



Panel Discussion

Career Development: "Generating the Art"

An introductory panel discussion and seminar featuring a presentation of information on programs, agencies, and grants, and general advice on "generating the **art**."

Sara Bloom, program **moderator**

Panel:

Dee Davitt Waller, Performing Arts Supervisor and Arts in Education Coordinator,
Louisiana Division of the Arts

Robert Hollister, Southern Arts Federation, former Regional Representative, NEA

Victoria Roth, Program Specialist, Chamber Music America

Oboe

Amy Bloom

Judith Dansker-DePaolo

Susan Eischeid

Sharon Faust

Stephen Hammer

Delight Imonen

Bert Lucarelli

Clara Rycenga Marchese

Bo Newsome

Andrea Ridilla

Harry Sargous

Dan Stolper

Matt Sullivan

Bassoon

Hugh Cooper

Norman Herzberg

Robin Howell

Yoshi Ishikawa

Frank Morelli

Michael O'Donovan

Stephanie Przybylska

Arthur Weisberg

William Winstead

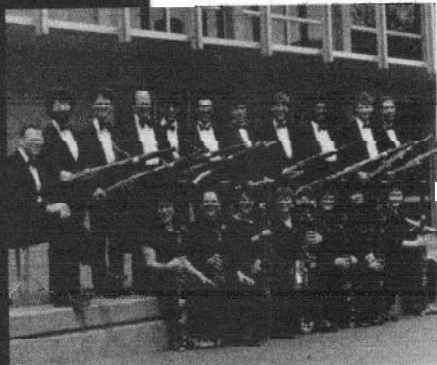
Please note: individual and group appointments will be available Friday afternoon. Individual appointments from 2:00-3:00 p.m., and group sessions meet from 3:00-4:00 p.m.

Afternoon group sessions will be organized as follows:

Solo and chamber music performance: forming an ensemble, winning competitions, designing residencies, building a series, touring, using the media, recording, etc. We will include ensemble residencies and arts-in-education programs in this category even though they involve teaching because they are obtained generally through performance-oriented activities.

Friday, August 10
8:30 a.m..
University Theater
(cont.)

Friday, August 10
11:30 a.m..
University Theater



Boone County Bassoon Band

Teaching: auditioning for and maintaining the university studio, doing private teaching in the elementary and high schools, and developing a private studio at home. Ironically, pedagogy is not the focus here, but rather the performance profile one must develop and maintain to be engaged as a teacher and the process of being renewed.

Orchestral positions (both contract and freelance): auditioning for and maintaining the orchestral career and studio work covering such topics as tenure, contracts, release time, master classes, and concerto appearances.

Recital

Boone County Bassoon Band

Philip Wood, *director*
Barbara Wood, *coordinator*
Dan Willett, *oboe soloist*

Overture to the Barber of Seville	Gioacchino Rossini arr. by Don Ross	7
Concerto for Oboe, K.314 <i>Allegro ar</i> Dan Willett, <i>oboe</i>	Wolfgang A. Mozart arr. by Don Ross	7
First Suite in Eb I. Chaconne	Gustave Holst arr. by Philip Wood	11'
II. Intermezzo		
III. March		
In the Mood John Atteberry, <i>solo</i>	Andy Raxaf / Joe Garland arr. by Philip Wood	7
Stars and Stripes Forever Cathy McQuire, <i>contra</i> Don Ross, <i>contra</i>	John Philip Sousa arr. by Philip Wood	3

Evelyn Archer	Cathy Flick	Carolyn Mulcahy	Jan Sperry
Jim Arnold	Jane Holt	Jerry Leeper	Karen Strohmeier
John Atteberry	Doug Hopp	Eric Lenning	Owen Toalson
Raul Bartholomew	Steven House	John Lindberg	David Thompson (<i>contra</i>)
Gail Weinchave	Linda Huck	Don Ross (<i>contra</i>)	Barbara Wood
Lisa England	Cathy McQuire (<i>contra</i>)	Jason Schlesinger	John Brophy
Dawn Evans	Jim Mendenhall		

Now in its sixth year of existence, the Boone County Bassoon Band began with several mid-Missouri bassoonists getting together to read music published for bassoon trios and quartets. These reading sessions sparked the imagination of bassoonist Don Ross, who began transcribing and arranging several works for bassoon ensemble. As the rehearsals and programs became more regular and organized, Phil Wood, Coordinator of Elementary Instrumental Music in the Columbia Public Schools, agreed to become the ensemble's conductor, and subsequently became interested in doing arrangements and transcriptions.

