

THE MEG

Quigley

Vivaldi
COMPETITION
& BASSOON SYMPOSIUM

The Colburn School
Los Angeles, California
January 11-13, 2019



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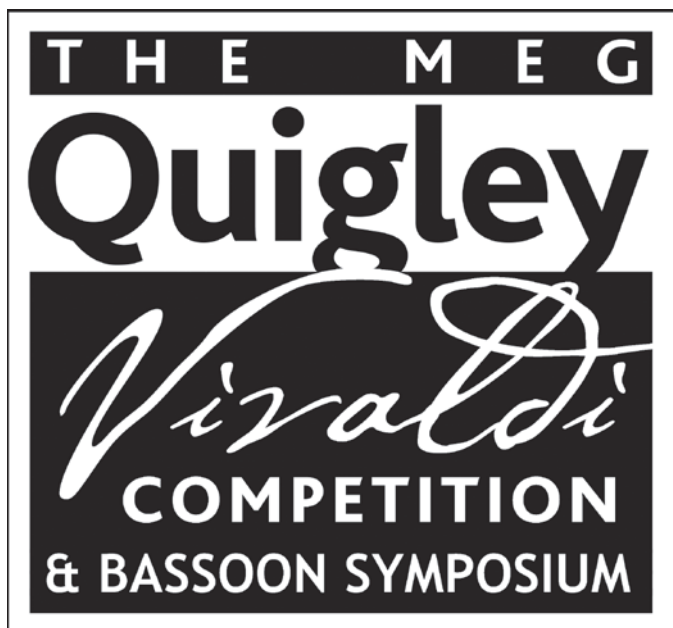
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2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



January 11-13, 2019
The Colburn School
Los Angeles, California

Connect with
MQVC Online!

Web: mqvc.com
Facebook: [mqvcbassoon](https://www.facebook.com/mqvcbassoon)
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Use the hashtag
#mqvc2019
in your posts about
the Symposium

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Colburn Café Hours:

Friday/Saturday: 8:00am — 2:00pm
Sunday: 11:00am — 6:30pm

Colburn Starbucks Hours:

Friday/Saturday: 7:00am — 7:00pm
Sunday: 8:00am — 5:00pm

From the Directors

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

Dear Friends and Colleagues,

Welcome! Creating what we have in store for you over these three days has been incredibly rewarding. None of this would be possible without the generosity of Richard Beene and the Colburn School. The amazing staff and support team and the beautiful facilities made it easy to choose to come back to Colburn once again this year, marking the first time we have held the event at the same place twice in a row. Thank you for hosting us, Richard!

We are grateful for the support we receive from bassoonists and friends in the field. This comes in the shape of financial gifts as well as donated time and expertise. Thank you, Guest Artists, for sharing so generously.

Bravo to the record-breaking number of young women who entered the seventh Meg Quigley Vivaldi Competition. You inspire us. Our ten semifinalists arrived two days before the start of the Symposium to rehearse and participate in pre-session workshops about speaking from the stage and career development. Thank you to Fox Products for supporting them by sponsoring their housing this week. Deep appreciation also goes to the Bassoon Chamber Music Composition Competition (BCMCC) that brings us our new work by Cindy Hsu.

Each Symposium has been about creating an inclusive and congenial atmosphere of learning and inspiration built around a world-class competition with a balanced representation of men and women as performers, presenters, and judges. At this fifth Symposium, we also see more pieces by women performed this year than previously. In 2014 we had a focus on introducing new chamber works for bassoon from the BCMCC competition. In 2016 we put a spotlight on jazz and the bassoon. This year you will notice more Baroque music on both period and modern instruments. We are proud to present the inaugural MQVC first prize winner, baroque specialist Stephanie Corwin (MQVC 2005) as performer, presenter, and judge.

We are a team of volunteers and we couldn't pull off this magnificent event without tons of preparation and work by so many people including Staci Spring and the 2019 Competition Committee team of Jacqui Wilson, Amy Pollard, and Darrel Hale. Jessica Findley Yang (MQVC 2014, 2016) wowed us all with her social media marketing, and Jessica Nelson passionately coordinated the vendor/exhibitor/advertiser elements. Stephanie Patterson (MQVC 2005) helped craft the educational component, including organizing our master classes, and Jefferson Campbell brings us the first ever MQVC Community Band event. We could not have made this event happen without the time and dedication of Nathaniel Zeisler, our on-the-ground person at the Colburn School, and the visionary John Steinmetz, who pushes us forward in our approach to audience engagement and development of artist-citizens.

A heartfelt thanks to our major patrons: to Meg Quigley's family, who saw a possibility in this endeavor and launched us into the world; to Sue Schrier Bancroft, who generously supported our mission moving forward; to Pat Hobin, a steadfast supporter and dear friend.

Our cover celebrates the history and future of MQVC with the faces of the 55 women selected as semifinalists and alternates from the first competition in 2005 to this year. These women have been selected, early in their careers, to receive financial support, experience, inspiration, mentorship, and community through this endeavor.

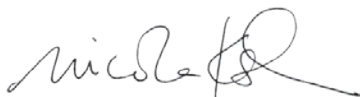


From the Directors

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

In 2005 and 2007, we only selected five semifinalists. But it soon became clear that we needed to expand our reach, so in 2010 we opened the door to ten semifinalists per competition and created the three-day Symposium open to all bassoonists. For some historical context, when we started the competition, there were only a handful of full time women bassoon professors in the US, and only a little more than twice as many women Principal Bassoonists of major orchestras in the world. In our field's most prestigious bassoon competition, only five women served as judges (6% of the total judges from 1981-2004), no music by a woman composer had been included, and only one woman had ever won first place. We set out to shine the light on the work yet to be done, and to celebrate the contributions and efforts of those who got us this far. Thank you for being a part of this journey.

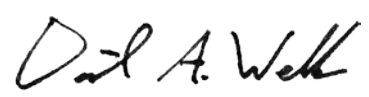
Please find the "Friends of MQVC" brochure and join if you haven't already. Join the organization in our commitment to progressing towards parity in our field. Help to keep us strong. We look forward to hanging out with you all throughout these three days and evenings. Have fun, everyone!



Nicolasa Kuster
Founder/Artistic Director



Ann Shoemaker
Co-Executive Director



David A. Wells
Co-Executive Director

From the Colburn School

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

COLBURN



SCHOOL

Dear Participants:

It is my pleasure to welcome you to the Colburn School for the 2019 Meg Quigley Vivaldi Competition and Bassoon Symposium. We are thrilled to once again be hosting this wonderful event here in the heart of Los Angeles and we hope you enjoy your time at the institution.

As a bassoonist, I look forward to reconnecting with all of you and share in the exchange of ideas and beautiful music making that is certain to come over the course of the three day symposium. To the finalists in the competition, I wish you the best of luck in this process and I know that there will be many wonderful takeaways as a result of this experience.

Please enjoy the Colburn campus over the next few days and be certain to let us know if our team can help in any way. Many thanks for your participation and I hope you enjoy the Symposium.



Nathaniel Zeisler
Dean for Community Initiatives
The Colburn School



From The Host

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

COLBURN



SCHOOL

Dear Friends,

The Colburn School and I are thrilled to host the 2019 Meg Quigley Vivaldi Competition and Bassoon Symposium for a second time. Los Angeles is a perfect spot to be in the middle of January, and the location of the Colburn School, in the heart of the cultural corridor of LA, is ideal for this fantastic few days.

Some of the iconic buildings surrounding the Colburn School include the Walt Disney Concert Hall, the Dorothy Chandler Pavilion, and directly across the street, the newly opened Broad Museum of Modern Art. The Broad Museum is free and has been open only since September 20th, 2015; if you have some time, a visit might be a worthy diversion from your bassoon activities.

I would like to take this moment to congratulate the ten semifinalists for all their artistry and hard work, and look forward to getting to know each of you during your time at Colburn. The events surrounding this week will inspire all of us, and we all look forward to your performances.

Special thanks are in order to all those who have contributed to the organization of this event. The MQVC Team including Nicolasa Kuster, David Wells, and Ann Shoemaker have prepared a wonderful slate of activities that include performances, masterclasses and workshops from leaders in our field, as well as presentations from various vendors throughout the US.

I personally am deeply touched by the generosity of time, talents, and financial support from so many. From professionals who have donated their talents, to the staff of the Colburn School who have left no detail uncovered, I am deeply grateful. This truly will be a special time for all of us who are able to attend.

I look forward to seeing you in Los Angeles!



Richard Beene
MQVC 2016 and 2019 Host
Professor of Bassoon
Chair of Winds and Percussion and Dean Emeritus
Colburn Conservatory of Music

MQVC Team

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

2019 Host

Richard Beene, Colburn Conservatory of Music

Directors

Nicolasa Kuster, University of the Pacific Conservatory of Music: Founder/Artistic Director

Ann Shoemaker, Baylor University: Co-Executive Director

David A. Wells, California State University, Sacramento: Co-Executive Director/Photographer

2019 Team

Staci Spring, Chattanooga Symphony & Opera: Competition Director

Nathaniel Zeisler, Colburn School: Colburn School Liaison

Darrel Hale, Louisiana State University: Competition Committee

Amy Pollard, University of Georgia: Competition Committee

Jacqueline Wilson, Southeast Missouri State University: Competition Committee

Jessica Findley Yang, Chattanooga Symphony & Opera: Media/Marketing Coordinator

Stephanie Willow Patterson, Columbus State University: Education Coordinator

Jessica Nelson, Midwest Musical Imports: Exhibits Coordinator

On-Site Team

Josef Schein: Event Manager

Maria McCoy: Event Support Team

Yoon Joo Hwang: Event Support Team

Richard Meek: Videographer

Collaborative Pianists

Vivian Fan, Pianist Coordinator

Competition Pianists: Minhye Choi, Inyoung Huh, Yi Ju Lai

Recital Pianists: Inyoung Huh, Yi Ju Lai, Seonmi Lee, Alice Yoo

Volunteers

Rick Barrantes, Jenna Benson, Sam Berris, Chris Chung, Cody Coen, Tristen Collinsworth, Megan Darlington, Luke Fieweger, Kody Harrington, Nik Hooks, Haley Houk, Samuel James, Dorian Jones, Elena Mateo-Saez, Aaron Meyers, Danny Nguyen, Cassi Parker-Swenson, Joseph Rodriguez, Taylor Shorey, Layth Tabbaa, Andy Thomas, Josie Whiteis

MQVC Acknowledgements

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

Major Donors

The Colburn School
Sue Schrier Bancroft
Pat Hobin
The Meg Quigley Family

Sponsorships

Bassoon Chamber Music Composition Competition (Cindy Hsu's *Spring Fever*)
Fox Products (competitor housing)
GoBassoon Reeds (high school ice cream social)
Leitzinger (student registration)
Sign of the Silver Birch Music (student registration)
Wilhelm Heckel Co. (final reception)

Contributions

Eric Anderson	Benjamin Kamins & Janet Rarick	Margaret Phillips
Carolyn Beck	Charles Koster	Amy Pollard
Richard Beene	Nicolasa Kuster & Robert Bottorff	Janet Polk
Jenni Brandon	Kim Laskowski	Ivy Ringel
Andrew Brady	Daniel Matsukawa	Javier Rodriguez
Jefferson Campbell	Janis McKay	George Sakakeeny
Stephanie Corwin	Richard Meek	Ann Shoemaker & Clay Garrett
Whitney Crockett	Maria McCoy	Staci Spring
Samantha Duckworth	Albie Micklich	Barrick Stees
Kevin Eberle-Noel	Damian Montano	John Steinmetz
Judith Farmer & Gernot Wolfgang	Kenneth Munday	Lia Uribe
Lee Goodhew	Laura Najarian	Steve Vacchi
Darrel Hale	Jessica Nelson	Eric Varner
Sue Heineman	Paul Nordby & DeAnne Slater	David A. & Veronica Wells
Rebekah Heller	(Paul Nordby Bassoon Repair)	Jacqueline Wilson
Yoon Joo Hwang	Anthony Parnther	Jessica Findley Yang
Kristin Wolfe Jensen & Stig Jensen	Stephanie Patterson	Nathaniel Zeisler

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GoBassoon Reeds	University of the Pacific Conservatory of Music
Leitzinger	USC Thornton School of Music

Overview of Events

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

Friday, January 11

Exhibits open 9:00am-11:00am and 12:00-5:00pm (Olive Rehearsal Hall)

8:00am	Registration opens (Olive 3rd floor lobby)
9:00am – 10:30am	Master Class: George Sakakeeny (Mayman Hall)
10:45am – 12:00pm	Music as a Force in the World: Pathways for Citizen Artists (Mayman Hall)
12:00pm – 1:00pm	Lunch break (Exhibits are open in Olive Rehearsal Hall)
1:00pm – 2:30pm	Master Class: Kim Laskowski (Mayman Hall)
3:00pm – 4:20pm	Semifinal Round of the Meg Quigley Vivaldi Competition — Part 1 (Thayer Hall) <i>Competitor Housing Sponsor: Fox Products</i>
4:20pm – 4:40pm	Intermission
4:40pm – 6:00pm	Semifinal Round of the Meg Quigley Vivaldi Competition — Part 2 (Thayer Hall)
6:00pm – 7:30pm	Dinner break
7:30pm	Evening Concert — Announcement of the 2019 MQVC Finalists (Zipper Hall) <i>Reception to follow, featuring the UT Austin Bassoon Ensemble (Colburn Café)</i>

Saturday, January 12

Exhibits open 9:00am-11:00am and 12:00-5:00pm (Olive Rehearsal Hall)

8:00am	Registration opens (Olive 3rd floor lobby)
8:00am – 8:50am	Yoga for Musicians: Balancing Practice, Performance, and Personal life (Zipper Hall)
9:00am – 10:30am	Master Class: Andrew Brady (Zipper Hall)
10:30am – 12:00pm	MQVC Community Bassoon Band (Olive 229; performance location TBA)
12:00pm – 1:00pm	Lunch break (Exhibits are open in Olive Rehearsal Hall)
1:00pm – 2:00pm	Concert in the Afternoon (Thayer Hall)
2:00pm – 4:00pm	Visit exhibits (Olive Rehearsal Hall)
4:00pm – 5:15pm	Special High School Session: Creativity and Expression (Olive 229)
4:00pm – 5:15pm	Alexander Technique with Benjamin Kamins (Olive 270)
4:00pm – 5:15pm	Supporting the Young Bassoonist: A Conversation for Parents (Olive 5th Floor Lobby)
5:30pm – 6:00pm	Ice Cream Social for High School participants (Olive 229) <i>Sponsor: GoBassoon Reeds</i>
6:00pm – 7:30pm	Dinner break
7:30pm	Evening Concert (Thayer Hall) <i>Reception to follow (Colburn Café)</i>

Sunday, January 13

Exhibits open 9am-3pm (Olive Rehearsal Hall)

8:00am	Registration opens (Olive 3rd floor lobby)
8:00am – 8:50am	Yoga for Musicians: Balancing Practice, Performance, and Personal life (Dance Studio A)
9:00am – 10:15am	Rhetorically Speaking: Exploring and Employing the Language of the Baroque (Thayer Hall)
10:30am – 12:00pm	Master Class: Sue Heineman (Mayman Hall)
12:00pm – 1:00pm	Lunch break (Exhibits are open in Olive Rehearsal Hall)
1:00pm – 2:30pm	Master Class: Laura Najarian (Mayman Hall)
2:30pm – 3:00pm	Last Chance for Exhibits (Exhibit Hall closes at 3pm)
3:00pm – 4:30pm	Final Round of the Meg Quigley Vivaldi Competition — Part 1 (Thayer Hall) <i>Competitor Housing Sponsor: Fox Products</i>
4:30pm – 4:50pm	Intermission
4:50pm – 6:00pm	Final Round of the Meg Quigley Vivaldi Competition — Part 2 (Thayer Hall)
6:00pm – 7:30pm	Dinner break
7:30pm	Evening Concert – Announcement of the 2019 MQVC Results (Zipper Hall) <i>Reception to follow, sponsored by Wilhelm Heckel (Colburn Café)</i>

Workshops and Discussions

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

Friday, January 11

10:45am – 12:00pm **Music as a Force in the World: Pathways for Citizen Artists (Mayman Hall)**
Panelists: Kim Laskowski, Laura Najarian, Janet Polk, Lia Uribe, and Jacqueline Wilson

John Steinmetz will interview five bassoonists with wonderfully varied careers about their work and its impact on people and communities. Questions for the audience will get us all talking together about music's effects and about the many ways in which musicians embrace their role as citizen artists.

Saturday January 12

8:00am – 8:50am **Yoga for Musicians: Balancing Practice, Performance, and Personal Life (Zipper Hall)**
Presenter: Jenni Brandon (E-RYT 500, RPYT, Certified Pelvic Floor Yoga Teacher)

A regular yoga and meditation practice integrates the mind, body, and spirit, creating a deeper connection to our self. It can also help manage the physical and mental demands of a musical career, and help find balance between professional and personal lives. No previous yoga experience needed—all are welcome for this gentle practice. Wear comfortable clothes, yoga mats will be available.

10:30am – 12:00pm **Meg Quigley Community Bassoon Band**
10:30 Check-In and Setup: Olive Room 229
10:45 Rehearsal
11:45 Concert at Special Location TBA
Director: Jefferson Campbell

Embracing the concept of artist-citizenry, MQVC Bassoon Symposium will bring music to downtown Los Angeles. A short rehearsal for large bassoon ensemble followed by a performance at a surprise location nearby. Each and every participant is encouraged to join in what promises to be an enjoyable community building experience.

4:00pm – 5:15pm **Special High School Session: Creativity and Expression (Olive 229)**
Presenters: Nicolasa Kuster and Stephanie Willow Patterson

Enhance your ability to connect with audiences in this interactive session on musicality and expression. Explore ways to boost confidence, break old habits, and engage with music in new ways.

