

# Artists' Biographies



**Mark Apfelstadt** is assistant professor of bassoon at the University of North Carolina at Greensboro. He is co-author with Ron Klimko of "Bassoon Teaching, Performance Practices and Reed Styles".

**Jean-Pierre Arnaud** studied with Pierre Pierlot in Paris, winning prizes in Ancona, Tokyo and Touion; he plays principal oboe in the Paris Opera orchestra.

**Gilbert Audin**, prize winner at Geneva, Munich, and Toulon, has succeeded his teacher Maurice Allard as teacher at the Conservatoire & principal at the opera.

**Sergio Azzoiini** studied in Bolzano with Romano Santi, and after graduating there joined the class of Prof. Thunemann in Hannover. He won 1st prize in competitions in Ancona, Prague, Munich and is now busy as a soloist.

**Lady Evelyn Barbiroili, OBE**, Patron of the 1989 IDRS Conference, had a distinguished career with many orchestras before marrying Sir John Barbirolli in 1939. After his return from New York to the Halle Orchestra in Manchester, her career as a chamber player and soloist developed, and many works have been dedicated to her. She is in great demand worldwide for her masterclasses, as a juror and adjudicator. She has published two books, "Oboe Technique" and "Guide to Reedmaking"

**Alfredo Bernardini** studied recorder and oboe in his native Rome before learning baroque oboe in Amsterdam with Bruce Haynes and Ku Ebbinge. In addition to a busy career as soloist, he is active as a researcher into the history of his instrument.

**Roger Birnstlgi**, formerly principal with several London orchestras, is currently principal with the Suisse Romande and teacher in Geneva.

**Voiker Braach** is a professional bassoonist who runs a successful mail-order business specialising in all types of DR music.

**Edgar Brown** is a lecturer in Physics at Kings College, London. His PhD research was into high frequency sound, and his recent research has been into control of industrial noise in concert halls and into woodwind.

**George Caird** is a free-lance oboist in London and teaches at the Royal Academy of Music.

**Robin Canter** studied with Janet Craxton and Heinz Holliger and for a time was principal oboe with Pierre Boulez' Ensemble Intercontemporain in Paris. As well as being interested in contemporary techniques, he also specialises in early music and plays with the Academy of Ancient Music. He is tutor in oboe and Director of Mistral at the RNCM.

**June Carland** trained at the University of Georgia and combines performance with research. Her current interest is in the scientific analysis of reed structure and sound.

**Frantisek Cervenka** graduated in Brno, a pupil of Josef Jakubec and Frantisek Swoboda. He has held positions in Gottwaidov and Bratislava and is now principal with the Moravian Philharmonic.

**Lewis Hugh Cooper** has taught bassoon at the University of Michigan since 1945. A charter member of the IDRS which he helped to organise in 1972, he was for many years a vice-president. Author of "Essentials of Bassoon Technique", his main contribution is the study of the qualitative effects of the bassoon bore and tone-hole configurations.

**Gerald Corey** is the founder and editor of the newsletter "To the World's Bassoonists" (1960-1971) and was co-editor of IDRS publications 1971-1981. After the retirement of Raymond Allard in 1953, Corey was the first player to re-establish the Buffet-Crampon French bassoon in an American orchestra. He is principal of the NAC Orchestra in Ottawa and was a primary motivator in the founding of IDRS.

**Nicholas Daniel** was first prize winner in the BBC Young Musician and the Fernand Gillet competition in Graz. He studied oboe with Janet Craxton and Celia Nickiini and is now one of the most widely acclaimed soloists and chamber players in the UK.

**Barry Davis** studied at the Royal College of Music. Since 1985 he has been professor at Queensland Conservatory, Australia.

**David DeBolt** is on the faculty of Kent State University. He studied with Bernard Garfield, Harold Goltzer and George Wilson.

**Henk de Wit** studied in the Hague, was bassoonist with the Netherlands Ballet, Dutch Radio and the Netherlands Wind Ensemble, and now freelances with many chamber groups and as soloist. He teaches bassoon at the Rotterdam Conservatory, is an expert restorer of antique wind instruments, and has the largest collection of bassoons in the world.

