

THE MEG

Quigley

Vivaldi

COMPETITION

& BASSOON SYMPOSIUM



Round Top Festival Institute
Round Top, Texas
January 18-20, 2014

A Map of Festival Hill

To US 290 & Brenham



North



Legend

Paved Roads

Gravel Roads

Grass Pathways

Buildings

Water

Parking

Public Restrooms

① Artist Residence 1

② Artist Residence 2

③ Artist Residence 3

④ Casa Dacha

⑤ Clayton House

⑥ Concert Hall

⑦ Cottage

⑧ Edythe Bates Old Chapel

⑨ Garvey Grisham

⑩ Gate House

⑪ Great Shed

⑫ Greenhouse

⑬ Herzstein Plaza

⑭ Lentz House

⑮ Log House

⑯ Menke House

⑰ New House

⑱ Office

⑲ Pharmacy Garden

⑳ Pool Enclosure

㉑ Roman Ruins

㉒ Service Building

㉓ Tree House

㉔ White House



January 18, 19, 20, 2014 – Round Top, TX

Welcome Messages	
From the Directors	1
From the Co-Hosts	2
MQVC Team	3
MQVC Sponsors and Supporters	4
Overview of Events	5
Competition Rounds	6
Master Classes	7
Workshops and Lectures	9
Evening Concerts	
Saturday, January 18	10
Sunday, January 19	11
Monday, January 20	13
Biographies	14
Semi-Finalist Biographies	29
2014 MQVC Guidelines	32
2014 MQVC Judges	33
Past Finalists and Judges	34
Advertisements	35

From the Directors

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Dear Bassoon Symposium attendees,

This event marks MQVC's fifth Competition and third Symposium. The first two MQVC Bassoon Symposiums at the Oberlin Conservatory in Ohio in 2010 and University of the Pacific Conservatory of Music in California in 2012 boasted congenial student-centered atmospheres, enlightening master classes, and beautiful performances. We think we have that ready for you, and more! Preparing to hold this event at beautiful Round Top has been exciting.

We are amazed that MQVC has come so far, considering it started as a conversation in a café in Buenos Aires during the 2000 International Double Reed Society Conference. We were 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 and overwhelming encouragement from colleagues around the world, we were able to launch our first competition in 2005. There have been many changes, too many to cover here, but our expansion has been driven by the desire to create an intensive, enriching experience for the competitors as well as for a larger group of students and professionals.

We are thrilled to partner with the Bassoon Chamber Music Composition Competition, founded by Paula Brusky and currently directed by Susan Nelson. BCMCC has played a valuable role in increasing excellent chamber music repertoire for bassoonists, and you will hear the winning pieces from BCMCC's 2012 Competition at our Sunday evening concert. We are also delighted that this coming year BCMCC will sponsor a competition for women composers to write solo bassoon pieces, and the winning piece will be a requirement for the 2016 MQVC.

Our host team from the studio of Kristin Wolfe Jensen at UT-Austin and the studio of Benjamin Kamins at Rice University has been a wonderful partnership. We thank the competition committee, chaired by Nathan Koch, with Maya Stone and Amy Pollard for being impeccable. Staci Spring and Jennifer Auerbach of Bocal Majority have been big helps in spreading the word about the symposium to bassoonists around the country. Special thanks go to two former MQVC finalists for their help: Amanda Swain (MQVC 2010) and Stephanie Patterson (MQVC 2005).

To the young women who entered the 2014 Meg Quigley Vivaldi Competition, thank you for your dedication and passion. We hope making your recording was in itself productive in building your confidence and skills as bassoonists and entrepreneurs in the world of music. To the semi-finalists, enjoy this experience. We look forward to getting to know you and to hearing your performances.

Thank you for joining us at the 2014 Meg Quigley Vivaldi Competition and Bassoon Symposium!



Kristin Wolfe Jensen
Founder/Executive Director



Nicolasa Kuster
Founder/Executive Director



David A. Wells
Director of Operations

From the Co-Hosts

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Dear Friends,

Welcome to the 2014 Meg Quigley Vivaldi Competition and Symposium. As we both spend part of our summer here on Festival Hill, we are pleased to have this opportunity to share this extraordinary place with our friends, colleagues and students. We hope you take some time to walk around and enjoy the scenery.

Festival Hill is a self-enclosed artistic milieu that nurtures both the mind and the spirit. It is the brainchild of James Dick who 43 years ago had the courage and foresight to begin the journey that brings us all here this weekend. We would like to thank him, Festival Hill's program director Alain Declert, and their fabulous staff for making our residency here possible.

It is impossible to thank everyone who has brought this event to fruition, but special acknowledgment must be made to Nicolasa Kuster, David Wells, and Nathan Koch for their tireless commitment to the competition and symposium. David Wells co-hosted the 2012 symposium in California, and our planning of this symposium would not have been possible without him joining as Director of Operations this year. In addition, we would like to thank our students from the University of Texas at Austin and Rice University's Shepherd School of Music for their efforts on all of our behalf.

There are numerous donors and organizations to thank. Please see the list in the program to recognize their commitment to music, and to the wonderful young people who will carry us into the future.

We would also like to thank the guest artists and judges who are joining us this weekend sharing their artistry as well as their commitment and dedication to music education and arts advocacy.

Lastly, we give special thanks to each of the young women who auditioned to participate in the Meg Quigley Vivaldi Competition. They are our future. Their talent, dedication, and fortitude inspire us on a daily basis.

Thanks again for being with us, and we hope everyone has a great time.



Kristin Wolfe Jensen



Benjamin Kamins

MQVC 2014 Co-Hosts

MQVC Team

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Kristin Wolfe Jensen, University of Texas at Austin: Founder/Executive Director/2014 Co-Host

Benjamin Kamins, Rice University: 2014 Co-Host

Nathan Koch, Sam Houston State University: Chair, 2014 Competition Committee

Nicolasa Kuster, University of the Pacific Conservatory of Music: Founder/Executive Director/2012 Co-Host

Maria McCoy, Columbus, Ohio: Consultant/Coordinator of Symposium Volunteers

Laura McIntyre: 2014 Full-Time Intern/Registration Volunteer

Stephanie Willow Patterson, Wichita State University: 2014 Master Class Coordinator

Amy Pollard, University of Georgia: MQVC Team/2014 Competition Committee

Janet Rarick, Rice University: Consultant

George Sakakeeny, Oberlin Conservatory of Music: Contributor/2010 Host/2012 Artist Liaison/Consultant

Staci Spring, Stephen F. Austin State University: 2014 Educator Liaison/Photographer

Maya Stone, Huntsville Symphony Orchestra: MQVC Team/2014 Competition Committee

Amanda Swain, Houston Grand Opera: 2014 Transportation Coordinator

Shih-Min Tang: 2014 Full-Time Intern/Head Stage Manager

David A. Wells, California State University, Sacramento: Director of Operations/2012 Co-Host/Photographer

Leyla Zamora, San Diego Symphony Orchestra: Consultant

Round Top Festival Institute Staff

James Dick, Founder and Artistic Director

Richard R. Royall, Managing Director

Lamar Lentz, Associate Managing Director & Library and Museum Collections Curator

Alain G. Declert, Program Director

Kathy Valtasaros, Director of Conferences and Special Events

Vickie Hillman, Administrative Assistant

Volunteers

University of Texas at Austin Bassoon Studio Members

Pearson Altizer, Maddy Braat, Damon Freitag, Raven Hood, Gabby Landeros, Ethan Lippert, Riley Litts, Laura McIntyre, Tony Redmer, Erik Salinas, Mary Speight, Emily Spitz, Shih-Min Tang, Toan Tran, Sarah Vogts

Rice University Bassoon Studio Members

Conrad Cornelison, Jessica Goldbaum, Sean Gordon, Shuo Li, Tommy Morrison, Jeff Nesrsta, Michael Severence, Isaac Schultz

University of the Pacific Studio Members

Gina Vitanza, Britney Watkins, Nicholas Whitney

MQVC Sponsors and Supporters

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Contributors

The following individuals and families have contributed significant financial support. We thank them for their commitment to the future of the organization.

Family of Meg Quigley, Prizes for the MQVC

Pat Hobin

Benjamin Kamins and Janet Rarick

Gretchen Pusch and Richard Bayles

Thanks to:

Dean Robert Yekovich and Rice University's Shepherd School of Music for the use of the harpsichord and generous support

Glenn Richter, Interim Director, The Butler School of Music, University of Texas at Austin for sponsoring student attendance

Jennifer Auerbach/Bocal Majority for consultations and publicity efforts

John Steinmetz for his work as a consultant for the organization, and for creating the first Audience Engagement workshop for the MQVC semi-finalists

Susan Nelson, for the collaboration between MQVC and the Bassoon Chamber Music Composition Competition

Andy Bradley, Recording Engineer

The MidAmerican Center for Contemporary Music and the Music Performance Area at the College of Musical Arts of Bowling Green State University for support of the Sunday evening BCMCC performances.

Former MQVC competitors for their volunteer efforts serving the organization.

Vendors

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Overview of Events

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Saturday, January 18

8:00am	Registration and exhibits open for the day (SB)
9:30am – 10:20am	Kimberly Woolly: Women in Music (OC)
10:30am – 12:00pm	Master Class: Kristin Wolfe Jensen (OC)
12:00pm – 1:00pm	Lunch break
1:00pm – 2:30pm	Master Class: Rian Craypo (OC)
3:00pm – 4:20pm	Semi-Final Round of the Meg Quigley Vivaldi Competition — Part 1 (FCH)
4:20pm – 4:40pm	Intermission
4:40pm – 6:00pm	Semi-Final Round of the Meg Quigley Vivaldi Competition — Part 2 (FCH)
6:00pm – 7:30pm	Dinner break
7:30pm	Concert #1 (FCH) — MQVC 2014 Finalists Announced <i>Reception to follow.</i>

Sunday, January 19

8:00am	Registration and exhibits open for the day (SB)
9:00am – 10:45am	Master Class: Richard Beene (OC)
10:45am – 11:15pm	Attend Exhibits (SB)
11:20am – 11:50am	Ready or Not: A Life in the Arts, with Sue Schrier Bancroft (OC)
12:00pm – 1:00pm	Lunch break
1:00pm – 2:30pm	Panel Discussion hosted by John Steinmetz (OC)
2:45pm – 3:45pm	Chris Lidvall and Benjamin Kamins: The Alexander Technique for Musicians (AR3) <i>Space is limited. You must sign up at Registration by Sunday at noon to participate.</i>
3:45pm – 4:15pm	Attend Exhibits (SB)
4:15pm – 6:00pm	Master Class: Karen Pierson (OC)
6:00pm – 7:30pm	Dinner break
7:30pm	Concert #2 (FCH) Featuring winners of the 2012 Bassoon Chamber Music Composition Competition <i>Reception to follow</i>

Monday, January 20

8:00am	Registration and exhibits open for the day (SB)
9:00am – 10:30am	Master Class: Kathleen McLean (OC)
10:30am – 12:00pm	Attend Exhibits (SB)
11:00am - 12:00pm	Benjamin Kamins: 101 Ways to Improve Your Reeds With a Pair of Pliers (AR3)
12:00pm – 1:00pm	Lunch break
1:00pm – 2:30pm	Master Class: Benjamin Kamins (OC)
2:30pm – 3:00pm	Attend Exhibits (SB)
3:00pm – 4:30pm	Final Round of the Meg Quigley Vivaldi Competition — Part 1 (FCH)
4:30pm – 4:50pm	Intermission
4:50pm – 6:00pm	Final Round of the Meg Quigley Vivaldi Competition — Part 2 (FCH)
6:00pm – 7:30pm	Dinner break
7:30pm	Concert #3 (FCH) — Results of the 2014 MQVC announced <i>Reception to follow</i>

AR3: Artist Residence 3 Common Room • OC: Edythe Bates Old Chapel • FCH: Festival Concert Hall • SB: Service Building

Competition Rounds

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Saturday, January 18

Semi-Final Round

Festival Concert Hall

3:00–6:00pm

In the Semi-Final round, each competitor will perform the first and second movements of Antonio Vivaldi's *Concerto in g minor*, RV 495, and the first two movements of Katherine Hoover's *Journey*. This competition is in a recital format, and applause is appropriate.

Semi-Finalists (performance order TBA):

Sandra Bailey	Jessica Findley
Bianca Chambul	Nicole Haywood
Catherine Chen	Ivy Ringel
Emeline Chong	Cornelia Sommer
Katie Clark	Naho Zhu

Chuck Dillard and Colette Valentine, MQVC Collaborative Pianists

Bryan Anderson and Wenci Fan, Collaborative Pianists

Monday, January 20

Final Round

Festival Concert Hall

3:00–6:00pm

The five finalists (to be announced at the Saturday evening concert) will perform Antonio Vivaldi's *Concerto in g minor*, RV 495 in its entirety with the Vivaldi Orchestra. In addition, each will perform selections from Leslie Bassett's *Metamorphoses* (movements 1, 3, and 8) and a work of her choice. This competition is in a recital format, and applause is appropriate.