4:00pm – 5:15pm **Supporting the Young Bassoonist: a Conversation for Parents (Olive 5th Floor Lobby)**
Presenters: Ann Shoemaker and David A. Wells

An opportunity for parents/guardians to ask about all things related to life as a bassoonist. Topics covered could include college selection, music festivals, career paths, and purchasing instruments. Bring your questions!

4:00pm – 5:15pm **Alexander Technique (Olive 270)**
Presenter: Benjamin Kamins (certified Alexander Technique teacher, Alexander Technique International)

Space is limited. See registration area for sign up sheet. The Alexander Technique is an educational system that helps one to become aware of unnecessary levels of muscular and mental tension during everyday activities. It is widely practiced by performing artists and has proven to be effective for providing ease, grace, and efficiency to instrumental execution and expression. This class will be appropriate for all levels.

Sunday, January 13

8:00am – 8:50am **Yoga for Musicians: Balancing Practice, Performance, and Personal Life (Dance Studio A)**
Presenter: Jenni Brandon (E-RYT 500, RPYT, Certified Pelvic Floor Yoga Teacher)

See description above.

9:00am – 10:15am **Rhetorically Speaking: Exploring and Employing the Language of the Baroque (Thayer Hall)**
Presenter: Stephanie Corwin

Bring your bassoons (or not) to an interactive and participatory workshop focusing on performance practice of the Baroque era. Learn practical ways to incorporate the aesthetic of the time into our modern context. Explore the role of the *basso continuo* and examine various approaches to playing bass lines, observing how decisions influence the work as a whole. Telemann's *Sonatina for Bassoon and Basso Continuo in C Minor*, TWV 41:c2 will be used as a vehicle for discussing topics around solo bassoon playing such as *Affekt*, phrasing, beat hierarchy, and ornamentation. This session will have things to offer for both the seasoned professional and the Baroque novice.

Master Classes

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

Friday, January 11

9:00am—10:30am George Sakakeeny (Mayman Hall)

- Ealaph Tabbaa, Carmel High School, senior
Harald Sæverud, *Bassoon Concerto*
- Shelby Capozzoli, San Francisco Conservatory, freshman
J.S. Bach, *Cello Suite No. 2 in D minor*, BWV 1008: Prelude
- Sydney Neugebauer, Boston University, senior
Ottmar Nussio, *Variations on an Arietta by Pergolesi*
- Rick Barrantes, Glenn Gould School of the Royal Conservatory, 2nd year Artist Diploma
Gustav Schreck, *Sonata*, Op.9

1:00pm—2:30pm Kim Laskowski (Mayman Hall)

- Samantha Epp, University of Southern California, junior
Alexandre Tansman, *Suite*
- Turner Norman, University of Nevada, Las Vegas, senior
Libby Larsen, *Jazz Variations*
- Rittika Gambhir, Arizona State University, senior
W.A. Mozart, *Concerto in B-flat Major*, K. 191, Orchestral excerpts
- Jordan Brokken, Colburn Conservatory of Music, 2nd year graduate student
Orchestral excerpts

Saturday, January 12

9:00am—10:30am Andrew Brady (Zipper Hall)

- Axel Liden, Idyllwild Arts Academy, senior
Heitor Villa-Lobos, *Ciranda Das Sete Notas*
- Kody Harrington, Baylor University, sophomore
Orchestral excerpts
- Kathleen Moran, University of Cincinnati College-Conservatory of Music, sophomore
J.F. Fasch, *Sonata in C Major*, mvts. 1 and 2
- Jenna Benson, Glenn Gould School of the Royal Conservatory, 1st year Artist Diploma
Carl Maria von Weber, *Concerto in F Major*

Sunday, January 13

10:30am—12:00pm Sue Heineman (Mayman Hall)

- Jordan Farber, Las Vegas Academy of the Arts, senior
Carl Maria von Weber, *Concerto in F Major*
- Anne Ranzani, University of Southern California, senior
Orchestral excerpts
- Matthew Fox, University of Nevada, Las Vegas, 2nd year graduate student
Alexandre Tansman, *Sonatine*
- Luke Fieweger, Colburn Conservatory of Music, 1st year Artist Diploma
J.S. Bach, *Partita*, BWV 1013

1:00pm—2:30pm Laura Najarian (Mayman Hall)

- Zackery Edwards, San Dieguito Academy, senior
W.A. Mozart, *Concerto in B-flat Major*, K. 191
- Christopher Chung, Colburn Conservatory of Music, sophomore
Orchestral excerpts
- Kassandra Ormsby, University of Missouri, graduate student
Antonio Vivaldi, *Concerto in F Major*, RV 485
- Sarah Rice, Arizona State University, 2nd year DMA
Orchestral excerpts

Competition Rounds

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

Preliminary Round

Judged blindly via electronically-submitted recordings, Fall 2018

Each competitor submitted recordings of Antonio Vivaldi's *Concerto in F Major*, RV 485; Cindi Hsu's *Spring Fever* (winner of the 2018 Bassoon Chamber Music Composition Competition); and "Aquela modinha que o Villa não escreveu," "Valsa da outra esquina," and "Valsa improvisada" from Francisco Mignone's *16 Valsas para fagote solo*.

Preliminary Round Judges:

Richard Beene, Rebekah Heller, Janet Polk, Javier Rodriguez, Lia Uribe

Semifinal Round

Friday, January 11, 3:00pm–6:00pm (Thayer Hall)

Each competitor will perform the first and second movements of Antonio Vivaldi's *Concerto in F Major*, RV 485 from memory with piano, the second movement of Cindi Hsu's *Spring Fever*, and their choice(s) from Francisco Mignone's *16 Valsas para fagote solo*. This competition is in a recital format, and applause is appropriate.

Semifinalists (performance order TBA):

Corinne Crowley, Morgan Davison, Amelia del Cano, Marisa Esposito, Cheryl Fries, Eleni Katz, Nina Laube, Julianne Mulvey, Maggie O'Leary, Molly Smit

MQVC Collaborative Pianists:

Minhye Choi, Inyoung Huh, and Yi-ju Lai

Semifinal Round Judges:

Whitney Crockett, Judith Farmer, Janis McKay, Laura Najarian, Steve Vacchi

Final Round

Sunday, January 13, 3:00pm–6:00pm (Thayer Hall)

The five finalists (to be announced at the Friday evening concert) will perform Antonio Vivaldi's *Concerto in F Major*, RV 485 in its entirety and from memory with the Vivaldi Orchestra. In addition, each will perform Alexandre Tansman's *Suite pour basson*. This competition is in a recital format, and applause is appropriate.

Vivaldi Orchestra:

Violin 1: Adam Millstein
Viola: Benjamin Chilton
Bass: Miles Tsue

Violin 2: Tiffany Kang
Cello: Vardan Gasparyan
Harpsichord: Dr. Ian Pritchard

MQVC Collaborative Pianists:

Minhye Choi, Inyoung Huh, and Yi-ju Lai

Final Round Judges:

Richard Beene, Andrew Brady, Stephanie Corwin, Samantha Duckworth, Lee Goodhew, Sue Heineman, Kristin Wolfe Jensen, Richard Meek, Damian Montano, Janet Polk

Friday Evening Concert – 7:30pm, Zipper Hall

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

Announcement of 2019 Meg Quigley Vivaldi Competition Finalists

Cello Sonata in B-flat major, RV 45

Antonio Vivaldi (1678–1741)

Largo
Allegro
Largo
Allegro

Andrew Brady, bassoon
Inyoung Huh, piano
Ivy Ringel, bassoon

Road Signs for bassoon and piano (2018)

Gernot Wolfgang (b. 1957)

Judith Farmer, bassoon
Nic Gerpe, piano

Arias from *The Barber of Seville*

Ecco ridente in cielo
Largo al factotum

Gioachino Rossini (1792–1868)
arr. François-René Gebauer

Dueaux

Darrel Hale and Amy Pollard, bassoons

—INTERMISSION—

Sonata for Bassoon and Piano (2004)

Nancy Galbraith (b. 1951)

I.
II.
III.

Ann Shoemaker, bassoon
Alice Yoo, piano

Suite for Daydreams (2013)

Damian Montano (b. 1976)

I. Prologue and Puppet Show
II. Tree Swing
III. Puddle Jumping
IV. Burst of Sun

Hollywood Bassoon Quartet

Damian Montano, Judith Farmer, Anthony Parnter, Kenneth Munday, bassoons

Saturday Concert in the Afternoon – 1pm, Thayer Hall

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

From *Tango Suite*

Andante rubato, melancolico

Allegro, libero

Astor Piazzolla (1921–1992)

arr. Fraser Jackson

Competition Committee Quartet

Darrel Hale, Amy Pollard, Staci Spring, Jacqueline Wilson, bassoons

Trio Botanica for Three Bassoons (2004)

Seed

Root

Tendrils

Leaf

Bloom

Mark Robson (b. 1957)

Carolyn Beck, Kevin Eberle, Margaret Phillips, bassoons

Compostela for solo bassoon

Field of Stars

Buen Camino!

A Toast of Happiness

I was once...

The Pit of Bones

Cruz del Ferro

The Scallop Shell

Jenni Brandon (b. 1977)

Eric Varner, bassoon

Katcina Dances (1969)

Powamu (Coming of the Gods)

Ahul (Sun God)

Kwahu (Eagle)

Momo (Bees)

Louis W. Ballard (1931–2007)

Jacqueline Wilson, bassoon

Seonmi Lee, piano

Ga Valsa Brasileira

Menuet I & II from *Cello Suite No. 2 in D minor*, BWV 1008

Le petit ane blanc

Francisco Mignone (1897–1986)

J.S. Bach (1685–1750)

Jacques Ibert (1890–1962)

arr. George Sakakeeny

George Sakakeeny, bassoon

Seonmi Lee, piano

Saturday Evening Concert – 7:30pm, Thayer Hall

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

Sonata No. 6, Op. 2
Andante
Allegro
Aria gratiozo
Minuetto di tempo

Antoine Dard (1715–1784)

Stephanie Corwin, baroque bassoon
Ian Pritchard, harpsichord
David A. Wells, baroque bassoon

Le Phenix
Allegro
Adagio
Allegro

Michel Corrette (1707–1795)

Stephanie Corwin, David A. Wells, Steve Vacchi, Charles Koster, baroque bassoons
Ian Pritchard, harpsichord

Andy Warhol Sez: for Bassoon and Piano
Deeply Superficial
Quarter note= 72
Animated
Pesante
Quarter note= 144
Agreeably mechanical
Quarter note=80

Paul Moravec (b. 1957)

Janis McKay, bassoon
Timothy Hoft, piano

Concertino, Op. 12

Ferdinand David (1810–1873)

Kim Laskowski, bassoon
Seonmi Lee, piano

—INTERMISSION—

Three Preludes for Piano
Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso (Spanish Prelude)

George Gershwin (1898–1937)
arr. Keith Ward

La fille aux cheveux de lin (The girl with the flaxen hair)

Claude Debussy (1862-1918)
arr. Benjamin Kamins

Benjamin Kamins, bassoon
Yi Ju Lai, piano

Translations

Natalie Moller (b. 1990)

Stephanie Willow Patterson, bassoon
Alice Yoo, piano

Blue Set No. 2
Bassooner or Later
Portlandia in Cerulean
Gang of Wolves

Peter Schickele (b. 1935)

Albie Micklich, Ann Shoemaker, Eric Varner, Jefferson Campbell, bassoons

Sunday Evening Concert – 7:30pm, Zipper Hall

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

Announcement of 2019 Meg Quigley Vivaldi Competition Results and Awarding of Prizes

Journey (2007)

- I.
- II. Presto
- III. Adagio
- IV. Allegro

Katherine Hoover (1937–2018)

Sue Heineman, bassoon
Alice Yoo, piano

Yeni Makam I (1989)

- Ney Taksimî [Improvisation of a Ney player]
- Boğazıcı Akşamı [Bosporous Nights]

Edward J. Hines (b. 1951)

Variations and Imitations on Hungarian Folksongs (1990)

- Hess Páva! [Peacock, Shoo! (Bartók)]
- Fölszállott a Páva [The Peacock Flew On (Kodály)]

Ottó Oromszegi (b. 1930)

Steve Vacchi, bassoon

Chaconne from *The Prophetess: or, The History of Dioclesian*

Henry Purcell (1659–1695)

Sonata No. 1

Arcangelo Corelli (1653–1713)
arr. Erinn Renyer

Fortuna

Matthias Greiter (1495–1550)

Graceful Ghost

William Bolcom (b. 1938)
arr. Brady Lanier

Richard Beene, Whitney Crockett, Benjamin Kamins, Jordan Brokken, bassoons
Samantha Duckworth, contrabassoon

—INTERMISSION—

Sonata for Bassoon and Piano (2001)

- Edison's Ears
- Mina's Tapping
- Invention Factory Eureka

Robert Paterson (b. 1970)

Lee Goodhew, bassoon
Alice Yoo, piano

Sonata No. 1 for two bassoons

- Allegro
- Modinha
- Rondo - Chorinho

Francisco Mignone (1897-1986)

Andrew Brady and Laura Najarian, bassoons



CAROLYN BECK

Saturday, 1:00pm • Thayer

Described as “a fearless player... as well as a musician with a keen sense of phrasing and color” (Gramophone), bassoonist Carolyn Beck is the Principal Bassoon of the Redlands and San Bernardino Symphonies, and performs with many other orchestras in the Los Angeles area. Her solo CD *Beck and Call* is available on Crystal Records. She performs not only on her primary instrument the modern bassoon, but also as a period music specialist playing the baroque bassoon. A champion of new music, she has commissioned and performed new solo works for bassoon in the United States and Canada. Recent solo performances include playing Mozart’s *Bassoon Concerto in B-flat* with the Redlands Symphony Orchestra in 2017; Joan Tower’s *Red Maple*, for bassoon and strings, with the Pomona College Orchestra in 2014; the premiere of the Christopher James’s *Bassoon Concerto* in New York City in 2012 with North South Consonance; performances of *The Five Sacred Trees* by John Williams with the Redlands Symphony; and appearances at several International Double Reed Society conferences. She was co-host of the

2013 International Double Reed Society conference in Redlands, California. She was formerly Principal Bassoon of the Buffalo Philharmonic and the Orchestra Sinfonica del Principado de Asturias in Spain. Dr. Beck is a devoted teacher and some of her former bassoon students have gone on to major music schools including Curtis, Eastman, Juilliard, and Manhattan School of Music. Some have won orchestra positions and others have become excellent music educators or excelled in other fields. She currently teaches bassoon at the University of Redlands, Pomona College, and the Idyllwild Arts Academy. When not playing, teaching, or listening to music, she enjoys reading, swimming, practicing yoga, and hanging out with her husband, trumpet player Bill Peterson.



RICHARD BEENE

Host / Preliminary Round Judge / Final Round Judge / Sunday, 7:30pm • Zipper

Richard Beene, Dean Emeritus of the Colburn Conservatory of Music, 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 Harold Haugh Award for Excellence in Studio Teaching and, in 2013, he was recognized by the University of Texas in their Distinguished Teacher Series. 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, McGill University, and many others. He has also served on the faculties of Michigan State University, Interlochen Arts Academy, 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. Music festival engagements have included the Saint Bart’s Music Festival, Festival de Musica de Santa Catarina, Colorado Music Festival, Strings in the Mountains, Savannah Music Festival, Sunflower Music Festival, Buzzards Bay Music Festival, Texas Music Festival, and many others. Richard Beene currently serves as Chair of the Wind and Percussion Departments, and teaches bassoon and chamber music at the Colburn Conservatory of Music.



ANDREW BRADY

Final Round Judge / Friday, 7:30pm • Zipper / Saturday, 9:00am • Zipper / Sunday, 7:30pm • Zipper

Andrew Brady joined the Atlanta Symphony Orchestra in January 2016 as Principal Bassoon. Brady was formerly Principal Bassoon with the Louisiana Philharmonic, a position he held since 2013. Brady is from Johnson City, TN, where he began his musical studies on saxophone but was drawn to switch to bassoon at age 14, after seeing the quirky instrument at a band clinic. Four years later he performed on NPR’s *From the Top*, and in 2010 he received the Grand Prize in the Pasadena Showcase House for the Arts Competition, adjudicated by members of the Los Angeles Philharmonic. In January 2011, Brady performed Mozart’s *Bassoon Concerto in B-flat* with the Seattle Symphony under invitation from then Music Director Gerard Schwarz. While in Seattle, he gave free public concerts as well as interactive demonstrations in area schools. An active soloist, Brady has performed concertos by Mozart, Weber, and Zwilich with the Southeast Symphony, the Los Angeles Doctor’s Symphony, and the Colburn Orchestra, respectively. Enthusiastically involved in music education, he has worked as a teaching

artist with the Harmony Project’s Youth Orchestra Los Angeles program, where he assisted underserved teens in learning to play bassoon. Brady has appeared with the Los Angeles Opera Company orchestra, and recently with the Orpheus Chamber Orchestra of New York in Carnegie Hall and abroad on European tours. He has attended many music festivals including Sunflower Music Festival, Music Academy of the West, and the Tanglewood Music Center. Brady received a Bachelor of Music from The Colburn School Conservatory of Music, where he studied with Richard Beene. Other teachers include Anthony Parnter, Rick Ranti, and Suzanne Nelsen.