The band is sponsored by the University of Missouri-Columbia School of Fine Arts and is coordinated by Barbara Wood, TJM faculty bassoonist. The membership of the band is diverse, including bassoonists from Springfield, Illinois, St. Louis, and Kansas City, as well as UM students and other mid-Missouri bassoonists. The band has performed for the midwest Double Reed Society, the Missouri Music Teachers Association and the 1987 and 1990 Missouri Music Educators Conference.

Recital

Elen Teles, *Oboe*

Los Dados Eternos (The Eternal Dice)

Rajmil Fischman

This is a piece for oboe, tape, and real-time processing, based on the poem by the Peruvian poet Cesar Vallejo (1892-1938). The tape was produced at Keele University Music Department, mostly on the Composers Desktop Project (CDP) workstation: a powerful system based on a personal computer which allows very sophisticated synthesis, sampling, and processing sound. The real-time processing consists of digitally transforming the sound the oboist produces during performance, extending the sound possibilities of the instrument beyond its physical limitations.

Friday, August 10
11:30 a.m..
Recital Hall

The Eternal Dice (free translation)

My God, I am crying through my own existence;
I regret having taken your bread;
but this poor thinking mud
is not fermented dry skin on your side;
you don't have Marias that fled.

My God, if you had been a man,
you would know how to be a God;
but you, **being always well**,
do not feel your creation at all.
But Man suffers, He is the God!

Today with flames in my bewitched eyes,
like in one that is condemned,

My God, you will turn your candles on,
and will play with the aging dice
perhaps oh gambler! when the luck
of the whole universe is set,
there will emerge two eye-holes of death
like two funeral asses of mud.

My God, and in this deaf, dark night
you will not gamble, because the earth
is just an eroded and round dice,
from rolling and rolling to its faith
that can not stop but in a hole,
the immense hole of the grave.

Rajmil Fischman was born in Peru. Mr. Fischman started his music studies at a very early age with the piano. Later he went to Israel where he graduated in electronic engineering, without stopping his musical composition. After graduating he went to the Rubin Academy in Tel Aviv and then transferred to a DPhil degree at the University of York in England. He is now Director of Music Technology Studies at the University of Keele and will be soon attaining his DPhil in composition from the University of York. He is also one of the directors in the Composers Desktop Project

Friday, August 10
11:30 a.m.
Recital Hall
(cont.)

Stella Dickinson, *oboe, English horn*
Paul Hart, *keyboards*

Puppet Tune	Paul Hart	2'30"
Selsey Sonnet	Paul Hart	4'
Various Dances with a Mexican Hat	Paul Hart	8'30"
<p>"This was originally written as a lightweight showpiece for the guitarist John Williams. More recently I was persuaded to adapt it for Stella to play on oboe and English horn. It is basically a set of variations finishing with a fiendishly difficult tarantella, during the course of which you might spot the occasional 'tribute' to a well-known composer."</p>		
Song Without Words (English horn)	Paul Hart	4'
Bye Bye Manuel	Paul Hart	4'30"

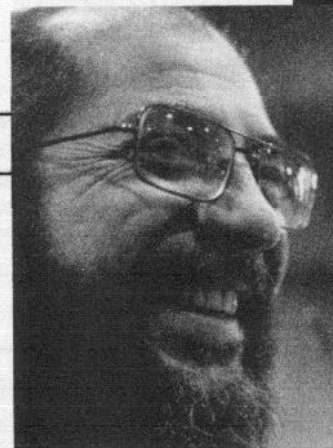
Recital

John Bentley, *oboe and English horn*
Valerie Kantorski, *piano*

Divertimento in C, Op. 9 Allegro Andante poco adagio Allegro Allegro vivace (movements played without pause)	Henrik Crusell (1775-1838)
Minature for English Horn and Tape (1984)	Sally Reid (b. 1948)
Concert Piece, Op. 33 Andante sostenuto Intermezzo Allegretto animato	Julius Rietz (1812-1877)

Leon Biriotti, *oboe*

Voyage autour de mon nombril for one oboist alone	Leon Biriotti	25'
Metamorphose after Kafka for oboe and tape	Leon Biriotti	
Taqsim-Impromptu for oboe solo	Leon Biriotti	
Prelude a l'apres-midi d'un dinosaure for oboe and live processed electronics	Leon Biriotti	



Friday, August 10
1 p.m.
University Theater

Friday, August 10
1:00 p.m.
Orchestra Room

Bassoon Master Class



William Winstead

William Winstead, a native of western Kentucky, began his musical training as a pianist and composer before studying the wind instruments. He later received the Artist Diploma and the B.M. degree in bassoon from the Curtis Institute of Music and the M.M. degree in theory and composition from West Virginia University.