**William Dietz** is now Professor of Bassoon at the University of Arizona and plays with the Tucson Symphony. He has also played with orchestras in West Virginia and Florida and was principal with the National Symphony of Costa Rica.

**Artemus Edwards** studied with Sol Schoenbach at Curtis. He teaches bassoon at the University of New Mexico in Albuquerque.

**Hans Eihorst**, born in Amsterdam, studied with Heinz Holliger in Freiburg, where he now teaches; he also has a similar appointment in Berne.



**Jürgen Eppelsheim**, baroque bassoonist, is by profession a musicologist teaching at Munich University; among his contributions to organology is a definitive study of the 'subkontrafagott'.

**Margaret Farrar** is an oboist, teacher of the Alexander Technique and from 1986-88 was chair of the Society of Teachers of the Alexander Technique.

**Alan Fox** joined the firm founded by his father in 1960: since then his oboes and bassoons, which he constantly strives to make even better, have earned the highest of reputations worldwide.

**Richard Galler**, a former student of Milan Turkovic, has succeeded his teacher as principal with the Vienna Symphony Orchestra.

**Alain Girard**, who studied the oboe in Geneva now teaches it in Basle: he is author of a book with tri-lingual text on reedmaking.

**Paul Goodwin** studied oboe with Janet Craxton in London and with **Jürg Schäftlein** in Vienna. He performs with leading period instrument ensembles both in England and abroad.

**Alberto Grazi** studied in Milan with Virginio Bianchi; after an initial career on modern bassoon, in 1985 he joined the European Baroque Orchestra. He plays regularly with Hesperion, English Concert and Concertus Musicus and teaches baroque bassoon at the Accademia Chigiana of Siena.

**Paolo Grazi** studied oboe in Parma, later gaining his diploma in Brussels under Dombrecht on both modern and baroque oboe. In addition to teaching in Mantua, he is active in many ensembles.

**Cynthia Green** studied with Killmer, Sprengle, Mariotti and Roseman at Eastman and Banff, and in Berlin with Lothar Koch. She is active in chamber music and as a recitalist.

**Bruce Haynes** was professor of early oboe in the Hague 1972-83, has played in baroque ensembles and orchestras in Europe, Israel and USA and now divides his time between Montreal and France. He is currently preparing a book on the history of pitch in 17th and 18th centuries and is revising his repertoire catalogue, "Music for Oboe 1650-1800".

**Jean-Marie Heinrich**, student of both the French and German bassoon, became early on especially interested in all questions concerning reeds; his doctoral thesis is a uniquely comprehensive study of the DR. By profession he is 'solo dopplerist' at Mulhouse Hospital.

**Albrecht Holder** studied in Stuttgart with Hermann Herder and at the RNCM with William Waterhouse. He is currently principal bassoonist with the Stuttgart Philharmonic Orchestra.



**Heinz Holliger**, who celebrated his 50th birthday a few weeks ago, pursues a unique career as oboist and composer; his teachers have included Pierlot (oboe), Lefebure (piano) and Boulez (composition). As oboist and teacher his influence, especially in the pioneering of new effects, continues to be great.

**Gordon Hunt**, formally with the Philharmonia, is now principal oboe of the London Philharmonic Orchestra.

**Thomas Indermühle** first prize winner in the Munich competition, studied with Heinz Holliger and Maurice Bourgue. He was solo oboist with Netherlands Chamber Orchestra and Rotterdam Philharmonic, and has developed a career as soloist, conductor, chamber musician and pedagogue.

**Gabor Janota** was a pupil at the Liszt Academy in Budapest under Imre Rudas. A prizewinner in Munich in 1958, he held principal positions with the Hungarian Radio, London Orchestra Ontario, and is now a member of the Hungarian State Symphony and professor at the Liszt Academy. As a soloist and adjudicator he has appeared throughout Europe, Canada and the USA.