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2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



JENNI BRANDON

Saturday, 8:00am • Zipper / Sunday, 8:00am • Dance Studio A

Jenni Brandon is an award-winning composer, conductor, mezzo-soprano and registered yoga teacher (E-RYT 500, RPYT) through Yoga Alliance. She enjoys engaging with performers and audiences, often giving talks about the business of music and the art of collaboration, and teaching yoga to musicians. She is the recipient of numerous awards including the Sorel Medallion, the American Prize for Choral Composition, the Women Composers Festival of Hartford International Composition Competition, and the Bassoon Chamber Music Composition Competition. She was the composer-in-residence for the 2018 inaugural season of the LunART Festival in Madison, Wisconsin, where she gave talks on the art of collaboration and worked with emerging composers in her workshop “From Page to Stage”. Recent commissions and performances include her new American Musical Hybrid *Three Paderewskis* with book by USC professor Oliver Mayer. This 40 minute work for 8 singers and piano quartet was premiered in November 2018 with Jenni as conductor and is being developed into a full length show. It was winner of the 2017 Paderewski Cycle, sponsored by the Adam Mickiewicz Institute operating under the Culture.pl brand within the

international cultural programme accompanying Poland’s centenary of regaining independence (POLSKA 100. Adam Mickiewicz Institute of Poland.) Upcoming commissions include a bassoon concerto for Christin Schillinger, a new work for mezzo-soprano, bassoon, and harp for bassoonist Darrel Hale, and solo oboe work for Lindabeth Binkley to premiere and record on her upcoming CD that features Jenni’s chamber music for the oboe. Recordings of her works appear on 16 CDs on the Delos, Albany, Centaur, MSR Classics, Blue Griffin, and Longhorn labels. In 2018 three of her chamber works appear on commercial recordings including *Double Helix* for bassoon and piano recorded by bassoonist Christin Schillinger and pianist Jed Moss (*Bassoon Unbounded*, MSR Classics), *Dawn* for horn and piano recorded by Steven Cohen, horn and Jed Moss, piano (*Cruise Control*, Siegfried’s Call Artist Series), and *Stardust* for solo E-flat clarinet recorded by Elizabeth Crawford (*Instant Winners*, Albany Records). Her works are published and distributed by Boosey & Hawkes, Santa Barbara Music Publishing, Graphite Publishing, TrevCo Music Publishing, Imagine Music, J.W. Pepper, and Jenni Brandon Music. Visit www.jennianderson.com.



JEFFERSON CAMPBELL

Bassoon Band Director / Saturday, 7:30pm • Thayer

With a focus on music that appeals to all audiences, Dr. Jefferson Campbell has commissioned and premiered over 20 new works for the bassoon in recent years. The recently popular funk bassoon duet *Get It!* by Gene Koshisnki was the result of a commission from Campbell in 2007. Dr. Campbell has appeared on Nebraska Public Radio, and North Carolina Public Radio, and among his several compact disc recordings, *Nostalgia* (Innova), which features Dr. Campbell as soloist and chamber musician, was a Grammy Award semifinalist in 2009. He has performed with orchestras throughout the United States and abroad. Dr. Campbell has presented master classes in Chengdu, China, Boulogne-Billancourt, and Lyon, France, Tatui, Brazil, Petrozavodsk, Russia, Saint Petersburg, Russia, and in North Carolina, Florida, South Carolina, Minnesota, Nebraska, Kentucky, Illinois, Pennsylvania, Indiana, and Texas. He has performed as a recital soloist in Florida, California, Colorado, Kentucky, North Carolina, New York, South Carolina, Nebraska, Minnesota, Texas, Germany, France, Brazil, Russia and China. Dr. Campbell is a member of the International Double Reed Society, has been published in the *Double Reed*, and has performed

and presented at the IDRS Annual Conferences in 2003, 2006, 2007, and 2015. Dr. Campbell has served as adjudicator on chamber music and composition contests in the US and abroad. His upcoming projects include a compact disc recording of newly-commissioned music for the bassoon in 2018. He holds a Bachelor of Music in Music Education from Western Kentucky University, the Master of Music in Bassoon Performance and Chamber Music from the University of North Carolina School of the Arts, and the Doctor of Music Arts degree in Bassoon Performance from the University of Nebraska-Lincoln. His primary teachers were Cynthia Estill, C. Larry Long, Mark Popkin, Gary Echols and Dr. Albie Micklich. Dr. Campbell is currently Professor of Bassoon in the Department of Music and serves as Associate Dean for the School of Fine Arts at the University of Minnesota Duluth.



BENJAMIN CHILTON

Vivaldi Orchestra

Violist Benjamin Chilton is currently a Master of Music candidate at the Colburn Conservatory of Music, under the instruction of Paul Coletti. Previously he studied at the University of Southern California under the tutelage of professors Don McInnes and Che-Yen Brian Chen. He has performed in a wide variety of settings, including a performance on NPR’s *From the Top* alongside the Dallas Symphony, studio work including *The Voice*, and alongside luminaries such as Jeremy Denk, François Salque, and Richard O’Neill. Benjamin has also been named 2nd Place in the National American String Teachers Association competition and been featured in *The Strad*.



MINHYE CHOI
MQVC Collaborative Pianist

Minhye Choi was born in 1993 in Mokpo, South Korea. She is a Professional Studies Certificate candidate at the Colburn Conservatory of Music, where she studies with Fabio Bidini. She graduated with a master's degree at the Conservatory of Music and Dance in Cologne, where she also worked as a piano accompanist, and a bachelor's degree at the Conservatory of Music 'Hanns Eisler' in Berlin. She has performed several concerts with solo repertoire in venues such as Schumann Haus, Mendelssohn Remise, and Steingraeber & Söhne Haus (Germany) and has also actively performed chamber music in concerts, competitions, and festivals. In 2016 she was the youngest finalist in the 7th international Joseph Joachim Chamber Music Competition and in 2017 she was selected as a 'Young Talented Musician' by the Korean Culture Center in Berlin.



STEPHANIE CORWIN
Final Round Judge / Saturday, 7:30pm • Thayer / Sunday, 9:00am • Thayer

Praised for her "warmth and composure" (*Wichita Eagle*), bassoonist Stephanie Corwin enjoys a varied career playing modern, classical, baroque and renaissance instruments. Based in New York City, Stephanie performs with ensembles at home and throughout North America, including Handel and Haydn Society, American Classical Orchestra, Tafelmusik, Philharmonia Baroque, Apollo's Fire, Trinity Wall Street, and the chamber ensembles Kleine Kammermusik and Repast. As a soloist, Stephanie was the inaugural winner of the Meg Quigley Vivaldi Bassoon Competition, a semifinalist in the Ima Hogg Young Artists Competition, and has received prizes at the Fischhoff, Coleman, and Yellow Springs chamber music competitions. She has performed in solo and chamber music recitals at the annual conference of the International Double Reed Society and has appeared as a soloist with the Chamber Orchestra of New York, REBEL, Early Music New York, and Chamber Music at the Barn (Wichita). Stephanie has spent summers at various festivals, including the Staunton Music Festival, Yellow Barn,

Norfolk Chamber Music Festival, Banff Centre, Spoleto Festival USA, National Repertory Orchestra, and Aspen Music Festival. A graduate of Davidson College, Stephanie earned degrees from Yale (M.M.) and Stony Brook (D.M.A.), where she studied with Frank Morelli. Her interest in early music led her to continue her studies with Michael McCraw at Indiana University, where she received a Performer Diploma in historical bassoons. In addition to teaching privately, Stephanie has taught at the University of Virginia and she currently is on the performance faculty at Hunter College. She has given master classes at Yale University, Ithaca College, Manhattan School of Music, Shenandoah Conservatory, Grand Valley State University, Furman University, and Davidson College. During the 2018-2019 season Stephanie will make solo appearances with the Chamber Orchestra of New York (Carnegie Hall) and Apollo's Fire (Cleveland). She will also be teaching bassoon at the Amherst Early Music Festival in July 2019. Stephanie can be heard on recordings with Philharmonia Baroque Orchestra, Handel and Haydn Society, Chamber Orchestra of New York, Indianapolis Baroque Orchestra, Apollo's Fire, Opera Lafayette, and Kleine Kammermusik.



WHITNEY CROCKETT
Semifinal Round Judge / Sunday, 7:30pm • Zipper

Whitney Crockett, one of the most respected bassoonists of his generation, joined the Los Angeles Philharmonic as Principal Bassoon as Maestro Gustavo Dudamel's first appointment. He came to Los Angeles after 12 years as Principal Bassoon of the Metropolitan Opera Orchestra. Prior to his work in New York, Crockett held the same position with the Montreal Symphony Orchestra, and earlier in his career he held Principal Bassoon positions with the Florida Orchestra, the South Florida Symphony, and the Orquesta Sinfónica Nacional of the Dominican Republic. He also currently serves as Principal Bassoon with the All Star Orchestra. As a soloist, Crockett has appeared with the Montreal Symphony Orchestra, the Los Angeles Philharmonic, the Florida Orchestra, the Yamagata Symphony Orchestra, the Bellingham, Classical Tahoe and Mainly Mozart Festival Orchestras, and Les Violons du Roy. An avid chamber musician, he has performed regularly on the MET Chamber Players series at Carnegie Hall, and he has recorded, performed, and toured extensively with the New York Kammermusiker

double reed ensemble. A leading pedagogue, Mr. Crockett has served on the faculties of the Juilliard and Manhattan Schools of Music, as well as McGill University in Montreal and the Académie de Verbier in Switzerland. He has given master classes at numerous institutions, including the Domaine Forget in Québec, the Curtis Institute, the Puerto Rico Conservatory, and many universities across the United States. A native of Miami, Whitney Crockett began his bassoon studies with Michael Finn and Luciano Magnanini. He is a graduate of the Juilliard School, where he studied with Stephen Maxym.

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DEBBIE DEVINE

Audience Engagement Semifinalist Workshops

Debbie Devine has been an award-winning theatre director and a respected leader in the field of arts education for over three decades. She has been the Chair of the Drama Department at the Colburn School of Performing Arts for over 30 years. She is also a theatrical director with the LA Philharmonic and is thrilled to have directed pieces in the gorgeous spaces that are Disney Hall and the Hollywood Bowl. Debbie is the co-founder and Artistic Director of L.A.'s 24th STreet Theatre, which has created award-winning professional theatre and model arts education programs for thousands of students and teachers since 1997. Debbie's work with musicians has been a big part of her growing résumé. Her Presentational Speaking Skills class has been utilized by the LA Philharmonic, the Seattle Symphony, the Pacific Symphony, the Winnipeg Symphony Orchestra, ICadenza, and numerous individual artists. Her emphasis is on personal connection to the audience, and the power of the voice as an instrument of communication, which includes vocal health and the regimen and strategies that are important to a successful performer. Debbie's work as an actor has earned her three Drama-Logue Critics' Awards, a Robby Award, an LA Weekly Award, LA Parent Magazine's Best Westside Children's Theatre Award, and the Women In Theatre Award for Outstanding Achievement in the Los Angeles Theatre. She recently earned LA County Arts Commission's Professional Designation in Arts Education, is the recipient of the USC Rossier School of Education's Innovation and Leadership Award, and won LA's County Music Center's 2001 Bravo Special Mention for her work in Arts Education. She is also the proud recipient of the 2011 Inspiring Women Award, presented by the LA Sparks and Farmers Insurance. Most recently Debbie was awarded the 2013 LA Weekly Award for Best Direction, for 24th STreet's Theatre for Young Audiences piece, *Walking the Tightrope*, which toured nationally in the 2014-15 season, concluding at the Kirk Douglas Theatre.



SAMANTHA DUCKWORTH

Final Round Judge / Sunday, 7:30pm • Zipper

A native of Nova Scotia, Canada, bassoonist and contrabassoonist Samantha Duckworth has enjoyed a diverse and exciting career. Originally making her living as a baritone saxophone player, she began her professional bassoon career with the Montreal Symphony Orchestra, as Second Bassoon and Contrabassoon between 1992 and 1998. Samantha also played with Les Violons du Roy and was Second Bassoon in L'Orchestre Symphonique de Quebec for three seasons. After moving to New York in 1998, Samantha was an active freelancer, appearing regularly with the Metropolitan Opera Orchestra, including one season as Acting Contrabassoon, the Orpheus Chamber Orchestra, the Orchestra of St. Luke's, the New Jersey Symphony and the New York City Ballet among others. Now living in Los Angeles, Samantha is a frequent substitute with the LA Philharmonic, and has played on numerous film scores, as well as with the LA opera and LA Chamber Orchestras. She can be heard on several Grammy award winning recordings with the Montreal Symphony Orchestra, on multiple CD and DVD recordings with the MET and the LA Philharmonic, and has enjoyed playing in some of the world's greatest halls throughout Asia, South America and Europe. Samantha received her Bachelor of Music at McGill University in Montreal under Nadina Mackie Jackson.



KEVIN EBERLE-NOEL

Saturday, 1:00pm • Thayer

Kevin Eberle-Noel is a performer, teacher, researcher, and administrator based in Las Vegas, Nevada. Kevin was awarded the D.M.A. in Performance from the University of Nevada, Las Vegas—the first student to receive a terminal degree in bassoon from that institution—under the mentorship of Dr. Janis McKay. His doctoral research concerned Francis Poulenc's *Trio for Oboe, Bassoon, and Piano* as a piece of queer camp autobiography. Prior to the D.M.A., Kevin received a Bachelor of Music in Music Education and an Master of Music in Performance from the University of Redlands under the tutelage of Dr. Carolyn Beck. Kevin frequently performs with the Las Vegas Philharmonic, where he is also an artistic and educational administrator. In addition to the Las Vegas Philharmonic, Kevin has performed with numerous shows on the Las Vegas Strip, as well as previously held positions with the Redlands Symphony, Riverside Lyric Opera, Temecula Valley Symphony, and Scottsdale Arts Orchestra. An ardent supporter of new music, Kevin has commissioned several works for bassoon from new and emerging composers, including *Translations* by Natalie Moller and a recently completed sonata for bassoon and tenor based on poetry of Guillaume Apollinaire by Chris Myers. More information can be found at kevineberle.net.



VIVIAN FAN
MQVC Collaborative Pianist

Dr. Vivian Fan serves as Director of Accompanying at the Colburn Conservatory of Music and has coached chamber music, taught Collaborative Piano at Colburn Academy, Sonata Class at Colburn Conservatory, and Piano Master Class at the Adult Studies Program at the Colburn School. Prior to this position, she was on the piano faculty at the Idyllwild Arts Academy. Dr. Fan has collaborated in recitals with renowned artists such as Andrew Bain, Roland Glassl, Paul Coletti, Roland Leonard, Arnold Steinhardt, and Wen-Sinn Yang. As a duo and trio pianist, Vivian performed at Perlman Music Program Alumni Recital Series in 2012 and at Disney Hall in the Los Angeles Philharmonic's *Brahms Unbound* concert in 2011. She recorded with violist Paul Coletti on Paul Chihara's *Sonata* released by Bridge Records in 2013. Another album *Bloch, Glinka, Bowen: Viola Works* with Coletti's former students was released in October 2015 on Soundset Records. Dr. Fan has served as an accompanist at the 2013 Nielson Clarinet Competition in Denmark, the 2013 ARD Viola Competition in München, the 2016

Piatogorvsky Cello Festival, and the 2018 Primrose International Viola Competition. In summer 2015, Dr. Fan was invited to coach at the Central Conservatory of Music Middle School in Beijing, to coordinate pianists and perform at the International Horn Symposium held at Colburn, and to perform as a workshop pianist for Jim Walker's Beyond the Masterclass flute workshop. Vivian has taught a master class at the National Taiwan Normal University. In 2016, she gave a lecture and a master class on accompanying at Music Teachers' Association of California Convention. As a solo pianist, Dr. Fan has performed with conductors Jorge Master, Jung Ho Pak, Mario Miragliotta, Sharon Lavery, Peter Askim, and Marc Riley. Her solo and chamber performances have been broadcasted on KTLA and KNBC television as well as KUSC, WEMT, and *Performance Today* on APM radio.



JUDITH FARMER
Semifinal Round Judge / Friday, 7:30pm • Zipper

2016 GRAMMY nominee Judith Farmer is former Principal Bassoon of the Austrian Radio Symphony Orchestra and the Camerata Academica Salzburg under Sandor Vegh. Critics have described her playing as "impeccable" (*American Record Guide*), "masterly" (*Fanfare*) and "brilliant" (*Kronenzeitung*, Austria). She has appeared as a soloist at the Salzburg Festival and has participated in chamber music festivals in Prussia Cove (UK), Martha's Vineyard, MA and La Jolla, CA. Since moving to Los Angeles Ms. Farmer has performed with the Los Angeles Philharmonic as guest associate principal, has played on more than 200 motion picture scores and has recorded with artists such as Daft Punk, Josh Groban, Billy Childs, Barbra Streisand, and Neil Young. She is currently a member of the Los Angeles Opera and Pasadena Symphony orchestras and teaches bassoon and chamber music at the University of Southern California.



VARDAN GASPARYAN
Vivaldi Orchestra

Originally from Yerevan, Armenia, cellist Vardan Gasparyan has appeared as a soloist, chamber, and orchestral musician throughout Armenia, the United States, Canada, Germany, and China. He has performed for sold-out audiences at venues including Armenian National Academic Theatre of Opera and Ballet, Alexander Spendiaryan Opera and Ballet National Theatre, Carnegie Hall, Hollywood Bowl, Walt Disney Concert Hall, Glenn Gould Studio at Canadian Broadcasting Centre, and Microsoft Theater. Born into a musical family, Gasparyan began studying cello at the age of six. At 16 he made his debut with the Armenian Philharmonic Orchestra under Maestro Ruben Asatryan. Gasparyan received his Bachelor of Music from Komitas State Conservatory of Yerevan, studying with renowned cellist, conductor, and former member of Komitas String Quartet Aram Talalyan. He holds a Performance Diploma and a Master of Music from the Colburn Conservatory of Music, where he studied with Ronald Leonard. He has won prizes in the Schmidbauer International Young Artist Competition, Emin Khachaturian Young Artists Competition, Carmel Music Society's Instrumental Competition, and was the recipient of the Fine Arts Club of

Pasadena's Performing Arts Prize. Gasparyan's performances have been broadcast on Armenian Public Radio, Los Angeles County Museum of Art's Sundays Live, and WFMT in Chicago. He has appeared at several music festivals and concert series, including the first Armenian National Cello Festival, Piatigorsky International Cello Festival, Kneisel Hall Chamber Music Festival, Laguna Beach Music Festival, and Dilijan Chamber Music Series. Gasparyan has collaborated and performed with acclaimed musicians such as Ronald Leonard, Paul Coletti, Arnold Steinhardt, Nicholas McGegan, and Ani and Ida Kavafian among many others. He has worked with distinguished conductors such as Zubin Mehta, Gustavo Dudamel, James Conlon, and Sir Neville Marriner. Classically trained but a versatile performer, he has also worked with renowned artists such as Hans Zimmer, Stevie Wonder, Pharrell Williams, Pink Martini, Pentatonix, Steve Martin, Tyler the Creator, and many others. Gasparyan's movie appearances include the feature film *Here* and the documentary *Absent Without Leave* where he is featured on the film's soundtrack. As a dedicated educator, he is currently on faculty at the Colburn Community School of Performing Arts.

