

## Who's Who: Soloists and Lecturers



**SUSAN NIGRO**, a native of Chicago's South Side, has been a fervent advocate, lover, and proponent of the contrabassoon. Her crusade on behalf of this noble instrument became public knowledge in December of 1985 when she was quoted, in a Wall Street Journal article on the contrabassoon, saying, "It's my favorite instrument" Ms. Nigro earned both the BM and MM degrees from the Northwestern University School of Music and an additional graduate degree from the Roosevelt University School of Education. Her teachers include Burl Lane, Ferdinand Del Negro, Leonard Sharrow, Willard Elliot, Wilbur Simpson, and Arnold Jacobs. Her professional experience includes work with the Chicago Symphony, the Saint Paul Chamber Orchestra, and the Fort Wayne Philharmonic, in addition to extensive freelance work in the Chicago metro area. She is founder and contrabassoonist of the Chicago Bassoon Quartet. Her current concentration is on contrabassoon solo literature and she has made several appearances as contrabassoon soloist.



**JAMES OSTRYNIEC**, internationally acclaimed oboe soloist, concertizes

extensively throughout the United States and Europe. He has received rave reviews for his performances in Vienna, Salzburg, Innsbruck, and London as well as major cities in the United States. A frequent recitalist from coast to coast, Mr. Ostryniec is praised by the NEW YORK TIMES for "his attractive tone" and is declared "a superb player" by the SAN FRANCISCO CHRONICLE His performances have been syndicated nationally by Parkway Productions and he has presented solo broadcasts for the West German radio, the Austrian radio, and the British Broadcasting Corporation. A recipient of grants from the Martha Baird Rockefeller Fund for Music and the Alice Ditson Foundation, Mr. Ostryniec has recorded for Orion Master Records, Composers Recordings, Finnadar Records, Opus One, and Varese International Recordings. HIGH FIDELITY/MUSICAL AMERICA states "Ostryniec is a first-rate instrumentalist" and THE NEW RECORDS writes "Oboist James Ostryniec offers a breath-taking exhibition of avant-garde woodwind acrobatics: multiple tones, harmonica, what sound like multiple-toned trills. Brilliant playing." Considered one of the foremost exponents of contemporary oboe techniques in America, he is also expert in Baroque and early Classical performance. Mr. Ostryniec is Assistant Principal Oboist of the Baltimore Symphony.



**EMIL PASCARELLI, M.D.** is Professor of Clinical Medicine at Columbia University College of Physicians and Surgeons. He is also an Adjunct Associate Professor of Clinical Public Health at Cornell University Medical College. He holds the position of Director of Ambulatory Care Services at St. Lukes Roosevelt Hospital Center in New York City. He is author of many articles on matters relating to ambulatory care and a book, "Hospital Based Ambulatory Care" published in 1982 by Appleton Century Crofts.



**KENNETH PASMANICK** became Principal Bassoon of the National Symphony Orchestra at the age of 22, following studies at Eastman with Vincent Pezzi, and at Juilliard with Simon Kovar. His many years with the Orchestra have given him a variety of musical experiences, which have ranged from in-concert improvisations with Benny Goodman to recording Stravinsky's operas [Oedipus Rex and The Song of the Nightingale) with the composer conducting. Appointed an American Specialist Abroad by the State Department, Paamanick served two successive summers in Central America as soloist and chamber music coach, and received gold medals for cultural contributions. As interim Principal Bassoonist of the New York Philharmonic under Pierre Boulez, he performed concerts in NYC, New Zealand, Australia, and Japan, with Boulez and Bernstein conducting. He is a Professor at the University of Maryland, and member of its resident quintet, and is a founding member of the NSO Wind Soloists. He has played many solos with the NSO, including concertos by Mozart and Vivaldi, and symphony concertantes by Haydn and Mozart. Paamanick has given four world premieres of solo bassoon works: Gian Francesco Malipiero's Serenata, Robert Evett's Concerto, David Amram's Concerto, and Gunther Schuller's Concerto. The latter three were written for and dedicated to Mr. Pasmannick. He and his wife, Frances, have traveled widely. They have visited China, Egypt, Scandinavia, Israel, Mexico, Guatemala, France, and Italy. They made an extensive study of Pre-Columbian history and artifacts, which has led to trips to Chichen-Itza, Palanque, Uxmal, Copan, and Tikal. They are interested in the furniture and vases of the Art-Nouveau movement and are both Tai Chi students. They are also the proud, new grandparents of Natalia, in San Francisco.

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**GEORGIA PEEPLES** is Associate Professor of Music and Coordinator of Graduate Studies in Music at the University of Akron. She performs as Principal Bassoonist with the Akron Symphony Orchestra and the Ohio Ballet Chamber Orchestra and with Solaris, the woodwind quintet in residence at the University of Akron. Ms. Peebles, who holds the DMA from the University of Maryland, was a student of Mark Popkin, Kenneth Pasmanick, and Leonard Sharrow, and has published widely on the topics of American music and woodwind pedagogy.