Vivaldi Orchestra

Violin 1: Ben Odhner

Violin 2: Andy Liang

Viola: Leah Gastler

Cello: Clare Monfredo

Bass: Michael Ehrenkranz

Director/Harpsichord: Lorna Peters

Chuck Dillard and Colette Valentine, MQVC Collaborative Pianists

Bryan Anderson and Wenci Fan, Collaborative Pianists

Master Classes

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Saturday, January 18

10:30am – 12:00pm Master Class: Kristin Wolfe Jensen (OC)

Alexandra Johnson	Weber, <i>Concerto in F Major</i> , mvts. II, III
Gina Vitanza	Vivaldi, <i>Concerto in C Major</i> , RV 477
Isaac Shultz	Mozart, <i>Concerto in Bb Major</i> K. 191 and/or orchestral excerpts
Britney Watkins	Dutilleux, <i>Sarabande et Cortège</i>

1:00pm – 2:30pm Master Class: Rian Craypo (OC)

Nick Whitney	David, <i>Concertino</i>
Emily Spitz	orchestral excerpts
Riley Litts	Orefici, <i>Etude #3</i>
Shuo (Shelly) Li	Mozart, <i>Concerto in Bb Major</i> K. 191 and/or orchestral excerpts

Sunday, January 19

9:00am – 10:45am Master Class: Richard Beene (OC)

Derek Marcum	Milde, <i>Concert Study #10</i>
Ivy Ringel	Mozart, <i>Concerto in Bb Major</i> K. 191, mvt. I
Sean Gordon	orchestral excerpts
Jennifer Lane	Mozart, <i>Concerto in Bb Major</i> K. 191

4:15pm – 6:00pm Master Class: Karen Pierson (OC)

Sarah Vogts	Vivaldi, <i>Concerto in G Major</i> RV493, mvt. II
Rich Brownell	Weber, <i>Concerto in F Major</i> , mvt. II
Michael Severance	orchestral excerpts
Jeff Nesrsta	Boismortier, <i>Concerto in D Major</i>

Monday, January 20

9:00am – 10:30am Master Class: Kathleen McLean (OC)

Ethan Lippert	Milde, <i>Concert Study #1</i>
Jessica Goldbaum	Dutilleux, <i>Sarabande et Cortège</i>
Laura McIntyre	Elliot Carter, <i>Retracing</i>
Pacific Bassoon Quartet	Josquin Desprez, <i>Agnus Dei II (from Missa Pange Lingua)</i> transcribed by John Steinmetz

1:00pm – 2:30pm Master Class: Benjamin Kamins (OC)

Haley Blanchard	Mignone, <i>Mistério</i> from Sixteen Waltzes for solo bassoon
Tony Redmer	orchestral excerpts
Pearson Altizer	Milde, <i>Concert Study #9</i>
Shih-Min Tang	Mozart, <i>Concerto in Bb Major</i> , K. 191

Workshops and Lectures

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Saturday, January 18

9:30am – 10:20am Kim Woolly: Women in Music (OC)

Women have participated in music making for centuries, but it was only in the latter part of the twentieth century that women became widely accepted into the arena of public performance. In the nineteenth century wind instruments such as the bassoon were deemed too difficult and unsightly for women to play. Find out how the attitudes towards female performers, particularly in the United States, have changed since the nineteenth century and hear stories about the experiences of some contemporary female bassoonists.

Sunday, January 19

11:20am – 11:50am Sue Schrier Bancroft: Ready or Not: A Life in the Arts (OC)

Sue Schrier Bancroft was the first woman in the United States to hold a tenured full time bassoon professor position when she began teaching at the University of North Texas in the early 1980s. She has vivid stories to tell about her experiences in the world of music! In this session, she will draw from her successful career as performer, pedagogue, arts presenter, and her evolving life as an arts advocate. MQVC is proud to honor her and her considerable contributions to the field.

1:00pm – 2:30pm Panel Discussion hosted by John Steinmetz (OC) Panelists: Rian Craypo, Stephanie Patterson, and Amanda Swain

In this discussion about bassoonists' careers, John Steinmetz will interview a panel of successful MQVC alumni and mid-career bassoonists about how their paths have developed. Questions for the audience will get us all talking about our experiences with choices, opportunities, and obstacles. This will be a rare chance to consider, in a public setting, the issues that come up for bassoonists of all genders as they move through the phases of career and the stages of life.

2:45pm – 3:45pm Chris Lidvall and Benjamin Kamins: The Alexander Technique for Musicians (AR3)

**** Space is limited. You must sign up at Registration by Sunday at noon to participate ****

The Alexander Technique helps people to stop using unnecessary levels of muscular and mental tension during their everyday activities. It is widely practiced by performing artists and has proven to be extremely effective for adding ease and efficiency to instrumental execution and expression. Christine Lidvall, the Director of the Houston School for the Alexander Technique, will give a class that will be appropriate for students at any level. She will be assisted by Benjamin Kamins who is a teacher trainee at her school.

Monday, January 20

11:00am – 12:00pm Benjamin Kamins: 101 Ways to Improve Your Reeds With a Pair of Pliers (AR3)

Bring your reeds and pliers and engage in an active and informative session on how to improve reeds with simple steps and one simple tool. This session is for all levels of players!

Saturday, January 18, 7:30pm – Evening Concert #1

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Festival Concert Hall

Announcement of 2014 Meg Quigley Vivaldi Competition Finalists

Rythmické Etudy pro Fagot

Karel Pivonka (1907–1986)

To be chosen from:

2. Moderato
4. Tarantella (Allegro Vivace)
9. Con Moto
10. Moderato
17. Andantino
19. Adagio

Rian Craypo, bassoon

Ramble and Groove (2009)

Dan Visconti (b. 1982)

David A. Wells, bassoon

Recordarús (2012)

Lewis Nielson (b. 1950)

The Enid Trio

Megan Karls, violin; Megan Gray, viola; Stephanie Patterson, bassoon

—INTERMISSION—

Songs & Dances for oboe and bassoon (2013)

John Steinmetz (b. 1951)

1. Prelude
2. Aria/Procession
3. Folk Song
4. Dance Song

Tom Nugent, oboe; Nicolasa Kuster, bassoon

Prélude et Scherzo (1911)

Paul Jeanjean (1874–1928)

**Karen Pierson, bassoon
Chuck Dillard, piano**

Sunday, January 19, 7:30pm – Evening Concert #2

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Festival Concert Hall

Caramba
El Bailón

Otilio Galindez (1935–2009)
José Antonio Naranjo

Aura Trevino, bassoon
Chuck Dillard, piano

Sicilienne et allegro giocoso (1930)

Gabriel Grovlez (1879–1944)

Ann Shoemaker, bassoon
Chuck Dillard, piano

Bassoon Chamber Music Composition Competition Announcements

**Suspended* for bassoon and string quartet (2005)

Greg Steinke (b. 1942)

Benjamin Coelho, bassoon
Stephen Miahky and Christina McGann, violins
Matthew Daline, viola; Jacqueline Black, cello

—INTERMISSION—

Sous le dôme épais (Flower Duet) (1883)

Léo Delibes (1836–1891)
arr. Nathan Koch

Kristin Wolfe Jensen and Maya Stone, bassoons
Chuck Dillard, piano

**Fire and Ice* for soprano, bassoon, and piano (2012)

Devin Farney (b. 1983)
Text: Robert Frost (1874–1963)

Rebecca Grimes, soprano; Nathan Koch, bassoon
Solungga Fang-Tzu Liu, piano

**Seikilos Quartet* for oboe, bassoon, marimba, and piano (2012) David Angelo Ciancaglini (b. 1983)

Nermis Mieses, oboe; Susan Nelson, bassoon
Jeff Barudin, marimba; Solungga Fang-Tzu Liu, piano

Sunday, January 19, 7:30pm – Evening Concert #2

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Festival Concert Hall



The Bassoon Chamber Music Composition Competition (BCMCC) was founded in 2009 by Dr. Paula Brusky, and recently appointed a new Director, Susan Nelson. The intent of this competition is to expand the chamber repertoire available to bassoonists by encouraging composers to write new music that includes this instrument. The inaugural competition was held in 2010, and due to all of the positive feedback, it was decided that another competition was needed. A Board of Directors was formed, the BCMCC was incorporated, and as of 2013 the BCMCC is a 501(c)(3) national arts organization.

The mission of the BCMCC is to encourage new music for the bassoon and to offer opportunities to composers. By holding a competition every other year for new compositions featuring the bassoon in a chamber setting, the organization increases repertoire available for bassoonists. The competition judges provide feedback to each composer that enters, and the BCMCC works with the winning composers to have the pieces published. The BCMCC also premieres the winning works and creates a CD. The winning works for the 2012 competition are being published through Imagine Music with the CD distributed by MSR Classics.

Biographies of the BCMCC 2012 winning composers can be found with the artist bios

This performance was funded in part by the MidAmerican Center for Contemporary Music and the Music Performance Area at the College of Musical Arts of Bowling Green State University.

The BCMCC is excited to announce its 2014 Competition. This year, the competition will be open exclusively to female composers residing in North America, Central America, and South America. The winning work will be one of the required pieces for the preliminary round of the 2016 Meg Quigley Vivaldi Competition, and may also be used in subsequent rounds of the MQVC. More details about the 2014 BCMCC Competition Rules are available at www.bcmcc.info.

Monday, January 20, 7:30pm – Evening Concert #3

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Festival Concert Hall

Announcement of 2014 Meg Quigley Vivaldi Competition Winners

Awarding of Prizes

Adagio in F, Op. 115 (1817)

Louis Spohr (1784–1859)

Karen Pierson, bassoon
Colette Valentine, piano

Concerto for Bassoon (1974-7)

Nino Rota (1911–1979)

I. Toccata

II. Recitativo

III. Andantino [Theme and Variations I-VI]

Kathleen Reynolds, bassoon
Chuck Dillard, piano

—INTERMISSION—

Notturmo

Robert Clérissé (1899–1973)

Overture to The Barber of Seville (1816)

Gioachino Rossini (1792–1868)

arr. Yuriy Leonovich

Kathleen McLean, bassoon
Colette Valentine, piano

Trio

Adolf Bergt (1822–1862)

I. Allegro vivace

II. Adagio

III. Scherzo, Allegro

IV. Allegro scherzando

Richard Beene, Benjamin Kamins, and Karen Pierson, bassoons

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Sue Schrier Bancroft has had a varied career in music. In 1994 she retired from the position of Professor of Bassoon at the University of North Texas College of Music. She was head of the woodwind chamber music program, taught freshman music theory and carried 17-23 bassoon students who were invited to Aspen, Tanglewood, Blossom, and Jackson Hole. Having started the reed program and acquired the room and equipment for her students, Sue also brought in professional bassoonists, medical specialists and chamber groups from all over the country. Her students have gone on to perform in orchestras and teach at universities all over the world. She has also started chamber series in the places she has lived. In 1995, she retired from playing with the Dallas Symphony as well as Principal Bassoon with the Dallas Opera and Dallas Ballet Orchestras. She has a Bachelor of Education from Central Michigan University and a Master of Music (Teaching Fellow) from the University of Michigan. Her majors were bassoon, flute, piano, music theory and woodwinds. She taught public school in Michigan and went on to teach at numerous colleges, including Grand Valley State University, West Texas State A&M, Kent State University and University of North Texas. She studied with Hugh Cooper, Robert Barris and George Goslee and in the 70s, made the finals and semis for numerous orchestras including Dallas, San Francisco,

and Buffalo. Since retiring, Sue has been Commissioner for the Arts for Texas and for The Gifted and Talented Commission, president of her school board, numerous nonprofit and charitable boards having to do with the arts, education, children and the elderly. Currently, she is Chair of the Texas Women's University Board of Regents and is Chair of the new chancellor search committee. Having only played the bassoon for six months in high school, it has been quite a ride!



Jeffrey Barudin is a freelance percussionist and educator based in St. Louis. He is currently an Assistant Professor of Music and the Director of Percussion Studies at Lindenwood University in St. Charles, Missouri. He has also recently been named the Director of Bands on the Lindenwood University-Belleville campus, where he the director of the newly formed Fighting Lynx Pep Band. He received his DMA axnd MM from the University of Michigan, and a BS in Music Education from Penn State University. His primary instructors were Dan Armstrong, Joseph Gramley and Michael Udow. He has performed as a soloist and ensemble member throughout the United States. He is Principal Timpanist with the Town & Country Symphony Orchestra and the St. Louis Civic Orchestra. He has also performed with the Lansing (Michigan) Symphony, the Altoona (Pennsylvania) Symphony, the Arbor Opera Theater and the Bloomfield (New Jersey) Symphony. As a member of the Drop Circle Percussion Trio, he performed at the Richard Rodgers Theater on Broadway. He also played with Roland Vazquez's Latin-Jazz Ensemble, performing throughout the Midwest and at PASIC 2003 in Louisville. He can be heard on numerous CD's, including the Grammy-winning *Songs of Innocence and Experience*, composed by William Bolcom and conducted by Leonard Slatkin. He has also worked closely with several important composers,

collaborating with Michael Daugherty for his timpani concerto *Raise the Roof* and Bright Sheng for his marimba concerto *Colors of Crimson*. Dr. Barudin proudly endorses Innovative Percussion mallets and products, Black Swamp percussion, and Sabian cymbals.