Biographies

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LEE GOODHEW

Final Round Judge / Sunday, 7:30pm • Zipper

Lee Goodhew, Associate Professor of Bassoon at Stephen F. Austin State University, received a Doctor of Musical Arts from Michigan State University, Master of Music from Southern Methodist University and Bachelor of Music from the University of North Texas where she was the recipient of the Presser Award. Her major teachers include Edgar Kirk, Will Roberts, Louis Skinner, Maestro Charles Bruck, and Maestro Anshel Brusilow. Active as a performer and clinician, she can regularly be heard in solo, chamber and orchestral venues. She regularly performs with the Cayuga Chamber Orchestra, Rochester Philharmonic, Syracuse Symphony, Cayuga Chamber Orchestra; and has performed with the Brevard Festival Orchestra, Skaneateles Festival, Fontana Chamber Music Festival, Dallas Symphony, Dallas Ballet, University of North Texas Faculty Wind Quintet, and the Kansas City Chamber Orchestra. She is regularly featured at the conference of the International Double Reed Society and in 2007 hosted the conference at Ithaca College. Dr. Goodhew has recorded for the Open Loop and Mark Records labels. Formerly, she served as Professor of Bassoon at Ithaca College and Western Michigan University and on the faculties of the University of North Texas and University of Texas at Arlington. She loves playing the baroque bassoon. Interested in musician health, she is a Certified Kripalu Yoga Teacher and teaches yoga at Morning Glory Yoga in Nacogdoches, TX.



DARREL HALE

Competition Committee / Friday, 7:30pm • Zipper / Saturday, 1:00pm • Thayer

Darrel Hale currently serves as the Assistant Professor of Bassoon at Louisiana State University and as Principal Bassoon of the Baton Rouge Symphony Orchestra. Before coming to LSU, Mr. Hale served as the Acting Principal Bassoon of the Knoxville Symphony Orchestra. An active orchestral performer, Hale has also served as Principal Bassoon of the Kentucky Symphony Orchestra and Springfield Symphony Orchestra and performed with a number of other orchestras including the Cincinnati Symphony Orchestra, Louisiana Philharmonic, Dayton Philharmonic, Cincinnati Chamber Orchestra, Gulf Port Symphony, Meridian Symphony, Chattanooga Symphony, and Cincinnati Symphony Chamber Players. As a fellow at the Aspen Music Festival, Hale performed as a member of the Aspen Academy of Conducting Orchestra under Maestro David Zinman and for several years as Second Bassoon in the Aspen Festival Orchestra alongside Per Hannevold. Mr. Hale received a Bachelor of Music in Bassoon Performance from the University of Colorado at Boulder where he studied with Dr. Yoshiyuki Ishikawa. He continued his training at the College-Conservatory of Music in Cincinnati, OH where he studied extensively with William Winstead. His other teachers include Per Hannevold and Chad Cognata.



SUE HEINEMAN

Final Round Judge / Sunday, 10:30am • Mayman / Sunday, 7:30pm • Zipper

Sue Heineman has been Principal Bassoon of the National Symphony Orchestra since September 2000. Prior to joining the NSO, she held positions with the New Haven, Memphis, New Mexico, and New Zealand Symphony Orchestras. She has appeared as soloist with the NSO on numerous occasions, as well as with the Kennedy Center Chamber Players, comprised of principal players from the NSO. Ms. Heineman has performed as guest Principal Bassoon of the Los Angeles Philharmonic and is a frequent soloist at conferences of the International Double Reed Society. A former member of the Aspen Wind Quintet, she has performed with the American Chamber Players, Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, Santa Fe Opera, and Metropolitan Opera. In summers she has played and taught at Aspen, Eastern Music Festival, National Orchestral Institute, Mainly Mozart, Bowdoin, and Grand Teton Music Festival. Originally from Philadelphia, Ms. Heineman holds a Bachelor of Music from Eastman and a Master of Music from Juilliard. She also completed a Bachelor of Arts at the University of Rochester, graduating *summa cum laude* with Phi Beta Kappa honors, and was the recipient of a Fulbright Scholarship to Salzburg. Her teachers include Shirley Curtiss, David Van Hoesen, Milan Turkovic, Judith LeClair, and Stephen Maxym.



REBEKAH HELLER
Preliminary Round Judge

Rebekah Heller is a bassoon soloist, collaborative artist, educator and advocate for new music. As Co-Artistic Director and bassoonist of the International Contemporary Ensemble (ICE), Heller has premiered hundreds of new works. Her two solo albums, *100 names* and *METAFAGOTE*, exclusively feature world-premiere recordings of pieces written for and with her by a diverse group of contemporary composers. This fall saw Heller's debut as a soloist with the New York Philharmonic, playing the music of longtime collaborator Ashley Fure. She has also been a soloist with the Seattle Symphony, the Nagoya Philharmonic, and the New World Symphony. This season sees her continuing to collaborate with a wide array of composers, including Du Yun, Courtney Bryan and George Lewis, on the stages of Met-Live, Miller Theater, National Sawdust, Issue Project Room and beyond. Committed to fostering conversations around new ways music can be experienced and shared, Heller has been a featured speaker at the New York Philharmonic's *Insights at the Atrium*, the New York Public Library for the Performing

Arts, Miller Theater, and the Abrons Arts Center. Rebekah lives in Manhattan. More info at rebekahheller.com.



TIMOTHY HOFT
Saturday, 7:30pm • Thayer

Dr. Timothy Hoft has given performances as piano soloist and chamber musician in the concert halls of Europe and the United States, including Carnegie Hall's Weill Recital Hall and the Kennedy Center. His debut CD, *Reflections on Ukrainian Piano Music Vol. I*, has been favorably reviewed. "Here is piano music that needs to be known, piano music that abounds with visceral vibrancy and expressive intensity, not to mention being skillfully and subtly wrought for the instrument. Timothy Hoft's ardent and caring virtuosity is captured in superb, lifelike sonics. You can't ask for a more auspicious start to what promises to be an important series." (Jed Distler, Gramophone critic) In 2012, Hoft joined the faculty of the University of Nevada, Las Vegas as Assistant Professor of Piano, where he teaches solo and collaborative piano. Hoft is currently exploring and performing solo piano repertoire of 20th/21st century Ukrainian composers, including the *Nocturnals* of Virko Baley, the piano sonatas of Valentin Silvestrov, the monumental cycle of *34 Preludes and Fugues* by Valentin Bibik, the piano sonatas of

Boris Lyatoshynsky, and many others, for a series of recordings entitled *Reflections on Ukrainian Piano Music*, to be released on the Troppe Note/Cambria label. Hoft earned his bachelor, master, and doctoral degrees from the University of Michigan and the Peabody Conservatory, where he studied with Logan Skelton and Benjamin Pasternack. For more information, please visit his website at www.timothyhoft.com.



INYOUNG HUH
MQVC Collaborative Pianist

Acclaimed as, "...a prominent pianist," (*The Los Angeles Times*) Inyoung Huh has impressed audiences with her unique artistry that is a blend of natural talent and superb musical training. Critics have described her performances as "original, a marked individuality ... rare example of technique that is serving both idea and feeling... a brilliant balance between intellect and emotion." (*The Piano Music*) Inyoung Huh made her debut as a soloist with the Korean Youth Symphony Orchestra playing Chopin's *Piano Concerto No. 1* at age sixteen. As one of the youngest pianists to win the first prize at the JoongAng Daily Music Competition, the most prestigious competition in Korea, she received immediate recognition as a promising young artist. She continued to receive many prizes and awards including the first prize at the Corpus Christi Young Artists International Competition, and first place at the University of Southern California Concerto Competition. Ms. Huh has given recitals in numerous music festivals in the United States, Canada and Asia, including the Perlman Music Program, Bowdoin Summer Music

Festival, Banff Center for the Arts and Kusatsu Summer Music Festival in Japan. As an active chamber musician, Ms. Huh has collaborated with such eminent artists including Itzhak Perlman, Ronald Leonard, Donald McInnes, Giora Schmidt, Ida Levin and Philippe Bernold. Her recitals and performances have been heard on Sundays Live at LACMA, K-USC in Los Angeles, WGBH in Boston, KBS in Korea and NHK in Japan. Ms. Huh started piano studies at age five, in her native Korea, received a Bachelor of Music from the Seoul National University, and earned a Master of Music from the New England Conservatory, with academic honors and distinction in performance. In May 2005, she received a Doctor of Musical Arts in Piano Performance from the University of Southern California, with minors in Music History and Literature, Music Education, and Keyboard Collaborative Arts. She has trained with the distinguished artists of our time, such as Hyung Bae Kim, Wha Kyung Byun, Russell Sherman, Gyorgy Sebok, Sergey Dorensky and Norman Krieger. Ms. Huh has held faculty positions at Seoul National University, University of Southern California, the Perlman Music Program, Chapman University, and is currently working as a collaborative pianist at Colburn Conservatory of Music.

Biographies

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



YOON JOO HWANG
Event Support Team

Yoon Joo Hwang, Assistant Bassoon Professor at the University of Central Florida, has taught and performed throughout the United States, Asia and Europe. In 2015, she was selected as a featured performer at the IDRS in Japan and she was selected for the IDRS in 2018 Granada, Spain. Recently, Dr. Hwang has served as a judge for Florida MTNA competitions and was invited to give master classes at the Central Conservatory of Music in Beijing, the Shanghai Symphony Orchestra Academy, and the Shenzhen Arts School in China. Dr. Hwang has a diverse research portfolio. In 2016, she was selected to give a presentation at the national CMS conference in Santa Fe, New Mexico on the topic of “Global Transformation and Water Conservation: Mobilizing Musicians to Assuage the National Drought Crisis,” and her article “How Asian Identity Impacts Asian Performers in Classic Music: East Asians Meet Western Musical Culture” was published in the Journal of Ewha Music Research Institute in 2017. In 2018, she gave a talk at the CMS conference in Vancouver, British Columbia, entitled “Diversity and Inclusion: The Keys to Understanding, Mentoring, and Recruiting Asian International Students in a Competitive Global Marketplace.” Most notably, she established the Korean Bassoon Society in Seoul, Korea in 2017, and now serves as its Executive Coordinator. Dr. Hwang earned a D.M.A. from the University of Colorado at Boulder under Yoshi Ishikawa and an M.M. at UCLA under John Steinmetz. While studying in Germany, she worked with Günter Blahuschek of the Bamberger Symphoniker and Yoshinori Tominaga of the Universität Mozarteum in Austria. Dr. Hwang studied at USC with Shawn Mouser, and received a Performance Diploma from Boston University under Matthew Ruggiero.



KRISTIN WOLFE JENSEN
Founder, Artistic Director Emeritus / Final Round Judge

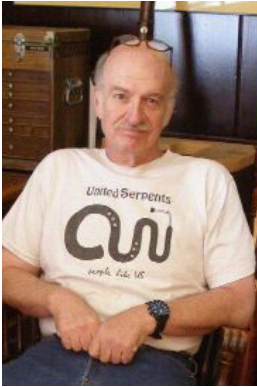
“...She has simply turned in the finest-played bassoon recital I have ever heard”, said the American Record Guide about Kristin Wolfe Jensen’s CD, *Shadings*. Ms. Jensen is Professor of Bassoon at the University of Texas at Austin Butler School of Music, and is also on the faculty at the International Festival Institute at Round Top, Principal Bassoon with the River Oaks Chamber Orchestra, Founding Director of the Meg Quigley Vivaldi Competition and creator of MusicandtheBassoon.org. In addition to *Shadings*, she has a number of other critically acclaimed solo and chamber music recordings, including *Parables and Reflections*, *Bassoon Music of Virko Baley*, and *...and Kristin Wolfe Jensen: UT Bassoons in Collaboration*. Many of her recordings are now available on her Youtube channel, as is the tutorial series she produced, *The Herzberg/Kamins Reed Making Method*. An esteemed pedagogue, she has given guest recitals and master classes at many major American music schools, as well as in South America and Europe, and her former UT students hold major orchestral and university faculty positions. Formerly, Ms. Jensen served on the faculties of the University of Nevada, Las Vegas and the University of North Texas, and served as Visiting Professor at Indiana University in 2012. Ms. Jensen has toured Europe with the Dallas Symphony Orchestra, served as Acting Principal Bassoon of the Houston Grand Opera, and has been a member of the Dallas Opera Orchestra, the Richardson Symphony, the Las Vegas Symphony, Jupiter Symphony of New York and Continuum. She has performed solo recitals at several International Double Reed Society conferences, and was co-host of the 2005 conference in Austin. As a student, she won the concerto competitions at the Juilliard School of Music where she received her Master of Music, and the Oberlin Conservatory as an undergraduate, which led to performances of the Mozart *Bassoon Concerto in B-flat*. Ms. Jensen is a Fox Artist, performing on her model 685 bassoon made by Fox Products.



BENJAMIN KAMINS
Saturday, 4:00pm • Olive 270 / Saturday, 7:30pm • Thayer / Sunday, 7:30pm • Zipper

Since entering the world of professional music in 1972, Benjamin Kamins has enjoyed a wide-ranging career as an orchestral musician, chamber player, solo performer, and educator. During his nine years as Associate Principal Bassoon with the Minnesota Orchestra, Mr. Kamins taught at St. Olaf and Macalester Colleges and was a member of the Aurora Wind Quintet. In 1981 he was appointed Principal Bassoon of the Houston Symphony, a position he held until 2003. In Houston, his artistic life remained diverse as a founding member of the Epicurean Wind Quintet and the Houston Symphony Chamber Players. With faculty appointments at the University of Houston, and then at Rice University’s Shepherd School of Music, he extended his personal involvement with music to academic institutions and the communities they serve. Now as the Lynette S. Autrey Professor of Bassoon at Rice University’s Shepherd School, Mr. Kamins continues to be an advocate for young musicians and classical music performance. In addition to his years in the Minnesota and Houston Symphonies, Mr. Kamins has served as a guest principal with other major symphony orchestras in Pittsburgh, Los Angeles, Boston and New York. His tenure in the orchestra world has resulted in many solo performances and recordings, including a 1994 recording of the Mozart *Bassoon Concerto in B-flat* with conductor Christoph Eschenbach and the Houston Symphony. Additionally, Mr. Kamins has entered the world of historical performance where he performs on baroque bassoon. He can be heard playing with many fine period instrument ensembles, especially Ars Lyrica Houston.

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. In addition to his musical activities, Benjamin Kamins is a certified teacher of the Alexander Technique through Alexander Technique International. He currently team-teaches several Alexander Technique at Rice University with his wife Janet Rarick. He and Janet have also taught Alexander Technique at Interlochen, the Music Academy of the West, and at the Ollin Yolitz in Mexico City.



CHARLES KOSTER
Saturday, 7:30pm • Thayer

Charles Koster holds degrees in Bassoon and Music Theory from the University of Iowa. His teachers have included Ronald Tyree, John Miller, Sherman Walt, Richard Plaster and Louis Skinner. Mr. Koster has been a member of orchestras in the United States, Mexico and Germany, and has performed with the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, the Pasadena Symphony Orchestra and the Pacific Symphony Orchestra. As a baroque and classical bassoonist, he has performed with American Bach Soloists and Philharmonia Baroque Orchestra (San Francisco Bay Area), Tafelmusik (Toronto), Portland Baroque Orchestra, San Diego Bach Collegium, Seattle Baroque Orchestra, Musica Angelica (Los Angeles) and Los Angeles Baroque Orchestra. He has published several articles on reedmaking and the history of the bassoon in the *Journal of the International Double Reed Society*. Mr. Koster teaches at the University of Southern California and has recorded for the Delos, Koch, Newport Classics and Wild Boar record labels.



NICOLASA KUSTER
Founder, Artistic Director / Saturday, 4:00pm • Olive 229

Nicolasa Kuster is Associate Professor of Bassoon and Assistant Dean of Academic Affairs at the University of the Pacific Conservatory of Music in Stockton, California. She balances her full-time position in higher education with a rich orchestral, chamber, and solo performing life around northern California and beyond. She launched and continues to lead the Meg Quigley Vivaldi Competition and Bassoon Symposium, a biennial competition for young women bassoonists from the Americas and a three-day event surrounding it. Kuster is Principal Bassoon of the Stockton Symphony and New Hampshire Music Festival Orchestras, Acting Principal Bassoon of the Monterey Symphony, and performs on occasion with the San Francisco and San Diego Symphonies. Previous positions include the Wichita Symphony (also serving on the faculty of Wichita State University), the Tulsa Philharmonic Orchestra, the Rhode Island Philharmonic, and the Virginia Symphony. She spent six summer seasons performing and recording with the Spoleto Festival Orchestra in Italy and can be heard on the Chandos Label playing Principal Bassoon on Gian Carlo Menotti's operas and other works. She has enjoyed teaching and performing at many summer festivals and camps, including Anchorage Music Festival; Ameropa Chamber Music Festival in Prague, Czech Republic; Sequoia Chamber Music Workshop in Arcata, CA; the Marrowstone Festival in Bellingham, WA; Bocal Majority and Operation O.B.O.E. as well as Pacific Music Camp at home in Stockton. Her solo appearances with orchestra include performing Ellen Taaffe Zwilich's *Bassoon Concerto* at the International Double Reed Society in 2013, Peter Schickele's *Concerto for Bassoon and Orchestra* with the Stockton Symphony in 2015, multiple-city tours of Kazakhstan, as well as televised performances in Italy and Panama. 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 with a B.M. in Bassoon Performance and a B.A. in Religion. Her solo CD, *Metamorphosis*, can be found at nicolasakuster.com.