**MSgt DANNY PHIPPS** is a graduate of the Curtis Institute of Music in Philadelphia where he studied with Sol Schoenbach. He also studied with Marcel Moyse, George Goslee, John DeLancie and Mark Popkin. Sergeant Phipps began his serious musical studies while completing his last three

years of high school at the North Carolina School of the Arts. After graduating from the Curtis Institute of Music, Sergeant Phipps became active as a freelance artist in the Philadelphia area, where he performed as bassoonist in the Philadelphia Lyric Opera and the Pennsylvania Ballet Orchestras. After completing the MA degree in musicology from the Catholic University of America, Sergeant Phipps joined the faculty of Baylor University, where for four years he was Assistant Professor of Bassoon and Music Theory. Sergeant Phipps joined The United States Air Force Band in January of 1985. He completed his doctorate at the Catholic University in 1986. In addition to performing duties with The United States Air Force Band, Sergeant Phipps is a member of the faculty of Shenandoah College and Conservatory of Music in Winchester, Virginia, where he serves as Professor of Bassoon and as bassoonist in the faculty woodwind quintet.

**NORA POST** received her BA in Experimental Music Studies from the University of California, San Diego, as the first Phi Beta Kappa graduate of UCSD. She received both her MA and Ph.D. from New York University. A student of Heinz Holliger, Ray Still, and Michel Piguet, Post made her debut at Town Hall/New York. Ms. Post has premiered works by Xenakis, Hiller, Wuorinen, Foss, Feldman, Femeyhough, Moran, Babbitt, Takemitsu and Cage. She has been invited to redesign the oboe through the Institut de Recherche et Coordination Acoustique/Musique, Paris (Pierre Boulez director). The author of two books and over twenty articles, her writings appear in journals including *Interface-Journal of New Music Research*, *Perspectives of New Music*, *Musical America*, *Galpin Society Journal* and the *Darmstadter Beiträge zur Neuer Musik*. Post was chosen to be the first recipient of the American New Music Consortium Award (1984), given in recognition of her contributions to contemporary American music. Nora Post has recorded for Erato (EMI), Orion, Arabesque, and CRI. She has been the owner of Nora Post, Inc. since 1985.



**JAMES PRODAN** is Associate professor of Music and Assistant Dean and Director of Undergraduate Studies at the University of North Carolina at Greensboro. He is a student of William Baker, James Caldwell, and John Mack. He holds the BS in music education degree from Ohio State University, the MM degree from the Catholic University, and the DMA degree from Ohio State University. He currently plays Principal Oboe with the Greensboro Symphony Orchestra, and performs regularly with the Eastwind Quintet in residence at UNCG. Dr. Prodan has performed with the Wheeling, Columbus, Winston-Salem, and Akron Symphonies as well as the United States Army Band in Washington, D.C. He has appeared as soloist with the Ohio State University Chamber Orchestra, the Columbus Symphony, the Haiti National Philharmonic and the Greensboro Symphony Orchestra. He has taught at Ohio State University, Otterbein College and the University of Akron. He has published articles in professional music journals and edits a series in the "North Carolina Music Educator". He authored an internationally acclaimed text, *Oboe Performance Practices in the United States and Canada*, a new book entitled *The Third Octave a Study of the Altissimo Register* and has recorded with the Cambini Wind Quintet on the Coronet Label. Dr. Prodan serves as Librarian of the IDRS and is a member of its Executive Committee. In addition, he is the founder and director of the Community Music School of UNCG.

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**JESSE READ** has served as the Principal Bassoonist in the Netherlands Chamber Orchestra, Vancouver CBC Radio Chamber Orchestra, North Holland Philharmonic, San Francisco Opera, Spring Opera, Metropolitan Opera National Company, is active as a chamber music performer, as a specialist in the performance of 18th century solo music, and has been active in major motion picture and television broadcast studios. Mr. Read has appeared as soloist with orchestras in the USA, Canada, Belgium, Germany, Switzerland, and Austria. He has taught at the University of Victoria in British Columbia, the Utrecht Conservatory in the Netherlands, the University of Delaware, and most recently at the University of British Columbia in Vancouver, Canada. Mr. Read is Principal Bassoon of the Carmel Bach Festival and the Whistler International Mozart Festival. His solo albums on the ETCETERA label (*Six Sonatas* by **François** Devienne, and the recently-released *French Baroque Miniatures* have won wide and unanimous acclaim.

