symphony
Nicolas Waldvogel, University of the Pacific Conservatory of Music
Leyla Zamora, San Diego Symphony

Previous Finalists and Judges

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium

2005

First Place: Stephanie Corwin, United States
Second Place: Lou Pacquin, Canada
Third Place: Katherine Evans, United States
Honorable Mention: Stephanie Patterson, United States
Sara Scurry, United States

Judges: Peter Bay, Benjamin Coelho, Silvia Coricelli,
Jan Eberle, Nadina Mackie Jackson, Katherine
Oliver, Barrick Stees, Leyla Zamora

2007

Second Place (tie): Samantha Brenner, United States
Ingrid Hagan, United States
Third Place: Joycelyn Eby, United States
Honorable Mention: Kerry Philben, United States
Julie Ann Link, United States

Judges: Monica Ellis, Judith Farmer, Erin Hannigan,
Sue Heineman, Mathieu Lussier, David Sogg,
Lecolion Washington, Arthur Weisberg

2010

First Place: Amanda Swain, United States
Second Place: Shuo Li, China
Third Place: Briana Lehman, United States
Honorable Mention: Alexandra Berndt, United States
Micahla Cohen, United States
Marian Graebert, United States
Kelly Swensson, United States
Julie Ann Link, United States
Laura Miller, United States
Alex Zdanis, United States

Judges: Ellen Connors, Leonardo Dean, Monica Ellis,
Julie Green Gregorian, Sue Heineman, Isabel
Jeremias, Michael Kroth, Kathleen McLean,
Catherina Meintz, Albie Micklich, Francine
Peterson

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The Competition and Bassoon Symposium are only possible because of generous support from organizations and individuals. Creative Young Women, Inc., the parent organization of MQVC, is a formal 501(c)(3) organization. If you would like to help support the future of the Meg Quigley Vivaldi Competition and Bassoon Symposium, please consider making a tax-deductible donation.

Contact: Nicolasa Kuster
Assistant Professor of Bassoon
University of the Pacific Conservatory of Music

