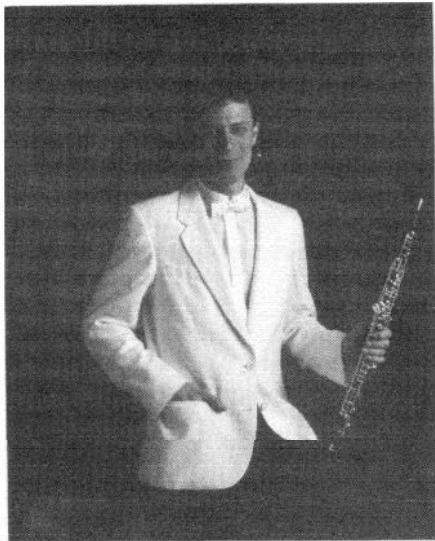


Who's Who: Soloists and Lecturers



JEAN-PIERRE ARNAUD, born in 1959 at Saint Etienne received the premier, prix de hautbois in 1982 at the Conservatoire de Paris where he was a student of Mr. Pierre Pierlot. Currently Mr. Arnaud is Solo **English Horn** in the Paris Opera Orchestra, a position he has held since 1984. He has been a first prize winner at the Ancona Competition (1981) and at the Radio France and French Solo Artists Guild Competition in Paris (1982). Since 1983 he has toured with the Solisti Veneti, performing at the Festivals of Montreux, Salzburg, Rome, Prades and Ascona. He is heard regularly on Radio France as a chamber musician with Quintet Rigodon, l'Octuor a Vent de Paris and l'Ensemble de Creation de Musique Contemporaine "2E2M". In addition to his performing activities, he cooperates with F. **Lorée** in oboe research and testing. This year he recorded the Mozart Concerto and Symphonie Concertante with the orchestra of the Camerata de Versailles.



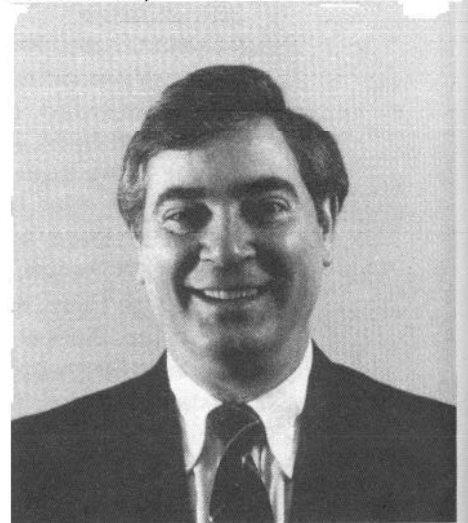
ARRI BACHRACH is a native of

New York City. He began to study piano at the age of five, and at fifteen started bassoon study under Ralph Lorr and Simon Kovar. Currently, Mr. Bachrach is first bassoonist of the Massapequa Philharmonic, a community orchestra consisting of both professional and amateur musicians. While in college he played solo bassoon with several orchestras in New York City. He also regularly performs with the Long Island Chamber Orchestra, the Long Island Opera Company, and the Brooklyn Orchestra. He holds a degree in pharmacy from Columbia University, and has recently retired after thirty-one years as a science teacher with the New York City Schools.



CAROLYN BECK teaches bassoon and is the coordinator of the Chamber Music Program at the University of Texas at Austin. She performs in the faculty woodwind quintet, the Solar Winds, and has played in the Mid-Texas Symphony, the San Antonio Symphony, and the Austin Symphony. Dr. Beck came to Texas after teaching at the University of Wisconsin at Oshkosh. Previously she lived in New York City, where she performed with the New York Philharmonic, the American Symphony, North-South Consonance, the New Jersey Symphony, the South Jersey Symphony, and the National Orchestra Association. She also has performed in Washington, D.C. with the Washington Opera and the Twentieth Century Consort Professor Beck gives frequent solo recitals, and her commitment to the performance of contemporary music has led a number of composers to write bassoon pieces for her. She received a DMA degree from the Manhattan School of Music, a MM degree from the Yale School of Music, and a BA degree from California State University-Norridge, all in Bassoon Performance.

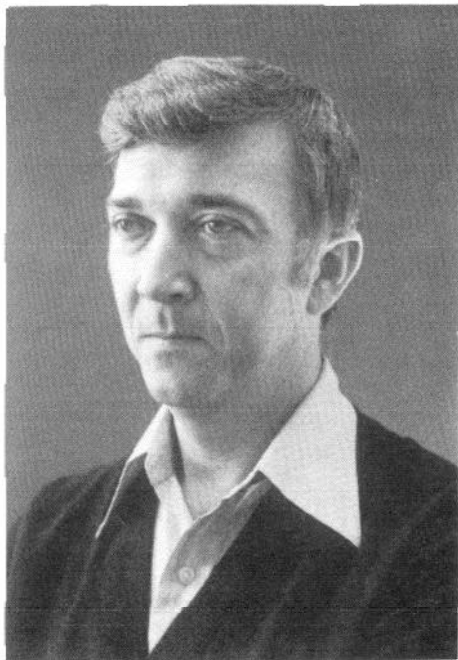
JAMES O. BOLYARD received his BM degree from the Peabody Institute where he also completed graduate work in Music History and Literature. He is Principal Bassoonist of the National Gallery Orchestra, Washington Bach Consort, and Wolf Trap Orchestra. Mr. Bolyard has performed with the 20th Century Consort and the Smithsonian Orchestra, Hesperus and the Folger Consort. He has been a member of the Handel Festival Orchestra since 1980 and is also on the faculty of the Baroque Performance Institute of Oberlin. (For photo see LA GUBRRE under **ENSEMBLES**).