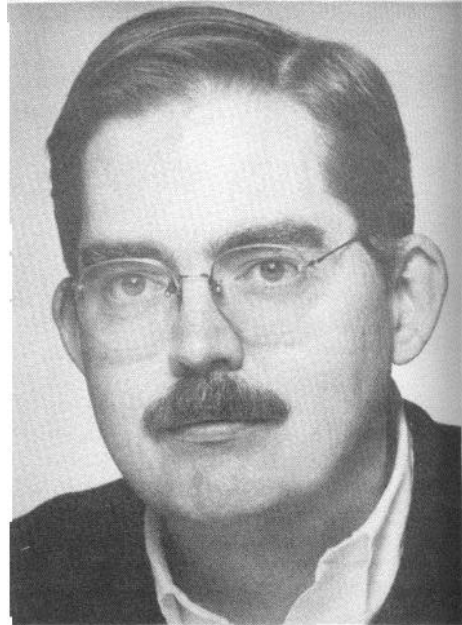


**JOHNNY REINHARD** is a New

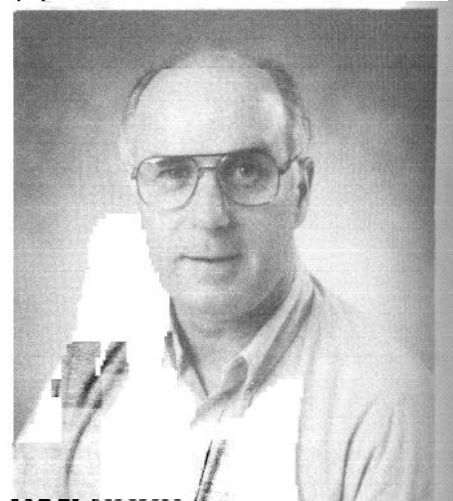
York based solo bassoonist who is also a composer, conductor, and concert producer focusing on alternative tuning. To this end, Mr. Reinhard founded the *American Festival of Microtonal* Music, Inc. (AFMM) for which he has produced and directed 55 concerts since 1981. He is also the publisher and editor of *PITCH*, a compendium of microtonality. He has premiered numerous contemporary compositions for bassoon including works of Sophia Gubaidulina, Teo Macero, Harold Sletsky, Harvy Sollberger, and Ivan Wyschnegradsky, in more than 15 different tuning systems. In Italy, France, and New York, he has vocalized the music of Harry Partch. For the AFMM, he conducted premiere performances of works by Hugh Davies, Robert Priest, Terry Riley, Mordecai Sanberg, Edgar Varese, and Iannis Xenakis. His composition *Dune*, showcases extended microtonal techniques for bassoon. Mr. Reinhard received his MM from Manhattan School of Music under Stephen Maxym and BM from North Carolina School of the Arts under Mark Popkin.



**HAROLD ROBISON** is Associate Professor of Bassoon and Associate Director of the School of Music, Ohio University, Athens, Ohio. Dr. Robison received the DMA degree in bassoon performance from the University of Michigan and Bachelor's and Master's degrees from West Virginia University. He studied bassoon with Lewis Hugh Cooper and Lawrence Intravaia. He coordinated a program of mixed double reed ensemble music at the Toronto convention and performed a recital of original music for bassoon and organ at the Columbus convention.



**DENNIS ROONEY** is a freelance broadcaster, narrator, producer and writer on music as well as a veteran record collector whose discographic knowledge is supplemented by particular insight into the technology of the recording process. A resident of New York City, he is Associate Editor of the *STRAD* (published in London) and a regular contributor to *KEYNOTE*, *CLASSICAL* and *MUSICAL AMERICA*. Currently supervising a series of CD reissues for Sony Classical (formerly CBS Mastenvorks), he has produced numerous musical programs for American Public Radio and National Public Radio. He has lectured on a wide variety of musical subjects, and his "Pageant of Twentieth Century Bassoon Playing on Recordings" has been enthusiastically received by the participants of two successive Towson State University Bassoon Symposiums.



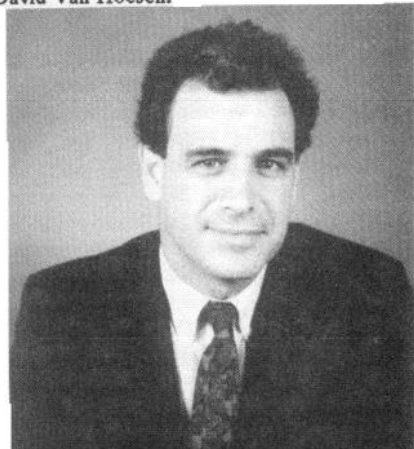
**DAN ROSS** attended college at Arkansas State University and received a DMA degree from the University of Mississippi. He is

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Professor Of Music at Arkansas State University and plays English horn and Principal Oboe with the Arkansas Symphony. He has done extensive research on oboe gouging. For the past five years he has manufactured oboe and English horn gougers, and designed and built blade grinding machines for all types of gouger blades. A book on gouging is due to be published in 1991.



**GEORGE SAKAKEENY** is Assistant Professor of Bassoon at the Oberlin Conservatory, and Director of the Oberlin Wind Performance Institute. He has been Principal Bassoonist of the New Japan Philharmonic (under conductor Seiji Ozawa), and currently performs as Principal Bassoonist with the Pro Musica Chamber Orchestra of Columbus, the New Hampshire Symphony Orchestra, and the Handel & Haydn Society. He also performs with the Boston Symphony & Boston Pops, the Peninsula Music Festival, and is a member of the Boston Wood Octet. Along with Oberlin colleagues Alex Klein oboist, and Lawrence McDonald clarinetist, he is a founding member of the Oberlin Reed Trio which has recently completed a tour of Central America. Sakakeeny has appeared as a soloist with orchestra more than ten times in the U.S. and Japan. A graduate of the Eastman School of Music, Sakakeeny's principal teacher was **David Van Hoesen**.