YI-JU LAI
MQVC Collaborative Pianist

Taiwanese-born pianist Yi-Ju Lai has performed to critical acclaim internationally through live performances and radio broadcasts. Winner of several international competitions, her career highlights include solo and concerto appearances across the United States, Europe, and Asia, including Carnegie Hall, the Kennedy Center, the University of Music and Performing Arts in Vienna, and the National Chiang Kai Shek Cultural Center in Taiwan, home of the National Symphony Orchestra of Taiwan. She has performed in master classes for Menahem Pressler, Leon Fleisher, Claude Frank, Byron Janis, Christoph Eschenbach, Andre Watts, Sergei Dorensky, Angela Cheng, and Marc Durand. Also an active chamber musician, she collaborated with several notable artists, including Ronald Leonard, Paul Coletti, Daniel Hope, and Anne Akiko-Meyers. She has received both a B.M. and Artist Diploma from the Colburn School's Conservatory of Music, and an M.M. from the University of Southern California under the tutelage of John Perry. She received her D.M.A. in May 2018 at the University of Southern California's Thornton School of Music where she studied with Professor Norman Krieger and Professor Jeffrey Kahane.

Biographies

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



KIM LASKOWSKI

Friday, 10:45am • Mayman / Friday, 1:00pm • Mayman / Saturday, 7:30pm • Zipper

Kim Laskowski joined the New York Philharmonic in September 2003 as Associate Principal Bassoon. Born in Brooklyn, she attended the High School of Music and Art and the Juilliard School, where she studied with Harold Goltzer, former Associate Principal Bassoon of the New York Philharmonic. While at Juilliard she won the Walter and Elsie Naumburg Award for Orchestral Excellence. She completed a master's degree at Juilliard while playing in the National Orchestral Association, and has also participated in the Tanglewood and Spoleto festivals. As a recipient of a Fulbright grant for foreign study, she attended the Conservatoire National Supérieur de Paris, where she was a student of Maurice Allard. While at the Conservatoire, she toured Europe as a member of the Orchestre des Prix. As an active player on the New York musical scene, Ms. Laskowski has appeared with ensembles such as the Orchestra of St. Luke's, American Symphony Orchestra, and Eos Orchestra. She can be heard on numerous television, radio, and film scores, and holds two platinum records for CDs recorded with the rock group *10,000 Maniacs*. As a chamber player, she has performed and recorded several CDs with Music Amici in classical, jazz, and 20th century works for mixed ensembles. Before joining the Philharmonic, Ms. Laskowski played Second Bassoon in the New York City Ballet Orchestra. She was Principal Bassoon of the Mostly Mozart Festival Orchestra from 1999 through 2003. Kim Laskowski resides in Manhattan with her husband, Zaharis Kalaitzis.



SEONMI LEE

MQVC Collaborative Pianist

Pianist Seonmi Lee has an international career as solo pianist and chamber musician. Since winning her first major international competition at the age of 10, she has been continuously in demand as a celebrated soloist and as a collaborative pianist in major performance venues throughout the United States, Europe and Korea. She has received performance degrees from the Korea National University of Arts and the Jacobs School of Music at Indiana University, and her doctoral degree from Thornton School of Music at University of Southern California. Her principal teachers have included Dae Jin Kim, André Watts, Alan Smith and Bernadene Blaha. Concerto appearances include the Korea National University of Arts and Indiana University, and she has also won a number of top prizes at large competitions including the Brahms Foundation Piano Competition and Los Angeles International Liszt Competition. She is currently a member of the Collaborative Piano Faculty at Heifetz International Institute, an official pianist at the Primrose International Viola Competition, and a collaborative pianist at the Colburn School and USC Thornton School of Music.



JANIS MCKAY

Semifinal Round Judge / Saturday, 7:30pm • Thayer

Janis McKay is Professor of Bassoon at the University of Nevada Las Vegas and Principal Bassoon of the Las Vegas Philharmonic Orchestra. She also performs as Contrabassoon for the Reno Philharmonic and as Principal Bassoon for the Classical Music Festival in Austria. McKay has held positions and performed with numerous orchestras including the Pro Musica Chamber Orchestra, the Chautauqua Symphony Orchestra, the Columbus Symphony Orchestra, the Reno Chamber Orchestra, the Canton Symphony Orchestra, the Moscow Radio Symphony Orchestra, the Charleston (WV) Orchestra, the Springfield (OH) Symphony Orchestra, the Wheeling Symphony Orchestra, and the Louisville Orchestra among many others. As a freelance musician in Las Vegas, McKay has performed and/or toured with such artists as Plácido Domingo, Luciano Pavarotti, Andrea Bocelli, Charlotte Church, John Williams, Kelly Clarkson, Seth MacFarlane, Celine Dion, Gloria Estefan, Don Henley, Stevie Nicks, Metallica, Stevie Wonder, and Tony Bennett. Her solo CD, *Dark Wind*, was released by Troppo Note Publishing in 2017; she may also be heard on Summit, d'Note, Starkland Records, and First Edition recordings. McKay is the author of *Played Out on the Strip: The Rise and Fall of Las Vegas Casino Bands*, published by the University of Nevada Press in 2016.



RICHARD MEEK
Videographer / Final Round Judge

Richard Meek is Professor of Bassoon, Counterpoint and Orchestration at Texas Tech University where he performs with the Mariah Winds and the Devienne Trio. He holds the Bachelor of Music from the Oberlin Conservatory of Music, certificate from Mozarteum, Salzburg, and the Performer's Certificate and Master of Arts from the Eastman School of Music where he served as Principal Bassoon of the Eastman Wind Ensemble and the Philharmonia. Among his teachers are Rudolph Klepac (Akademie Mozarteum, Salzburg, Austria), Kenneth Moore, David Van Hoesen, Louis Skinner and Marcel Moyse. Mr. Meek has performed at numerous annual meetings of the International Double Reed Society both in the United States and abroad and served as its treasurer and as host for the 1981 Congress of that group in Lubbock, Texas, the first International Gillett Double Reed Competition. He has appeared as soloist with several orchestras and premiered a number of solo works. Formerly Principal Bassoon of the Midland-Odessa, San Angelo, Abilene, Lubbock symphonies and the Orchestra of Santa Fe, Mr. Meek remains Principal Bassoon with Big Spring Symphony, and the Roswell (NM) Symphony Orchestra. He has also performed with the Obietech trio and on baroque bassoon with the Texas Baroque Trio. A frequent performer with the Double Reed Festival in Rio de Janeiro, he has also recently performed with the New York Kammermusiker. Mr. Meek serves as editor for solo and ensemble works for the bassoon with Allyn Publications and has supervises the bassoonists at the annual Texas Tech Band/Orchestra Camp.



ALBIE MICKLICH
Saturday, 7:30pm • Thayer

Albie Micklich is Associate Professor of Bassoon at Arizona State University. Prior to this appointment he 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. In August of 2017 Micklich released his solo CD *Cantando* featuring works by Damian Montano, John Steinmetz, Michael van Bebbber, Peter Hope, and Bill Douglas. He can also be heard performing world premiere performances on MSR Classics, Crystal Records, and Albany Records and he has published a number of arrangements with TrevCo Music Publishing and Potenza Music. As a dedicated pedagogue, he is passionate about his students' musical and professional career success. His bassoon students have gone on to win orchestral positions throughout the United States, Europe, and New Zealand; pursue advanced degrees at prestigious conservatories and universities; teach at universities and public schools; and have won the prestigious Fulbright Award and the Deutscher Akademischer Austausch Dienst (DAAD) Award. An active member in the International Double Reed Society (IDRS), Albie was co-host of the 2011 IDRS conference at ASU in Tempe, AZ. He is a Fox artist performing on a custom-built red maple 680.



ADAM MILLSTEIN
Vivaldi Orchestra

Adam Millstein is a 23 year-old violinist pursuing a Master of Music at the Colburn School in Los Angeles under the tutelage of renowned pedagogue Robert Lipsett. Mr. Millstein holds a Bachelor of Musical Arts from the University of Michigan where he studied with Danielle Belen. A native of Los Angeles, he was the winner of the Colburn School of Performing Arts Concerto Competition and soloed with the Colburn Youth Orchestra live on the radio as a result. Mr. Millstein has worked alongside artists and conductors such as Sarah Chang, James Ehnes, the Calidore Quartet, the International Contemporary Ensemble, Ludovic Morlot, and Robert Spano. He is already a passionate pedagogue, having served on staff for the University of Michigan's pre-college School of Performing Arts program. Mr. Millstein has also acted as returning Guest Concertmaster to the Adrian Symphony Orchestra and the Sequoia Symphony. He has spent five summers at the Aspen Music Festival and during both the 2017 and 2018 seasons served as Concertmaster of the Aspen Philharmonic Orchestra after being invited to receive an Orchestral Leadership Fellowship. Mr. Millstein appeared on a United States tour with Sarah Chang in March of 2018 and collaborated with Ms. Chang during her Special Event Recital at Harris Hall in the 2018 season of the Aspen Music Festival. Mr. Millstein soloed with the Sequoia Symphony Orchestra in November 2017 and made his European debut playing the Bruch *Violin Concerto* under Maestro Maxim Eshkenazy with five different orchestras across Bulgaria in November 2018.

Biographies

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



DAMIAN MONTANO

Final Round Judge / Friday, 7:30pm • Zipper

Damian Montano enjoys an active career as both bassoonist and composer. He is a member of the Los Angeles Chamber Orchestra, and has performed with numerous other southern California orchestras, including the Los Angeles Philharmonic, LA Opera and the Pacific Symphony. As a motion picture and television recording artist, he has played bassoon and contrabassoon on scores by composers such as John Williams, Danny Elfman, Michael Giacchino, and Hans Zimmer. Some of the films and shows that include his playing are *Star Wars* Episodes 7 and 8, *The BFG*, *Coco*, *War for the Planet of the Apes*, *Moana*, *Alice in Wonderland*, *Men in Black 3*, *Pirates of the Caribbean: On Stranger Tides*, *Empire*, *Star Trek: Discovery*, and *Agents of S.H.I.E.L.D.* As a composer, he has been funded by a grant from the National Endowment for the Arts, and has received commissions from ensembles across the country, including the Houston Symphony, Los Angeles Chamber Orchestra, Dallas Winds, and the University of Illinois Champaign-Urbana Wind Symphony. His works have additionally been performed

by orchestras such as the National Symphony, Long Beach Symphony, Santa Monica Symphony, Culver City Symphony, Northwestern University Chamber Orchestra, Northwest Philharmonia, and the International Double Reed Society Festival Orchestra. While studying at the University of Southern California, Damian was featured as soloist with both USC's Wind Symphony and the Young Musicians Foundation Debut Orchestra, subsequent to winning each ensemble's concerto competition with a work that he composed. Damian appeared as a headlining artist at the 2012 International Double Reed Society Conference, where he played the dual role of soloist and composer in the world premiere of his bassoon concerto *Three Night Pieces*. He has also been featured as soloist with the Henry Mancini Institute Orchestra in a performance of his *Concerto for Piccolo and Contrabassoon*. Damian graduated cum laude with a Bachelor of Music from Rice University and received a Master of Music from the University of Southern California. His primary teachers include Benjamin Kamins and Rose Corrigan.



KENNETH MUNDAY

Friday, 7:30pm • Zipper

Kenneth Munday, Principal Bassoon with the Los Angeles Chamber orchestra, has had a long and diverse career. Joining LACO at 23 years old under the direction of Sir Neville Marriner, Munday has appeared as soloist many times, performing concertos by Vivaldi and Mozart as well as by Dan Welcher, John Steinmetz, Hugo Gonzales Pioli, and the bassoonist's favorite, *Dead Elvis* by Michael Daugherty. He recorded Richard Strauss' *Duet Concertino* with David Shifrin and the Mozart wind serenades with the Los Angeles Chamber Orchestra Winds. As a member of Musical Offering Baroque Ensemble, Munday performed throughout the United States and recorded three albums for Nonesuch Records. Munday was Principal Bassoon for the Oregon Bach Festival for many years, performing chamber music and concertos, as well as playing on the Grammy Award winning album *Credo* by Krzysztof Penderecki. He also was a participant at the Santa Fe, Chamber Music Northwest and Marlboro music festivals. A performer of baroque and classical music on period instruments, Munday has played

with Musica Angelica, Portland Baroque Orchestra, Pacific Classical Winds and Philharmonia Baroque. Munday has performed on numerous film scores, including many scores by Jerry Goldsmith, Danny Elfman, James Horner, and John Williams, to name a few. He has played on albums by Mary J. Blige, Neil Diamond, Neil Diamond and Mariah Carey.



LAURA NAJARIAN

Semifinal Round Judge / Friday, 10:45am • Mayman / Sunday, 7:30pm • Zipper

Laura Najarian has played Second Bassoon with the Atlanta Symphony Orchestra since 2005. Prior to her appointment with the ASO, Ms. Najarian was Principal Bassoon of the Savannah Symphony for 15 years and spent her summers as Principal Bassoon of the Des Moines Metro Opera. She has also performed with orchestras in Jacksonville (FL), Charlotte, Charleston, Omaha, the North Carolina and Utah Symphonies and the Houston Grand Opera. Summers during college were spent at Tanglewood and the Aspen Music Festival and more recently at the Highlands-Cashiers Chamber Music Festival. Ms. Najarian graduated from the Cincinnati College-Conservatory of Music with a Bachelor of Music and studied with Otto Eifert. Ms. Najarian later studied with K. David Van Hoesen at the Eastman School of Music, where she received a Master of Music in Performance and Literature and a Performer's Certificate while serving as a graduate teaching assistant.



JESSICA NELSON
Exhibits Coordinator

Jessica B. Nelson is currently the General Manager and Bassoon Specialist of Midwest Musical Imports in Minneapolis, MN. She frequently travels all over the world to meet bassoon manufacturers and is happy to help customers find the correct and properly functioning equipment to make music at their highest level! When she is not helping bassoonists find the perfect equipment, she enjoys giving back to her community. She plays in the Wayzata Symphony Orchestra, where she serves as treasurer on the board of directors. She is also on the board of directors of Marching Mountains, a Minneapolis based non-profit that takes in donations of unwanted band instruments and redirects them to students and school programs in need. She was thrilled when asked to help coordinate exhibits at Meg Quigley Vivaldi Competition and Bassoon Symposium--the support of not only the bassoon community but of the MQVC participants supporting each other is really unique and beautiful! Jessica graduated from the University of Minnesota Morris with degrees in bassoon and piano performance and spent five years studying and playing in Brazil with bassoonist Alexandre Silverio. She currently maintains a private bassoon studio in Minneapolis. When not working with music, Jessica enjoys spending time with her one-eyed Shih Tzus, in her garden, traveling, cooking, and being surrounded by nature. A member of the 612 Sauna Society, you can find her at the outdoor sauna in the cold Minnesota winters!



ANTHONY PARNTER
Friday, 7:30pm • Zipper

Hailed by the Huffington Post as “the ultimate in tonal purity” and praised by the LA Times for his “effortless phrasing”, Anthony Parnter is a multifaceted performer who is equally committed to classical tradition as he is to the avant-garde and everything in between. In addition to his busy schedule on the modern bassoon and contrabassoon, Anthony performs on period/and historical instruments from the Baroque and Classical eras as well as specializing on some not-so-common woodwind instruments such as sarrusophone and heckelphone. With the Hollywood Studio Symphony, Anthony has recorded soundtracks for such composers as Terrence Blanchard, Bruce Broughton, Danny Elfman, Mark Isham, Michael Giacchino, Mark Mothersbaugh, Ali Shaheed Muhammad, Alan Silvestri, David Newman, Jeff Russo, Adrian Younge, Hans Zimmer, and many others. You can hear him on many recent motion pictures and video game scores like *Star Wars: Rogue One*, *Black KKKlansman*, *The Good Dinosaur*, *Goosebumps*, *Moana*, *Ferdinand*, *X Men: Apocalypse*, *Star Trek Beyond*, *Ghostbusters*, *Once Upon a Time*, *Agents of S.H.I.E.L.D.*, *She's Gotta Have It*, *Luke Cage*, *League of Legends*, *Spiderman*, *Planet of the Apes*, and *Lady Bird*. Anthony has performed with most of Southern California's professional entities, including the Los Angeles Opera, San Diego Symphony, Long Beach Symphony, Los Angeles Master Chorale, MUSE/ique, Joffrey Ballet, American Ballet Theatre, Video Games Live, Opera Santa Barbara, California Chamber Orchestra, West LA Symphony, Orchestra Santa Monica, Redlands Symphony, San Bernardino Symphony, Los Angeles Ballet, and Musica Angelica. He is Principal Bassoon in the Hollywood Chamber Orchestra, Jacaranda: Music on the Edge, Here/Now Music Festival, Contemporary Performance Collective (CPC), Long Beach Opera, Golden State Pops Orchestra, and the McCallum Concert Band. Recordings in the pop and jazz realm include Jennifer Hudson, Rihanna, Jackie Evancho, Beyonce, Kanye West, Hanson, The Eels, Madonna, Kid Cudi, Il Volo, Michael Bolton, Pete Townsend, Billy Idol, Evanescence, Vanessa Williams, Hansen, Maynard Ferguson, Wynton Marsalis, Erick Morillo, Doc Severinson, Jon Faddis, and Stevie Wonder. He has appeared on the American Music Awards, the BET Awards, the Tonight Show with Jay Leno, the Ellen DeGeneres Show, the Jimmy Kimmel Show, and Video Games Live.