**Gunther Joppig**, author of a well-known book on 'Oboe and Bassoon', is curator of musical instruments at the Munich Stadtmuseum.

**Ronald Klimko**, co-editor of IDRS publications, teaches bassoon in Moscow, Idaho.

**Francois Leleux** obtained his Premier Prix on the oboe at the Paris Conservatoire in 1988 at the age of 16. He is a student of Maurice Bourgue.

**William Ludwig** teaches bassoon at Baton Rouge, Louisiana. He holds degrees from Louisiana State and Yale. In 1990 he will be the co-host of the IDRS Annual Conference.

**Zoltan Lukacs** gained a flute diploma at the Liszt Academy, Budapest, but after coming to the UK in 1956 took up the bassoon. He now teaches in Surrey and is researching into improvements for the bassoon with Dr Edgar Brown of Kings College, London.

**Kiyoshi Matsubara** plays principal oboe in the Hannover Radio Orchestra.

**Richard Meek** teaches bassoon at Lubbock, Texas. A former treasurer of IDRS, he hosted the 1981 conference in Lubbock.

**Malcolm Messiter** is a British oboist who has built up a remarkable reputation worldwide as a virtuoso soloist.

**Gareth Newman** has held appointments as bassoonist in Lisbon, Liverpool and latterly with the BBC Concert Orchestra in London. He has recently become principal with the London Mozart Players.

**Celia Nicklin** studied at the Royal Academy with the late Janet Craxton and in Germany with Helmut Winschermann. She is now a professor at the Royal Academy and principal oboe with the Academy of St Martin's and the London Mozart Players.

**Pauline Oostenrijk** won first prize last year in the 'Van Tromp' competition in Eindhoven. She is a former student of Thomas Indermühle.



**John Orford**, a former student of William Waterhouse at the RNCM, is principal bassoonist with the London Sinfonietta and teaches at both the Royal Academy and the Guildhall.

**Mark Ostoich** was formally oboist in Gainesville and Jacksonville, Florida; he now teaches at Baton Rouge, Louisiana.

**Alexandre Ouzounoff** studied with Maurice Allard, and has developed the contemporary repertory for bassoon in various ways. He published a manual on bassoon technique in 1986.

**Alfred Pollard**, player of both the 'Conservatoire' oboe and of the 'Wiener' oboe is by profession a radiologist.

**Valery Popov** was born in Moscow in 1937. In 1986 he was made a "People's Artist of the USSR" an honour shared with only five other wind players of the Soviet Union. He has taught at the Moscow Conservatoire since 1971, and was from 1962 principal bassoon with the USSR State SO, from which he recently resigned to devote his time to a career as soloist. Among the many composers who have dedicated works to him are Alekseev, Artyomov, Denisov, Gubaidullina and Weinberg.

**Julie Price** was a pupil at the RNCM with William Waterhouse and Edward Warren, followed by scholarship study with Roger Birstingl. Since 1987 she has been principal bassoon with the BBC Scottish SO.

**Timothy Reynish** studied the horn and was a music scholar at Cambridge. He has conducted the City of Birmingham Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the Halle the BBC regional orchestras and the London Symphony Orchestra as well as concerts in Norway, Holland and Germany. In 1975 he was appointed tutor in conducting at the RNCM and in 1977 he took up the post of Head of the School of Wind and Percussion.

**David Rhodes** studied in Belfast; his dissertation was on the life and works of Franz Anton Pfeiffer, including a complete edition of his bassoon music. He currently lectures at Waterford.

**Julian Roberts** studied with Martin Gatt and Roger Birstingl. He became principal bassoon with Opera National in Brussels, before joining Opera North in Leeds as principal, a position he still holds.

**Graham Salter**, formerly with the Scottish National Orchestra and the Royal Opera House, is now a chamber music and free-lance orchestral player.

**Harry Sargous**, after studies at Yale and Cleveland, was principal in the Toronto Orchestra from 1971 until 1982, when he took up his present appointment as oboe professor at Ann Arbor.