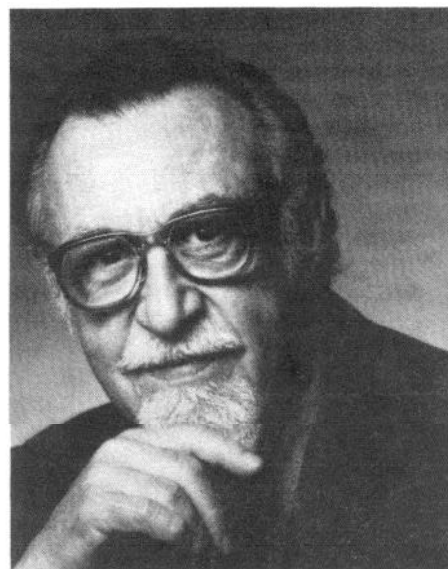


**MICHAEL SANTUCCI, MS,**

CCC-A is a nationally certified audiologist, specializing in hearing conservation for musicians. He received a BA degree in Hearing Science in 1975 and a master's degree in Audiology in 1978. In 1985 in Chicago he founded Sensaphonic Hearing Conservation for Musicians. His articles regarding occupational sound hazards and hearing conservation for musicians have been published in *Medical Problems of Performing Artists* in 1987 and 1990. Mr. Santucci advocates hearing awareness and hearing conservation programs for musicians through university lectures, radio talk shows and interviews with various music magazines such as *Modern Drummer* and *Audiotape*.



**GROVER SCHILTZ**, the Chicago Symphony's English horn player and member of the oboe section, began oboe studies with Robert Mayer. After receiving his BM degree from the University of Michigan in Ann Arbor, he spent several summers at Tanglewood and played in military bands while in the U.S. Army. Before joining the Chicago Symphony in 1959, Mr. Schiltz played with the Civic Orchestra of Chicago, studying with Ray Still; the Chicago Lyric Opera Orchestra; and the Grand Park Symphony. Between 1956 and 1959 he toured with the Boston Pops Orchestra, played with the St. Louis Sinfonietta, and was First Oboist for three years with the Kansas City Philharmonic. Mr. Schiltz has been active with chamber music groups in the Chicago area including the Chicago Symphony Winds and Northwestern University Chamber Music Society. At Northwestern he taught oboe and a class on Baroque performance practice. He now teaches privately and performs with City Musick, Chicago's Baroque Orchestra whose members play on original instruments.



**LEONARD SHARROW** recently retired as Principal Bassoonist with the Pittsburgh Symphony under Andre Previn and Lorin Maazel. He was Principal Bassoonist with the Chicago Symphony for thirteen years under Fritz Reiner, Rafael Kubelik and Jean Martinou; and Principal Bassoonist with the NBC Symphony under Arturo Toscanini for eight years. He taught bassoon at the New England Conservatory of Music in Boston for the past three years, and was an Artist-Lecturer in Bassoon at Indiana University. He is frequently called upon to conduct master classes and seminars in the U.S., Canada, the Orient, as well as in Puerto Rico. He has served as teacher and performing artist at many music festivals, including the Casals Festival, the Aspen Music Festival (since 1967), the New College Summer Music Festival in Florida, the Waterloo Music Festival, and others in the United States and Canada. Sharrow has appeared as soloist with orchestras in the U.S. and Europe, including the NBC Symphony under Arturo Toscanini, the Pittsburgh Symphony, the Chicago Symphony and the Aspen Festival Orchestra. He has made six solo recordings with orchestra, including the Mozart Concerto for Bassoon with the NBC Symphony under Arturo Toscanini. He has edited 25 works for bassoon. In 1985, he served as Principal Bassoonist of the World Philharmonic Orchestra in Stockholm, in the premiere concert conducted by Carlo-Maria Giulioi. He was one of two musicians from the U.S. invited to play in this 92-member orchestra comprised of first-desk musicians from 55 countries. The program was telecast worldwide, and later broadcast nationwide in the U.S. on the public broadcasting system. Among the honors bestowed upon him was the first annual award to the Toscanini Collection Association in 1985, presented to him in recognition of his excellence and dedication in perpetuating Toscanini's memory and high ideals.

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**HYUN-KIL SHIN** was born in Korea. He graduated from Seoul National University in Seoul in 1977. Since then, Mr. Shin has been a faculty member at various universities such as Ewha Woman's University, Seoul National University, and Sogang University. He has offered a nationwide camp for bassoonists for six consecutive years in which hundreds of students have participated. When he was 24 years old, Mr. Shin was appointed bassoonist in the KBS Symphonic Orchestra, the position he now holds. Mr. Shin is an active soloist and a chamber musician as well. Recently, Shin performed Mozart's Bassoon Concerto (K191) with the Seoul Symphonic Orchestra. Mr. Shin is working also as Musical Director of Seoul Contemporary Ensemble and Karos Marimba Ensemble in Seoul.