For seven years a participant at the Marlboro Music Festival, Mr. Winstead served as Principal Bassoonist under Pablo Casals, toured the United States and Canada representing the Marlboro Festival, and released numerous chamber music and orchestral recordings. He has performed at other summer festivals including Spoleto, Italy's Festival of Two Worlds and Sarasota's Music Festival of Florida. As bassoon soloist, he has appeared with orchestras including the Pittsburgh Symphony and has held one-year residencies as Principal Bassoonist of the Lake Georgia Opera Company, the Goldovsky Opera Festival and the Fort Wayne (IN) Philharmonic. Mr. Winstead has been a featured recitalist both here and in Europe at several recent conferences of the International Double Reed Society, and in 1987 was re-elected president of IDRS for a second term. He has frequently served as a member of the National Endowment for the Arts (NEA) Music Advisory Panel for Solo Recitalists Grants.

Before joining the Cincinnati College-Conservatory of Music as Professor of Bassoon, Mr. Winstead served on the faculties of West Virginia University, Indiana-Purdue University, Florida State University, and Oberlin Conservatory of Music. He presently performs as Principal Bassoonist of the Cincinnati Symphony Orchestra with which he is a frequent soloist. As a composer, Mr. Winstead has enjoyed premieres of major works by the Philadelphia Orchestra and the Pittsburgh Symphony. In 1976, he received an NEA grant for a bicentennial work for narrator and orchestra. His Concerto for Bassoon was a recent award winner in the George Eastman Prize Competition. In addition, Mr. Winstead has collaborated with Sol Schoenbach in publishing three volumes of solo bassoon music, and has been the recipient of numerous commissions and awards.

Friday, August 10
2:00 p.m.
University Theater

Recital

Dualities

Sheryl Cohen, flute
Rebecca Henderson oboe
Henry Jones, piano

Three Pieces for Flute and Oboe (1987)

Moderato
Largo
Tempo giusto

Joseph Landers

Minute Duets (1988)

Prologue
Giacoso
Ballando
Sostenuto
Allegro Vivo
Rubato
Presto
Epilogue

Frederic Goossen

Trio for Flute, Oboe, and Piano

Allegro con brio
Andante semplice
Allegro giocoso

Madeline Dring
(1923-1977)

Sonatina for solo oboe, Op. 30 (1930) Sigtenhorst Meyer 6'30"
 1. Moderato
 2. Tranquillo
 3. Ritornello
 (Pub: Alsbach)

This piece was written in 1930 for Jaap Stot'yn, who was in his time the most outstanding representative of the traditional Dutch oboe style.

In Freundschaft (In Friendship) Karl-Henz Stockhausen 15'
 for oboe solo (1977) (b. 1928)
 (Pub: Stockhausen Verlag)

A "theater piece," which means that the artist is instructed to make the music visible by motions of the body; this makes the piece physically very demanding.

Sonata No. 1 for oboe and piano Julius Röntgen 18'
 1. Allegretto con sentimento (1855-1922)
 2. Poco animato e grazioso
 3. Andante sostenuto
 4. Moderato
 (Pub: Universal)

A romantic oboe sonata by a Dutch composer who was a very good friend of Eduard Grieg's. The latter dedicated his "Lyrische Stucke" for piano to Julius Röntgen.



Pauline Oostenryk

Recital

Carolyn Beck, bassoon

In Freundschaft (In Friendship) Karl Stockhausen 15'
 Werk Nr. 3/4, 1977 (bsn. version 1982) (b. 1928)

In Friendship is composed in 3 layers, as a horizontal polyphony, and demands a special art of listening. At the beginning is the formula, out of which the entire piece is composed. The formula consists of five limbs separated by pauses. By means of a gradual acceleration on the last interval of the fifth limb (the minor second) a trill develops in the middle register, becoming the line of orientation for the whole composition. The formula then enters in three layers: the limbs in a high, soft, tranquil layer alternate with those in a low, loud, fast layer around trill segments which are heard as a middle layer to which all pitches relate. Those who listen closely will discover that the high and low layers are reflections of each other in time and space. They move chromatically towards each other in seven stages, exchanging limbs and uniting into a continuous melody in the same register. The process twice breaks out in enthusiastic cadenzas: the first time "free" after the third stage, the second time "vehement, happy" after the sixth stage. In some places the tempo is slowed down so much, or a pitch constellation is repeated so fast, that it is possible to hear into the finest details of the formula, and the beauty of the sound makes one forget the development for a moment. Clear differentiation, relation to a common and constant centre, exchange, approaching one another, movement of the lively ascending elements towards the end of the formula: IN FRIENDSHIP.