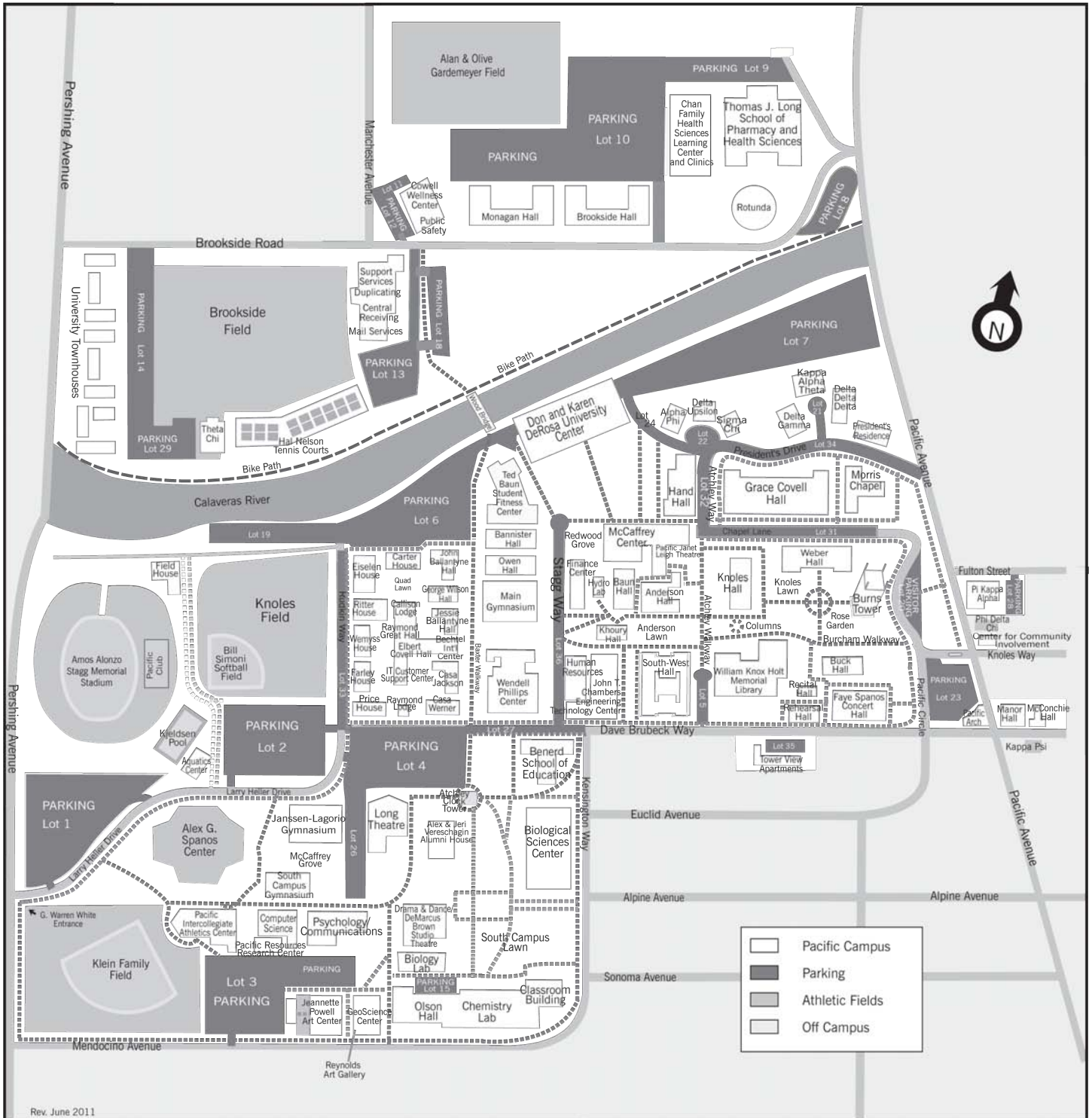
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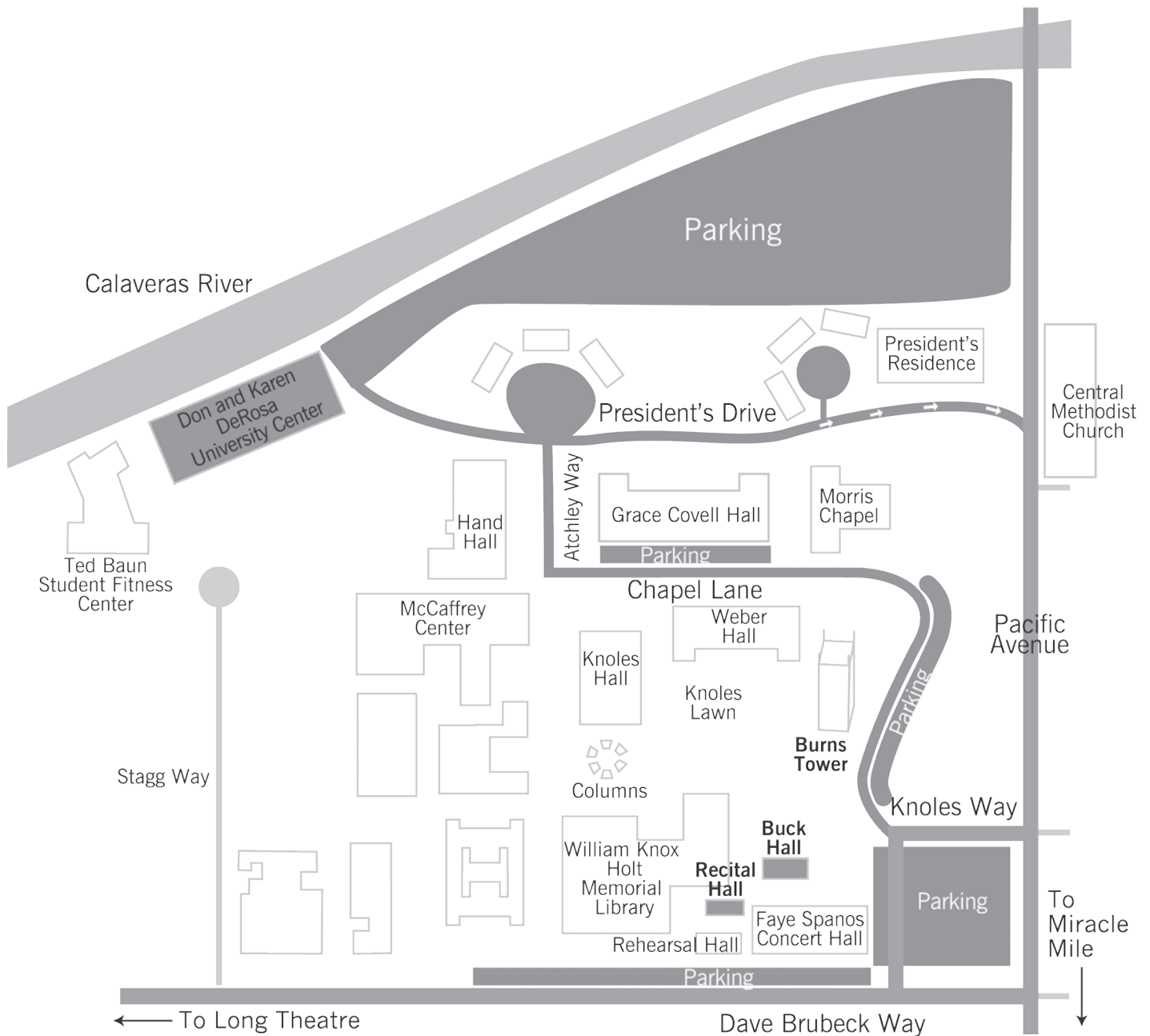
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University of the Pacific Conservatory Area Map