RODNEY BOYD, bassoon, is Associate Professor of Music at Washburn University and Principal Bassoon of the Topeka Symphony Orchestra, Topeka, Kansas. He received degrees from Louisiana State University and from Illinois State University with additional study at Boston University. His teachers included Sherman Walt, Louis Skinner, Leonard Sharrow, Herbert Turrentine, and John Patterson. Boyd has been at Washburn and with the TSO since 1968. He received two successive fellowships, 1974-1975 to the Tanglewood Music Center, the latter one being a Leonard Bernstein Fellowship.

Tsgt GREGORY BROWN is currently Second Bassoonist with the United States Air Force Band and Symphony Orchestra in Washington, D.C. He holds the BM degree from the University of Redlands in California and his MM degree in Bassoon Performance from Boston University. Prior to joining the USAF Band in Washington, D.C., Sergeant Brown performed as bassoonist with the USAF Academy's "Rampart Winds" quintet in Colorado Springs, where he was also a founding member of the "Chinook Wind Quintet." His major teachers have been Ken Munday, John Steinmetz, Milan Turkovic, Louis Skinner and Sherman Walt.

Who's Who: Soloists and Lecturers



JAMES CALDWELL has been professor of Oboe at the Oberlin Conservatory of Music since 1971. A graduate of the Curtis Institute of Music, he studied with John de Laacis. He has been soloist with the Casals Festival Orchestra and the Philadelphia Orchestra and has been Principal Oboist and soloist with the Puerto Rico Symphony (1961-65), the Chicago Little Symphony (1961-65), the Washington National Symphony (1965-66 and 1968-71) and the Chamber Symphony of Philadelphia (1966-68). He was a member of the Soai Veatorum Quintet from 1961-65. Caldwell has given recitals at Carnegie Recital Hall and Town Hall, has performed for five summers at the Marlboro Music Festival and has performed in early music concerts at the Smithsonian Institution, the Metropolitan Museum, and Aston Magna. He is founding director of the prestigious Oberlin Baroque Performance Institute, a two-week early-music seminar established in 1972. He also is the director of the Oberlin Consort of Viols summer workshop. Caldwell has been featured on orchestral and chamber-music recordings for the Cambridge, Columbia, Desto, Gasparo, Lyrichord, Phoenix, RCA, Smithsonian and Vox labels.

DONALD CASADONTE is currently a doctoral candidate in clarinet performance at the Ohio State University. A student of noted clarinetist and mouthpiece craftsman, James Pyne, Mr. Casadonte has also studied clarinet with John Norton, Donald McGinnis, and Charles Baker. Mr. Casadonte holds a bachelor's degree in chemistry from Case Western Reserve University, a master's degree in music from Cleveland State University, and continues to hold graduate standings in chemistry, having studied at Purdue University and

Cleveland State University. He has twice won first prize in the Graduate Student Research Forum Competition at the OSU, and is a recipient of the Graduate Student Alumni Research Award at OSU.



DON CHRISTLIEB'S professional career as a bassoonist began with the WPA orchestra in 1936. He then joined the Los Angeles Philharmonic Symphony for a period of one year, a waiting period required by the union at that time in order to be eligible for film studio work. During that time he worked with many conductors, notably the great Otto Klemperer. His introduction to studio work began with Max Steiner, who had been a guest conductor for the WPA. The film was "Bird of Paradise" with Dolores Del Rio. Alfred Newman heard and used him in his scoring of "Wuthering Heights" with Lawrence Olivier. He then went to MGM. For a four-year period under Herbert Stothart, he performed in "The Wizard of Oz", as well as freelancing in independent studios. During this period, and for the next 45 years, he performed in over 745 movies mostly at Twentieth Century Fox under Alfred Newman.