**LLOYD C. SHORTER**, a native of Wilmington, Delaware, studied oboe at Ithaca College and with Louis Rosenblatt. He is administrator of music programs at the University of Delaware and performs regionally as a soloist, chamber, and orchestral musician with the Grand Chamber Players, The Del Arte Quintet, I Fati (Woodwind Quintet), and the Delaware Symphony Orchestra. He was a soloist in the nationally distributed PBS production of 'A Brandywine Christmas', the 1990 Wilmington Musical Festival and the 1991 American Choral Director's Association Convention. He has recorded with the Paul Winter Consort. In 1990-91 he toured with **"Relâche"** in Berlin, Vienna, Amsterdam, Warsaw, New York, and Philadelphia. Previously he was director of the Germantown Branch of the Settlement Music School in Philadelphia and acting Dean of Faculty and Director of the City of Philadelphia's Summer Music Camp.

**JO ANN SIMPSON** graduated from the University of Ottawa's music program and went on to become the Principal Bassoon of the Municipal Symphony Orchestra of Caracas, Venezuela -- a position she gave up in 1986. Since then she has been a self-employed musician based in Ottawa. She gives numerous

recitals and chamber music concerts, most of which are recorded by the CBC. Ms. Simpson is Principal Bassoon with the Ottawa Symphony and the Opera Lyra Orchestras. She has also worked with the NAC orchestra and the Montreal Symphony. She toured Korea with the Montreal Chamber Orchestra in the fall of 1990. Jo Ann Simpson is represented by the artist management company VIRTUOSI PRODUCTIONS.



**DAVID SOGG**, who joined the Pittsburgh Symphony as Co-Principal Bassoon in 1989, was born in Boston and raised in San Jose, California. He studied piano as a child, and took up the bassoon in junior high. A graduate of Harvard College, he studied bassoon with Sherman Walt in Boston and received an MM degree from the University of Southern California, studying the bassoon with Norman Herzberg. After two summer fellowships at the Tanglewood Music Center with a year's fellowship from the Frank Huntington Beebe Fund, he began a professional career which has taken him to both sides of the Atlantic. Before moving to Pittsburgh he spent a year as Principal Bassoon of the St. Paul Chamber Orchestra. He has also been Principal Bassoon of the Omaha Symphony and Chamber Orchestra, and has appeared on numerous occasions with the Berlin Philharmonic, the Minnesota Orchestra, the San Diego Symphony, and the Los Angeles Philharmonic (Photo by Ben Spiegel, former PSO bassoonist)



**THOMAS STACY**, born in Arkansas, has made history with his English horn. On the morning following his Carnegie Hall debut, THE NEW YORK TIMES announced, "He must be the Kreisler or maybe the Heifetz of the English horn. His innate musicality swept all before him." Stacy has appeared as guest soloist with many orchestras, including the National Symphony, the Minnesota Orchestra, the Indianapolis Symphony, the Spokane Symphony, the Oregon Symphony, the Ohio Chamber Orchestra, the Boumemouth Sinfonietta, as well as over 40 solo performances with the New York Philharmonic, where he is resident English hornist. In 1976 he performed New York's first English horn recital, and the following year was the first oboe d'amore soloist in the Philharmonic's history. Stacy has introduced the sound of the English horn to an even wider audience with his television appearances and best selling cross-over recordings. He has been profiled on CBS television's SUNDAY MORNING, and recently performed on that network's THIS MORNING. His best selling cross-over recordings on London Records are AMBER WAVE3 and A NU-VIEW CHRISTMAS WITH TOM STACY. Dedicated to expanding the repertory for the English horn, Stacy has been responsible for many new works, including those by Gunther Schuller, Vincent Persichetti, Stanislaw Skrowaczewski, Calvin Hampton, Peteris Vask, Bernard Hoffer and Kenneth Fuchs. Mr. Stacy is represented in the United States by Eater Prince Management and in Europe by London based, Anglo-Swiss Artists' Management LTD. English hornists from around the globe have attended his popular SEMINAR, the 13th of which will be held next week at Towson State University.

**ALVIN SWINEY** is owner of the Woodwind Clinician located in Louisville, Kentucky. As an apprentice, he worked extensively with the renowned instrument technician, W. Hans Moennig. Mr. Swiney specializes in customized repairs and sales of oboes and English horns and has an extensive list of clients associated with major orchestras. While at Louisiana State University, he played in the Baton Rouge Symphony and later joined the Memphis Symphony Orchestra. He has appeared as a clinician and repair technician at the Juilliard School of Music, the Cleveland Institute of Music, Manhattan School of Music, and at the John Mack Oboe Camp. Mr. Swiney also serves as consultant to numerous American and European instrument makers.