**Christian Schneider** studied oboe with Karl Steins in Berlin and musicology both there and in Cologne and Bochum. He teaches oboe in Cologne and is principal in the Deutsche Oper am Rhein in Dusseldorf. He is also a co-editor of the important woodwind quarterly TIBIA.

**Henry Skolnick** gained degrees at the University of Miami, studying with Luciano Magnanini and Gunther Piesk. He has played with the Miami Chamber Symphony, Berlin SO and is currently a member of the Florida Philharmonic.

**David Smeyers** was born in Michigan, studied at the Julliard and in France and was an international prize winner in Paris and Toulon. Active throughout Europe since 1977 as clarinetist/saxophonist in "Das Klarinettduo" and the avant garde ensemble "Avance".

**Philip Tarlton**, who free-lances in London as a bassoonist, studied in Manchester with William Waterhouse and later in Tel Aviv with Mordechai Rechtman, under whose guidance he has become especially interested in reed-making.

**Jouko Teikari** studied oboe in Helsinki, with Robert Casier in Paris and Karl Steins in Berlin. He played with the Finnish Radio Symphony before leaving in 1988 to concentrate on farming, chamber music and teaching at the Sibelius Academy.

**David Theodore** is a native of Wales, and studied at the Royal Academy. He was appointed principal oboe with the BBC Welsh at the age of 20, followed by appointments as principal with the London Philharmonic, Royal Opera House Orchestra and the BBS SO. He teaches at the Guildhall School of Music.

**Robin Thompson** studied bassoon at the Royal Academy of Music with Gwydion Brooke before gaining 1st class honours in Japanese at London University. His PhD thesis is on the Okinawan classical performing arts, and he is at present lecturer in the department of Liberal Arts in University of the Ryukyus, and is developing a many sided career as lecturer and writer, as composer in traditional Japanese music and as soloist on the Koto.

**Charles Veazey** holds degrees from the Universities of Austin and Michigan and is currently professor of music at the University of North Texas and a regular member of the San Antonio SO and Fort Worth Opera. He is First Vice-President of the IDRS.

**Claude Villevieille** studied with J. P. Taurignan and in the class of C. Maisonneuve. A soloist with numerous chamber orchestras, he teaches at Verres and researches into original repertoire.

**Kim Walker**, born in Chicago, studied in Interlochen, Philadelphia and the Geneva Conservatoire, where she now teaches and from where she pursues an active and successful career as soloist.

**William Waterhouse** enjoys a varied career as player, teacher and scholar of the bassoon; he took part in the inaugural conference of IDRS in 1972 and is currently a 2nd Vice-President of the Society.

**Sarah Watts**, after training in bassoon and Dalcroze eurythmics, has established herself in this country as a successful jazz bassoonist, working with Johnny Dankworth and her own jazz quartet.

**Wolfgang Watzinger** studied piano in Darmstadt, Salzburg and Philadelphia with Rudolph Serkin. A prize winner in international competitions in Leipzig, Barcelona and Santander, he is now professor of piano in Detmold.

**Christopher Wealt** was principal bassoon of the Toronto Symphony 1968-1985 and is now professor of bassoon at Ohio State University. He has an international reputation for his editions, recordings and books. He has served as Vice-President of the IDRS and was host of the 1976 conference in Toronto.

**Stephan Weidauer** studied musicology, sinology and philosophy at Tübingen and Stuttgart. He is now principal bassoon in Saarbrücken and teaches at the Saarland Academy.

**Dominic Weir**, contrabassoonist with the RPO and about to take up a similar appointment in the London Philharmonic, has for many years been interested in the design of reed-making machinery; his machines are in use in many countries.

**Arthur Weisberg** studied bassoon with Simon Kovar at Julliard, and was bassoonist with the Houston, Baltimore and Cleveland Orchestras. He has played with the New York Woodwind Quintet for fifteen years and is professor of bassoon at Yale and Stony Brook. He is author of "The Art of Bassoon Playing"

**Paul White**, native of Oregon, is currently pursuing research on the early bassoon and its reed at Oxford University; he is also active as maker of baroque and classical bassoons and contras.

