

*The Third*

THE MEG

Quigley

*Vivaldi*  
COMPETITION

**Competition  
and Symposium**

January  
15–17, 2010

**OBERLIN  
CONSERVATORY OF MUSIC  
OHIO • USA**

*Please Consider Giving a Gift to the MQVC*

If you would like to contribute to the future of the MQVC, please consider making a tax deductible gift.

Contact:

Nicolasa Kuster at 209-534-8343

--- Nicolasa.Kuster@gmail.com ---

627 W. Euclid Ave., Stockton, CA 95204.

**Your gift will make a difference.**

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2010 Meg Quigley Vivaldi Competition and Symposium

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**Please silence all cell phones and refrain from the use of video cameras unless prior arrangements have been made with the performers.**

**The use of flash cameras is prohibited. Thank you!**

# WELCOME

## 2010 Meg Quigley Vivaldi Competition and Symposium

### *From the Directors*

Dear Meg Quigley Vivaldi Competition and Symposium attendees,

We are thrilled to combine our third Meg Quigley Vivaldi Competition with a Symposium for the first time, and to hold it here at the Oberlin Conservatory! As our philosophy in founding MQVC was to inspire young bassoonists towards excellence, the Symposium stands to greatly enhance that goal. Participants will benefit from experiencing the competition, as well as performances and master classes by some of the world's greatest bassoonists.

Profound thanks are due to the family of Meg Quigley, for providing the prizes and the initial funds to launch this significant competition. As alumni of the Oberlin Conservatory, we are very grateful to our alma mater for hosting this enriching event, providing beautiful facilities and financial resources. We would like to thank Dean of the Conservatory, David Stull, for his exceptional support of the Symposium. We are also grateful to Oberlin Professor of Bassoon George Sakakeeny for his vision for the Symposium and countless hours of organizing. Also, many thanks to the members of the Oberlin bassoon studio and the conservatory staff who have helped out.

To the forty-six young women who entered the 2010 Meg Quigley Vivaldi Competition, we hope that the endeavor of striving for excellence in preparing and making your recording was in itself productive towards building your confidence and skills as a bassoonist and entrepreneur in the world of music. To the semifinalists, we are so pleased that you are here, and wish you a positive experience. May it fortify the foundation for future successes in your lives. We hope that working with the innovative audience engagement component in this competition leads you to connecting more with audiences in your future.

We would like to thank our dedicated administrative, and yes, completely volunteer, staff for their generous service behind the scenes, causing the 2010 MQVC and Symposium to come to fruition: Jenny Mann (University of Alabama), Sue Barber (James Madison University), Amy Marinello (University of Georgia). A thank you is also due to Nadina Mackie Jackson, for being with us from the beginning, and for coordinating the new edition of this year's Vivaldi concerto. Our preliminary round judges, Ellen Connors, Albie Micklich and Isabel Jeremias donated many hours to listening to the entrants' CD's and choosing the semi-finalists. Thanks goes to them, and to the judges who are here this weekend.

Best wishes for a fulfilling weekend!



Nicolasa Kuster

Kristin Wolfe Jensen

MQVC Co-Founders and Directors

# WELCOME

## 2010 Meg Quigley Vivaldi Competition and Symposium

### *From the Host*

Welcome!

Oberlin is very proud to host the 3rd Meg Quigley Vivaldi Competition and we are even more proud to be your hosts for the first ever Meg Quigley Bassoon Competition and Symposium! We have been preparing and waiting for this weekend for nearly a year and a half, and it is our profound pleasure to welcome all of you. The Oberlin bassoon studio has been committed to the success of the MQVC since it was first conceived. I'm very proud to say that twelve Oberlin student bassoonists have entered the MQVC since it was started, five have been finalists or semifinalists, and one has won the 3rd prize. This competition I would have to say is already part of the ebb and flow of life here at Oberlin thanks to the family of Meg Quigley, who so generously commit the prize money every two years.