Richard Beene enjoys an active career as a teacher, soloist, chamber musician, and orchestral performer. In 2001, while serving as Professor of Bassoon at the University of Michigan, he was awarded the 2001 Harold Haugh Award for excellence in studio teaching. He has been invited to present master classes and teaching residencies at a number of institutions, including the Thornton School of Music at the University of Southern California, Rice University's Shepherd School of Music, and McGill University, among others. He has also served on the faculties of Michigan State University and Wichita State University. In addition to performing numerous times with the Detroit Symphony Orchestra, Mr. Beene has appeared with the New York Philharmonic, the Chicago Symphony Orchestra, and the Pittsburgh Symphony Orchestra. While maintaining his teaching schedule in Michigan, he also held the position of Principal Bassoon with the Toledo Symphony Orchestra, where he performed many times as a soloist. Additionally, he has toured Europe as a soloist with the American Sinfonietta and performed as a soloist at the Festival de Musique de St. Barthelemy in the French West Indies. Summer festival engagements have included the Sunflower Music Festival in Kansas, the Basically Bach Festival in Anchorage (Alaska), the Colorado Music Festival, Strings in the Mountains (Colorado), the

Arkansas Music Festival, Washington's Centram Chamber Music Festival, the Bellingham Festival of Music, and the Peninsula Music Festival (Wisconsin). Chamber music and recital engagements have taken him to New York's Merkin Concert Hall and the Library of Congress in Washington, D.C., as well as venues throughout Germany, Switzerland, Italy, and Austria. Mr. Beene has also been a featured recitalist at the annual convention of the International Double Reed Society. Richard Beene is Dean of the Colburn School Conservatory of Music, Chair of the Winds Department and teaches bassoon.

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Cellist **Jacqueline Black** is a dynamic solo and chamber musician in northeast Ohio. As a duo with classical guitarist Erik Mann she has given concerts at The Cleveland Clinic, the Holden Arboretum, in the Bratenahl Chamber Music Series as well as at venues in Erie and Edinboro, Pennsylvania, and over the airwaves of WQLN. She has been a member of the Erie Philharmonic, the Erie Chamber Orchestra, the South Bend Symphony, and has also performed with the Akron Symphony and the Wheeling Symphony. She has been a featured soloist with the Erie Philharmonic and the Erie Chamber Orchestra. In the summer of 2012, Ms. Black participated in the Classical Music Festival in Eisenstadt, Austria, and performed works by Haydn and Beethoven in the palaces and churches in which they were premiered. Most recently, Ms. Black has expanded her repertoire through the use of a Bridge solid body electric cello, nicknamed “Purple Reign,” in the genres of classic and alternative rock and jazz music. She is a founding member of The Savane Trio, a piano trio. They toured Japan twice, receiving critical acclaim in Japan’s *Ongakugendai* and *Ongaku no tomo* music magazines. The trio “wept of grief and sang for passion... they are truly extraordinary,” wrote Yoshiko Honobe. They were participants in Chamber Music America’s Rural Residency Program during the 1998-99 school year as Artists in Residence in Safford, Arizona. Ms. Black studied at the University of Illinois at Urbana-Champaign, Northwestern University and the University of Notre Dame. Her principal teachers have included Karen Buranskas, Laurien Laufman, and Hans Jørgen Jensen. She has also studied orchestral repertoire with John Pegis of the Chicago Symphony, David Premo of the Pittsburgh Symphony, and coached with Bryan Dumm of the Cleveland Orchestra. From 2003-2012 Ms. Black served as Instructor of Cello at Edinboro University of Pennsylvania. She has also taught at Mercyhurst University and Allegheny College and currently maintains a cello studio in Lakewood, Ohio.



David Angelo Ciancaglini is a contemporary composer, teacher, bassoonist, saxophonist, oboist, clarinetist and contrabassoonist in Rochester, New York. Mr. Ciancaglini is an alumnus of George Mason University (Fairfax, Virginia) where he studied Contrabassoon (Bassoon) and composition. He has performed in George Mason University’s Wind Symphony, Symphony Orchestra, Pit Orchestra, Symphonic Band, and Chamber Orchestra. He was also the Contrabassoonist for the NoVA Manassas Symphony Orchestra (Manassas, Virginia) and the American University Symphony (Washington, D.C.). He has performed at Walt Disney World’s Magic Kingdom, the National Cathedral of Washington, D.C., The John F. Kennedy Center for the Performing Arts and Carnegie Hall in New York City. At George Mason University, Mr. Ciancaglini studied with Truman Harris of the National Symphony Orchestra (Washington, D.C.), Fraser Jackson of the Toronto Symphony Orchestra (Canada) and with Douglas Kehlenbrink. He was a composition student of Steve Antosca, director of the Contemporary Music Forum of Washington, D.C. Mr. Ciancaglini has composed over eighty pieces and loves to explore the timbre properties of each instrument or voice, striving to get the most colors out of a limited color pallet. He is passionate about the symphony orchestra and dedicated to the art of orchestration. He is also a volunteer

firefighter, serving the Hydrant Hose Company of the City of Geneva (New York) Fire Department. A truly dedicated man, he responded to 325 emergency calls in 2008, and was fireman of the year of 2008. Currently, Mr. Ciancaglini enjoys substitute teaching kindergarten, and is a member of the International Double Reed Society and the American Composers Forum. With his wife Jessica, he resides in Geneva, New York, where he is continuously composing, performing as a saxophonist with NAIAD, and furthering his education in orchestration. Mr. Ciancaglini is the son of a Hammond B3 player and is proud of it.



Benjamin Coelho, Professor of Bassoon, has been at The University of Iowa since 1998. A native from Tatuí, Brazil, Ben started the bassoon at the age of ten at the Tatuí Conservatory where his father was the director and his three brothers also studied music. In the early 1980’s he came to the United States to study at Purchase College Conservatory of Music, where he graduated with Honors. He received a Master of Music degree from Manhattan School of Music. His bassoon teachers included Clóvis Franco, Donald MacCourt, Arthur Weisberg, and Kim Walker. He has appeared as soloist, chamber musician, orchestral musician, teacher and clinician in several countries including the United States, Brazil, Argentina, Bolivia, Portugal, France, Romania, Australia, Canada, Czech Republic, Mexico, and Panama. Ben has released six critically acclaimed CDs garnering praise from numerous national and international publications that have said: “Ben has such a gorgeous sound, such impeccable technique, and such sensitive musicality, that it is a real pleasure to recommend this album very strongly to all of you!” (Ronald Klimko, *IDRS Journal*), “His playing is unfailingly sonorous, expressive and alert, and he champions the pieces on this recording as if he believed in them without reservation.” (Donald Rosenberg, *The Gramophone*), “Coelho is fantastic. His sound is brilliant, resonant, and strong, and he has a warm

tone that blends superbly with the strings.” (Schwartz, *American Record Guide*). Ben has played with the Orchestra Iowa, Waterloo/Cedar Falls Symphony (Iowa), The Camerata Chamber Orchestra (Indiana), The Bloomington Pops Orchestra (Indiana), and The Bronx Opera Company (New York). Currently, he performs as Principal Bassoon with the Quad City Symphony Orchestra (Illinois/Iowa). Ben lives in Iowa City, Iowa with his beloved wife Karen and their wonderful daughters Liliana and Julia.

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Principal bassoonist **Rian Craypo** has been with the Houston Symphony since 2007. Born in Virginia, she moved to Texas at 10 months of age and grew up east of Austin on a small farm. After studying at the University of Texas at Austin with Kristin Wolfe Jensen she attended Rice University, where she received her master's degree under former Houston Symphony principal bassoonist Benjamin Kamins. Rian's versatility as a performer has led to appearances in a variety of roles both in the United States and abroad. In 2001 she was awarded a Federation of German/American Clubs Scholarship, which led to a year of study and performances in Germany, and she was a finalist in the Gillet-Fox International Bassoon Competition in both 2004 and 2006. Rian and her composer/firefighter husband Sean have two children, Amelia and Isaiah, and are expecting their third in February 2014.



Matthew Daline enjoys an international career as a chamber musician and viola soloist. He began his studies on violin with Michele Auclair of the Paris Conservatory, and continued his studies on the viola with Marcus Thompson and Martha Strongin Katz at the New England Conservatory, Boston. He received a bachelor's degree from The Juilliard School where he was a Teaching Assistant for Karen Tuttle and a master's degree from Yale University where he studied with Jesse Levine. While pursuing the Doctorate of Musical Arts at The State University of New York, Stony Brook, Daline has worked with Katherine Murdock, Lawrence Dutton, and served as a Teaching Assistant for the Department of Music. Daline was the top prizewinner at the 1999 Artists International Competition in New York City which provided a debut recital in Carnegie Hall. Since giving his viola debut in Carnegie Hall Mr. Daline has performed worldwide as a viola soloist. An avid chamber musician, he has performed at numerous international festivals including The Banff Center for the Arts, Canada; The Spoleto Festival, Italy; The Verbier Academy, Switzerland; The Tanglewood Festival; The Music Academy of the West, The New York String Orchestra Seminar and The Sarasota Music Festival. Mr. Daline has recently held viola and chamber music master classes at Yale University; North Carolina School of the Arts; South Florida State

University; Penn State University; Yonsei University (Korea); Conservatory of Music "George Enescu"; Bucharest; University of Transilvania, Brasov (Romania); National Conservatory of Music (Costa Rica) and the School of Music and Dance; Charleville, France. Daline is a versatile musician and performs frequently as a viola soloist, chamber musician, and principal violist in most of the major concert halls of North America including recent performances in Lincoln Center's Alice Tully Hall, Avery Fisher Hall and at Carnegie Hall. Mr. Daline has recently performed as Principal Violist of The Baton Rouge Symphony, Opera Louisiane, and with the Louisiana Philharmonic. In 2006 Mr. Daline started the Southern Viola Society which organized events at Louisiana State University. Mr. Daline performs on a Brescian Viola circa 1690.



Recognized as one of the truly important pianists of his generation, internationally renowned concert pianist and Steinway artist **James Dick** brings keyboard sonorities of captivation, opulence and brilliance to performances that radiate intellectual insight and emotional authenticity. Raised in Hutchinson Kansas, his talent moved him from the farm to the University of Texas Music Building and out to the world's great concert halls. He received a scholarship to the University of Texas in Austin, studying with Dalies Frantz. Later, he was a Fulbright Scholar and studied with Sir Clifford Curzon in England. Dick's early triumphs as a major prizewinner in the Tchaikovsky, Busoni and Leventritt International Competitions were a mere prelude to an eminent career highlighted by acclaimed recitals and concerto performances in the world's premier concert halls. Dick has performed with the Chicago Symphony, the Philadelphia Orchestra, the National Symphony and many major orchestras, with such conductors as Ormandy, Barbirolli, Levin, Maazel, Kondrashin, Spano, Oue, Sanderling, Hogwood, de Preist and Verrot. In chamber music, he has been guest soloist with the Cleveland, Tokyo, Parisii, Ravel, Debussy and Cassatt quartets and the Dorian and Moragues wind quintets, concertizing as well with Yo-Yo Ma, Regis Pasquier, Young Uck Kim, Raphael Hillyer, Rostislav Dubinsky, Martin Lovett, Andrew Marriner, Guy Deplus and Carol Wincenc.

James Dick has received numerous honors and commendations, including the Texas Medal of Arts, the Chevalier des Arts et Lettres from the French Ministry of Culture, and Honorary Associate of London's Royal Academy of Music. He is a fervent supporter of new music, having commissioned Benjamin Lees, Dan Welcher, Malcolm Hawkins and Chinary Ung to write, respectively, *Etudes*, *Shiva's Dru*, *Rasmandala* and *Rising Light* for piano and orchestra. On February 1998, James Dick premiered *Flight of Passage: From Silent Sun to Starry Night* by Claude Baker. This piece is inspired by poems by Walt Whitman. It was performed in New York (Alice Tully Hall), Paris (Salle Gaveau) and London (Purcell Room). In addition to his schedule as a world-renowned guest artist, James Dick in 1971 established the Round Top Festival Institute in Round Top, Texas to nurture and incubate aspiring young musicians.

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Whether he is collaborating with an instrumentalist, coaching a singer, conducting an opera, or accompanying a choir, **Chuck Dillard** is a pianist at his best while making music with others. Hired at age seven as pianist for his parents' church, he fashioned his musical beginnings, education and career around the art of collaboration. In 2008 he was appointed to the faculty of the new Collaborative Piano Area in the Butler School of Music at the University of Texas at Austin. Previously he was on faculty at Furman University in Greenville, South Carolina as instructor of music theory and staff pianist. As an educator, Dr. Dillard leads several classes on the method of accompanying to both graduate and undergraduate piano majors. In addition, he teaches diction for pianists, trains student duos, coaches singers and performs regularly with faculty, guests and students. He lectures and performs frequently at national conferences including the International Double Reed Society Conference, National Opera Association and NATS conventions and gives master classes throughout the United States. Recent performance highlights include a recital at the Dallas Museum of Art, a lecture recital on the vocal music of Lili Boulanger and conducting productions of *The Rape of Lucretia* and *The Ballad of Baby Doe* with Spotlight on Opera in Austin, Texas. In the upcoming season, Dr. Dillard can be seen at universities across the country performing, teaching

and lecturing on the art of collaboration. Dr. Dillard received degrees in collaborative piano from the University of Colorado – Boulder (DMA) the University of Maryland – College Park (MM) and Furman University (BM).