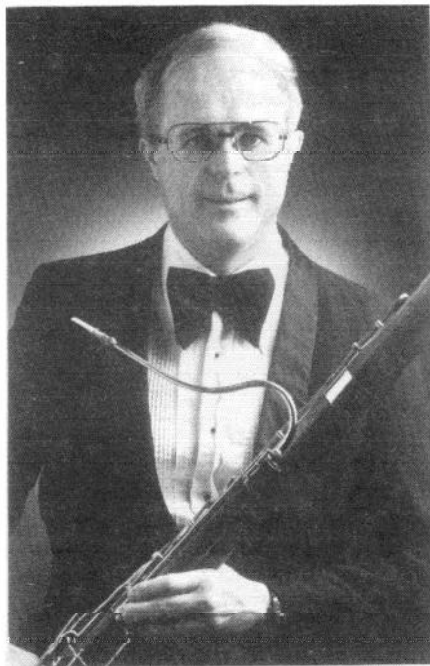
PETER COOPER, Associate Princi-

pal Oboist of the San Francisco Symphony, was for nine years the Principal Oboist of the Hong Kong Philharmonic Orchestra and a leading oboe soloist in the Far East. His new recording of the Heinrich Schweizer Oboe Concerto with the London Philharmonic was released in 1990. He played the world premier of this work in Hong Kong in 1986. Noted Chinese composer, Chea Gang, also composed an oboe concerto for him. In 1988, Mr. Cooper was a top prize winner in the Tokyo International Oboe Competition. He has appeared as guest soloist with orchestras in Japan, China, Taiwan, Thailand, Great Britain, and the United States. He played the Richard Strauss Oboe Concerto in its first performance in the People's Republic of China with the Central Philharmonic Orchestra in Beijing. Mr. Cooper is a student of Ray Still, Principal Oboist of the Chicago Symphony and Gladys Elliot, Principal Oboist of the Lyric Opera of Chicago. He is on the faculty of the San Francisco Conservatory of Music.



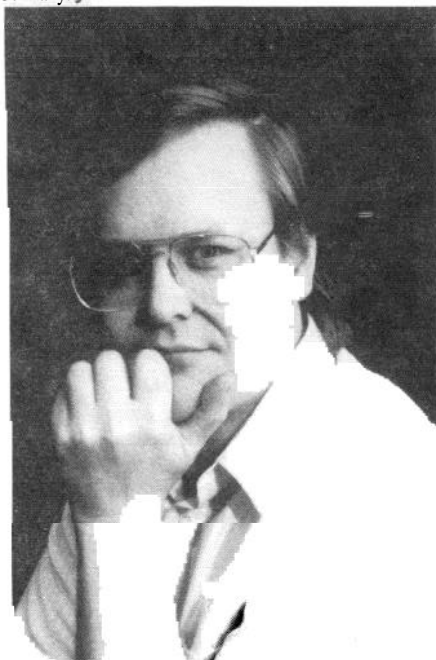
GERALD COREY initiated his newsletter, "To The World's Bassoonists" in 1969 while performing as solo bassoonist of the Baltimore Symphony and bassoon teacher at Peabody Conservatory. Excitement and interest about this periodical and soon afterwards Daniel Stolper's "To The World's Oboists" prompted leading double reed figures in the U.S. to ask Gerald to consider inviting all double reed musicians to join a new society, perhaps to be called the American Double Reed club. After Mr. Corey announced the initial invitation at the M.E.N.C. Chicago Conference in December 1970, the rest became history: THE INTERNATIONAL DOUBLE REED SOCIETY was conceived. For a total of 10 years Gerald continued as editor of all bassoon publications of the IDRS and was for one year elected President of IDRS. After that

time, Dr. Ronald Klimko took over the editing duties with remarkable enthusiasm and success. Mr. Corey has performed with the Washington, D.C. National Symphony, the Vancouver Symphony and for the past 20 years, he has been solo bassoonist of the National Arts Centre Orchestra of Canada. He has been an active soloist and chamber musician, performing on many occasions with various orchestras and was a past participant of the Marlboro, Vermont Music Festival. The first bassoonist in the U.S. to perform as solo bassoon of a major orchestra, using both the Heckel and Buffet bassoons, Mr. Corey was also a founding member of the North American French Bassoon Quartet and has appeared at each of its IDRS performances. He has served on juries for the Geneva and Toulon International Concours for Bassoon, 1980 and 1988. Among many teaching highlights he has given extended bassoon master classes in San Jose, Costa Rica and in Leipzig, Germany.



WILLIAM DAVIS, bassoonist and composer, has been a faculty member in the University of Georgia School of Music since 1981. He earned BM and MM degrees at the University of Kansas, and the DMA degree at the Eastman School of Music. His main composition teachers have been Samuel Adler, Warren Benson, and John Pozdro, and he has studied bassoon with Austin Ledwith and David Van Hoesen. His published compositions include works for soloists, chamber ensembles, chorus, and symphonic band. He has been a bassoonist in the San Antonio Symphony, the San Mateo Symphony, the Marin Symphony, the Amarillo Symphony, and the Georgia Woodwind Quintet. He currently serves as Vice President of the IDRS.

Bassoon at Kent State University and a member of the Kent Wind Quintet. For sixteen years he served as the Principal Bassoonist of the Kansas City Philharmonic, and also performed as Principal Bassoonist with the orchestras of Birmingham, Tulsa and the Santa Fe Opera. His solo and chamber music career includes performances at the Aspen, Sewanee, and Santa Fe chamber music festivals, as well as appearances on numerous collegiate and community series and on National Educational TV. He was soloist for the prestigious European conferences of the IDRS in 1984 and 1989. He has performed several concertos with the Kansas City Philharmonic, the Chamber Society/Orchestra of Philadelphia, the Tulsa Philharmonic Strings, and other groups, and is an active recording artist on the Crystal and CR5 labels. DeBolt also contributes to the bassoon field through his compositions, arrangements, and articles. He studied with Bernard Garfield, Harold Goltzer, and George Wilson and earned degrees at the Ohio State University.