Many, many people have made contributions to bring this meeting together and I would like to acknowledge a number of them. First, the generous financial support of the Oberlin Conservatory, thanks to Dean David Stull for supporting this project. Thanks must also be given to many people behind the scenes here at Oberlin: Kim Asletine, Director of Concert Productions and her entire staff; Eric Cowley, Facilities Manager; Marci Janas, Director of Conservatory Communications; Connie Matlin, Business Manager; and Associate Dean Michael Lynn to name just a few. Also, special thanks are due to Webb Wiggins, Professor of Harpsichord, and the dauntless Jim Howsmon, Professor of Instrumental Accompanying.

I also want to thank all of you! Those of you who are here as judges, performers, and teachers, we are so honored by your presence. All of you who have travelled to frigid Oberlin to participate and play in master classes and to show your wares, we thank you for being with us and sharing your talents and your love of the bassoon. I also want to acknowledge all the bassoon teachers from around the world who spent months teaching the Larsen *Concert-Piece* to their students in preparation for this weekend! There would be no point in any of us being here without the young women who are competing this weekend. We all know what it took for you to get here, please know that each of you has the profound respect of everyone here. And lastly, infinite thanks to Nic Kuster and Kristin Wolfe Jensen, two of our alumni who embody my favorite phrase from the original Oberlin College rule book from the mid nineteenth century, "Oberlin is Peculiar in That Which is Good."

Have a wonderful weekend everyone and please come back, you will always be welcome here.

George Sakakeeny,  
Professor of Bassoon, Oberlin Conservatory of Music

# MQVC TEAM AND ACKNOWLEDGMENTS

2010 Meg Quigley Vivaldi Competition and Symposium

## 2010 MQVC Team

### Co-Founders and Co-Directors

**Kristin Wolfe Jensen:** University of Texas at Austin

**Nicolasa Kuster:** University of the Pacific Conservatory of Music

### Administrative Team

**Susan Barber:** James Madison University

**Jennifer Mann:** University of Alabama

**Amy Marinello:** University of Georgia

**George Sakakeeny:** Oberlin Conservatory of Music

### Additional Assistance

**Karen Arnold:** web

**Rebecca Hoyer:** art

**Nathan Koch:** technology

## MQVC Symposium Host

**George Sakakeeny:** Oberlin Conservatory of Music

## Oberlin Student Staff

**Julia Bair, Liz Bennett, Wade Coufal, Michael Matushek, Andrew Pattison, Erica Qiao, Jake Purcell, Amanda Turley, Brittney Walker, Ryan Wilkins**