The **Enid Trio** is an adventurous new chamber ensemble with a unique instrumentation and a bold approach to music from the 16th through the 21st centuries. Formed originally at the University of Iowa, their members come from across the United States: bassoonist Stephanie Patterson (California), violinist Megan Karls (Wisconsin) and violist Megan Gray (Virginia). They play an active role in the changing music scene, performing re-imagined versions of standard works, commissioning new pieces, and working with musicians across all genres. In addition to their performing engagements, they present educational programs that emphasize communication, movement, and creative music exploration. The members of the Enid trio have commissioned over 25 new works, including *Recordarás*, written for them by Lewis Nielson. As solo artists, they have performed internationally, from Russia to Brazil, and across the United States from Virginia to Alaska. They have toured Iowa, Wisconsin, Ohio and Kansas, and have upcoming engagements in Montana, Virginia and across the Midwest. They perform and teach professionally in Iowa, Wisconsin, Montana, and Wichita. Megan Karls is a member of the Cascade Quartet and Great Falls Symphony, as well as the String Orchestra of the Rockies. Megan Gray is a doctoral candidate at the University of Iowa, as well as a performer and teacher in the greater Iowa City area. Stephanie Patterson is the

Visiting Assistant Professor of Bassoon at Wichita State University, as well as bassoonist of the Lieurance Woodwind Quintet and Principal Bassoon of the Wichita Grand Opera.



Devin Farney is a musician based out San Francisco. He is an internationally performed composer, pianist, and songwriter. He received a Bachelor of Music degree from the University of the Pacific Conservatory of Music in 2006 (studying under Francois Rose and Robert Coburn) and a Masters of Music degree from the San Francisco Conservatory of Music in 2009 (studying under Dan Becker). Devin and his music have been a part of the American Conservatory in Fontainebleau, France, the international new music festival in Darmstadt, Germany, the ANALOG Art's "Iron Composer" competition, and more. His works have received notable performances and honors/awards. Devin's music has been commissioned under the baton of up-and-coming conductors, performers, and ensembles. Equally at home in the world of film music, Devin has also composed music for independent film makers, playwrights, and other artists. He is currently the staff composer at Brilliant Ideas LLC.

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Rebecca Renfro Grimes possesses a versatile artistry that spans from teaching to directing to performing. Ms. Grimes' directing credits include mainstage productions with the Sam Houston State University Opera Workshop, Greater Worcester Opera in Massachusetts, Opera del West and University of Connecticut Opera Theater, as well as various scenes programs, and will be the guest director for Lone Star College's production of *Les Misérables* in April 2013. Critically praised as a soprano with "clear-toned elegance and dignity," Ms. Grimes' stage credits include leading roles in *Die Fledermaus*, *Le nozze di Figaro*, *Impressario*, *Dido and Aeneas*, *Don Giovanni*, *Trial by Jury*, *Gianni Schicchi*, *L'enfant et les sortilèges*, *A Game of Chance*, *L'Europe Galante* and *La Vera Costanza*. As a sought-after oratorio soloist, Ms. Grimes has been featured in such works as Mendelssohn's *St. Paul*, the Haydn *Creation*, Mozart *Mass in C Minor*, the Brahms *Ein Deutsches Requiem*, Bach's *Cantata 51*, Gasparini's *L'oraculo del Fato*, Handel's *Laudate Pueri*, Faure's *Requiem* and Britten's *Rejoice in the Lamb*. Recent projects include *Once Upon an Opera*, an opera scenes program that features scenes from fairy tales, and an appearance as the narrator with the Sam Houston State University Faculty Woodwind Quintet in a performance of William Walton's *Façade*. The SHSU Opera Workshop has gained national recognition by being one of five finalists in the National Opera

Association's scenes competition in 2011, 2012 and 2013. Ms. Grimes is the Director of Opera Workshop at Sam Houston State University and is the co-founder of Boston-based Opera del West.



MQVC's Co-founder and Executive Director, **Kristin Wolfe Jensen**, has been on the faculty at the University of Texas at Austin Butler School of Music 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 Houston. "...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..." - the American Record Guide said of Ms. Jensen's solo CD *Shadings*. 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](http://www.musicandthebassoon.org) (www.musicandthebassoon.org), provides an innovative, multimedia approach to learning the bassoon free of charge on the internet. Ms. Jensen is a graduate of the Oberlin Conservatory and the Juilliard School where her teachers included Stephen Maxym, Kenneth Moore, William Winstead, Chuck Ullery, and Eric Arbiter.



Since entering the world of professional music in 1972, **Benjamin Kamins** has enjoyed a distinguished career as an orchestral musician, chamber and solo performer, and educator. During his tenure as Associate Principal Bassoon with the Minnesota Orchestra, Mr. Kamins taught at St. Olaf and Macalester Colleges. In 1981 he was appointed Principal Bassoon of the Houston Symphony and has served as a guest principal with the New York Philharmonic as well as the Boston and Pittsburgh Symphonies. As a founding member of both the Epicurean Wind Quintet and the Houston Symphony Chamber Players, his life in Houston remained diverse and his artistic presence deepened in the community. Now as the Lynette S. Autrey Professor of Bassoon at Rice University's Shepherd School, Mr. Kamins continues his commitment to young musicians and to the future of live music performance. 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 Round Top Festival Institute 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 addition to his recently re-released recording of the Mozart Bassoon Concerto with the Houston Symphony conducted by Christoph Eschenbach, Ben Kamins solo CD of French recital pieces on Diabolical Genius Records is available at iTunes, and cdbaby. In addition, he has recorded the complete sonatas for two oboes, bassoon and continuo by Jan Dismas Zelenka for Crystal Records. This remarkable set is the first complete recording of these pieces by American performers on modern instruments.

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Nathan Koch joined the faculty of Sam Houston State University as the Assistant Professor of Bassoon in the fall of 2012. He has appeared as a workshop clinician and lecturer at Southern Methodist University, Sam Houston State University, and many area middle and high schools. He has also presented at the conventions of the Texas Bandmasters Association and the International Double Reed Society, and was a featured soloist at the Kansas Bandmasters Association convention. His freelancing work has led to engagements with the Houston and Wichita Grand Operas, the Austin Lyric Opera, and the Austin, Tulsa, Victoria, and Brazos Valley Symphonies. Festival appearances include the Round Top Music Festival, the Texas Music Festival, the Pierre Monteux School Orchestra, and the Festival de Música de Santa Catarina in Jaraguá do Sul, Brazil. He has been on the faculties of the Longhorn Music Camp, Bocal Majority Bassoon Camp, and the High Plains Band and Orchestra Camp. Several of his publications are available through TrevCo Music, including works by Vivaldi, Beethoven, and Debussy. Nathan received a Bachelor of Music degree, *summa cum laude*, from Wichita State University under the guidance of Nicolasa Kuster and a MM and DMA from the University of Texas at Austin with Kristin Wolfe Jensen.



Nicolasa Kuster is Associate Professor of Bassoon at the University of the Pacific Conservatory of Music in Stockton, California. Her first solo recording, *Metamorphosis*, was released in 2013. She is a Founding Co-Director of The Meg Quigley Vivaldi Competition, a biennial competition for young women bassoonists from the Americas awarding \$20,500 in prizes. The competition, which includes repertoire by women composers and a unique audience engagement component, has grown into a three day Bassoon Symposium which is open to all. She is Principal Bassoon of the Stockton and New Hampshire Music Festival orchestras and has held positions in the Wichita Symphony, the Tulsa Philharmonic Orchestra, the Rhode Island Philharmonic, the Virginia Symphony, and six summers with the Spoleto Festival Orchestra in Italy. Ms. Kuster taught at Wichita State University and was a member of the Lieurance Woodwind Quintet for eight years-she is featured on their most recent CD, *Music from the Americas* (Summit). She has traveled extensively with her musical projects, ranging from China to Alaska to the Czech Republic. 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. 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. Ms. Kuster began her musical studies as the daughter of musically minded missionaries, growing up in Peru, Nicaragua, Costa Rica, and Panama. With her husband, she devotes herself to creating a nourishing family life for their daughter. Training for marathons helps her balance it all.



Christine Lidvall has been teaching the Alexander Technique since 2000 when she was certified through Alexander Technique International (ATI). She graduated from the teachers training course of the Alexander Alliance in Philadelphia, PA where she studied with Bruce and Martha Hansen Fertman. She has also studied intensively with Frank Ottiwell, John Nicholls and with first generation teacher Elizabeth Walker. She offers individual lessons at A Healing Collective and gives workshops and classes for many organizations including the C.G. Jung Educational Center of Houston, the Jewish Community Center of Houston, University of Houston and Rice University. Lidvall founded and directed Chrysalis Dance Company from 1983 to 1996 and taught dance and the Alexander Technique for Rice University for over 20 years. She has taught workshops and master classes in dance for organizations across the country. Her background in dance and other movement studies influences her teaching of the Alexander Technique. She is a graduate with a BS in communications from Northwestern University and holds an MA in dance from the University of Houston/Clear Lake.

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



With a wide-ranging repertoire, pianist **Solungga Fang-Tzu Liu** has enjoyed an active career as a soloist and collaborator in venues across four continents. A dedicated performer of new music, Dr. Liu has performed music by many composers of our time, including the Lutoslawski *Piano Concerto*, Steve Reich's *The Desert Music* and *Tehillim* with Alarm Will Sound, and *Meandering River* for solo piano by Robert Morris (which is dedicated to her). Dr. Liu premiered Gregory Mertl's *Piano Concerto* with the University of Minnesota Wind Ensemble, conducted by Craig Kirchoff in 2011. A CD of this concerto will be released by INNOVA Records in 2014. Dr. Liu's 2010 release, *The Pleasure-Dome of Kubla Khan: Piano Works of Charles Tomlinson Griffes* (Centaur), was praised as having, "excellent sound, sensitivity and beguiling color" by the American Record Guide and "thoughtful interpretations" by the prestigious *Clavier Companion*. Dr. Liu has concertized extensively during the past several years. Major performances include Ravel's *Concerto in G Major* with Taipei Metropolitan Orchestra, solo recitals at Taiwan's National Concert Hall, the Goethe Center in Bangkok, the Central Conservatory in Beijing, the Thailand International Mozart Festival, and a chamber concert with new music ensemble Open Gate at Carnegie Hall. Her 2012-13 activities include recital tours in ten states in the United States, concerts and master classes in Romania, Brazil, China, Taiwan and Canada. Dr. Liu is Assistant Professor of Piano at Bowling Green State University, Ohio. Born in Taipei, Taiwan, Dr. Liu holds degrees in piano performance from the Eastman School of Music.



Nadina Mackie Jackson tours and records worldwide on both modern and historical bassoons, has released 11 solo CDs, many chamber music CDs and can be heard on over 100 orchestral recordings on the London Decca, Sony and Naxos labels. Her most recent release is Vivaldi Volume 1 with Nicholas McGegan on the MSR label. 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. The Canadian Concerto Project will be released in February, 2013. Nadina has performed as soloist with several orchestras including the Group of 27, the Prince George Symphony, l'Orchestre Symphonique de Montréal, Toronto Chamber Orchestra, Cayuga Chamber Orchestra (Ithaca, New York), the Grand River Festival 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. A graduate of the Curtis Institute of Music,

Nadina joined l'Orchestre Symphonique de Montréal where she remained for a decade and later became Principal Bassoon of the Canadian Opera Company Orchestra. She is currently Principal bassoon 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.



Maria Rachell McCoy is a Broker Dealer Ops Manager at Nationwide Securities, LLC. She has been offering her business and people skills as a volunteer and consultant for MQVC since the first Symposium in Oberlin, Ohio. Maria is dedicated to the growth and development of leadership skills in people of all ages and backgrounds. She participated in the first Hispanic Grassroots leadership program in Columbus, Ohio and thereafter helped continue the program for several years. She has worked closely with Big Brother's Big Sisters and Children's Services. She is a member of the Central Ohio United Way Public Policy Committee and a grant reader for the Women's Fund of Central Ohio. She enjoys volunteering at the local Food and Furniture Bank, Pelotonia and participates in other community activities. Maria holds a Master of Science in Management. She is pursuing her Six Sigma Green Belt certification. She is committed to serving people in a way that brings fulfillment in their life in a meaningful and powerful way every day. Maria was born in North Carolina and raised in Colon, Panama. Maria is interested in music and cultural events and lives with her talented son, Ezekiel, in Columbus, Ohio.