PAUL COVEY was John Mack's first oboe graduate from the Cleveland Institute of Music. In 1970, after working with repairman Hans Moennig in Philadelphia, he founded his own shop in Baltimore. Since then, this shop has grown into Paul Covey, Inc., builders of the Covey oboe, woodwind repairers and suppliers of all kinds of oboe accessories. Mr. Covey has studied and measured many new and used instruments, taking special interest in the exceptionally fine ones. He has also talked to oboists to assess their playing requirements. Study continues to improve the understanding of the relationship between the instrument, the reed, the player and his playing environment.



THERESA DELAPLAIN is on the faculty at the University of Arkansas, where she teaches oboe and plays in the Lyrique Quintet. She is Artistic Director of the Ozark Chamber Players; Principal Oboist of the North Arkansas Symphony and the Music Festival of Arkansas; a member of the chamber trio Spectrum; and is an artist for Arts Live, an organization which presents public school programs. A former member of the Springfield (OH) Symphony, Ms. Delaplain has played with the Cincinnati Chamber Orchestra, the Richmond (IN) Symphony, and the Fort Smith Symphony, and has taught at the Interlochen Center for the Arts and at Bowling Green State



DAVID A. DEBOLT is Professor of

University. She is a doctoral candidate at the Cincinnati College-Conservatory of Music where she studies with Sara Bloom. Ms. Delaplaine is an active interpreter of contemporary music, having performed at several festivals and conferences on 20th-century music. She has recorded works by contemporary composers on the Contemporary Record Society label.



DAVID DUTTON, oboist, tours with his musical partner, fortepianist and harpsichordist Beverly Biggs, as one of only two classical duos on the prestigious WESTAF Touring Roster. Dutton is owner of B&D Publications and Master Oboe Reeds. In addition, he is conductor and Co-Director of the Royal Fireworks Concert™, the largest independent musical event in the Pacific Northwest. Dutton, who studied with DeVere Moore and Marcel Tabuteau, is a former member of the St. Louis and Dallas Symphony Orchestras. (See BIGGS/DUTTON DUO under ENSEMBLES.)



RAYMOND DUSTÉ is recently

retired from the San Francisco Symphony and Opera Orchestra, where he played oboe and English horn for **25 and 31 years respectively.** Mr. Dusté was Instructor of Oboe at Stanford University and San Francisco State University. He was a member of the California Wind Quintet and director of his own Bach to Mozart Ensemble. He was Principal Oboe and frequent soloist with the Carmel Bach Festival for 2.5 years, and has recorded with Cambridge Records. His tenure with the San Francisco Opera included landmark performances of *Tristan und Isolde*, the Ring Cycle, *Wozzeck*, and premieres of contemporary works. He has performed all of the major repertoire under many of the world's leading conductors. Mr. **Dusté** currently serves as consultant for Forrest's Music.

MSgt RONALD ERLER has been a member of the United States Air Force Band since 1980. Born into a musical family, oboist and English hornist Sergeant Erler began his musical training with his father and went on to study with Earnest Harrison, Gene Montooth, Richard White, and John Mack. A native Washingtonian, he holds degrees in music education and oboe performance and has been on the faculty of both the Shenandoah Conservatory of Music and Furman University. Sergeant Erler has appeared as a soloist with various local orchestras as well as the United States Air Force Band, and can frequently be heard as a freelance performer throughout the Washington, D.C. area. When his musical commitments and family obligations allow, Ron can be found plying the waters of the Chesapeake Bay on his sailboat, "Water Music."



TERRY B. EWELL is Assistant Pro-

fessor of Bassoon and Music Theory at West Virginia University. He was Principal Bassoon of the Hong Kong Philharmonic Orchestra for seven years. Under the baton of Gerard Schwarz, Jahjah Ling and others, Mr. Ewell has been a soloist with the Seattle Symphony, Seattle Youth Symphony, and the Hong Kong Philharmonic. In 1981 Mr. Ewell won first prize in the International Fernand Gillet Competition held in Lubbock, Texas. He studied bassoon with Arthur Grossman at the University of Washington, and is currently completing his Ph.D. in music theory at the same institution. He has recorded under the labels of Music Heritage Society, Hong Kong Records, and Pickwick Records.



JULIE ANN GIACOBASSI began her oboe studies at the age of 14 in Muskegon, Michigan. She is a graduate of the University of Michigan where she studied oboe with Florian Mueller. Ms. Giacobassi joined the San Francisco Symphony as English hornist in 1981, and in 1985 made her solo debut with the Symphony. She is active as a recitalist and as a soloist in the San Francisco Symphony's New and Unusual Music series, the Chamber Music Sundaes series, Artea, and the Sinfonia San Francisco. Before joining the Symphony, she taught oboe and English horn at Louisiana Tech University, and performed as English hornist and oboist with such orchestras as the Shreveport Symphony, the National Ballet Orchestra, the Kennedy Center Opera House Orchestra, the American Camerata for New Music, and the Grand Teton Music Festival.