STEPHANIE PATTERSON
Education Coordinator / Saturday, 4:00pm • Olive 229 / Saturday, 7:30pm • Thayer

California native Stephanie Patterson is the Assistant Professor of Bassoon at The Schwob School of Music at Columbus State University and Principal Bassoon of the Columbus Symphony (GA). Stephanie's performances often include staging and/or costumes, including Michael Daugherty's *Dead Elvis* at the Wichita Knob Festival, and *In Freundschaft* by Karlheinz Stockhausen for a bassoon-playing teddy bear. She uses music to advance causes of human rights and equality, performing and commissioning many works by female composers, and most recently commissioning the work *Angry Women* by Aleks Sternfeld-Dunn and a piece based on the #metoo movement by James Ogburn. She also teaches a class on Popular Music and Human Rights at Columbus State University. Dr. Patterson's book, *An Introduction to Contemporary Music for Bassoon and 64 Etudes* is available through Trevco Music Publishing, and she enjoys bringing her love for contemporary music to new audiences around the globe. She has performed at Carnegie Hall, the busy streets of Moscow, the pedestrian malls of Madrid, the Kappella hall of St. Petersburg, in a room with speakers on all sides in Belfast, Ireland, in a medieval church in Prague, with Pierre Boulez at the Kunstmuseum Luzern, and atop a gallows at the Massachusetts Museum of Contemporary Art.

Biographies

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



MARGARET PHILLIPS

Saturday, 1:00pm • Thayer

Margaret Phillips is a bassoonist and contrabassoonist based in the Boston area. She has been a regular substitute and extra musician, both on bassoon and contrabassoon, with the Boston Symphony Orchestra/Boston Pops Orchestra since 1992. As part of the touring Boston Pops Esplanade Orchestra, Margaret has performed across the United States, toured Asia, and appeared at special events, including Super Bowl XXXVI. Margaret is a member of the Boston Philharmonic Orchestra, the Portland (ME) Symphony Orchestra, and the Rhode Island Philharmonic Orchestra. She has been performing and recording new music with the Boston Modern Orchestra Project since its inception, and can be heard on numerous recordings under the BMOP/Sound label. Margaret has been a part of Boston's opera scene, from Sarah Caldwell's Opera Company of Boston, to today's Odyssey Opera. As an educator, Ms. Phillips holds faculty positions at the Boston Conservatory of Music and Berklee College of Music. She recently joined the faculty at Boston University, establishing a teaching studio in 2015. Through her teaching

appointment at Berklee College of Music, Margaret has performed and made Grammy nominated recordings with artists as diverse as Paul Simon, Danilo Pérez, and Trey Anastasio of Phish. Margaret holds degrees from the University of Michigan and Boston University, studying with L. Hugh Cooper and Matthew Ruggiero, respectively. She pursued contrabassoon studies with Gus Draal of the Netherlands Wind Ensemble in Amsterdam.



JANET POLK

Preliminary Round Judge / Final Round Judge / Friday, 10:45am • Mayman

Janet Polk earned a Bachelor of Music Education at the University of Massachusetts at Amherst where she won the coveted Lebow Memorial Scholarship for musical excellence, and a Master Music History at the University of New Hampshire. After graduation from UMass, she taught classroom music to students in grades K-6. Encouraged by her private and master class teachers, she began a freelance career on bassoon. Currently, she is Principal Bassoon of Vermont Symphony Orchestra, Portland Symphony Orchestra and Opera North. She has also performed with the Springfield (MA) Symphony, New Hampshire Symphony, New Hampshire Music Festival, Indian Hill Symphony, Sebago Long Lake Music Festival and traveled to Honduras through the Partners of the Americas to help start a national youth symphony. As a member of the Block ensemble, she won prizes in the International Concert Artists Guild competition and John Knowles Paine competition, and performed at the prestigious Round Top Festival in Texas. With the trio *Sospiri*, she has recorded a CD *Trios of the 20th and 21st Century*. Active

as a soloist, she has performed with the Vermont Symphony, Portland Symphony, Indian Hill Symphony, Dartmouth Symphony, UNH Orchestra, Northampton (MA) Chamber Orchestra, and Furman University Concert Band, and given recitals at New England colleges and universities. Janet has premiered works written especially for her including *Concerto for Bassoon and Strings* by Gwyneth Walker and *Sonata for Bassoon and Piano* by Christopher Kies. With the Vermont Symphony, she performed Joseph Haydn's *Sinfonie Concertante* with Jaimie Laredo, Sharon Robinson, and Nancy Dimock and the Strauss *Duet Concertino* with clarinetist Anthony McGill. In addition to her performing career, Janet teaches bassoon at the University of New Hampshire and Dartmouth College. At UNH, she has organized the annual Double Reed Day for 25 years. She lives with her musicologist husband, Keith, in Durham, New Hampshire.



AMY POLLARD

Competition Committee / Friday, 7:30pm • Zipper Hall / Saturday, 1:00pm • Thayer

Amy Pollard is Associate Professor of Bassoon and Performance Coordinator at the Hugh Hodgson School of Music at the University of Georgia. During the summer she has been on the faculty of the Interlochen Arts Center Advanced Bassoon Institute, the UGA Study Abroad program in Alessandria, Italy, and the Saarbarg Music Festival in Saarbarg, Germany. Pollard holds positions as Principal Bassoon with the Atlanta Ballet Orchestra and Second Bassoon with the Cincinnati Chamber Orchestra. She frequently performs with orchestras including the Atlanta Symphony Orchestra, North Carolina Symphony, Greenville Symphony, Virginia Symphony, among others. Pollard also serves on the administrative team for the Meg Quigley Vivaldi Competition and Symposium. An avid chamber musician, she has performed at venues throughout the United States and also in Ireland, Belgium, Argentina, Italy, and Germany. Her bassoon-percussion duo, *Col Legno* (www.collegnoduo.com) and her bassoon duo, *Dueaux*, have performed recitals and presented master classes at numerous venues throughout

the country. Pollard's debut solo album, *Ruminations: Bassoon Works of Eugène Bozza*, and the Georgia Woodwind Quintet's CD *Chroma* were both released by Mark Records and are available on iTunes. Pollard received her Doctor of Musical Arts and Master of Music from the University of Cincinnati College-Conservatory of Music, and a Bachelor of Music from Louisiana State University, studying with William Winstead and William Ludwig.



IAN PRITCHARD

Vivaldi Orchestra / Saturday, 7:30pm • Thayer

Ian Pritchard is a specialist in historical keyboard practices. As a continuo player he has performed with many leading early music ensembles, such as the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, and Florilegium. He has collaborated with leading figures in early music, including Monica Huggett, Elizabeth Blumenstock, Christopher Hogwood, and Rachel Podger, among others. Ian has won prizes in the Broadwood Harpsichord Competition, London (first prize), the P. Bernardi Competition in Bologna, and in the Bruges Competition. Earning his Bachelor of Music from the Oberlin Conservatory, Ohio in 1999, from 2000-2002 he studied at the Royal Academy of Music, London, earning the prestigious DipRam award; in 2007 he returned to Los Angeles, where he appears frequently with many of the leading local ensembles. He has also performed as a concerto soloist with the LA Chamber Orchestra. Ian recently received his PhD in Musicology from USC. His interests include keyboard music of the late Renaissance and early Baroque improvisation, notation, compositional process, and performance practice. In 2003-2004 Ian was awarded a Fulbright Scholarship to Italy, where he conducted research on early Italian keyboard music. He is a founding member and current music director of the ensemble Tesseræ, and is a full-time faculty member of the Colburn Conservatory of Music. In 2015 Ian was elected an Associate of the Royal Academy of Music.



IVY RINGEL

Friday, 7:30pm • Zipper

Ivy Ringel is the Principal Bassoon of the Atlanta Opera Orchestra. In addition to her work with the Atlanta Opera, she is the Adjunct Professor of Bassoon at Morehouse College. Ivy is also an active freelance bassoonist across the Southeast, performing with orchestras including the Houston Symphony, Jacksonville Symphony, Chattanooga Symphony, Rochester Philharmonic, Buffalo Philharmonic, Louisiana Philharmonic, Symphoria, and the New World Symphony. She is a grand prize winner of the 2014 Meg Quigley Vivaldi Competition and the 2016 Yamaha Young Performing Artists competition. Ivy is a passionate advocate for chamber music and music education. A recent project is founding the ensemble *Threeplustwo* with her siblings Lowell and Evan Ringel, as well as friends David Leon and Jonah Udall. *Threeplustwo* is a quintet that combines its members' jazz, classical and folk influences to create a new and unique sound. Current educational projects of hers include running a small private studio in the Atlanta area, and teaching bassoon master classes in several Fulton County schools. Ivy is from Hillsborough, North Carolina, where she began studying the violin at age five before switching to the bassoon at age eleven. During high school, Ivy studied with Michael Burns, Professor of Bassoon at UNC-Greensboro. Ivy then earned a Bachelor of Music and Performer's Certificate from the Eastman School of Music, where she studied with John Hunt and Charlie Bailey. She is a recent graduate of Rice University's Shepherd School of Music, where she earned a Master of Music studying with Benjamin Kamins. Her other non-musical interests include cooking, camping, reading, and attending live music shows of all genres.



JAVIER RODRIGUEZ

Preliminary Round Judge

Javier Rodriguez is Assistant Professor of Bassoon at the Lionel Hampton School of Music at the University of Idaho where he performs with the Northwest Wind Quintet, teaches studio bassoon and courses in woodwind instrumental techniques and world music. Prior to his position at the University of Idaho, he taught at the University of Texas at San Antonio. Rodriguez has held numerous orchestral positions throughout the United States including engagements with the Baton Rouge, Lake Charles, Valdosta, and Walla Walla Symphonies, the Louisiana Sinfonietta, the Natchez Opera Festival Orchestra, and the Ars Nova Chamber Orchestra. Rodriguez is a founding member of the Post-Haste Reed Duo (PHRD), a contemporary bassoon and saxophone chamber duo based in Portland, OR. Along with performances and master classes at numerous colleges and universities throughout North America, PHRD has also appeared at the Society for Electro Acoustic Music in the United States (SEAMUS), the North Atlantic Saxophone Alliance (NASA), the Association for Technology for Music Instruction (ATMI), the White Lake Chamber Music Festival, Future Music Oregon (FMO) and the Oregon Bach Festival Composers Symposium. PHRD has also appeared several times at the Center for New Music in San Francisco and served as Ensemble-In-Residence at the Jubilus Festival in Gainesville, FL, the pilot ensemble for Classical Revolution Portland's (CRPDX) Outreach Series, and resident artists at Avaloch Farms Music Institute. In the summer, Rodriguez teaches at the University of Idaho Summer Music Camp, and has previously taught at the Blue Lake Fine Arts Camp, the Vianden International Music Festival and School in Luxembourg, the Louisiana State University Honors Chamber Winds Camp, the Florida State Summer Music Camps Double Reed Workshop, and has served as a Teaching Assistant at the Brevard Music Festival. Rodriguez received a Doctor of Musical Arts from Florida State University, bachelor's and master's degrees from Louisiana State University, and has also studied at the University of Cincinnati College-Conservatory of Music. His teachers include Jeffrey Keesecker, William Ludwig, and William Winstead.

Biographies

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



GEORGE SAKAKEENY

Friday, 9:00am • Mayman / Saturday, 1pm • Thayer

George Sakakeeny is Professor of Bassoon at the Eastman School of Music and Principal Bassoon of the Eastern Music Festival. In the past he has held the Principal Bassoon position of the New Japan Philharmonic, the Handel & Haydn Society, the Opera Company of Boston, Promusica Chamber Orchestra of Columbus, and CityMusic Cleveland. Three major works for bassoon and orchestra have been composed for him: Libby Larsen's *full moon in the city* (2013), Peter Schickele's *Concerto for Bassoon and Orchestra* (1998), and Alexander Blechinger's *Fagottkonzert* (1997). Professor Sakakeeny has taught guest master classes at the Paris Conservatory, Rice University, Tokyo University of Fine Arts, the Juilliard School, and held long term residencies at the Shanghai Conservatory, the Central Conservatory, Seoul National University, and the Conservatoire National Supérieur de Musique et Danse of Lyon, France. For seven years he served as guest bassoon professor for El Sistema in Venezuela. Sakakeeny's numerous recordings most notably include Blechinger's *Fagottkonzert*, the Villa-Lobos

Duo with oboist Alex Klein, and his recording of four modern works for bassoon and orchestra *full moon in the city*. He is the author of the ebook *Making Reeds Start to Finish with George Sakakeeny*. Find out more at his website: www.sakakeenybassoon.com



ANN SHOEMAKER

Co-Executive Director / Friday, 7:30pm • Zipper / Saturday, 4:00pm • Olive 5th Floor Lobby / Saturday, 7:30pm • Thayer

Declared "highly expressive, with a rich sound" and "technical prowess" by the American Record Guide, bassoonist Ann Shoemaker is highly regarded as a music educator, soloist, chamber musician, and orchestral player. She currently serves as Associate Professor of Bassoon and Coordinator of Woodwinds at Baylor University in Waco, Texas. Her students have found continued success in professional orchestras, military bands, as freelance musicians, and as music educators, academics, administrators, and advocates. Dr. Shoemaker is Principal Bassoon with the Shreveport Symphony Orchestra and the Waco Symphony Orchestra. She has been a featured solo artist with the Baylor Symphonic Band performing *The Avatar Concerto* for bassoon and chamber winds, with the Shreveport Symphony Orchestra performing Haydn's *Sinfonia Concertante*, and with other groups such as the InterHarmony Music Festival orchestra in Arcidosso, Italy and the Colorado College Summer Music Festival orchestra. She has performed at International Double Reed Society conventions in The Redlands, California (2013), Tokyo, Japan

(2015) and Columbus, Georgia (2016). She is proud to have been a contributor to the Meg Quigley Vivaldi Competition and Symposium as a performer and administrator, and as of 2017 is a Co-Executive Director of the organization. Dr. Shoemaker has traveled around the world making music in countries such as Japan, Germany, Venezuela, Estonia, Russia, Czech Republic and Finland. She has also performed with the Jupiter Symphony Chamber Players, and at many music festivals including Aspen and Tanglewood. She has previously held orchestral positions with the Greensboro, Salisbury, and Hendersonville Symphony Orchestras in North Carolina, and has performed with the Fort Worth Symphony Orchestra, Charlotte Symphony Orchestra, Charleston Symphony Orchestra, Greenville Symphony Orchestra, South Carolina Philharmonic, and in 2017 with the Boulder Philharmonic at the Kennedy Center SHIFT Festival. Dr. Shoemaker completed her D.M.A. at the University of North Carolina at Greensboro. She holds a B.M. from Furman University and an M.M. from Yale School of Music, where she was awarded the Nyfenger Award for Outstanding Woodwind Performance. Dr. Shoemaker is a Fox Products performing artist and plays on a model 660 red maple bassoon.



NADIA SHPACHENKO

Friday, 7:30pm • Zipper

Multiple GRAMMY nominated pianist Nadia Shpachenko enjoys bringing into the world things that are outside the box – powerful pieces that often possess unusual sonic qualities or instrumentation. Her concert highlights include recitals at Concertgebouw, Carnegie Hall, Disney Hall, on the Piano Spheres and Los Angeles Philharmonic's Green Umbrella and Chamber Music Series, and with numerous orchestras in Europe and the Americas. An enthusiastic promoter of contemporary music, Nadia has premiered more than 60 works by Elliott Carter, George Crumb, Annie Gosfield, Hannah Lash, James Matheson, Missy Mazzoli, Adam Schoenberg, Iannis Xenakis, and others. Nadia's Reference Recordings CD *Woman at the New Piano* was nominated for 58th GRAMMY® Awards in three categories. She is a Steinway Artist and professor of music at Cal Poly Pomona University and Claremont Graduate University.



STACI SPRING

Competition Director / Saturday, 1:00pm • Thayer

A native of Chattanooga, TN, Staci A. Spring returned to the Scenic City in 2016 to continue a versatile career as a freelance musician, music educator, and arts administrator. In addition to her role as Education & Community Engagement Manager for the Chattanooga Symphony & Opera, she performs frequently as an orchestral and chamber musician, maintains a private bassoon studio, and teaches bassoon at the University of Tennessee at Chattanooga. Other activities include teaching bassoon for the Tennessee Governor's School for the Arts and serving as the Competition Director for the prestigious Meg Quigley Vivaldi Competition. Previous experience includes faculty appointments at Stephen F. Austin State University, Lee University, McMurry University, Abilene Christian University, and Hardin-Simmons University, where she taught courses in applied bassoon, music history, aural skills, woodwind methods, and chamber music. Passionate about creative programming and collaboration, she has performed numerous solo and chamber recitals, and was previously a member of the Stone Fort Wind Quintet, Key City Winds, and the Abilene Chamber Players. Other experience includes performing

with professional orchestras throughout Tennessee, Texas, Louisiana, Arkansas, Georgia and Florida, and performing at conferences for the International Double Reed Society, Texas Music Educators Association, and the National Flute Association. Spring is a doctoral candidate at the University of North Texas, where she studied bassoon with Kathleen Reynolds and also completed a Graduate Academic Certificate in Arts Leadership as a Priddy Scholarship recipient. She earned dual M.M. degrees in Historical Musicology and Bassoon Performance from The Florida State University, studying with scholar Denise Von Glahn and bassoonist Jeffrey Keesecker. She completed her undergraduate studies at Brevard College in North Carolina.