Carolyn Beck

Tent of Miracles Martin Bresnick 12'
 for solo bassoon and 3 pre-recorded bassoons (b. 1946)

The title is taken from the novel *Tent of Miracles* (Tenda dos Milagres) by Brazilian author Jorge Amado. The following quotation from the book is not intended as a program for the music, but rather to help evoke the spirit of the vivid, exuberant, popular art of the people of Bahia.

Friday, August 10
2:00 p.m.
Recital Hall
(cont.)

"It wasn't every day that a miracle was painted with such perfection. Lidio wrote in his careful hand at the bottom of the picture: Great Miracle performed by Our Lord of Bonfim on the 15th of January, 1904, for Ramiro Assis and family when the same was traveling from Amargosa to Morro Preto with his wife, an unmarried sister, three children, and a nursemaid and was attacked at night by a jaguar in the clearing where they were sleeping. When they called aloud on Our Lord of Bonfim the jaguar became gentle and docile and harmlessly went away. Reduced to four lines, the story sounded very simple

Mastro Corro painstakingly drew Christ crucified, one arm free and pointing toward the jaguar and Assis with his family. At the top of the painting, where the saint was performing the miracle, Light was beginning to overcome darkness in anticipation of the dawn. Lidio Corro turned again to his favorite figure, the formidable striped cat, gigantic and pitiless, with its flaming eyes and its mouth, oh, that fearful mouth, smiling at the baby! The artist tried his best to erase the smile and the look of affection; he gave the backlands jaguar the bearing of a tiger and the ferocity of a dragon. But he couldn't help it: the fiercer he made the jaguar, the broader the animal's smile; between the wild beast and the child there was a secret pact, an old familiarity, an immemorial friendship. Lidio gave up and signed the painting. On the red border around the picture he wrote his name and address in white ink: Mestre Lidio Corro, Tent of Miracles, Rua Tabua, 60."



Otto Eifert, bassoon
Ardith Freeman, bassoon
David Maxwell, piano

Concerto in Eb for Two Bassoons Moderato Adagio Allegro	John Gottfried Muthel (1728-1788)	12
Canons and Hookcote	Jerry Rowder (1928-)	10
Duo for Two Bassoons	Igor Stravinsky (1882-1973)	1'

Otto Eifert,
Ardith Freeman,
& David Maxwell

Friday, August 10
4:00 p.m.
University Theater

Recital

XYZ Bassoon Trio



Jean-Jacques DecreuX
Jean-Thichel JavoY
Alexandre OuZounoff

Les Elephants Sofia, 92	Improvisation Collective Alexandre Ouzounoff (b. 1955)
Good Bye Pork Pie Hat	Charlie Mingus (1922-1979) arr. by R. Maria
XYZ Trio Gout Bulgare Springs	Jean-Jacques Decreux Alessandro Sbordoni



Gudrun Reschke



Xiaogang Yuan

Gudrun Reschke, oboe
Laura Ward, piano

Fantasia Pastorale Eugene Bozza 4

Xiaogang Yuan, oboe
Laura Ward, piano

Program to be announced

Recital

Arthur Weisberg, *bassoon*
Ronald Roseman, *oboe*
Martin Goldray, *piano*

Friday, August 10
8:15 p.m.
Union Theater

Fantasy for bassoon
and piano (1985)

Ronald Roseman

3 Romances

Robert Schumann
(1810-1856)

I. Nicht schnell

II. Einfach, innig

III. Nicht schnell

Monolog (1983/84)

Isang Yun
(b. 1917)

Intermission

Infinites 19

Meyer Kupferman
(b. 1926)

Suite in d

Prelude

Allemande

Courante

Sarabande

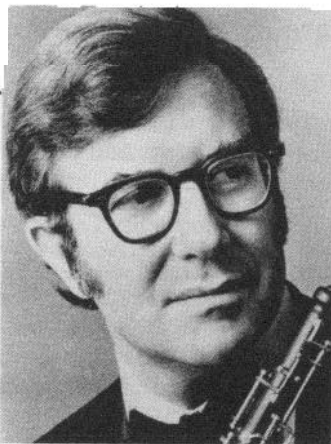
Minuet I, Minuet II

Gigue

J.S. Bach
(1685-1750)

Duo Sonata for oboe and piano (1990)
(World Premiere)

Arthur Weisberg



Ronald Roseman



Arthur Weisberg