Who's Who: Soloists and Lecturers



ARTHUR GROSSMAN was born in New York City. He began his professional career at the age of thirteen in the Oklahoma City Symphony Orchestra. After a season with the San Antonio Symphony, he entered the Curtis Institute of Music where he studied with Sol Schoenbach and took chamber music classes with Marcel Tabuteau. Upon graduation he joined the Seventh Army Symphony Orchestra in Europe and the Seventh Army Wind Quintet, now the *Soni Ventorum* Wind Quintet. After two years as Principal Bassoon with the Indianapolis Symphony and one with the Cincinnati Symphony, *Soni Ventorum* was asked by Pablo Casals to form the wind faculty of the newly created Conservatory of Music of Puerto Rico. Seven years and several recordings later *Soni Ventorum* moved to Seattle to join the faculty of the University of Washington. Grossman has toured world-wide with *Soni Ventorum* and as a soloist. He has made more than thirty recordings. In January 1988 he became Associate Dean for Arts of the College of Arts and Sciences at the University of Washington.



LINDA HARWELL, Assistant Princi-

pal Bassoonist of the National Symphony, has achieved recognition as a chamber musician, soloist, recitalist, teacher and coach, and has a special interest in promoting the bassoon as a solo instrument. Her 1989 performances of the Vivaldi Concerto in E Minor with the National Symphony, Maestro Rostropovich conducting, were described by the Washington Post as "suffused with smouldering warmth". She has also appeared often as soloist with Washington's Handel Festival Orchestra at the Kennedy Center and in Europe and will be a soloist on an upcoming recording project of Handel encores as well as on the orchestra's 1991-92 concert season. Ms. Harwell is a member of the Chamber Soloists of Washington and is featured on their recording of Handel's Water Music on the Newport Label. Ms. Harwell earned her master's degree in bassoon performance and the Artist Diploma from the Peabody Conservatory where she studied with Gerald Corey. She attended the chamber music seminars of Marcel Moyse for eight years and participated in the many master classes given by Slava Rostropovich especially for NSO musicians. She considers both of these unique opportunities to have been major artistic influences. Beginning this fall, she joins the faculty of the Peabody Conservatory.



NORMAN HERZBERG studied with Vincent Pezzi at the Eastman School of Music and with Simon Kovar in New York City. He then joined the St Louis Symphony and served as Solo Bassoonist in that orchestra for 12 years. He taught and performed at the Aspen Institute during its opening years in 1951 and 1952. Since 1953 Mr. Herzberg has been living in Los Angeles where he is a well-known freelance musician in the Motion Picture and Television Industries. He taught at the Music Academy of the West for 20 years and was solo bassoonist with the Los Angeles Chamber Orchestra during its early years under Neville Marriner. He also participated in the Columbia

Symphony Orchestra recordings under Bruno Walter. At the present, he is an Adjunct Professor of Bassoon at the University of Southern California where he has been teaching for the past 33 years. His students occupy chairs in many major symphony orchestras in the U.S. and Europe.

CHUCK HOLDEMAN resides in Newark, Delaware where he has a bassoon studio and teaches at the Wilmington Music School. As a player of the French bassoon, he performs with **Relâche**, the ensemble for contemporary music of Philadelphia, and has participated in that group's recordings and tours of Japan and Europe. He is also Principal Bassoonist for the Bach Festival at Bethlehem, Pennsylvania. He has appeared with the North American French Bassoon Quartet in DRS meetings at Edinburgh and Towson. He plays jazz on the Buffet bassoon with the Judith Kay Jazz Trio appearing at this year's conference. Chuck is Principal Bassoonist of the Delaware Symphony, playing a Schreiber artist model (he is sales agent for Boosey and Hawkes/Schreiber/Bufet). Upcoming plans include spending the Fall of 1991 in Edinburgh, Scotland with his family, and playing for the 1992 Prague Spring Festival with **Relâche**. Chuck is also developing a repertoire of improvisatory games and exercises for instrumental students. He is a graduate of Curtis (Schoenbach) and studied with M. Allard in France. (For photo see **JUDITH KAY JAZZ TRIO under ENSEMBLES.**)



JOHN KELLA is a violist with the Metropolitan Opera Orchestra, and is Coordinator of the Music Rehabilitation Program of the Miller Health Care Institute for Performing Artists at St Luke's-Roosevelt Hospital Center in New York. He has BM and MM degrees in viola from the Juilliard School, a Ph.D. in Music Education from New York University, and Certificate: in the Biomechanics of Human

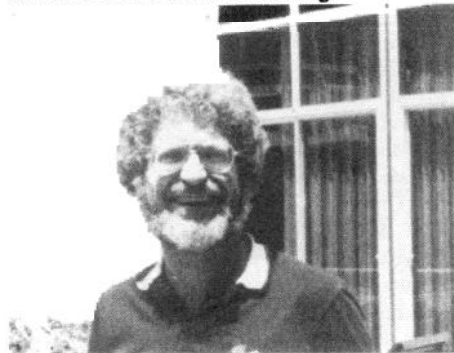
Who's Who: Soloists and Lecturers

Movement from the Massachusetts Institute of Technology. Dr. Kella is also Professor of Violin and Viola at the Manhattan School of Music, Preparatory Division, and Assistant Professor at New York University, Department of Music and Music Education. He serves on the Board of Directors of the Music Assistance Program for Local 802 Associated Musicians of Greater New York, American Federation of Musicians, and on the Board of Directors of the Center for Safety in the Arts.