**ROBERT THOMPSON** has enjoyed a career unique among bassoonists since his highly praised recital debut in Carnegie Hall. He has appeared and recorded with many orchestras including the BBC Symphony Orchestra, the English Chamber Orchestra, the London Symphony Orchestra, the London Mozart Players, the Manchester Camerata, the Indianapolis Symphony Orchestra, the Milwaukee Chamber Orchestra, and the London Musici. Composer Andrzej Panufnik wrote the Concerto for Bassoon and Orchestra for Robert Thompson, who then gave acclaimed premieres of the work in Milwaukee and London with Andrzej Panufnik himself conducting. In 1987, in a historic first performance in the church of Father Jerzy Popieluszki (to whom the concerto is dedicated), in Warsaw, Thompson was received with great emotional response by the audience. On the occasion of the composer's 75th birthday just prior to recording the Concerto for Conifer Records, Thompson performed the concerto with Mark Stevenson and the London Musici in St Martins in the Fields

Church, London, with the composer present. Robert Thompson is Professor of Bassoon and Director of the Institute for Chamber Music at the University of Wisconsin-Milwaukee. He is a member of the Woodwind Arts Quintet and the Milwaukee Chamber Orchestra. As a chamber musician, he has performed with many groups including the Fine Arts Quintet and the Chicago Symphony String Quartet. His recent master classes have been given in the Royal Academy of Music, London, the Chopin Academy of Music, Warsaw, and the Royal Northern College of Music, Manchester, England. He has recently been appointed to the faculty of the Aspen Music School. He has recorded for Columbia Records, Chandos, Gasparo, the Musical Heritage Society, Harmonia Mundi, and Conifer. His album "The 20th Century Bassoon" was nominated for both Gramophone Magazine's "Outstanding 20th Century Recording" and the Koussevitsky Award for 20th century music. Thompson is a graduate of Yale School of Music and studied with Bernard Garfield, Harold Goltzer and Robert Bloom. He was Principal Bassoon of the Indianapolis Symphony Orchestra.



**MIIIAN TURKOVIC** is recognized as one of the very few internationally renowned bassoon soloists. He was born in Zagreb, Yugoslavia, his mother being Austrian and his father Croatian. At the age of 9, he moved to Vienna where he received his complete education. After obtaining his master's degree from the Vienna Music Academy, he joined the Philharmonia Hungarica Orchestra in 1961. From 1962-67 he was Principal Bassoonist with the Bamberg Woodwind Quintet. In 1967 he moved back to Vienna as Principal Bassoonist of the Vienna Symphony. **Turkovic** left this

position in 1984 in order to devote himself completely to solo playing and to teaching at the Hochschule Mozarteum Salzburg. Among his former students can be found first chair players in the Berlin Philharmonic, the Vienna Symphony and the Orchestre de la Suisse Romande. **Turkovic** has appeared as soloist in all the major music centers of the world, such as Berlin, London, Munich, New York, Sidney, Stockholm, Vienna and Tokyo, and at the Festivals of Salzburg, Spoleto, Marlboro, Kusatsu, Mostly Mozart of New York, Newport, Prades and Lockenhaus. He has appeared as soloist with, among others, the Munich Philharmonic, the Vienna Symphony, the Vienna Chamber Orchestra, Stuttgart Chamber Orchestra, the Zagreb Soloists, the Stockholm Philharmonic and Orchestre de la Suisse Romande under such famous conductors as Giulini, Stein, Sawallisch, Guschlbauer, Loughran, Kosler, Hamoncourt, Pinnock, and Neumann. **Turkovic's** discography includes numerous chamber music works and 13 bassoon concertos. The most important work for solo bassoon, the Mozart Concerto, K. 191, recently was released in **Turkovic's** 4th recording. In his 3rd version with the Concentus Musicus under Nikolaus Hamoncourt, **Turkovic** uses an original **7-key** period instrument. In addition, **Turkovic** may be heard on more than 200 recordings of the Ensemble Concentus Musicus and on 10 releases of the Ensemble Wien-Berlin, a woodwind quintet that he formed together with principal players of the Vienna and Berlin Philharmonic Orchestras. In 1985 and 1986, Milan **Turkovic** was host of a classical music program for Austrian television. Recently he has also been conducting, specializing in the larger woodwind ensembles and also the chamber orchestra repertoire. Mozart's Serenade for Winds "Gran Partita" was recently released on a CD live recording from the Vienna "Musikverein" hall with **Turkovic** conducting.



**JOSEPH TURNER** has been Principal Oboist with the Baltimore Symphony

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Orchestra since 1965. He studied at the Eastman School of Music and with John Mack. Frequently heard as a soloist, he is also active in chamber music, and has performed in the Marlboro Festival, Music From Gretna, the Tidewater Music Festival, and in many concerts with the Baltimore Wind Quintet. While at Marlboro he recorded for Columbia and Music from Marlboro, and he can be heard on Baltimore Symphony recordings by Telarc, Sony, Nonesuch, and Vanguard. Mr. Turner is a faculty member of the Peabody Conservatory.



**LIVIU VARCOL** was born in Grosswardein, Rumania. He studied at the Musikhochschule Klausenburg in Rumania and at Detmold in Germany. He majored in oboe, composition and conducting. In 1966 he won first prizes in major competitions in Bucharest and Prague. From 1966 to 1975 he served as Professor of Oboe at the Hochschule in Klausenburg before emigrating to West Germany. In 1977 he became Solo Oboist in the Philharmonic Orchestra in Essen and since 1983 has been Solo Oboist with the Frankfurt Radio Orchestra. He was Solo Oboist in the World Philharmonic Orchestra in 19% conducted by Lorin Maazel. Mr. Varcol has appeared as soloist in Belgium, Ireland, Holland, Italy, Canada, Brazil, Japan, Austria, Rumania, the Soviet Union and in the U.S. He has given master classes in Brazil, Japan, and Austria as well as holding a lectureship at the University of Mainz. He is active in recordings, radio, and television.