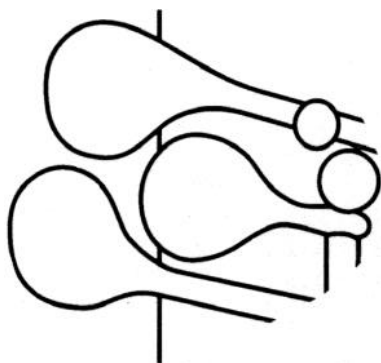
**Jan Wiese**, who trained in Oslo, is one of the few oboists who have worked extensively with improvisation and open forms; during a long stay in Paris he was able to work at the IRCAM institute.

**Peter Wiggins** is a professional oboe reed-maker working in London.

**David Wilson** studied in London, and later at Banff and with Indermühle in Amsterdam. He has developed a presentation of concerts for oboe with slide projections called Obelisk.

**Guntram Wolf** lives in Kronach, West Germany, where he has a workshop specialising in the making of replica early DR instruments; for the past few years he has also organised an annual 'symposium' for historic DR enthusiasts.

**Omar Zoboli** was solo oboist with the broadcasting orchestras of Lugano and Naples, and later studied with Heinz Holliger in Freiburg, winning competitions in Turin and Ancona. He is now professor at the Basel Conservatory. His repertoire ranges from Baroque which he plays on original instruments to avant garde. His speciality is the interpretation of Pasculli, the "Paganini of the oboe".



**The Akron Reed Trio** is composed of teachers at the University of Akron, Ohio who also play as principals in the Akron Symphony.

**The Albern Quartet** has built up a fine international reputation, having toured successfully in such countries as Australia, N. and S. America and China; many of their records have won awards.

**Arethusa** is a new ensemble that is making its debut here in Manchester; its members are free-lance London musicians.

**The Classical Bassoon Ensemble**, formed especially for this concert, is made up of professionals and non-professionals drawn from Austria, East and West Germany.

**Florida Chamber Virtuosi** was formed in 1986 by three colleagues in the Philharmonic Orchestra of Florida; they have commissioned works from Clark McAllister and Kevin Hiatt.

**The Harlaxton Woodwind Quintet**, composed of faculty members of the University of Evansville, Indiana, was founded in 1978; it takes its name from the university's British campus, near Grantham. Lincs.

**Lyric Chamber Winds** is based at Knoxville, where its members teach at the university of Tennessee.

**Mistral** is a unique DR ensemble, specializing in the performance of contemporary music. The group is based at the RNCM. Mistral's repertoire is wide ranging; its works for music theatre, using special lighting effects and electronics, have been received with particular enthusiasm.

**The Oklahoma Woodwind Quintet** is in residence at the university of Oklahoma and was formed 14 years ago.

**The RNCM Wind Ensemble:** The School of Wind and Percussion at the RNCM is generally regarded as being in the vanguard of the development of ensemble training in Europe. Wind, brass and percussion ensembles of all types meet regularly, and concerts are given throughout this country and abroad.

**Sheba Sound**, two oboes, bassoon and keyboard was formed nearly fifteen years ago, presenting musicianship with wit and expert spoken and visual presentation. The group has commissioned a number of pieces, often in a light music or jazz idiom, and frequently work with actors or singers.

**The Sierra Wind Quintet** is based in Las Vegas; its repertory consists largely of 20th century music.

**The Suilven Ensemble** was formed in 1984. Jonathan Small is principal oboe with the Royal Liverpool Philharmonic Orchestra; Edward Warren, for 9 years principal bassoon with the RLPO, is now Senior Tutor in wind at the RNCM;.

**The Tours Bassoon Ensemble** was founded in 1981 by Prof. Dalmasso and is based at the Tours Conservatoire.

**The University of Victoria Reed Trio** comprises members of the music faculty in Victoria, BC, Canada.