RICHARD KILLMER, Professor of Oboe at the Eastman School of Music, was Principal Oboist of the St. Paul Chamber Orchestra for 11 years. In 1960 Killmer received a BA in Music Education from Colorado State College (now U. of Northern Colorado) where he studied woodwinds and conducting with William Gower, cello with Donald Glick, and violin with Henry Ginsberg, (10 October 1989, Killmer was inducted into the University of Northern Colorado Alumni Hall of Fame.) Upon graduation, he became orchestra director of the Longmoot, Colorado Public Schools, a post he held until entering the U.S. Army in 1962. During his three years in the Army, he was principal oboist with the NORAD Band, baritone saxophonist in the NORAD Commander's Dance Band and cellist with the Air Force Academy String Quartet, performing on numerous recordings and television programs. After completion of his service duty, Killmer attended the Yale University School of Music where he studied oboe with Robert Bloom and received his DMA degree. Principal Oboist of the Oklahoma City Symphony from 1967-1970, Killmer has also been Principal Oboist of the Aspen Music Festival and the Lake Placid Sinfonia. During the 1989-1990 concert season, he was invited to perform as a guest member of the Boston Symphony and Boston Pops. He is a member of

the American Reed Trio of which he is a founding member. During the summer of 1991 Killmer will perform at the Kingston Hotel Mainly Mozart Festival in San Diego, the Sarasota Music Festival and the Banff Centre. Killmer has been a member of the Eastman School of Music faculty since 1982. He was awarded the school's 1984-1985 Eisenhart Award for Excellence in Teaching.



RONALD KLIMKO is Professor of Music at the University of Idaho, Moscow, and Bassoonist with the Northwest Wind Quintet. He has studied German-system bassoon with Richard Lottridge, Otto Eifert, and William Waterhouse, and French-system with Maurice Allard, Gilbert Audin and Cecil James. Author of the book, *Bassoon Performance Practices and Teaching in the United States and Canada* (1974), he is currently preparing an expanded and revised edition in co-authorship with Mare Apfelstadt of the University of North Carolina (Greensboro). He has performed with the Spokane Symphony for over 20 years and has played concerts in the United States, Canada, and Europe. Klimko has served as Bassoon Editor of the IDRS since 1981. His hobbies include running, skiing and mountaineering.



PHILLIP KOLKER became Principal

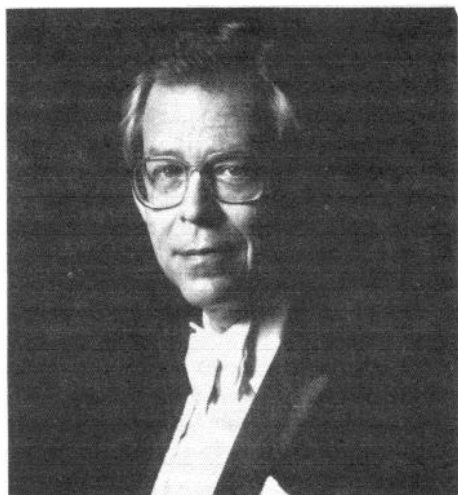
Bassoonist of the Baltimore Symphony Orchestra in 1972. In the same year he joined the artist faculty of the Peabody Conservatory where, in addition to teaching, he is now Coordinator of Woodwinds. In the summer, he is a faculty member at the National Orchestral Institute in College Park, Maryland. Mr. Kolker received his BA degree from the University of Rochester in 1963 and, as a student of K. David Van Hoesen, earned a MM degree and a Performer's Certificate from the Eastman School of Music. He has appeared as soloist with the BSO, the Baltimore Chamber Orchestra, the Eastman-Rochester Symphony, and the Minnesota Orchestra, where he was Associate Principal Bassoon from 1967 to 1972. In August of 1988 he was a featured recitalist at the IDRS Convention in Victoria, BC. Mr. Kolker frequently performs on chamber music concerts and in recital in the Baltimore area and is a founding member of Pro Musica Rara where he plays baroque bassoon. In the 1991-92 season he will be featured soloist with both the Baltimore Symphony and Pro Musica Rara.



RICHARD KRAVCHAK, Principal Oboist for the Dubuque Symphony Orchestra is an Assistant Professor of Music at Luther College in Decorah, Iowa where he teaches oboe, bassoon and saxophone. He has traveled extensively and performed in Taiwan, the Dominican Republic, Europe, Canada, and in the People's Republic of China as well as across the United States. In addition to teaching at Luther College, Dr. Kravchak is Adjunct Instructor of Woodwinds at Wartburg College and has served as the production manager and artist-in-residence for Jones Double Reed Products. Dr. Kravchak holds performance degrees from the Eastman School of Music, the Juilliard School, and Florida State University. His principal teachers include Tom Stacy and Nancy Fowler.