**VERNON VERNIER** initially studied clarinet but changed to oboe in medical school. He has studied with John Anderson, Robert Kendel, Stevens Hewitt, and principally with Lloyd Shorter. He is the retired Director of Pharmacology Research for DuPont Co. Medical Products. He has been the Newark Symphony Orchestra's (Delaware) Principal Oboe and English Horn since 1971 and is currently its president. He also performs with the Brandywine Woodwind Quintet, a woodwind trio, the Ardensingers Orchestra and other groups. He was the Principal Oboe of the Delaware Repertory Orchestra. He and L Shorter recently published a survey rating the quality of commercially-available artist grade oboe reeds.

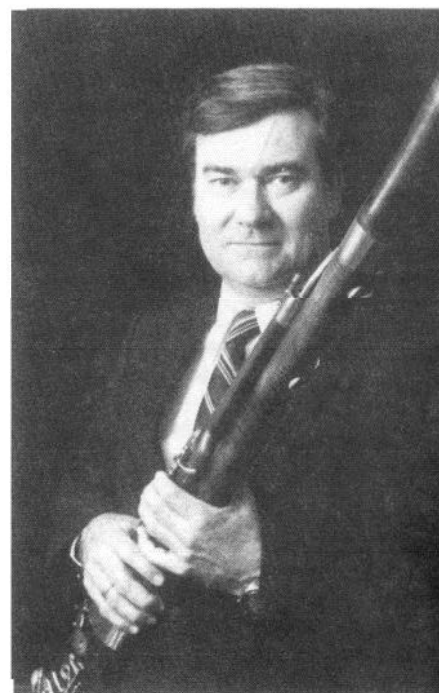


**WILLIAM WATERHOUSE** enjoys a varied career as bassoonist, teacher and scholar. Formerly with several London orchestras, he now makes frequent appearances as soloist; with the Melos Ensemble he has recorded the main chamber repertory. Over the past 20 years he has taught at RNCM, held guest professorships abroad and served on several international juries. He has contributed articles to **THE NEW GROVE DICTIONARY**, published numerous editions, and is currently preparing a new edition of Langwill's **INDEX OF MUSICAL WIND-INSTRUMENT MAKERS**.



**SARA WATKINS** has collaborated with such world rank artists as Bernstein, Copland, Del Mar, Dorati, Fruhbeck de Bur-

gos, Mariner, Rostropovich, Rudolf and Slatkin. Her most recent solo engagements have included concerts in London, New York, Paris, Vienna, Chicago, The Hague, Sao Paulo, Moscow, Leningrad; and at the Aldeburgh, Sofia, and the Spoleto Festivals. She has increasingly appeared in the role of conductor including engagements in Paris, Aldeburgh, Italy, Cambridge, Glasgow, Washington DC (with members of the National Symphony), London (in a highly acclaimed Shostakovitch series), and at Glimmerglass Opera in New York. While Principal Oboist in the National Symphony, Antal Dorati was so impressed with her playing that he wrote for her the Divertimento for Oboe and Orchestra which she performed under his baton in 1976. Since then she has enlarged the oboe repertoire by performing world premieres of works by such renowned composers as Asia, Blake, Bush, Doppmann, Rowland-Jones, and Steel. Her recently recorded CD of chamber music by Benjamin Britten has won critical acclaim and was selected as "Choice of the Month" by Gramophone. Her most recent recordings include a CD of Handel Cantatas and Sonatas as well as a CD of Mozart's chamber music for oboe with members of the Amadeus Quartet both released on the Unicorn/Kanchana label.



**CHRISTOPHER WEAIT** is Professor of Bassoon and director of the Wind Ensemble at Ohio State University School of Music. He was Principal Bassoonist of the Toronto Symphony from 1968 to 1985 and performed as soloist with the orchestra in Toronto and on tour. Earlier he was a member of the Chamber Symphony of Philadelphia and the United States Military Academy Band at

West Point. He has been Visiting Bassoon Professor at both the Eastman School of Music and Indiana University and has taught at the University of Toronto. Founder and music director of the Toronto Chamber Winds he supervised notable recordings of the wind serenades of Mozart. During the summer of 1988 he was chamber music coach at the Festival at Sandpoint at the invitation of Artistic Director Gunther Schuller. In 1988 he was appointed Music Director and Conductor of the Central Ohio Symphony Orchestra. His publications include a book about auditioning for orchestras, a ground-breaking report on vibrato, several compositions and an edition of Schubert's Wind Octet, D. 72. His "Bassoon Reed-Making: A Basic Technique", is also published in German and his "Bassoon Warm-ups" are published by Emerson Edition in Great Britain. He has recorded 5010 and chamber music albums including "Four Centuries of Music for Bassoon" on the Lyricord label. His "Variations for Solo Bassoon, 1972" has been recorded in the People's Republic of China. He has served as vice-president of the IDRS and was host of the annual conference in Toronto in 1976, the first IDRS meeting outside of the USA. He has twice been a juror for the society's Fernand Gillet Young Artist Competition and has served on a number of society committees.