## Oberlin Conservatory Staff

**Kim Aseltine:** Director of Concert Productions

**Eric Cowley:** Facilities Manager

**Paul Eachus:** Director of Conservatory Audio Services

**Marci Janas:** Director of Conservatory Communications

**Gloria Kim:** Assistant Dean

**Connie Matlin:** Conservatory Business Manager

**Michael Lynn:** Associate Dean

**David Stull:** Dean

## Vivaldi Project

**Nadina Mackie Jackson:** Caliban Quartet of Bassoonists, Canada; University of Toronto

**Trevor Kramer:** <http://www.trevcomusic.com>

## Vivaldi Orchestra

**Webb Wiggins,** harpsichord

**Leah Asher, Samantha Bounkeua, Holly Jenkins, Lisa Goddard, Nathan Lesser,** violins

**DJ Cheek,** viola

**Dylan Messina,** cello

**Greg Whitmore,** bass

# MQVC TEAM AND ACKNOWLEDGMENTS

2010 Meg Quigley Vivaldi Competition and Symposium

## *Clinicians and Performers (see bios)*

**Samantha Basford Damoulakis:** Feldenkrais Practitioner, Oberlin  
**Leonardo Deán:** Simon Bolivar Orchestra A (Caracas, Venezuela)  
**Vincent DeVries:** Baylor University  
**Monica Ellis:** Imani Winds  
**Julie Green Gregorian:** Baltimore Symphony  
**Sue Heineman:** National Symphony  
**James Howsmon:** Oberlin Conservatory of Music  
**Kristin Wolfe Jensen:** University of Texas at Austin  
**Benjamin Kamins:** Rice University  
**Nicolasa Kuster:** University of the Pacific Conservatory of Music  
**Hyekyung Lee:** Denison University  
**Jennifer Mann:** University of Alabama  
**Kathleen McLean:** Indiana University  
**Francine Peterson:** Northwest Sinfonietta & Bellevue Philharmonic  
**George Sakakeeny:** Oberlin Conservatory of Music  
**Barrick Stees:** Cleveland Orchestra; Cleveland Institute of Music; University of Akron  
**Maya Stone:** Middle Tennessee State University  
**Deborah Vogel:** Physical Wellness for Musicians Instructor, Oberlin College  
**Lecolion Washington:** Memphis State University  
**Webb Wiggins:** Oberlin Conservatory of Music

## *Financial Support Generously Provided By*

Prizes provided by Meg Quigley's family  
The Oberlin Conservatory of Music  
Elaine Bridges  
Oberlin Conservatory Bassoon Studio Fund

## *Exhibitors*

<b>Bell Bassoons LTD.</b>	<b>Rep. Benson Bell</b>
<b>Fox Products</b>	<b>Rep. Michael Dicker</b>
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## *Housing Generously Donated By*

**Nicholas & Sue Jones**  
**Gloria Kim**  
**Catherina Meints**  
**Liliana Milkova**  
**Pat Murphy and Keith Koennig**  
**Robert Walters & Grace Chin**

# SCHEDULE

2010 Meg Quigley Vivaldi Competition and Symposium

## Day One

### Friday, January 15

9:00 a.m.	<b>Registration begins in the Oberlin Conservatory Student Lounge</b>	
1:00 p.m.	<b>Exhibits open</b>	<b>Room 25</b>
1:30-5:00 p.m.	<b>MQVC Semi finals</b>	<b>Kulas Recital Hall</b>
	Judges: Monica Ellis, Julie Green Gregorian, Francine Peterson	
6:00 p.m.	<b>Finalists are announced</b>	<b>Kulas Recital Hall</b>
6:00-7:30 p.m.	<b>Dinner Break</b>	
7:30-9:30 p.m.	<b>Joint Recital #1</b>	<b>Warner Recital Hall</b>
	Kristin Wolfe Jensen, Nicolasa Kuster, Jennifer Mann, Barry Stees, Maya Stone, Lecolion Washington, bassoon Vincent DeVries, James Howsmon, HyeKyung Lee, piano	
9:30 p.m.	<b>Reception</b>	<b>Warner Concert Hall Lobby</b>



# SCHEDULE

2010 Meg Quigley Vivaldi Competition and Symposium

## Day Two

### **Saturday, January 16**

8:30 a.m.	<b>Registration begins in the Oberlin Conservatory Student Lounge</b>	
9:00 a.m.	<b>Exhibits open</b>	<b>Room 25</b>
9:00-10:00 a.m.	<b>Clinic with Samantha Basford Damoulakis</b> Feldenkrias Movement Therapy Group Session	<b>Warner Concert Hall</b>
	<i>-Participants should wear comfortable loose fitting clothing-</i>	
10:30-12 a.m.	<b>Master Class with Kathleen McLean</b> "Creating Musical Drama"	<b>Kulas Recital Hall</b>
12:00-1:30 p.m.	<b>Lunch Break</b>	
1:30-3:30 p.m.	<b>Master Class with Ben Kamins</b>	<b>Kulas Recital Hall</b>
4:00-6:00 p.m.	<b>Master Class with Monica Ellis</b> Bassoon Quartets	<b>Kulas Recital Hall</b>
6:00-7:30 p.m.	<b>Dinner Break</b>	
7:30-9:30 p.m.	<b>Joint Recital 2</b>	<b>Warner Concert Hall</b>
	Francine Peterson, Leonardo Deán, Monica Ellis, Julie Green Gregorian, George Sakakeeny, bassoon Vincent DeVries, James Howsmon, piano	
9:30 p.m.	<b>Reception</b>	<b>Warner Concert Hall Lobby</b>