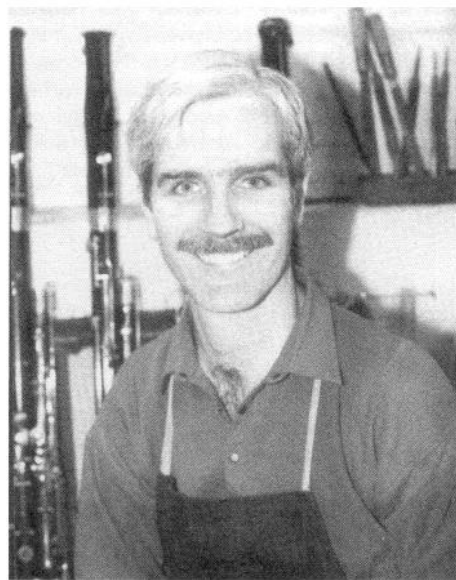


CHARLES-DAVID LEHRER, oboist and music historian, received a DMA from the University of Michigan in 1968 and in that same year was appointed to the faculty of the University of Massachusetts in Amherst. In March of 1980, he made his New York solo debut at Carnegie Recital Hall. Joseph Horowitz' review of that concert led to Lehrer's three recordings on the Orion label. Also during that period, Lehrer, using composers' sketches, published reconstructions of the remaining movements of Mozart's F Major Oboe Concerto (KV 293) and Beethoven's F Major Oboe Concerto (Hess 12). Lehrer received the Healey Endowment Grant from UMass to investigate the 19th-century oboe concerto repertory in Europe. In 1987 he enrolled in the Ph.D. program in musicology at UCLA where he wrote a dissertation on **The Healey** Parisian Concerto. Dr. Lehrer presently holds lectureships at Santa Monica College in musicology and at UC Santa Barbara in oboe and chamber music.



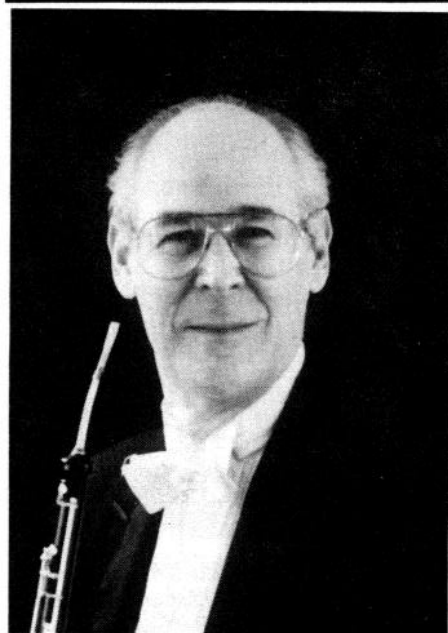
JOHN MACK was born in 1927 in

Somerville, New Jersey, where he received his early musical training. Music has been a part of John Mack's life from the very beginning. Mr. Mack recalls his mother's pleasure upon discovering that her son had "perfect pitch." He took up the oboe as a sixth grader and by the time he was in high school was studying with Bruno Labate and Marcel Tabuteau. Against the advice of friends, who urged him to study science or physics, John Mack entered the Juilliard school of Music. There he studied with Harold Gomberg and at the age of 19 was playing first oboe with the Juilliard Orchestra. He subsequently attended the Curtis Institute of Music in Philadelphia and studied with Tabuteau. He was appointed Principal Oboe of the Cleveland Orchestra in 1965 by George Szell. Since first appearing as a soloist with the orchestra in January 1967, Mr. Mack has been featured as soloist on numerous occasions -- at Severance Hall, Blossom Music Center, and New York's Carnegie Hall, as well as on many local, national, and world tours. In 1976 he performed the American premiere of Luciano Berio's *Chemis IV*, for oboe and strings, under the composer's direction. Since 1965, Mr. Mack has chaired the oboe department at the Cleveland Institute of Music, where, he also now serves as Administrative Chairman for the woodwind division. In addition, he has been a faculty member of the Blossom Festival School (now Kent/Blossom Music) since its inception in 1968 and -- every June since 1976 -- has taught and performed at the John Mack Oboe Camp in North Carolina. Mr. Mack observes that many of his students hold positions with America's major orchestras and is grateful to all of his colleagues, friends, and students who helped make possible Ellen Taaffe Zwilich's Oboe Concerto, which was commissioned to celebrate his 25th anniversary with the Cleveland Orchestra. John Mack is a founding member of the Plymouth Trio whose recording was recently released for Crystal Records. In addition, he can be heard on numerous Cleveland Orchestra recordings, on three chamber music recordings on the Crystal label, and also in several recordings for the Marlboro Festival. He has performed with ensembles such as the Severance String Quartet, the Guameri String Quartet, and the American String Trio. John Mack plays the Loree oboe and is often acknowledged to be the best reedmaker in North America.



HOLDEN MCALEER has serviced the instruments of some of the world's finest bassoonists. His bassoon teachers have included Kenneth Pasmanick, Walter Maciejewicz, and L. Hugh Cooper. At the University of Michigan, he studied both bassoon repair and performance with Mr. Cooper, earning both a BS degree in music education and a MM degree in bassoon performance. He was a teaching Fellow with both classroom and private instructional duties, and held for one year position of Instructor of Bassoon at Tennessee Technological University. He attended the Eastern School of Musical Instrument Repair in Union, New Jersey where he studied wood and brass repair for two years. In 1978, he moved to Baltimore and worked for Paul Covey, Inc., servicing woodwinds and helping to build Mr. Covey's first oboes. When he became self-employed in 1979, he soon gained a reputation as one of the outstanding woodwind repair technicians in the country. In early 1988 he chose to specialize exclusively in bassoons in order to further develop his skills in bassoon modifications. He is an active professional bassoonist and is a member of the Baltimore Chamber Orchestra, a founding member of the Trio da Camera, and a regular substitute with the Baltimore Symphony Orchestra on bassoon and contrabassoon.