**WILLIAM WIELGUS** joined the oboe section of the National Symphony Orchestra in 1990 after holding positions as Principal Oboe of the South Bend Symphony and English Hornist with the Oklahoma Symphony. He has held academic positions at West Virginia University, the University of Wisconsin-Milwaukee, and St Mary's College. Mr. Wielgus

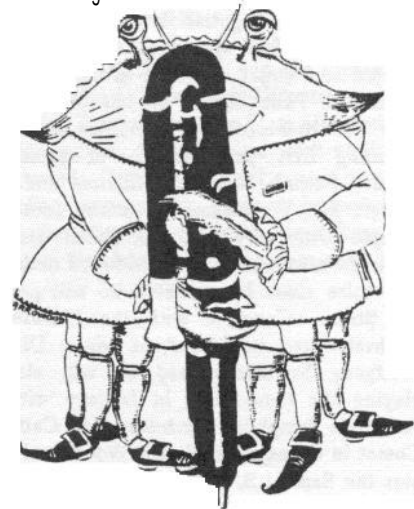
has appeared in festivals at Aspen, Spoleto, and Tanglewood, the Bach Aria Institute at Stony Brook and, for three summers, the Los Angeles Philharmonic Institute. While in Los Angeles he appeared as soloist in John Harbison's Concerto for Oboe, Clarinet, and Strings and has also appeared as English horn soloist in *The Swan of Tuonela* with the Oklahoma Symphony. At Aspen he was chosen winner of the 1990 Woodwind Competition. Mr. Wielgus regularly performs with the Aliante Chamber Players, often in programs devoted to music by women composers. They recently performed a program of chamber works by Thea Musgrave under the supervision of the composer. He is also preparing a performing edition of the Oboe Concerto by Madam Laschanky, scheduled for publication by ClarNan Editions in 1991.



**TSgt REBECCA WILLIAMS** received her BM degree in oboe from San Diego State University, and her master's degree from the New England Conservatory of Music. In Boston she was a student of Alfred Genovese; other teachers and coaches have included Arnold Koblentz, Kathryn Greenbank, Earl Schuster and Richard Killmer. She has performed with the San Diego Opera, San Diego Symphony, California Ballet Company and Mexico City Philharmonic. Sergeant Williams enjoyed two summers as a fellowship student at the Tanglewood Music Center, and other summers at the Aspen Music Festival. She joined the United States Air Force Band in April, 1989.



**DAVID WILSON** is former Principal Oboe with the British Youth Symphony Orchestra and British Youth Wind Orchestra. He took post-graduate study at Trinity College of Music, London, after graduating from Huddersfield Polytechnic. In 1982, while on the English Speaking Union's Menuhin Scholarship and Sir Mark Turner Scholarship, David Wilson represented The Banff Centre on a tour in Canada having been the only wind player in Europe chosen to participate in the winter program there. Since then he has performed in places as far apart as Graz (IDRS '84 - The Double Reed reported his playing as "exceptional"), Manchester (IDRS '89), Houston (New Music America - High Performance reported his playing as "consistently excellent"), Canada House (three world premieres), Saudi Arabia, with Ixion in Darmstadt and Norway (Radio), with Lontano in Brussels (Radio), Music Projects on Radio 3, and at The Purcell Room. Mr. Wilson now teaches at the London College Of Music.





first endowed chair in the Philadelphia Orchestra's history, and has also received the Hartman Kuhn Award, given for "meritorious service to the orchestra." He has two sons, Louis, age 12 and Eric, age 5.



**RICHARD WOODHAMS** was born into a musical family in Palo Alto, California. He began his oboe studies with Raymond Dust & Futher instruction followed with Charles Price and Jean Louis Le Roux, and at age 14 he was a soloist with the San Francisco Symphony. The following year he entered the Curtis Institute where he was a student of John de Lancie, Mr. Woodhams' distinguished predecessor in the Philadelphia Orchestra and former director of the Curtis Institute. Prior to and after studies with Mr. De Lancie, his principal teacher, Mr. Woodhams also worked with Robert Bloom and John Mack respectively. In 1969 Mr. Woodhams was appointed Principal Oboe of the St. Louis Symphony Orchestra by Walter Susskind and remained there until coming to Philadelphia in 1977 under Eugene Ormandy. During his tenure in St. Louis he played the concerti of Mozart and Martinu, among others. He also was quite active in chamber music, and while serving on the orchestra's negotiation committee helped establish the first system of sabbatical leave granted to a major orchestra in the U.S. Since coming to Philadelphia, he has been soloist with the orchestra on numerous occasions, including first performances of pieces by Haydn, Bellini, Vaughan Williams and Joan Tower. Mr. Woodhams is on the faculty of Temple University and the Curtis Institute where he also directs the woodwind orchestral repertoire class. Next March he will perform the Strauss Concerto with the Philadelphia Orchestra and its incumbent Music Director Wolfgang Sawallisch, and he will also be playing the same work in January with the American Symphony Orchestra and Catherine Comet in Carnegie Hall. Mr. Woodhams occupies the Samuel S. Fels Solo Oboe Chair, the