# SCHEDULE

2010 Meg Quigley Vivaldi Competition and Symposium

## *Day Three*

### Sunday, January 17

8:30 a.m.	<b>Registration begins in the Oberlin Conservatory Student Lounge</b>	
9:00 a.m.	<b>Exhibits open</b>	<b>Room 25</b>
9:00-10:00 a.m.	<b>Clinic with Deborah Vogel</b> Physical Wellness for Musicians	<b>Kulas Recital Hall</b>
	<i>Using a Pinkie Ball to Release Muscular Tension, Dynamic stretching to reduce chronic muscular strain common to musicians</i>	
10:30-12:00 p.m.	<b>Master Class with Barrick Stees</b> "Tempo, Rhythm, & Rubato"	<b>Kulas Recital Hall</b>
12:00-1:00 p.m.	<b>Lunch Break</b>	
1:00-2:30 p.m.	<b>Master Class with Kristin Wolfe Jensen</b> "Physical Set-up as a Means to Gaining Control"	<b>Kulas Recital Hall</b>
3:00-6:00 p.m.	<b>MQVC Final Round</b>	<b>Warner Concert Hall</b>
	Judges: Leonardo Deán, Sue Heineman, Ben Kamins, Kathleen McLean, Catherina Meints,	
6:00-7:30 p.m.	<b>Dinner Break</b>	
7:30-9:30 p.m.	<b>Joint Recital 3 and the Presentation of Prizes</b>	<b>Warner Concert Hall.</b>
	Julia Bair, Samantha Brenner, Nicholas Cohen, Sue Heineman, Ben Kamins, Michael Matushek, Kathleen McLean, Andrew Pattison, Thomas Schneider, bassoon Vincent DeVries, piano Webb Wiggins, harpsichord Greg Whitmore, bass	
9:30 p.m.	<b>Reception</b>	<b>Warner Concert Hall Lobby</b>

# RECITALS

2010 Meg Quigley Vivaldi Competition and Symposium

## Joint Recital #1

### Friday January 15

7:30-9:30 p.m.

Warner Concert Hall

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#### Kristin Wolfe Jensen

*Allegro and Minuet* WoO 26

Ludwig van Beethoven (1770-1827)

*arr. Nathan Koch/Kristin Wolfe Jensen*

**with Jennifer Mann, bassoon**

*Five Short Pieces for 2 Bassoons* (World Premiere) Spencer Lambright (1975-)

I Molto rubato

II Moderato

III Allegro rustico con ironia

IV Allegro misterioso

V Presto agitato

**with Maya Stone, bassoon**

*Papageno's Dreams* (2009)

Kevin H. Gray (1956-)

Variants for two bassoons and piano of Mozart's "Bist du mir nun ganz ergeben?"  
from *The Magic Flute*

**with Lecolion Washington, bassoon  
and Vincent DeVries, piano**

-----brief pause-----

#### Barrick Stees,

*Tempo di Modinha*

*Seresta*

*Carioquinha*

Jose Siqueira (1907-1985)

Hilda Reis

Hilda Reis

**with James Howsmon, piano**

-----brief pause-----

#### Nicolasa Kuster

*Sonata in d minor for bassoon solo*

I Poco Adagio

II Allegro

C.P.E. Bach (1714-1788)

*arr. by M. Rechtman*

*from the flute sonata in a minor*

*Dreaming in Colours 2004* Commissioned for the 2005 MQVC HyeKyung Lee (1959- )

I "Shades of Blue"

II "Old Rose"

III "Pale Yellow - Dark Red"

**with HyeKyung Lee, piano**

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# RECITALS

2010 Meg Quigley Vivaldi Competition and Symposium

## Joint Recital #2

### Saturday January 16

7:30-9:30 p.m.