PATRICK MCFARLAND has played with the Atlanta Symphony Orchestra since 1964 and has been the solo English horn player since 1968. He has just completed a CD recording of solo and chamber works for English horn which is available at the McFarland Double Reed Shop exhibit. Featured is the Francaix Quartet for English horn & Strings along with works by Koetsier, Lalliet, Bozza and Graham Powning. He can also be heard on the Telarc recordings of the Atlanta Symphony, including the recently recorded Shostakovich 8th Symphony with its extended English horn solo. He opened his McFarland Double Reed Shop in 1971 and enjoys playing tennis at any opportunity.



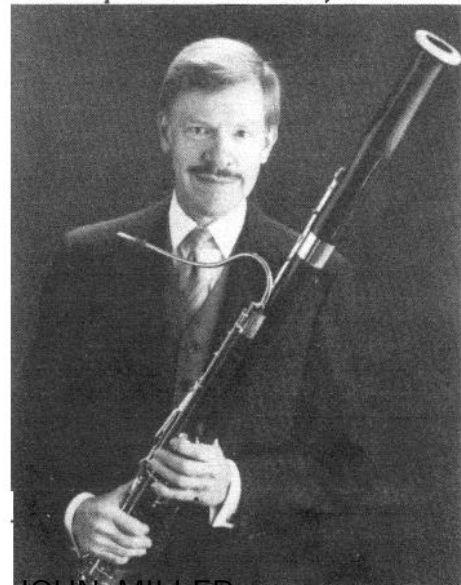
DAVID MCGILL assumed the position of Principal Bassoonist of the Cleveland

Orchestra in 1988. Before coming to Cleveland, he served as Principal Bassoonist of the Toronto Symphony from 1985-1988. Born in Tulsa, Oklahoma, he was named Principal Bassoonist of his hometown orchestra at the age of 17. Mr. McGill has performed as soloist with the Cleveland Orchestra, the Toronto Symphony, the Colorado Philharmonic, the Oklahoma Symphony, and the Tulsa Philharmonic. In 1983 he won first prize in the IDRS's Femand Gillet Young Artist Competition. While earning his bachelor's degree from Curtis Institute, he studied with Sol Schoenbach and attended woodwind classes of John de Lancie and John Minsker. Mr. McGill has taught bassoon and woodwind chamber music at the University of Toronto and presently serves on the faculties of the Cleveland Institute of Music and the Blossom Music Festival, the summer festival of the Cleveland Orchestra. He has performed at prominent summer festivals including Marlboro, Tanglewood, and Aspen. Mr. McGill will be recording the Mozart Concerto with the Cleveland Orchestra under the direction of Christoph von **Dohnányi** in the Spring of 1993. On his recent performance of this work with the Cleveland Orchestra, the reviewer from the PLAIN DEALER wrote: "He played with flawless technique and refined musicianship. His warm tone resembled the fine-grained timbre of a lyric baritone. . . His fluent phrasing and dynamic inflections revealed a romantic temperament."



DAVID MILLER resides in New York City where he is affiliated with the Little Orchestra Society; the Long Island Philharmonic; the Brooklyn Philharmonic; the Symphony of the New World; and the Josef Marx Baroque Ensemble; as well as the Dance Theatre of Harlem and the Alvin Ailey Dance companies. Mr. Miller performed as bassoonist with the National Symphony and the U.S. Navy Band in Washington, D.C. and South America's Sinfonica de Colombia. Warren Cytron's composition, *Wild Mushrooms I*, completed in February, 1973, was followed by a second

movement written and premiered in 1991 at the Friday Morning Music Club of Washington, D.C. Mr. Cytron and Mr. Miller met through a mutual acquaintance -- the oboist, **Josef Marx**.



JOHN MILLER received his early musical training at the Peabody Conservatory in Baltimore and the New England Conservatory in Boston. He also holds a BS degree in humanities and engineering from MIT and was awarded a Fulbright grant for music study in Amsterdam. While in Boston he founded the Bubonic Bassoon Quartet and the Boston Baroque Ensemble and made the first recording ever of the Hummel Bassoon Concerto, released with the Weber Concerto on Cambridge Records. He assumed his present position as Principal Bassoon in the Minnesota Orchestra in 1971, when he also joined the faculty of the University of Minnesota. Since then, he has performed many times as soloist with the Minnesota Orchestra as well as numerous other orchestras, and has traveled throughout the U.S. presenting master classes, recitals, and concerts with the American Reed Trio; Among his recent recordings are four concertos by Vivaldi and the Mozart and Vanhal Concertos, all conducted by Neville Marriner on two Pro Arte discs. His teachers include Louis Skinner, Arthur Weisberg, Stanley Petruilis, Sherman Walt, Stephen Maxym, and Thom de Klerk.