JOHN STEINMETZ

Audience Engagement Semifinalist Workshops / Friday, 10:45am • Mayman

John Steinmetz is a worker bee bassoonist in the great musical hive of Los Angeles. He plays chamber music with XTET and Camerata Pacifica, he appears with the Los Angeles Master Chorale and Los Angeles Bach Festival, and sometimes he contributes bassoon sounds to movie or television soundtracks. (You might actually be able to hear him on *Synecdoche, New York* or *Far From Heaven*.) He has been a regular participant in the Oregon Bach Festival and a frequent guest faculty member at the Apple Hill Center for Chamber Music. He has performed at the Skaneateles Festival, the Moab Festival, and the Chamber Music Conference and Composers Forum of the East. He made three tours of Spain with the Bill Douglas Trio (one of those bassoon-oriented jazz-funk-Latin-Renaissance-Afro-Irish ensembles), he premiered Donald Crockett's *Extant* for bassoon and chamber ensemble with the Pittsburgh New Music Ensemble and recorded the piece with XTET, and he premiered his own *Concerto* for bassoon and orchestra with the Santa Rosa Symphony. He is faculty bassoonist at UCLA. John has facilitated

meetings, workshops, board retreats, and project teams for the Pasadena Conservatory of Music, Claremont Community School of Music, National Guild of Community Schools of the Arts, Chamber Music America, Doris Duke Charitable Foundation, University of Oklahoma, Long Beach Symphony, the Lilly Conference on Teaching, the National Conference on Piano Pedagogy, Chamber Music Conference and Composers Forum of the East, Network of Music Career Center Directors, Royal Conservatory of Music (Toronto), California Institute of the Arts, International Double Reed Society, and Valley Chamber Musicians (Phoenix).



MILES TSUE

Vivaldi Orchestra

Miles Tsue is a Professional Studies Diploma candidate at the Colburn Conservatory of Music, where he studies with Peter Lloyd. He is a Sacramento, California native, and has been playing the double bass since he was eight years old. His previous teachers include Thomas Derthick at Sacramento State University and Scott Pingel at the San Francisco Conservatory of Music. Miles has substituted for the Sacramento Philharmonic and the Silicon Valley Symphony. He enjoys teaching, as well. He has taught as a bass coach for Presidio Middle School's Orchestra program and the Cazadero Music Camp.

Biographies

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



LIA URIBE

Preliminary Round Judge / Friday, 10:45am • Mayman

Lia Uribe is Assistant Professor of Bassoon at the University of Arkansas, and Principal Bassoon of Symphony Orchestra of Northwest Arkansas and the Arkansas Philharmonic Orchestra. Dr. Uribe maintains an active career as a chamber musician, orchestral player, and artist-teacher. She has performed in venues and festivals throughout Colombia, Canada, Spain, Costa Rica, Finland, Germany, Ecuador, Greece, Puerto Rico, England, Japan, and the United States. Dr. Uribe performs and tours on a regular basis with the Lyrique Quintette, woodwind quintet in residence at the University of Arkansas. Their latest CD, *Arrivals and Departures: Music of the Americas*, was recently released and is available under the label Mark Custom Records. An advocate for new music, Lia Uribe has premiered and commissioned new works for the bassoon, including pieces by Colombian composers Jorge Humberto Pinzon, Johann Hasler, and Leonardo Idrobo; US composers Robert Mueller, Joe Alexander, Bill Douglas and John Steinmetz; Japanese composer Miho Sasaki; Brazilian composer Noam Faingold; Uruguayan-American composer Miguel del Aguila; and Venezuelan composer Adina Izarra. Dr. Uribe recently joined a consortium commission

for a new concerto for bassoon and orchestral winds/percussion by Nico Muhly, that will premiere with the University of Arkansas Wind Ensemble conducted by Dr. Chris Knighten in April of 2019. Lia Uribe's research interest is centered on Latin-American and Latinx music and composers, in addition to inclusiveness and diversity in the arts. She is a member of the Walton Arts Center board of directors in Fayetteville, Arkansas, and a facilitator for the Kansas City-based Artist INC program. Originally from Cali, Colombia, Lia Uribe earned a B.M. in Bassoon Performance from Universidad Nacional de Colombia, followed by an artist residency at the Banff Centre for the Arts in Alberta, Canada. She also holds an M.M. from the University of Arkansas and a D.M.A. from the University of Kansas.



STEVE VACCHI

Semifinal Round Judge / Saturday, 7:30pm • Thayer / Sunday, 7:30pm • Zipper

Since 2000, Steve Vacchi has been Professor of Bassoon at the University of Oregon, where he also coordinates the chamber music program. His teachers included C. Robert Reinert, Rebecca Eldredge, Matthew Ruggiero, K. David Van Hoesen, Stephen Maxym, Frank Morelli, and William Ludwig. He holds degrees in performance from the Eastman School of Music (B.M. with high distinction/Performer's Certificate), The Hartt School (M.M.), and Louisiana State University (D.M.A.), where he held a Board of Regents Fellowship. He also studied at the Yale School of Music. A member of Pi Kappa Lambda and Phi Kappa Phi, he was formerly a faculty member at Wichita State University (KS) and the Brevard Music Center (NC). He has presented master classes at high schools, conservatories, and universities throughout the United States, South Korea, and China, and served as a faculty sabbatical replacement at Indiana University's Jacobs School of Music during the 2014-15 academic year. Vacchi's recording credits include 26 releases spanning solo, chamber, and orchestral repertoire from J.S. Bach to the present. He has performed in 25 countries throughout Europe, the Americas, Asia, and the Middle East. In the United

States, Vacchi has performed with the Florida Orchestra, Santa Fe ProMusica, the Rhode Island, Tulsa, and Rochester Philharmonics, and the Saint Louis, New World, Baton Rouge, Colorado, Honolulu, Kansas City, Oregon, Sarasota, New Haven, and Wichita Symphony Orchestras. He is a member of the Oregon Bach Festival, Eugene Symphony Orchestra, Cabrillo Festival of Contemporary Music, and Music on the Hill (RI). Vacchi has been a featured soloist in works by Haydn, Mozart, Strauss, J.S. Bach, Vivaldi, Lindpaintner, Jurriaan Andriessen, Michael Daugherty, Walter Hartley, Ellen Taaffe Zwilich, Walter Mays, Peter Hope, and James Stephenson. An advocate of new music, Vacchi has performed nearly 500 recently composed works, including more than 150 premieres. A member of the Oregon and Arcturus Wind Quintets, he also performs with Douglas Detrick's AnyWhen Ensemble, which features contemporary improvisation and jazz-influenced chamber music. Vacchi has performed on historical bassoons with ensembles throughout the west coast, including the Portland Baroque Orchestra, Oregon Bach Festival, and Vancouver's Pacific Baroque Orchestra.



ERIC VAN DER VEER VARNER

Saturday, 1:00pm • Thayer / Saturday, 7:30pm • Thayer

Dr. Eric Van der Veer Varner is currently Associate Professor of Bassoon at the Lynn Conservatory of Music in Boca Raton, Florida, where he serves as the Chair of the Woodwind Department. He is the owner and of TrevCo-Varner Music, the "World's Foremost Purveyor of Fine Sheet Music for Double Reeds", and is a founding member of the PEN Trio, with whom he has performed in over 40 states and 20 different countries. From 2004-2014, he was the Principal Bassoon in the Windsor Symphony. Varner holds degrees from the University of Michigan as well as the Staatliche Hochschule fur Musik und Darstellende Kunst, Heidelberg-Mannheim.



DAVID A. WELLS

Co-Executive Director / Saturday, 4:00pm • Olive 5th Floor Lobby / Saturday, 7:30pm • Thayer

Dr. David A. Wells teaches bassoon and music history at California State University, Sacramento, and plays both modern and period instruments in a wide variety of ensembles and styles. On modern bassoon, he freelances with orchestras throughout Northern California, collaborates with colleagues in chamber groups, and plays with the swing sextet Hot Club Faux Gitane. On Baroque bassoon, he has performed with the American Bach Soloists, Capella Antiqua, the Sacramento Baroque Soloists, Sinfonia Spirituosa, and at the Oregon Bach Festival. This season, he also has engagements with the Pacific Baroque Orchestra (Vancouver, BC) and the Carmel Bach Festival. Wells is active as a music scholar, having presented papers at the conferences of the American Musicological Society, the Society for American Music, and the International Double Reed Society, on topics including the history of the bassoon in jazz, rediscovering the bassoonist who first played the *Rite of Spring* solo, the effects of World War I on American orchestras, and cross-gender casting in the operas of Lully and Rameau. He holds both a D.M.A. in Bassoon Performance and an M.A. in Musicology from the University of Wisconsin-Madison, and previously studied at Florida State University and Arizona State University. His principal teachers include Jeffrey Lyman, Jeff Keeseecker, and Marc Vallon. This is Wells's fourth Meg Quigley Vivaldi Competition & Bassoon Symposium—he co-hosted the 2012 event with Nicolasa Kuster, and joined the organization's directorship soon thereafter. When not playing or teaching, he can be found swimming, taking photographs, collecting records, and trying to keep up with his super-librarian/uber-yogi wife, Veronica. For more, see davidawells.com.



JACQUELINE WILSON

Competition Committee / Friday, 10:45am • Mayman / Saturday, 1:00pm • Thayer

Bassoonist Dr. Jacqueline Wilson is Assistant Professor of Music at Southeast Missouri State University. As an active soloist, she regularly presents recitals, master classes, and clinics including recent engagements at the International Double Reed Society Conference (Columbus, GA, Redlands, CA), the College Music Society Conference (Santa Fe, NM), the Illinois Music Educator's Conference (Peoria, IL), Michigan Music Conference (Grand Rapids, MI), the Iowa Music Educators Association Conference (Ames, IA), and on Wisconsin Public Radio. She has performed concerto engagements with the St. Louis Wind Symphony, the Spokane Symphony, the Eau Claire Youth Symphony, and numerous college music ensembles. As an active chamber musician, she has been featured on various college campuses and festivals, including the Ashland Chamber Music Society (Ashland, WI), and the Avaloch Chamber Music Institute (Boscowen, NH). As an enthusiastic pedagogue and scholar, she has published educational articles in several journals, including *The Double Reed*, *The Instrumentalist*, and *School Band and Orchestra Magazine* and has held previous teaching positions at the University of Wisconsin-Eau Claire, the University of Wisconsin-Platteville, and Kirkwood Community College. She also co-hosts *Double Reed Dish*, a podcast, with oboist Galit Kaunitz. As an avid supporter of new music, Dr. Wilson has premiered and commissioned works by composers Juantio Becenti, Chia-yu Hsu, Rachel Devorah Trapp, Brian Van Winkle, and Anthony Donofrio. Her dissertation, a performance guide and analysis of the *Concerto for Bassoon and Low Strings* by Sofia Gubaidulina, advocates for the integration of modern repertoire into the standard pedagogical curriculum. Dr. Wilson (Yakama) is especially passionate about diversity and American Indian representation in classical music and frequently performs the works of Native composers. Dr. Wilson holds a D.M.A. in Bassoon Performance and Pedagogy from the University of Iowa. She is also a graduate of Boston University's College of Fine Arts and Eastern Washington University. Her principal teachers include Benjamin Coelho, Matthew Ruggiero, and Lynne Feller-Marshall.



JESSICA FINDLEY YANG

Media/Marketing Coordinator

Jessica Findley Yang, from Wichita, Kansas, currently holds the position of Second Bassoon with the Knoxville Symphony Orchestra and the Chattanooga Symphony and Opera in Tennessee. Jessica also serves as the bassoon instructor at Xavier University in Cincinnati and performs regularly with the baroque ensemble Cincinnati Collegium. Additionally, she has performed in the bassoon sections of the Dayton Philharmonic Orchestra, Lansing Symphony Orchestra, Pro Musica Chamber Orchestra, Huntsville Symphony Orchestra, Cincinnati Chamber Orchestra, and the Cincinnati Symphony Orchestra. Jessica has attended summer music festivals including the Shippensburg Music Festival, Festival Napa Valley, Sarasota Music Festival, Castleton Music Festival, and Texas Music Festival, where she was the winner of the TMF concerto competition. She made her European solo debut in 2014, performing the Mozart *Bassoon Concerto in B-flat* with the Akademisches Orchester Leipzig in the Gewandhaus Recital Hall. In 2016, Jessica was awarded Second Place in the Meg Quigley Vivaldi Competition in Los Angeles; she was previously named as a semifinalist at MQVC 2014 in Round Top, TX. She holds degrees from

the University of Kansas and the University of Cincinnati College-Conservatory of Music, and her primary teachers have included William Winstead and Eric Stomberg. In her spare time, Jessica enjoys cooking and hosting dinner parties, hiking in the hills of Cincinnati and the mountains of Tennessee, and cuddling with her two cats Pepper and Chips.

Biographies

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



ALICE YOO
MQVC Collaborative Pianist

Pianist Alice Kyungsun Yoo has performed throughout the United States, Canada and Europe. She has received numerous scholarships and awards in Canada, including the first place in National Music Festival, first place in Music Competition sponsored by Korean Radio Broadcast, and prizewinner of Canadian Music Competition. Recently, she was awarded as a prizewinner at World Piano Competition. She is currently a part-time staff pianist at the Colburn School, while pursuing a Doctor of Musical Arts at the University of Southern California. Alice is the recipient of several scholarships and awards, including the Mona Bates Scholarship, James Matthew Maybank Scholarship, and the RCM Award.



NATHANIEL ZEISLER
Colburn School Liaison / Audience Engagement Semifinalist Workshops

Nate Zeisler envisions a world where students majoring in the arts have a clear path to a sustainable career, where creative minds are empowered and inspired to rule the workforce, and where access to the arts is not just for the privileged few, but for all. As Dean for Community Initiatives at the Colburn School in Los Angeles, Nate runs the Center for Innovation and Community Impact, which engages students, faculty, and staff from all units of the institution as well as alumni and members of the performing arts community in career development and community impact programming. In his work as at the institution, Nate is building a pipeline of sequential arts learning for hundreds of children in greater Los Angeles so that children of all backgrounds may experience a performing arts education. In addition, Nate supports the careers of world-class artists and passionate entrepreneurs, offering career advice and action-based learning opportunities that prime them for the 21st century workforce. When he's not passionately developing programs and careers at the Colburn School, you can find him checking out the SoCal tidal pools with his wife and two children, contributing to his blog, and (painfully) attempting to surf. In a previous life, Nate was Founder and Executive Director of the Envision Chamber Consort from 2004-2007, a chamber music ensemble that was dedicated to presenting intimate concerts as a form of contemporary communication; Co-founder and Executive director of Arts Enterprise from 2006-2011, a chapter based organization that helped students find sustainable careers in their chosen field; Assistant Professor of Bassoon and Entrepreneurship Bowling Green State University in Ohio from 2006-2011 and Principal Bassoon of the Ann Arbor Symphony. Nate earned a D.M.A. and M.M. in Bassoon Performance from the University of Michigan and B.M. in Choral and Instrumental Education from Old Dominion University in Norfolk, Virginia. To learn more about Nate, please check out his website at nathanielzeisler.com

Semifinalist Biographies

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



CORINNE CROWLEY — 11/16/1995

Corinne Crowley is currently pursuing her master's degree at Rice University Shepherd School of Music studying with Benjamin Kamins. She recently completed a year of Artist Diploma study at Oberlin Conservatory with Drew Pattison. Corrine received her bachelor's degree from Oberlin Conservatory in 2017 studying with George Sakakeeny. She completed a portion of her bachelor's degree at the Conservatorium Van Amsterdam, working closely with Simon Van Holen and other members of the Royal Concertgebouw Orchestra. She has appeared professionally with the Toledo Symphony and the Colorado Springs Philharmonic. She has recorded with the Oberlin Orchestra numerous times and can be heard on several orchestral and chamber music CDs produced by the Oberlin Record Label. As a chamber musician, Corinne has performed across the United States and Europe, including a five-concert tour of France with her woodwind quintet as well as performances in Cleveland's Severance Hall with Grammy-Award-winning Snarky Puppy. She has participated in the Colorado College Summer Music Festival, Roundtop Music Festival, Texas Music Festival and the Eastern Music Festival. She has performed in master classes for renowned bassoonists including Gustavo Núñez, Judith LeClair, Benjamin Kamins, Richard Beene, Kristin Wolfe Jensen, Helma van den Brink, Dennis Michel, Stephen Paulson, and David McGill. In 2016, Corinne was a semifinalist at the Meg Quigley Vivaldi Competition held at the Colburn School.

Semifinalist Biographies

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



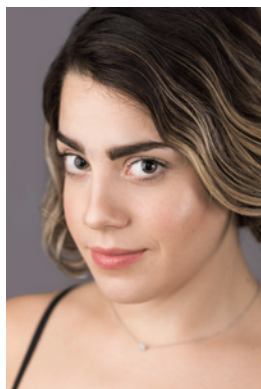
MORGAN DAVISON — 7/20/1997

Morgan Davison is an up-and-coming bassoonist based in New York City. Being a musician all her life, Morgan is well-versed in many kinds of music performance, and enjoys playing and learning about orchestral, chamber, and solo music. She also plays flute, oboe, and piano. Pursuing her passion as a bassoonist, she has traveled to many different countries including Switzerland, England, and Taiwan. An avid learner, she has taken many master classes with esteemed bassoonists from around the world, such as Phillipe Hanon, Leonard Hindell, Sophie Dervaux, William Winstead, and Judith LeClair. She currently studies at Manhattan School of Music with Kim Laskowski, Associate Principal Bassoon of the New York Philharmonic. Morgan loves to attend summer festivals, and has been to ones such as the Aspen Music Festival, Sarasota Music Festival, the Interlochen Arts Camp Institute, and the Boston University Tanglewood Institute. Morgan is active in chamber and solo competitions, and has won awards in both categories. She is a two-time winner in the National YoungArts Foundation Competition. She attended the Interlochen Arts Academy, and while there, her woodwind quintet advanced to the semi-finals of the Fischhoff Chamber Competition. As a junior in high school, she traveled to Taiwan and won her division in the Asian Double Reed Association Young Artists' competition. She has been a three-time winner and advocate for the Young Musician's Foundation of Colorado, which is her home state. On her downtime, Morgan enjoys hiking, swimming, writing poetry, painting, and spending time with her friends, her twin brother Cameron, and her family's Australian shepherd, Max.