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Christina McGann, violin, enjoys a diverse performing career as a soloist, chamber, and orchestral musician. She has performed concertos with the National Symphony Orchestra, the Richardson Symphony, Musica Bella Orchestra in New York, the Moldovan Chamber Orchestra, the National Chamber Orchestra in Washington D.C., Ohio University New Music Ensemble, and most recently the St. Petersburg Academic Symphony in Russia. Ms. McGann has had great success at national and international competitions, winning prizes at the National Symphony Young Soloist Competition, the Lennox Competition, the Johansen International Competition, the Fischhoff Chamber Music Competition, junior division, Chamber Music Yellow Springs, and the Ackerman Competition. Ms. McGann holds both a Bachelor of Music and a Master of Music in violin performance from the Juilliard School. Her principal teachers include Ronald Copes, Victor Danchenko, Robert Mann, and Donald Weilerstein. Ms. McGann is currently working towards her doctoral degree at SUNY Stony Brook under the tutelage of Soovin Kim, Philip Setzer, and Hagai Shaham. Also an avid educator, Ms. McGann began her teaching career in New York City as a Juilliard Morse Fellow- a program that brings Juilliard students extensively trained

as artist-educators into public school classrooms on a weekly basis throughout the school year. In addition to private teaching experience, Ms. McGann taught as part of Juilliard's Instrumental Music Program, has been on faculty at Brooklyn College Preparatory, coached chamber music as a graduate assistant at SUNY-Purchase, received her Suzuki Certification through all books at New York City's School for Strings, and served as Artist in Residence at Ohio University School of Music.



Kathleen McLean currently holds the position of Associate Professor of Music at the Jacobs School of Music at Indiana University (Bloomington). She is a sought-after chamber and orchestral musician, recitalist, and teacher. Internationally recognized, McLean was Associate Principal Bassoon of the Toronto Symphony Orchestra from 1992 to 2013. Since 2001, she has toured extensively with the prestigious World Orchestra for Peace under the baton of Valery Gergiev. McLean's former orchestral appointments include Principal Bassoon of the Canadian Opera Company and guest principal bassoon with the London Symphony Orchestra (UK) and the National Arts Centre Orchestra and Boston Symphony Orchestra. Kathleen has participated in many chamber music festivals, including the Evian International Festival, Vancouver Chamber Music Festival, Scotia Festival, and the Ottawa Chamber Music Festival. She was appointed to the faculty of the University of Toronto in 1989, became a faculty member at the Royal Conservatory of Music and the Glenn Gould Professional School in 2002, and began as a bassoon instructor with the National Youth Orchestra of Canada in 2009. She performs frequently with New Music Concerts, and is a founding member of the Caliban Quartet and the Toronto Wind Quintet.



Praised for his "sweet, luxurious" sound (*Fanfare*), violinist **Stephen Miahky** has garnered acclaim for his performances as a recitalist and a chamber musician throughout North America and Europe. Recent engagements include performances in New York City's Symphony Space, Merkin Hall, and Bergamusic, Atlanta's ProMozart Society, the Princeton Chamber Music Society, the Southwest Virginia Festival of the Arts, Vancouver's Sonic Boom Festival, the American Academies in Rome and Berlin, the Netherlands' De Lakenhal, NPR's Performance Today, and for the Dalai Lama. Miahky has performed at Monadnock Music, the Walla Walla Chamber Music Festival, Kneisel Hall, Chamber Music Ann Arbor, with the Michigan Chamber Players, the Bryant Park Quartet, the iO Quartet, and with the Pittsburgh New Music Ensemble. He has performed with such distinguished musicians as Cho-Liang Lin, Nicholas Eanet, Martin Beaver, Norman Fischer, Steven Doane, and members of the Arianna, Chester, Concord, Tokyo, and Los Angeles Piano Quartets. Miahky is currently a member of Brave New Works, and a rotating concertmaster with the IRIS Orchestra in Memphis, Tennessee. He has served as guest concertmaster of the Columbus ProMusica, the Illinois Symphony, and the Kansas City Symphony.

Miahky has been a soloist with the Ohio University Symphony Orchestra, Cornell Symphony Orchestra, the Cornell Chamber Orchestra, the Ann Arbor Symphony, the Brave New Works Ensemble, the Aspen Contemporary Ensemble, the IRIS Orchestra, and the University of Michigan Philharmonia. He can be heard on the AMP, New Dynamic, Edition Modern, Albany, and Naxos record labels. A native of Akron, Ohio, Miahky received his DMA from Rutgers University where he received the Bettenbender Award for outstanding artistic achievement. He received a BM and MM from the University of Michigan and remains the university's only two-time winner of the Earl V. Moore Award for outstanding achievement. Miahky studied chamber music with Andrew Jennings, Martin Katz, and members of the Cleveland, Juilliard, American and Tokyo String Quartets. His major teachers include Arnold Steinhardt, Paul Kantor, Stephen Shipps, and Alan Bodman. He has served on the faculty of the Point Counterpoint Chamber Music Camp, Cornell University, and Ohio University, and has given master classes throughout North America and Korea. He currently serves as Assistant Professor of Violin at the College of Musical Arts at Bowling Green State University and on the faculty of the Montecito International Music Festival in Santa Barbara, California.

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Albie Micklich is Associate Professor of Bassoon at Arizona State University. Prior to this appointment Micklich was on the faculty of Indiana University of Pennsylvania, University of Missouri-Columbia, Michigan State University, and University of Nebraska-Lincoln. Micklich holds degrees from Michigan State University, Indiana University of Pennsylvania and The Juilliard School where he studied with Barrick Stees, David Borst, and David Carroll, respectively. In 2013 & 2012 Micklich was nominated for ASU's Parents Association *Professor of the Year*, an award that "spotlights the contributions of excellent ASU professors." As winner of Juilliard's concerto competition, he gave his Avery Fisher Hall solo debut performing the New York premier of Ellen Taaffe Zwilich's *Bassoon Concerto* with Stanislaw Skrowaczewski conducting. An active member in the International Double Reed Society (IDRS), Micklich, along with Professor Martin Schuring, was the host of the 2011 IDRS conference at Arizona State University. He presented the world premiere of John Steinmetz's *Songs and Dances for oboe and bassoon* and Damian Montano's *Suite for Daydreams for bassoon quartet* at IDRS 2013, Robbie McCarthy's *Date Shake for Bassoon Quartet* at IDRS 2012, Roshanne Etezady's *Hammer/Anvil/Stirrup* at IDRS 2011, and Damian Montano's *Double Concerto for Clarinet, Bassoon, and Orchestra* at the 2008 IDRS conference in Provo, Utah. An

active chamber musician, Micklich has performed at the International Clarinet Association conferences in Assisi, Italy (2013), Lincoln, Nebraska (2012), Los Angeles (2011), Porto, Portugal (2009), Kansas City (2008), and Tokyo, Japan (2005). He has given recitals throughout Europe, Bermuda, Brazil, Australia, Japan, and the United States and has presented recitals and master classes at numerous universities and conservatories across the United States. Micklich is a Fox Bassoon Artist performing on a red maple 201.



Nermis Mieses has been recently appointed Assistant Professor of Oboe at Bowling Green State University in Ohio. Prior to this appointment she held positions at the University of Kentucky (Lexington, Kentucky), Ohio Northern University (Ada, Ohio), and Hillsdale College (Hillsdale, Michigan), and maintained a private studio in Ann Arbor, Michigan. Mieses is an active performer. In 2011, she won first place in the First International Oboe Competition, held in Santa Catarina, Brazil, and received the Best Brazilian Music Interpretation Prize. She also garnered second place at the Society for Musical Arts 2012 Young Artist Competition, Ann Arbor, Michigan. She has appeared in solo performances at the Kennedy Center for the Performing Arts in Washington, D.C., and the Cranbrook Music Guild Series in Bloomfield Hills, Michigan, and has soloed with the Michigan Philharmonic Orchestra on the oboe d'amore. Currently Principal Oboe of the Michigan Opera Theatre in Detroit, and former principal of the Michigan Philharmonic, she has also performed throughout Michigan with the Dearborn, Ann Arbor, Sphinx, Rochester, Lexington Bach Festival, and Symphony of the Lakes Orchestras. On a national scale, she has appeared in concerts with the Puerto Rico Symphony Orchestra (San Juan, Puerto Rico) and the National Repertory Orchestra (Breckenridge, Colorado) and toured Denmark with the Thy Chamber Music Festival (2011).

She holds DMA and MM degrees from the University of Michigan under Dr. Nancy Ambrose King and BA from the Conservatory of Music of Puerto Rico, under Dr. Frances Colón.



Susan Nelson is the Assistant Professor of Bassoon at Bowling Green State University (BGSU), Ohio, and enjoys an active career as a performer, teacher, and clinician. Dr. Nelson is an advocate for new music as well as chamber music for the bassoon, and was recently appointed the director of the non-profit organization Bassoon Chamber Music Composition Competition (BCMCC). She has also taught bassoon and theory at Stephen F. Austin State University and played with the Stone Fort Wind Quintet in Nacogdoches, Texas. In the summer Dr. Nelson teaches at the Bocal Majority Bassoon Camp and BGSU's Double Reed Camp. She has performed with the annual Classical Music Festival in Eisenstadt, Austria, as well as the Shreveport Symphony Orchestra, Toledo Symphony Orchestra, Oklahoma City Philharmonic Orchestra, Ann Arbor Symphony Orchestra, Adrian Symphony Orchestra, and the Helena Symphony. Dr. Nelson taught at both Adrian and Heidelberg Colleges and was a member of the Heidelberg faculty wind quintet. She also held the position of Principal Bassoon in the Great Falls Symphony and was a member of the Chinook Winds quintet in Great Falls, Montana. Dr. Nelson has received the top award at the Midwest Double Reed Society Young Artists Competition, was a finalist in the University of Oklahoma Concerto Competition, a finalist in the Arapahoe Philharmonic Concerto competition,

and won third place in the Ann Arbor Society for the Musical Arts competition. She is a graduate of the University of Kansas, the University of Oklahoma, and the University of Michigan. Her primary teachers include Jeffrey Lyman, Carl Rath, and Alan Hawkins.

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Tom Nugent received a Bachelor of Music degree from the San Francisco Conservatory of Music where he was a student of renowned oboist Marc Lifschey. Mr. Nugent is a founding member of the Left Coast Chamber Ensemble and currently holds the Principal Oboe position in the Sacramento Philharmonic, Sacramento Opera, Sacramento Choral Society, Stockton Symphony, Mendocino Music Festival and the Bear Valley Music Festival. He has also performs with the Oakland Symphony, Santa Rosa Symphony, San Jose Symphony, Fremont Symphony, and the Marin Symphony. Mr. Nugent has performed as soloist with the Sacramento Philharmonic, Stockton Symphony, Mendocino Music Festival Orchestra, Bear Valley Music Festival, Reno Baroque Ensemble, and the Diablo Ballet. An avid teacher, he is on the faculty of the University of the Pacific Conservatory of Music and performs as Artist in Residence with the Pacific Arts Woodwind Quintet. Mr. Nugent is also the oboe instructor at Mills College and former faculty of the University of California Santa Cruz. Mr. Nugent also plays electric bass in a blues band in the bay area. A passionate home winemaker, Mr. Nugent has been making wine for ten years and studied enology at Napa Valley College.



California native **Stephanie Patterson** is Visiting Assistant Professor of Bassoon at Wichita State University, and a member of the Lieurance Woodwind Quintet and the Enid Trio. She received her Doctorate of Musical Arts this December from the University of Iowa, and her dissertation, *64 Contemporary Etudes for Bassoon*, will be published soon by Trevco Music Publishing. Her primary bassoon gurus have been Professors George Sakakeeny, Nicolasa Kuster and Benjamin Coelho, and she has also dabbled in jazz with Paul Hanson. She founded the Wichita State University New Music Series in the 2008-2009 season, and recently organized the first Iowa Celebration of Women Composers. She tours nationally with the Enid Trio, premiering new works for violin, viola and bassoon. Stephanie's performances often include staging and/or costumes, including the premieres of Joshua Morris's *Dopple*, Jason Palamara's *an entitlement*, and Katherine Ann Murdock's *Deployments*, written for her, as well as Michael Daugherty's *Dead Elvis* at the Wichita Knob Festival, and *In Freundschaft* by Karlheinz Stockhausen for bassoon-playing teddy bear. She has performed at the Sonorities Festival in Belfast, Ireland, and the 24th *Pro-Musica Festival* in Juiz da Fora, Brazil. She has been a member of the Wichita Symphony, the Fairbanks Symphony and Arctic Chamber Orchestra, and other orchestras across the midwest. She has performed at Carnegie Hall, the

busy streets of Moscow, the pedestrian malls of Madrid, the Kappella hall of St. Petersburg, a medieval church in Prague, with Pierre Boulez at the Kunstmuseum Luzern, and atop a gallows at the Massachusetts Museum of Contemporary Art.