2012 Meg Quigley Vivaldi Competition and Bassoon Symposium



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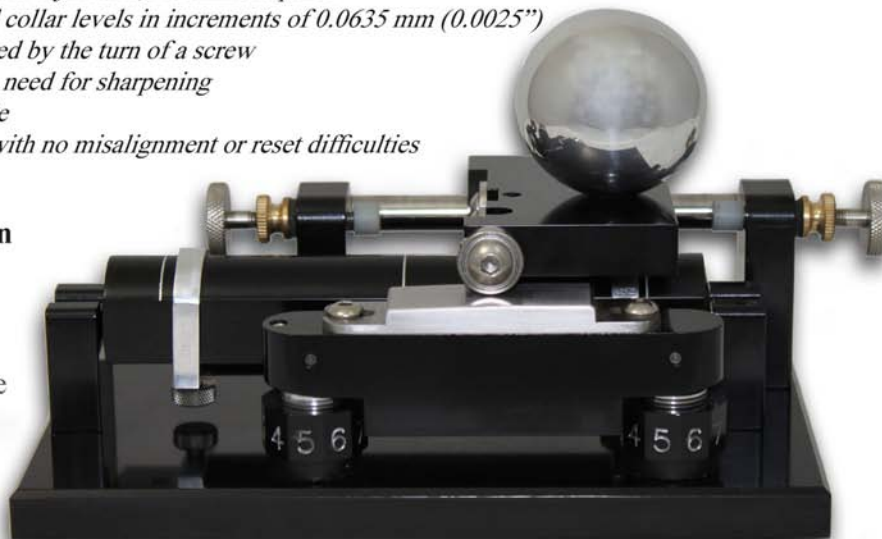
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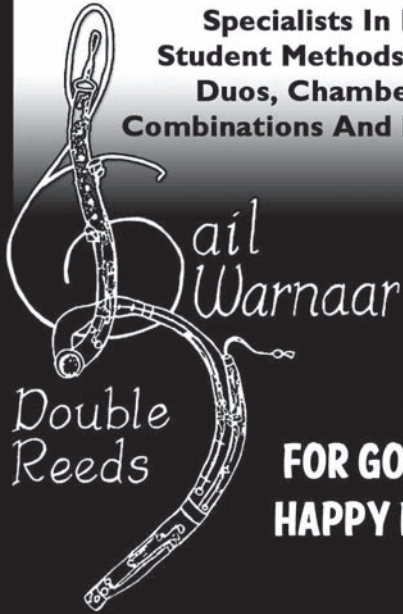
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