AMELIA DEL CAÑO — 10/21/1995

Amelia del Caño graduated with distinction from the Eastman School of Music in 2017, earning a Bachelor of Music in Bassoon Performance and receiving the Andrew J. Bogiages Memorial Prize in Bassoon. Amelia has performed with the Rochester Philharmonic Orchestra during her time at Eastman and was a semifinalist in their Second Bassoon/Contrabassoon audition in May 2017. In the summer of 2018, Amelia was both the runner-up for the Second Bassoon position with the Knoxville Symphony Orchestra and a finalist in the Cayuga Chamber Orchestra Principal Bassoon audition. In October, she performed with the Colorado Springs Philharmonic as a substitute Second Bassoon. During her undergraduate studies, Amelia participated in several special performances, including the premiere of Kevin Puts's *Letters from Georgia* with renowned soprano Renée Fleming and the Eastman Philharmonia, a recording of Jeff Tyzik's *Images*, and a trip to Niagara Falls with the Eastman Wind Ensemble. As part of her woodwind quintet "Quintensity," a two-time consecutive winner in Eastman's Honors Chamber Recital competition, Amelia has garnered much respect as a chamber music advocate and educator. In addition to being consistently requested for music outreach in Rochester and Buffalo, her quintet was invited three years in a row by the Lake Placid Sinfonietta to the Adirondacks for teaching residencies and recitals. The quintet was honored to be the first and only wind group in the history of the Peter Salaff Award to be selected for the prestigious prize in May 2017. Amelia is currently pursuing a Master of Bassoon Performance & Literature at the Eastman School of Music, where she is the bassoon studio teaching assistant and departmental assistant to her professor, George Sakakeeny.



MARISA ESPOSITO — 2/21/1993

Marisa Esposito is an Artist Diploma student at the Cleveland Institute of Music studying with Barrick Stees. Originally from Long Island, she holds a Bachelor of Music Education from the State University of New York at Fredonia where she studied with Laura Koepke, and also a Master of Music in Bassoon Performance from CIM. Currently, Marisa serves as adjunct bassoon faculty at SUNY Fredonia and as Acting Second Bassoon with the Erie Philharmonic. She also holds substitute positions with the Canton and Youngstown Symphony Orchestras, CityMusic Cleveland Chamber Orchestra, and the New World Symphony. Earlier this year, Marisa won first place at the National Society of Arts and Letters Competition for Winds, Ohio River Valley Chapter. She is also an advocate for early childhood music, leading many music classes for young children and families at local preschools, day care facilities and family centers. Through this work, Marisa hopes to instill a love of music and community in future generations.

Semifinalist Biographies

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



CHERYL FRIES — 4/17/1995

Cheryl Fries, a native of Red Creek, New York, is a bassoonist and chamber musician currently working and performing in Manhattan. She has performed with various ensembles in New York and Boston, MA and has most recently performed regularly with the Phoenix Orchestra, a Boston-based chamber orchestra that strives to make classical music more accessible. Cheryl enjoys performing and advocating for contemporary music and has premiered several chamber and orchestral pieces. This past summer, Cheryl participated in the Bowdoin International Music Festival Fellowship program, where she performed Elliot Carter's *Retracing* for solo bassoon in the Gamper Contemporary Festival. Additionally, Cheryl regularly performed in the student-run Tuesday Night New Music concert series while attending New England Conservatory for her undergraduate degree. An avid chamber musician, Cheryl performs regularly with an woodwind quintet at Manhattan School of Music and has formerly performed with a piano trio in Boston, Massachusetts. Cheryl studied with the Principal Bassoon of the Boston Symphony Orchestra, Richard Svoboda, during her Bachelor of Music studies at the New England

Conservatory of Music, and in 2016 was a finalist in NEC's Symphony Orchestra Concerto Competition. She is currently studying at the Manhattan School of Music in the Orchestral Performance Program, where she is a student of Associate Principal Bassoon of the New York Philharmonic, Kim Laskowski.



ELENI KATZ — 1/30/1996

Eleni Katz is a bassoonist who has always demonstrated a love for the art of performance. During her high school years, she studied with Benjamin Coelho, Professor of Bassoon at the University of Iowa, whose teaching style sparked a new passion for the instrument. Her experience at the Interlochen Bassoon Institute was pivotal in her decision to pursue music as a career. This past spring, Eleni received a Bachelor of Music from the University of Wisconsin-Madison. Under the mentorship of Professor Marc Vallon, she performed numerous solo recitals as well as Carl Maria Von Weber's Concerto in F Major with full orchestra. She was selected as a winner of the UW-Madison Symphony Concerto Competition, for which she performed Mozart's *Bassoon Concerto in B-flat*. In the past three years, Eleni was a runner-up in the Marquette Symphony Orchestra Young Artist Concerto Competition, winner of the Irving Shain Woodwind Collaborative Piano Competition, and winner of the University of Iowa Double Reed Day Concerto Competition. Eleni has participated in both the Imani Winds and Madeline Island Chamber Music Festivals, the Brevard Music Center Summer Institute and the Chautauqua

Institution music festival, and played with the National Repertory Orchestra this past summer. This fall, Eleni started her master's degree at the Yale School of Music and is studying under Professor Frank Morelli. Eleni is looking forward to the numerous opportunities to perform chamber music and orchestral works at Yale. In her free time, Eleni enjoys practicing yoga, hiking, and cooking with friends.



NINA LAUBE — 3/27/1997

Nina Laube is currently a student of George Sakakeeny at the Eastman School of Music. Recently, she has studied and performed at the Texas Music Festival, Round Top Festival Institute, Colorado College Summer Music Festival, and Domaine Forget, where she has had the opportunity to work with many inspiring faculty artists and colleagues. She has also been a substitute bassoonist with the Colorado Springs Philharmonic. Nina began studying the bassoon with Ann Dufek in Evanston, Illinois. Other significant mentors include Judith LeClair, with whom she studied at Hidden Valley Music Seminars, and Drew Pattison. In 2016, Nina performed a solo and duet recital with Bill Buchmann at St. Paul's United Church of Christ in Chicago. An avid chamber musician, she has also performed in many Rochester and Lake Placid schools and community centers with her quintet.

Semifinalist Biographies

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



JULIANNE MULVEY — 4/17/1999

Julianne Mulvey began her musical studies on flute with her mother and then made the wise decision in the sixth grade to switch to the instrument of her dreams, the bassoon. Julianne is a sophomore at Rice University's Shepherd School of Music studying with Benjamin Kamins. Previously, Julianne was a member of the Boston Philharmonic Youth Orchestra and traveled to South America on their tour in 2017. In March of 2017, Julianne performed on the National Public Radio show *From the Top* which was taped in front of a live audience in New England Conservatory's Jordan Hall. Last summer, Julianne attended the Texas Music Festival and was a finalist in the Cynthia Woods Mitchell Young Artist Competition with her performance of the Mozart *Bassoon Concerto in B-flat*. She has also attended the Boston University Tanglewood Institute and Brevard Music Center Summer Institute. Julianne has played in master classes by the Breaking Winds Bassoon Quartet and Steven Braunstein, and has been coached by legendary flutist Robert Willoughby. Outside of the concert hall, Julianne enjoys advocating for classical music through community outreach and is a former member of the From the Top Center for the

Development of Arts Leaders. Her past teachers include Richard Svoboda of the Boston Symphony Orchestra and Neil Fairbairn.



MAGGIE O'LEARY — 12/10/1996

Maggie O'Leary, from Claremont, California, entered the Curtis Institute of Music in 2015 and studies with Daniel Matsukawa, Principal Bassoon of the Philadelphia Orchestra. Maggie is the Louisa Knapp Curtis Fellow and a recipient of the YMF/ASCAP Leiber and Stoller Scholarship. She is currently contrabassoonist with Symphony in C, and has performed in concert with the New World Symphony. In 2018, Maggie was a Finalist in the Albert M. Greenfield Student Concerto Competition and in 2015 she was a YoungArts finalist and a semifinalist in the Los Angeles Music Center's Spotlight Competition. Maggie has been heard on Southern California's KUSC Radio as a member of the Colburn Honors Woodwind Quintet, the Colburn Youth Orchestra, and the Young Musicians Foundation Debut orchestra, and on NPR's *From The Top*. During her summer months and holidays while attending Curtis, Maggie has participated in the Verbier Festival, Tanglewood Music Center, New York String Orchestra Seminar, Sarasota Music Festival, and Aspen Music Festival and School as a recipient of the Nancy Goeres Bassoon Fellowship. As part of Music from Angel Fire in August 2018, Maggie performed

in the Triacanthos Quintet, an ensemble formed at the Curtis Institute of Music, and participated in numerous outreach events for children. In addition, she performed Mozart's *Sonata in B-flat major*, K. 292 with Peter Wiley, former cellist of the Beaux Arts Trio and Guarneri String Quartet. Maggie began playing the bassoon at age 12, and previously studied with Carolyn Beck, Principal Bassoon of the Redlands Symphony and the San Bernardino Symphony Orchestra.



MOLLY SMIT — 2/18/1997

Molly Smit is a senior at Indiana University Jacobs School of Music, pursuing a Bachelor of Music in Bassoon Performance. After starting her musical journey at age 12 on the saxophone, her band directors suggested she try something a little more challenging, thus starting her career on the instrument with 13 thumb keys. Hailing from Southern California, Molly studied bassoon with Elliot Moreau before moving to Bloomington, Indiana where she currently studies with Kathleen McLean. In California, Molly has participated in the SCSBOA All Southern Honor Band and the CMEA All State Wind Ensemble, as well as the Pacific Symphony Youth Wind Ensemble and Youth Orchestra. Throughout her bassoon career of seven years and counting, she has played in lessons and masterclasses for a multitude of esteemed bassoonists including William Ludwig, Christopher Millard, Richard Hoenich, and Bram van Sambeek. When not in a practice room or slaving over reeds, Molly enjoys cooking, hiking, and spending time with friends and family.

2019 MQVC Guidelines

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

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.

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 26th birthday by the date of the Final Round of competition in January of 2019.

Prizes

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

Two Honorable Mentions: \$US \$1,000 each • Five Semifinalist Awards: US \$500 each

Repertoire

Antonio Vivaldi: *Concerto in F Major*, RV 485 (performed from memory in the final round)

Cindi Hsu: *Spring Fever* (winning work, 2018 Bassoon Chamber Music Composition Competition)

Francisco Mignone: Selection(s) from *16 Valsas para fagote solo*.

Alexandre Tansman: *Suite*.

Rounds of Competition

The preliminary round occurred via recording. Up to ten applicants were chosen to compete in the semifinal round in a concert format, open to the public, at the 2019 Meg Quigley Vivaldi Competition and Bassoon Symposium. All competitors will rehearse and perform with a professional accompanist provided by the MQVC. The judges may elect to award fewer prizes than outlined above, or no prizes at all. The judges' decision, announced after deliberations immediately following the final round, is final.

Audience Engagement Component

In the final round, the finalist should be prepared to speak to the audience about the works she is performing. These brief introductions to the works (1-2 minutes each) should demonstrate skill in audience engagement as well as knowledge of the work. This unusual element in the competition is in keeping with changing trends in the music industry, recognizing that the relationship between performer and audience has shifted and speaking skills are becoming more and more necessary.

Past Finalists and Judges

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

2005

First Place: Stephanie Corwin, USA
Second Place: Lou Pacquin, Canada
Third Place: Katherine Evans, USA
Honorable Mention: Stephanie Patterson, USA; Sara Scurry, USA
Alternates: Wendeline Everett, USA; Sofia Almanza-Saavedra, Panama
Judges: Peter Bay, Benjamin Coelho, Silvia Coricelli, Jan Eberle, Nadina Mackie Jackson, Katherine Oliver, Barrick Stees, Leyla Zamora

2007

Second Place (tie): Samantha Brenner, USA; Ingrid Hagan, USA
Third Place: Joycelyn Eby, USA
Honorable Mention: Kerry Philben, USA; Julie Ann Link, USA
Alternates: Sofia Almanza-Saavedra, Panama
Judges: Monica Ellis, Judith Farmer, Erin Hannigan, Sue Heineman, Mathieu Lussier, David Sogg, Lecolion Washington, Arthur Weisberg

2010

First Place: Amanda Swain, USA
Second Place: Shuo Li, China
Third Place: Briana Lehman, USA
Honorable Mention: Alexandra Berndt, USA; Micahla Cohen, USA; Marian Graebert, USA; Kelly Swensson, USA; Julie Ann Link, USA; Laura Miller, USA; Alex Zdanis, USA
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, USA
Finalists: Rachel Koeth, USA; Kelly Swensson, USA
Honorable Mention: Julia Bair, USA; Carly Gomez, USA; Kara LaMoure, USA; Atao Liu, USA; Danielle Osburn, USA
Judges: Rodney Ackmann, Carolyn Beck, Judith Farmer, David Granger, Rebecca Henderson, Nadina Mackie Jackson, Jenny Mann, Amy Pollard, Stephen Paulson, Karen Pierson, Ryan Simmons, Aura Trevino, Steve Vacchi, Nicolas Waldvogel, Nathan Williams, Leyla Zamora

2014

First Place: Ivy Ringel, USA
Second Place: Sandra Bailey, USA
Third Place: Catherine Chen, Taiwan/USA
Honorable Mention: Emeline Chong, USA; Naho Zhu, USA
Semifinalists: Bianca Chambul, Canada; Katie Clark, USA; Jessica Findley, USA; Nicole Haywood, USA; Cornelia Sommer, USA
Judges: Richard Beene, Benjamin Coelho, Rian Craypo, James Dick, Nadina Mackie Jackson, Kathleen McLean, Albie Micklich, Tom Nugent, Karen Pierson, Janet Rarick, Kathleen Reynolds, Ann Shoemaker, Aura Trevino, Kim Woolly

2016

First Place: Sarah Tako, USA
Second Place: Jessica Findley, USA
Third Place: Fabiola Hoyos, Venezuela
Honorable Mention: Marlène Ngalissamy, Canada; Rachel Parker, USA
Semifinalists: Juliette Angoulvant, USA; Corinne Crowley, USA; Molly Murphy, USA; Cornelia Sommer, USA; Kristy Tucker, Canada
Judges: Rose Corrigan, Whitney Crockett, Glenn Einschlag, Monica Ellis, Yehuda Gilad, Nancy Goeres, Janet Grice, Ronald Leonard, Valentin Martchev, Janis McKay, Andrea Merenzon, Albie Micklich, Rebecca Rivera, William Short, Alexandre Silverio, Eric Varner, Kristin Wolfe Jensen, Leyla Zamora

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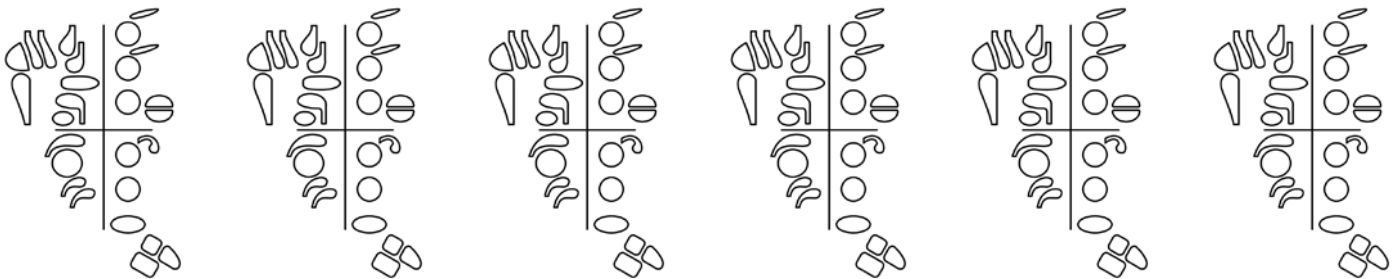
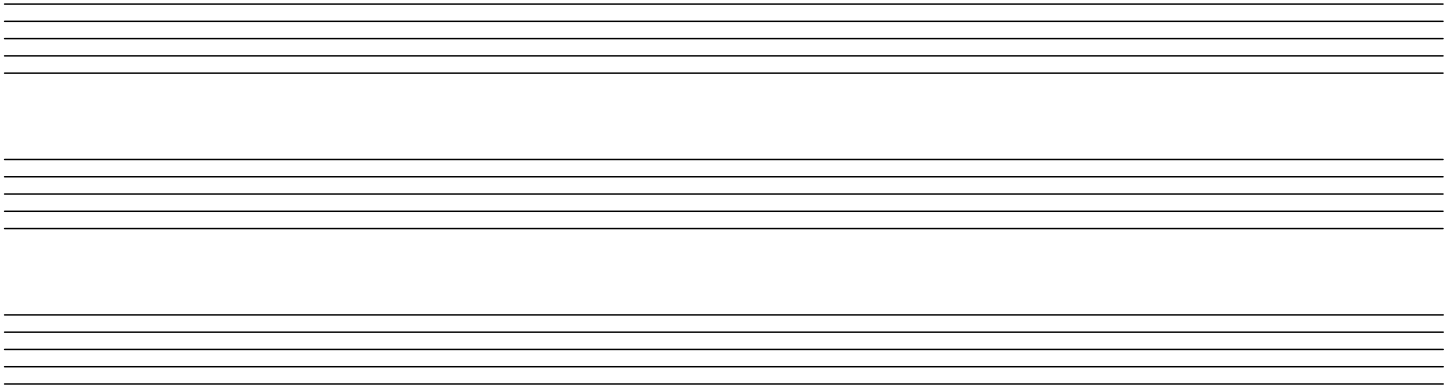
2019 Meg Quigley Vivaldi Competition and Bassoon Symposium

Three sets of empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Six diagrams of a bassoon fingering chart, arranged horizontally. Each diagram shows the keys and fingerings for the instrument, including the keys for the thumb, index, middle, ring, and little fingers, as well as the keys for the thumb, index, middle, ring, and little fingers of the right hand.

Notes

2019 Meg Quigley Vivaldi Competition and Bassoon Symposium



Notes

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Three sets of empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Six diagrams of a bassoon fingering chart, arranged horizontally. Each diagram shows the keys of the instrument with numbers 1-5 indicating finger placement. The diagrams are identical and represent a specific fingering technique.



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