Lorna Peters, pianist and harpsichordist, leads a multifaceted career as a performer, teacher and recording artist. She has performed countless recitals ranging from French Baroque to 20th-Century American music. She has given solo and chamber music concerts in California, New York, Washington, D.C., Canada, Austria, Germany, Holland and Switzerland, and her performances are frequently heard on National Public Radio and Austrian radio. Notable concerts have included a recital of 20th-century music for solo harpsichord, an all Brahms recital on her 1880 Viennese piano in honor of the centenary of the composer's death, a Handel organ concerto with the Portland Baroque Orchestra and Monica Huggett, and a series of concerts on the sesquicentennial of Chopin's death at the Salzburg Music Festival, where she is a regularly featured artist. Ms. Peters' recording of C.P.E. Bach's *Chamber Sonatas* with Music's Re-creation was recently hailed by Gramophone magazine as "highly polished and enjoyable performances...strongly recommended." Other recordings include Telemann *Concertos*, Lawes *Fantasies*, the *Fantasies* of Locke and Jenkins (Centaur), and Alec Wilder's *Suite for Harpsichord and Flute* (Cantilena). Her ensemble credits include Music's Re-creation, *Camerata Academica*, the New World Trio, *Les Nations* Salzburg, Monadnok Music and Duo Continuum. Her most recent collaboration, baroque duo *Corde à vide* with violinist

Jubal Fulks, has been described as "fiery and brimming with inspired improvisation." Her early career was marked by numerous awards including the Contemporary Music Prize at the 1989 Paris International Harpsichord Competition, and two Fulbright Scholarships to Austria where she studied with Kenneth Gilbert and Nicholas Harnoncourt at the Mozarteum in Salzburg, and with Gordon Murray in Vienna. Ms. Peters earned a Bachelor of Music in piano performance from Lawrence University, where she studied with Theodore Rehl. She completed a Master of Music in piano performance with Gilbert Kalish and her masters and doctoral degrees in harpsichord performance with Arthur Haas at SUNY-Stony Brook, New York. From 1993 to 1995 Ms. Peters was professor of music at the Lawrence University Conservatory of Music. She is currently professor of piano, harpsichord, chamber music, director of the ensemble *Camerata Capistrano* at California State University, Sacramento, and maintains a private studio of aspiring pianists and harpsichordists.

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



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. Ms. Pierson was hired as the second bassoonist with the Houston Symphony in 1994. During this period, she 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. She 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. Ms. Pierson began her professional career in 1989 as Principal Bassoon 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's degree in bassoon performance with Norman Herzberg at the University of Southern California, and a bachelor's degree in performance with Hugh Cooper at the University of Michigan.



Amy Pollard 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. Pollard has also been a faculty member for the Interlochen Arts Center Advanced Bassoon Institute. She is currently Second Bassoon with the Cincinnati Chamber Orchestra and has performed with the Atlanta Symphony Orchestra, the North Carolina Symphony, the Virginia Symphony, Symphony Orchestra Augusta, the Kentucky Symphony Orchestra, and the Dayton Philharmonic Orchestra, among others. Pollard 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. Her bassoon-percussion duo, Col Legno, has performed recitals and presented master classes at venues throughout the country. Pollard received

her Doctor of Musical Arts and Master of Music degrees from the University of Cincinnati College-Conservatory of Music, and a Bachelor of Music degree from Louisiana State University.



Janet Rarick has enjoyed a diverse career as an oboist/performer and educator that has traversed the worlds of symphony, opera, ballet and chamber music. Ms. Rarick's career began in the Minneapolis/St. Paul area. As a freelance musician, she was a founding member of the Aurora Wind Quintet, performing regularly in the Twin Cities and giving many programs for young people through the auspices of the Minnesota Orchestra. After moving to Houston, Ms. Rarick became Principal Oboist with the Texas Chamber Orchestra, and began a long association with the Houston Ballet and Houston Grand Opera Orchestras as a core member of these ensembles. She has performed at the Marlboro, Grand Teton, Kapalua and Park City summer festivals, and has been a regular recitalist at Rice University's Shepherd School of Music. As Associate Professor of Music Career Development at the Shepherd School of Music, Ms. Rarick coaches chamber music, teaches classes in professional development, performance skills, chamber music repertoire, and directs outreach activities. She administrates The Shepherd School's *Music Career and Skills Enhancement Courses*, an innovative initiative for performance majors in the Master's Degree Program. In addition, she is also director for JUMP, a student run and faculty mentored outreach program that offers concerts for school children in the Greater Houston area. Ms. Rarick developed and produced

the Shepherd Careers Forum in 2007, a student centered conference that explored new directions in classical music performance. This groundbreaking event brought together students, faculty and administrators from sixteen of our nation's top schools of music. Outcomes from the forum included a conceptual framework of recommendations for institutions of higher learning designed to help students meet the challenges of our 21st Century arts environment.

Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Kathleen Reynolds joined the College of Music at the University of North Texas as Professor of Bassoon and Woodwind Chamber Music Coordinator in the fall of 1995. In 2011, she became Coordinator of the Woodwind Area. She is Principal Bassoon of the Dallas Opera Orchestra and performs regularly with the Dallas Symphony, Fort Worth Symphony, and Chamber Music International. EcoClassics recorded her solo CD, *Gems for Bassoon*, with pianist Michele Levin and clarinetist Mitchell Lurie. Other recordings include performances with the Dallas Symphony, the Dallas Opera Orchestra, the Rochester Philharmonic, and the University of North Texas Wind Symphony. She has performed at the Peter Britt Music Festival (Oregon), the Fredericksburg Festival (Virginia), the New Hampshire Music Festival, and with members of the Muir String Quartet at the Montana Chamber Music Festival. Prior to her appointment at UNT, Professor Reynolds was a member of the Rochester Philharmonic for twenty-two years, and a faculty member at SUNY Geneseo, Nazareth College, Roberts Wesleyan College, and the Hochstein School of Music. Her solo performances include appearances with the Rochester Philharmonic, the Friends of Music Orchestra in Geneseo New York, the New Hampshire Music Festival, and the University of North Texas's Wind Symphony, Symphony Orchestra, and Concert Orchestra. She is a Magna Cum Laude graduate of the Eastman School of Music, and studied with K. David Van Hoesen, Norman Herzberg, and Bernard Garfield.



Bassoonist **Ann Shoemaker** is known for her varied career as a soloist, chamber musician, orchestral player, and educator. She has given guest solo recitals at universities across the country, she has been featured with the Baylor University Symphonic Band, the InterHarmony International Music Festival orchestra, the Carolina Youth Symphony, the Colorado College Summer Music Festival orchestra and the University of North Carolina at Greensboro orchestra. Dr. Shoemaker was a founding member of the Relevants Wind Quintet, and has toured with the ensemble throughout the United States and Germany. She has also performed with the Jupiter Symphony Chamber Players, including concerts in Washington, D.C. and New York City. Dr. Shoemaker is currently Principal Bassoonist of the Shreveport (Louisiana) and Waco (Texas) Symphony Orchestras. She has previously held positions with the Greensboro, Salisbury and Hendersonville Symphony Orchestras (North Carolina). She has performed often with the Fort Worth Symphony Orchestra (Texas), the Charlotte, Winston-Salem, Asheville (North Carolina), Greenville (South Carolina) Symphony Orchestras, and the South Carolina Philharmonic. Dr. Shoemaker currently serves as Assistant Professor of Bassoon at Baylor University in Waco, Texas and has previously been on faculty at Furman University, Davidson College, and the North Carolina School

of the Arts. She holds a Bachelor of Music degree from Furman University, and a Master of Music degree from Yale School of Music, where she was awarded the Nyfenger Award for Outstanding Woodwind Performance. Dr. Shoemaker has additional training from numerous summer music festivals, including Aspen and Tanglewood. She recently completed her Doctor of Musical Arts degree from the University of North Carolina at Greensboro, where she was a Hayes Fellowship recipient. Her primary teachers include Michael Burns, Frank Morelli, Carol Lowe, and Kevin Hall. Dr. Shoemaker is a Fox Bassoon performing artist.



Staci A. Spring joined the music faculty at Stephen F. Austin State University in 2013 as Lecturer in Bassoon and Musicology. She held previous appointments in Abilene, Texas at the McMurry, Hardin Simmons, and Abilene Christian Universities, where she taught courses in applied bassoon, music history, music appreciation, woodwind methods, and chamber music. A versatile musician, Spring performs regularly with several professional orchestras throughout Texas and Louisiana, and is a co-founder of the professional chamber ensemble Key City Winds. Passionate about creative programming and collaboration, she has performed numerous solo and chamber recitals, and recently performed a trio for bassoon and percussion at the 2013 International Double-Reed Society conference in Redlands, California. She was a co-founder/pianist for the McMurry faculty jazz combo MCMJ, and now performs as a member of the Stone Fort Wind Quintet at SFA. Spring is originally from Chattanooga, Tennessee, and began her bassoon studies in high school with Eric Anderson. She completed her undergraduate degree at Brevard College under David Kirby, and went on to earn dual masters degrees in Bassoon Performance and Historical Musicology at The Florida State University under the tutelage of bassoonist Jeffrey Keesecker and scholar Denise Von Glahn. She is currently completing a DMA in Bassoon Performance at the University

of North Texas, where she studies with Kathleen Reynolds. As a Priddy Scholarship recipient at UNT, she completed a Graduate Academic Certificate in Arts Leadership in 2012. Spring was a winner of the 2013 Nicholas & Anna Ricco Ethics Award essay competition at the University of North Texas, as well as being awarded a 2012 Yamaha In-Residence Fellowship from the College Music Society. Other activities include interning with the City of Chattanooga's Department of Education, Arts and Culture, publishing several biographical essays for Salem Press, presenting at College Music Society conferences in 2008 and 2013, attending and teaching for numerous music festivals and camps, and being selected for the 2009 and 2011 Banff Centre Master Classes with Frank Morelli. She is the Educator Liaison for the 2014 Meg Quigley Vivaldi Competition & Bassoon Symposium.



Greg A. Steinke is the retired former Chair of the Departments of Art and Music (The Joseph Naumes Endowed Chair in Music) and Associate Dean of Undergraduate Studies at Marylhurst University, Marylhurst, Oregon. He was also Associate Director, Ernest Bloch Music Festival ('93–97) and Director of the Composers Symposium ('90–97) (Newport, Oregon); Professor Steinke holds a Bachelor of Music degree from Oberlin Conservatory, a MM degree from Michigan State University, a MFA degree from the University of Iowa, and a Ph.D. from Michigan State University. He is the author of articles on new oboe literature and music composition; he has done the revisions to the Paul Harder *Harmonic Materials in Tonal Music*, 6, 7, 8, 9 & 10th ed., *Basic Materials in Music Theory*, 7, 8, 9, 10, 11 & 12th ed., *Bridge to Twentieth-Century Music*, Rev. ed. for Prentice-Hall, and a revision to the Harder-Reed *Basic Contrapuntal Techniques* for Warner Bros. Pub.; an article, "Music for Dance: An Overview" in *The Dance Has Many Faces*, 3rd ed., Ed. by Walter Sorell, a cappella books. Holding membership in a number of professional organization, he has served as the National Chairman of the Society of Composers, Inc. (1988–97) and is currently national President of NACUSA ('12–) and Board Member of NACUSA Cascadia. Professor Steinke is very active as a composer of chamber and symphonic music with a number of published/

recorded works and performances across the United States and internationally, as well as a speaker on interdisciplinary arts and an oboe soloist specializing in contemporary music for oboe. His most recent composition honors include: Co-winner – '10 of 5th NACUSA Texas Composition Competition for *From ARMGART* for Soprano and Piano. One of six finalists – '10 for RAM 2010 call for scores (for saxophone quartet) with *IN MEMORIAM: SACACAGWEA* Winner of Delta Omicron International Music Fraternity Composition Competition, '12. Second Place winner of Robert Avalon International Competition for Composers – '12. Finalist in the America Prize in Composition Competition for (2012 Orchestra - Professional Division - *All in a Moment's Time for Viola and Orchestra*); 2013 Chamber Music - Professional Division – *Expressions II* for 2 Saxophones, Two Percussion and Piano) A winner 2012 Bassoon Chamber Music Composition Competition winner (*SUSPENDED* for Bassoon & Strings); Winner of Con Vivo's Composers Competition (*NATIVE AMERICAN NOTES (Image Music VI)* for String Quartet); OMTA Composer of the year 2012–13.



Between commutes around southern California, bassoonist-composer **John Steinmetz** has become fascinated with music's ability to reach across lines of difference and animosity. He played with Camerata Pacifica's Catholics and Protestants on tour in the two Irelands. He and the Apple Hill Chamber Players and guest Arab and Jewish musicians played John's *One and Many* in Israel, Palestine, and Gaza. With the Santa Rosa Symphony he premiered his bassoon concerto, musically exploring human interdependence with the rest of nature. He wrote *On My Way* for the Keene Chamber Orchestra and 200 elementary school singers. Another KCO commission, *Together*, premiered in Jordan, with the Amman Symphony Orchestra joined by sixty beginning string players from elite schools and a refugee camp. Some of John's compositions have parts for the audience (*A Small Ceremony* for bassoon, horn, and cello), and some confront real-world issues (*War Scrap* for piano trio and percussion, *Fourteen Prayers* for trombone). John's music has been released on CDs from several different labels, and TrevCo publishes his double reed music, along with his new *Boulder Bassoon Band Quartets*, edited with Bill Douglas, of bassoon quartets by Josquin, Bach, and Mozart. Among John's recent pieces are two commissioned by large consortia of players: *Songs and Dances* for oboe and bassoon and *Three Pieces* for ten winds. He is working on a new woodwind

quartet. John's love of laughter has led to comic pieces like *The Monster that Devoured Cleveland* and *What's Your Musical I.Q.? (A Quiz)*. He wrote the text for *Tacet Art*, bassoonist Dave Riddles' book of cartoons of studio musicians. Sometimes he mixes serious with funny: *Possessed* for cellist/narrator is a comedy with a pensive ending. John teaches bassoon at UCLA and serves on the board of Renaissance Arts Academy, a public school offering intensive arts training regardless of background or experience. He has written articles for *Chamber Music* and other publications. John and his multitalented wife Kazi Pitelka live in Altadena; they have two children. More information is at www.johnsteinmetz.org.

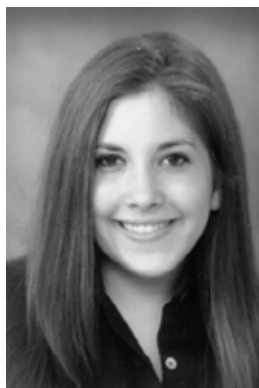
Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Maya Stone is a champion of music. She has commissioned and premiered several works by American composers, including William J. Lackey, Spencer Lambright, Paul Osterfield and Stephen Gorbos. Recent projects include solo bassoon in *Black Gospel Music*, which includes collaborating with composers Raymond Wise, Mark Lomax and William Menefield. She is honored to be a member of the Rushes Ensemble, which premiered and recorded Michael Gordon's concert-length work for seven bassoons. The group recently toured Europe showcasing the work, and continues to bring the piece to notable venues. Dr. Stone gives recitals and master classes around the U.S. each year. She has been a member of the Sphinx Orchestra since 2008, and won Second Bassoon position with the Huntsville Symphony in 2007. She plays at the International Double Reed Society Conference, and performs regularly with orchestras around the southeast. Dr. Stone loves to teach and she maintains an active teaching schedule whether in the academic or private setting. She has held visiting professorships at the University of Missouri in Columbia and Bowling Green State University in Ohio. She has held the position of Assistant Professor of Bassoon at Middle Tennessee State University, and in 2004, she was Visiting Professor of Double Reeds at Austin Peay State University. Dr. Stone received a DMA in bassoon performance from the University of

Texas at Austin in 2010, an MM in bassoon performance and woodwind specialty from Michigan State University in 2003, and a BM in music education from SUNY Potsdam in 2001. Her teachers include Kristin Wolfe Jensen, Barrick Stees, Michael Kroth and Frank Wangler. Maya just recently moved back to the southeast, and is thrilled to be living there again. She loves the green, rolling hills and mountains, and the crisp sun that is so prevalent in the region. For fun and recreation, Maya likes to dance salsa, run, and hang around nature and art.



Amanda Swain is the Principal Bassoonist of the Houston Grand Opera and Second Bassoonist of the Houston Ballet. She received her BM at the University of Texas at Austin, where she studied with Kristin Wolfe Jensen, and her MM at Northwestern University, where she studied with Christopher Millard. Before moving to Houston in 2012, Amanda led an active freelance career in Chicago. In addition to being a regular member of the Civic Orchestra of Chicago for two years, she frequently performed with the Chicago Symphony Orchestra, Music of the Baroque, MusicNOW, Camerata Chicago, and the New World Symphony. Her travels have taken her all over the United States, Europe, and Japan. She has played under world renowned conductors Leonard Slatkin, Jaap van Sweden, Fabio Luisi, Esa Pekka Salonen, Michael Tilson Thomas, and others. She was a founding member of the Chicago-based contemporary ensemble *The City of Tomorrow*, which won the National Fischhoff Chamber Music Competition in 2011. Other accomplishments include winning Second Place in the Gillet-Fox International Competition for Bassoon (2012), winning First Prize in the Meg Quigley Vivaldi Competition (2010), and being a semi-finalist in the Heida Hermanns International Woodwind Competition (2007).



Aura Marina Trevino, a bassoon soloist from Venezuela, is one of the founders of the internationally recognized music program known as "El Sistema." She now works as Bassoon Teacher and a Manager of International music affairs of the Latin-American Bassoon Academy in Caracas. A well-known freelance bassoonist in the South Florida area, Aura plays for several orchestras including Miami Symphony Orchestra, Symphony of the Americas, Florida Chamber Orchestra, Atlantic Classical Orchestra and Southwest Florida Symphony Orchestra. She received a Licentiate in Bassoon Teaching Diploma from the Royal Academy of Music in London, and a certificate of Advance Studies in Bassoon. She earned a master's degree from the University of Miami then attended the DMA program of Boston University (ABD) where she studied with Richard Svoboda and Dr. Mathew Ruggiero. Her most recent appearances include the Second Chamber Music International Festival in Caracas, and the International Double Reed Society conference in Redlands, California. As a bassoon instructor she worked at the Florida International University and with the Pembroke Pines Charter Schools System. In Texas, where she now resides, she works for the San Felipe Del Rio Consolidate Independent School District and the North Side Independent School district of San Antonio. Her teaching work has also reached South Texas Universities such

as Sul Ross State University and South West Texas Junior College of Del Rio where she has giving several lecture performances and works as a Music Appreciation Instructor.



Colette Valentine has performed extensively throughout the United States and Asia, in such venues as New York City's Merkin Concert Hall and Weill Recital Hall; the National Gallery and the Kennedy Center in Washington, D.C.; Suntory Hall and Casals Hall in Tokyo; and Hoam Hall in Seoul. She has been featured as guest artist in chamber music concerts with the Left Bank Concert Society (D.C.), Meet the Composer (New York), St. Luke's Chamber Ensemble, and the Grand Teton Music Festival, among others, and for many years toured and performed with her ensemble, Ecco Trio. Ms. Valentine serves as assisting pianist for numerous national and international competitions and events, including the William Kapell International Piano Competition, the Gina Bachauer International Piano Competition, the National Flute Association National Convention, and the Washington International Competition for Strings, and has collaborated on recordings for the Naxos, Albany, Antara, CRI, fontec, and Well-Tempered labels. She teaches and performs at the Interlochen Adult Chamber Music Camp each summer, and for many years, she taught at New Jersey City University and Long Island University/CW Post. In the fall of 2008, she moved from New York City to join the faculty of the newly created Collaborative Piano Department at the University of Texas at Austin's Butler School of Music. Ms. Valentine received BM and MM degrees from the University of Maryland with Dr. Nelita True, and a DMA from Stony Brook University with Gilbert Kalish.



David A. Wells teaches bassoon at California State University, Sacramento. He earned his DMA from the University of Wisconsin-Madison where he studied with Marc Vallon; his dissertation is a history and discography of the bassoon in jazz. His previous teachers were Jeff Keesecker and Jeffrey Lyman. Wells is Principal Bassoon of the Sacramento Choral Society & Orchestra, the Townsend Opera, and the Merced Symphony, and freelances throughout northern California. He also plays bassoon, clarinet, and saxophone in the swing quintet Hot Club Faux Gitane. His past performance activities have varied widely, from renaissance and baroque music on period instruments (shawms, recorders, baroque bassoons and oboes) to avant-garde chamber music on electric bassoon. Wells has given world premieres of works by Stephen Blumberg, Bruce Rieprich, Thomas C. Lang, and Stephen Lewis, among others. In addition to his studio at CSU Sacramento, Wells is on faculty at San Joaquin Delta College and California State University, Stanislaus. He has taught at the Festival de Música de Santa Catarina in Jaraguá do Sul, Brazil as well as at the Sequoia and CalCap Chamber Music Workshops in Northern California. Wells holds an MA in Musicology from UW-Madison and is an active music scholar. He contributed eleven articles to the new second edition of *The Grove Dictionary of American Music*, has written CD liner notes for

Nadina Mackie Jackson and Nicolasa Kuster, and has given papers at the conferences of the American Musicological Society and IDRS. He also writes on a variety of bassoon-related topics at davidawells.com.



Kim Woolly is Associate Professor of Bassoon at the University of Southern Mississippi. In addition to teaching bassoon, performance practice, and courses in woodwind literature and pedagogy, she performs as a member of *Category 5*, the faculty wind quintet. Dr. Woolly holds an undergraduate degree in music from Wellesley College, a Master of Music in bassoon performance and literature from the Eastman School of Music, and a Doctor of Music in bassoon performance from the Florida State University. A native of Little Rock, Arkansas, Dr. Woolly is formerly a faculty member of Ohio University, the University of Florida and the New England Music Camp. Her teachers include John Hunt, Jeff Keesecker, and Isabelle Plaster. Dr. Woolly is a member of the Mobile (Alabama), Meridian (Mississippi) and Mississippi Symphonies. She is formerly Principal Bassoon with the Gulf Coast Symphony Orchestra and a member of the Tallahassee Symphony Orchestra. She also performed frequently with the Jacksonville Symphony and the Orlando Philharmonic, among others. Her performance credits include solo recitals at several Conferences of the International Double Reed Society and at the International Computer Music Conference, as well as performances and master-classes given in Brazil, Panama, Texas, Louisiana, Arkansas, Mississippi, Tennessee, Alabama, and Florida. She performed with the orchestras of the Tanglewood

Music Festival, the Heidelberg, Germany *Schlossfestspiele*, and the Victoria Bach Festival, and has also participated in the festivals of Sarasota, Swannanoa, Chautauqua, Brevard, and Bowdoin.

Semi-Finalist Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Sandra Bailey — United States — 01/08/1993

Sandra Bailey is a native of Atlanta, Georgia, and a junior at Northwestern University, where she studies with Christopher Millard of the National Arts Centre Orchestra of Canada, and Lewis Kirk of the Lyric Opera of Chicago and Santa Fe Opera. In 2011 she was awarded a Jack Kent Cooke Artist Scholarship, providing her the opportunity to appear on the nationally syndicated radio show *From The Top*. She has participated in various musical outreach projects and fundraising performances with *From the Top*'s host, pianist Christopher O'Riley, as well as with violinist Joshua Bell. Sandra has performed in master classes taught by Carl Nitchie, Bob Williams, Jeff Keesecker, Roger Soren, Richard Svoboda, Suzanne Nelsen, William Winstead and Kristin Wolfe Jensen. She is currently a Fellow with the Chicago Sinfonietta and performs with both the orchestra and its Project Inclusion Ensemble. In the summer of 2012 she attended the Castleton Music Festival under the direction of Lorin Maazel. In the summer of 2013 Sandra attended the Brevard Music Festival where she won the Jan and Beattie Wood Concerto Competition, performing Hummel's *Concerto in F Major*. She also attended the 'Musik Akademie Westfalen 2013', which toured Europe under the direction of noted composer and conductor

Krzysztof Penderecki.



Bianca Chambul — Canada — 02/09/1994

Bianca Chambul of Toronto, Canada, is currently in her second year of undergraduate studies in music performance under the tutelage of Nadina Mackie Jackson. As an orchestral musician, Bianca trained with the Toronto Symphony Youth Orchestra for four seasons from 2008 to 2012, having the opportunity to work side by side with members of the Toronto Symphony Orchestra. She performed extensively with the Wonderful Wind Quintet, comprised of TSYO members, and was one of the winners of the TSYO Concerto Competition in 2011. Bianca has toured Canada with the National Youth Orchestra of Canada for the 2012 and 2013 seasons, and was honored to be a recipient of the Award of Excellence for both seasons. As a substitute bassoonist, she has performed with the Pardis Orchestra and the Group of 27. As a soloist, Bianca has been involved with the University of Toronto's annual Vivaldi Bassoon Recital, having performed two concerti while directing the string orchestra. For the late Canadian composer John Weinzwieg's Centenary Celebration in March 2013, she was called upon to perform his *Divertimento for Bassoon* with orchestra. In October 2013, Bianca performed the Mozart

Bassoon Concerto in Bb, K. 191 with the University of Toronto Symphony Orchestra as the winner of the university's concerto competition.



Catherine Chen — United States/Taiwan — 08/29/1992

Catherine Chen, born in Taipei, Taiwan, entered the Curtis Institute of Music in 2010 and studies with Daniel Matsukawa of the Philadelphia Orchestra. She has been hailed by *The Philadelphia Inquirer* as "assured and startlingly lyrical." She is the Anderson and Daria Pew Fellow. She also studied at the Juilliard School Pre-College Division from 2007 to 2010, where she was a pupil of Marc Goldberg. Catherine is currently Second Bassoon of Symphony in C, under the music director Rossen Milanov. She has appeared as soloist with the Philadelphia Orchestra, the Juilliard School's Pre-College Orchestra, and "The President's Own" United States Marine Band. She was the winner of the 2012 Philadelphia Orchestra Albert M. Greenfield Concerto Competition and she was a National Foundation for Advancement in the Arts (NFAA) YoungArts 2010 finalist. She has participated as Principal Bassoon in the Curtis Symphony Orchestra, New York String Seminar, Juilliard School's Pre-College Symphony and Pre-College Orchestra, New York Youth Symphony, and Youth Band for the United Nations. She has also worked under world-class orchestral conductors including Yannick Nezet-Séguin, Charles Dutoit, Fabio Luisi, Lorin Maazel, Rossen Milanov, Krzysztof Urbanski, Michael Stern, Matthias Pintscher, Stephane Deneve,

James Judd, Otto-Werner Mueller, Juanjo Mena, and Miguel Harth-Bedoya. In February 2011, she took part in the Berlin Philharmonic Workshop at Carnegie Hall. During her summers, Catherine has attended festivals such as the Castleton Music Festival, Pacific Music Festival, National Orchestral Institute, Boston University Tanglewood Institute, and the Kinhaven Music School.

Semi-Finalist Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Emeline Chong — United States — 06/13/1991

Emeline Chong studied violin, piano, harp, and trombone before taking up the bassoon. She was a bassoonist in the Philadelphia Young Artists Orchestra from 2003 to 2005 and a bassoonist in the Philadelphia Youth Orchestra from 2005 to 2011; during this time she studied under Mark Gigliotti of the Philadelphia Orchestra. In 2007, Emeline was privileged to tour Brazil with the Philadelphia Youth Orchestra. Emeline won first place in the Tri-County Annual Youth Festival, Junior Winds Division, in 2005. In 2007, she was the first place winner in the senior winds division of the same competition. Additionally, she performed *Concerto for Bassoon in F Major* by Johann Hummel with the Southeastern Symphony Orchestra (2009) and the Ambler Symphony Orchestra (2010), after winning first place in both Young Artists Competitions. From 2008 to 2009, Emeline was selected to play in the Rosalie Magen Weinstein and Matthew B. Weinstein Woodwind Quintet at the Settlement Music School. She participated in the Boston University Tanglewood Institute bassoon workshop in 2009. Emeline has studied bassoon with Daniel Matsukawa since 2010, first at Temple University and since fall 2013 at the Curtis Institute of Music. In 2011 at Temple University, Emeline was selected to play in the Temple Woodwind Quintet.

The following year she was asked to play in the New School Woodwind Quintet. The past summer, Emeline was a member of the 2013 National Repertory Orchestra in Breckenridge, Colorado.



Katie Clark — United States — 01/23/1990

Katie Clark was born in Kansas City, Missouri and later moved to California where she studied with Valentin Martchev of the San Diego Symphony. She continued her studies in college with John Hunt at the Eastman School of Music and with Kristin Wolfe Jensen at the University of Texas at Austin, where she completed the degree of Bachelor of Music in August 2013. Katie has attended summer festivals including Aspen Summer Music Festival and the University of Nebraska-Lincoln Chamber Music Institute. She has been accepted into bassoon programs at multiple graduate schools, including Northwestern University where she is deferring enrollment until August 2014. Currently teaching and freelancing in Austin, Texas, she has also started a Pop/Rock band for which she composes and plays bassoon. Katie has also had three semesters of jazz training, and in 2013, gave the world premiere of a rock and roll piece, *None More Black*, that was written for her by Ben Stonaker (find it on YouTube or through Katie's bassoon blog *Escondido Bassoon Teacher*). Though classically trained, she also has a passion for non-classical styles of music, improvising on the bassoon, composing, and searching for ways in which to play

styles uncommon to the bassoon.



Jessica Findley — United States — 04/02/1992

Jessica Findley, a native of Wichita, Kansas, is a senior pursuing the degree of Bachelor of Music in Bassoon Performance under Dr. Eric Stomberg at the University of Kansas. She spent her first two years of college study at Bowling Green State University in Ohio studying with Nathaniel Zeisler and Maya Stone. Jessica is an enthusiastic chamber musician and she enjoys collaborating with a variety of unique instrumental combinations, including renaissance and contemporary ensembles. She is currently a member of Ensemble L'Aube, a vocal chamber music ensemble formed in 2013 at KU. Jessica can be heard on *Landscapes* (Naxos), the KU Wind Ensemble's most recent CD. In 2011/12, Jessica was selected as a finalist in the BGSU Chamber Music and Concerto Competitions. In 2013, Jessica was the winner of the KU Concerto Competition, performing the Mozart *Concerto for Bassoon in Bb Major*, K. 191. She was also the first-prize winner of the collegiate bassoon division of the Midwest Double Reed Society Young Artist Competition. In June 2013, Jessica won the Cynthia Woods-Mitchell Concerto Competition at the Texas Music Festival in Houston, and performed the Mozart *Concerto*

with the festival orchestra. This March, Jessica has been invited to perform the same piece with the Akademisches Orchester Leipzig in the Gewandhaus under Maestro Horst Förster. Jessica has performed with the Neue Eutiner Festspiele Oper Orchester in Eutin, Schleswig-Holstein, Germany as well as the Perrysberg Symphony Orchestra in Ohio and the Ottawa Symphony in Kansas. Jessica currently holds the position of Second Bassoon with the Springfield Symphony Orchestra in Springfield, Missouri. In her spare time, she enjoys cooking and playing with her two cats, Daphnis and Chloé.

Semi-Finalist Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Nicole Haywood — United States — 02/06/1992

Nicole Haywood, a native of San Antonio, Texas, began her bassoon studies with Mark Rogers. She is currently pursuing the degree of Bachelor of Music in Bassoon Performance at The University of Texas at Austin under the tutelage of Kristin Wolfe Jensen. Nicole performs in The University of Texas Symphony Orchestra, UT Wind Ensemble, and for the Sarah and Ernest Butler Opera Center, where she most recently performed in the premiere of Daron Hagen's *A Woman in Morocco*. Her summer music festival appearances include Texas Music Festival, Brevard Music Center, Symphony Orchestra Academy of the Pacific and Le Domaine Forget. During her time at Brevard Music Center, Nicole performed with *itcb*, a contemporary music ensemble that presents world premieres of Brevard's composition students. Her orchestral engagements have led her to play under the baton of JoAnn Falletta, Matthias Bamert, and Keith Lockhart. She has also performed in master classes under Christopher Millard, Gustavo Núñez, Richard Beene, William Ludwig and Marc Goldberg. As an active chamber musician, Nicole has been coached by Steven Cohen, Colette Valentine, and Anton Nel. Nicole is currently Second Bassoon

of the Round Rock Symphony in Round Rock, Texas.



Ivy Ringel — United States — 05/11/1994

Ivy Ringel is currently pursuing the degree of Bachelor of Music in Bassoon Performance at the Eastman School of Music with John Hunt. Originally from Chapel Hill, North Carolina, she began violin studies at age five and began studying the bassoon in 2006 with Michael Burns. She has also studied bassoon with Jeff Robinson, John Beebe, and Leah Plimpton. In 2011, Ivy won the North Carolina Governor's School concerto competition. She was the winner of the Greensboro Symphony Youth Orchestra concerto competition in 2012 and was Principal Bassoon during the orchestra's tour of Germany and Austria. Ivy has attended summer programs including the Chautauqua Music Festival in 2013, North Carolina Governor's School, and Cannon Music Camp. She is devoted to music education and is a private teacher in the Chapel Hill, North Carolina area. Ivy has performed in master classes for the New York Woodwind Quintet, Marcus Schoon, Nathaniel Zeisler, and Erich Heckscher. Ivy performs regularly with the Eastman Philharmonia, Eastman School Symphony Orchestra, and Eastman Wind Orchestra. She is also a member of numerous chamber groups at Eastman, including Ossia, Eastman's student-

run contemporary music ensemble, and The Eclectet Woodwind Quintet.



Cornelia Sommer — United States — 04/16/1992

Cornelia Sommer, from Seattle, Washington, began her studies of the bassoon with Francine Peterson. Now in her fourth year at Indiana University, Cornelia is pursuing the degree of Bachelor of Music in Bassoon Performance with a minor in math, and she studies with William Ludwig. At Indiana University, she received the full tuition Barbara and David Jacobs Scholarship. She regularly performs with the university orchestras, opera theater, and her woodwind quintet. Cornelia also enjoys arranging music for her bassoon quartet, The Burning Reeds. Passionate about new music, she has premiered several solo and chamber works and is committed to expanding the bassoon repertoire. During the summer of 2013, Cornelia attended the Kent/Blossom Music Festival, where she studied with Barrick Stees, and Sarasota Music Festival, where she played in master classes with Frank Morelli, Eric Stomberg, and Richard Svoboda. Cornelia has also attended Brevard Music Festival and Marrowstone Music Festival in previous summers. She has recently performed in master classes with John Clouser, Kristin Wolfe Jensen, Ted Soluri, Jonathan Sherwin, and the Calefax Reed Quintet. Also an accomplished

pianist, Cornelia has competed in the Simon-Fiset Piano Competition and twice received the Loran Olsen Award for Exceptional Musicality. She frequently accompanies her colleagues, especially other bassoonists. Cornelia plans to pursue a graduate degree in bassoon performance.

Semi-Finalist Biographies

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium



Naho Zhu — United States — 09/13/1992

Bassoonist Naho Zhu is pursuing her Bachelor of Music degree at The Juilliard School under the tutelage of Patricia Rogers. At Juilliard she has performed as Principal Bassoon in the Juilliard Orchestra as well as Axiom, the New Juilliard Ensemble, and the Juilliard Chamber Orchestra. She freelances in various orchestras including Symphony in C and the New York Chamber Players. Naho is equally passionate about orchestral and chamber music performance, and has participated in the New York Woodwind Quintet program at Juilliard and performed in Prades, France as a participant of the Pablo Casals chamber music festival. In the summer of 2013 she was invited to the final round of the International Double Reed Society's Young Artist Competition in Redlands, California where she received an Honorable Mention. She has also participated in the National Orchestral Institute, and the Banff Festival Orchestra. Born in Kyoto, Japan and raised in Wellesley, Massachusetts, Naho's musical life began at the early age of three on the piano, which she studied in New England Conservatory's preparatory program. Within several months of taking up the bassoon, she was a member of the Boston Youth Symphony's premier ensemble and toured with the orchestra to Spain, Portugal, Germany, and England. When she is not musically engaged, Naho enjoys photography and reading the works of writers such as Rilke, Proust, and Camus.

2014 MQVC Guidelines

2014 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 2014.

Prizes

First Prize: US \$9,000 • Second Prize: US \$5,000 • Third Prize: US \$2,000

Two Honorable Mentions: \$US \$1,000 each • Five Semi-Finalist Awards: US \$500 each

Mission

The mission of The Meg Quigley Vivaldi Competition is to provide an international competitive experience of the highest caliber for young women bassoonists in the Americas in order to build their confidence, hone their talents, and provide valuable experience towards performance careers. The organization will provide financial support, performance experience, artistic reinforcement, and inspiration through mentorship with world-class musicians and entrepreneurs at a three day symposium. Each competition will feature a required repertoire piece by a living woman composer, and will require speaking from the stage in order to cultivate in the young competitors a commitment to audience engagement and community involvement in the arts.

The name of the competition derives from 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.

2014 MQVC Guidelines

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Repertoire for the 2014 Meg Quigley Vivaldi Competition:

Antonio Vivaldi: *Concerto in g minor*, RV 495 (performed from memory in the final round)

Katherine Hoover: *Journey*

Leslie Bassett: *Metamorphoses* (movements 1, 2, 3, and 8)

One additional piece for final round (chosen from the MQVC 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 2014 Meg Quigley Vivaldi Competition and Bassoon Symposium at Festival Hill in Round Top, TX, USA, January 18-20, 2014. 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 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 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 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.

2014 MQVC Judges

2014 Meg Quigley Vivaldi Competition and Bassoon Symposium

Preliminary Round

Benjamin Coelho, University of Iowa
Nadina Mackie Jackson, University of Toronto
Albie Micklich, Arizona State University
Ann Shoemaker, Baylor University
Kim Woolly, University of Southern Mississippi

Semi-Final Round

Benjamin Coelho, University of Iowa
Tom Nugent, University of the Pacific
Karen Pierson, The Ohio State University
Janet Rarick, Rice University
Kathleen Reynolds, University of North Texas

Final Round

Richard Beene, Colburn School of Music
Benjamin Coelho, University of Iowa
Rian Craypo, Houston Symphony
James Dick, Festival Hill Founder and Artistic Director
Kathleen McLean, Indiana University

Janet Rarick, Rice University
Kathleen Reynolds, University of North Texas
Ann Shoemaker, Baylor University
Aura Trevino, Latin-American Bassoon Academy
Kim Woolly, University of Southern Mississippi

Past Finalists and Judges

2014 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

2012

First Place: Ananta Karilun Díaz, Venezuela
Second Place: Sarah Ruiz, Costa Rica
Third Place: Alex Zdanis, United States
Finalists: Rachel Koeth, United States
Kelly Swensson, United States
Honorable Mention: Julia Bair, United States
Carly Gomez, United States
Kara LaMoure, United States
Atao Liu, United States
Danielle Osbun, United States

Judges: Rodney Ackmann, Carolyn Beck, Judith
Farmer, David Granger, Rebecca Henderson,
Nadina Mackie Jackson, Jenny Mann, Amy
Marinello, Stephen Paulson, Karen Pierson,
Ryan Simmons, Aura Trevino, Steve Vacchi,
Nicolas Waldvogel, Nathan Williams,
Leyla Zamora



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