Warner Concert Hall

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#### Francine Peterson

*Fantasia Numerica Sonata for Solo Bassoon* (1960) Nicholas Van Slyck (1922-1983)  
Diatessaron  
Triadic

#### Leonardo Deán

*Valsa-Choro* (1979) Francisco Mignone (1897-1986)

*Interferences I pour basson et piano* (1972) Roger Boutry (1932-)

**with James Howsmon, piano**

#### Monica Ellis

*Lauro for Bassoon Solo* Antonio Lauro (1917-1986)  
*arr. Paquito D'Rivera*

Vals Venezolano #1 Tatiana  
Vals Venezolano #2 Andreina  
Vals Venezolano #3 Natalia  
El Maribina  
Carora

*Prelude et Scherzo* Paul Jeanjean (1875-1929)

**with James Howsmon, piano**

-----Intermission-----

#### Julie Green Gregorian

*Six Studies in English Folk Song* R. Vaughan-Williams (1872-1958)

I Adagio  
II Andante sostenuto  
III Larghetto  
IV Lento  
V Andante tranquillo  
VI Allegro vivace

*Ciranda Das Sete Notas* Heitor Villa-Lobos (1887-1959)

**with Vincent DeVries, piano**

#### George Sakakeeny

*Le Grand Tango for two bassoons and piano* Astor Piazzolla (1921-1992)

Tempo di Tango - Meno mosso - Piu mosso *arr. George Sakakeeny*

**with Monica Ellis, bassoon and Vincent DeVries, piano**

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# RECITALS

2010 Meg Quigley Vivaldi Competition and Symposium

## Joint Recital #3 and Presentation of Prizes

### Sunday January 17

7:30-9:30 p.m.

Warner Concert Hall

---

7:30 p.m.

**The Meg Quigley Vivaldi Competition  
Presentation of Prizes**

----- brief pause-----

**Sue Heineman**

*Partita BWV 1013*

Allemande

Corrente

Sarabande

Bouree Anglaise

J.S. Bach (1685-1750)

*arr. William Waterhouse*

*Andante from String Quartet #2*

P.I. Tchaikowsky,

*arr. George Sakakeeny*

**with Samantha Brenner, Thomas Schneider,  
and Nicholas Cohen, bassoons**

----- brief pause-----

**Kathleen McLean**

*Bassango*

Mathieu Lussier (1973-)

Hallucinations pour basson et piano

Alain Bernaud (1932-)

**with Vincent DeVries, piano**

----- brief pause-----

**Ben Kamins**

*Romance*

Edward Elgar (1857-1934)

*Concertino* (1948)

Marcel Bitsch (1921-)

**with Vincent DeVries, piano**

*Concerto "Le Phenix"* (1738)

Michel Corrette (1707-1795)

I Allegro

II Adagio

III Allegro

**with Michael Matushek, Andrew Pattison, Julia Bair, bassoons  
Webb Wiggins, harpsichord, and Greg Whitmore, bass**

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**MASTER CLASSES**  
2010 Meg Quigley Vivaldi Competition and Symposium

## Saturday January 16

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### Master class #1

10:30- 12:00 p.m.      **Kathleen McLean**                              **Kulas Recital Hall**

"Creating Musical Drama"

- |                        |                                   |
|------------------------|-----------------------------------|
| 1. Michael Severance   | Milde, <i>Concert Study #39</i>   |
| 2. Stephanie Konchel   | Stravinsky, <i>Rite of Spring</i> |
| 3. Leigh Miller        | Shostakovich, <i>Symphony #9</i>  |
| 4. Clay Zeller-Townson | Milde, <i>Concert Study #20</i>   |

### Master class #2

1:30-3:30 p.m.      **Ben Kamins**                              **Kulas Recital Hall**

- |                     |  |
|---------------------|--|
| 1. Laura McIntyre   | Mozart, <i>Concerto Bb</i> , mvt. I  |
| 2. Aaron Wright     | Ravel, <i>Bolero</i> /Stravinsky, <i>Firebird</i>  |
| 3. Tom Schneider    | Tchaikovsky. <i>Symphony #6</i> , mvts. I & IV   |
| 4. Allan Hamrick    | Milde, <i>Concert Study #43</i>  |
| 5. Ryan Wilkins     | Schumann, <i>Fantasy Pieces</i> w/Piano  |
| 6. Michael Matushek | C.P.E. Bach <i>Sonata in a minor for bassoon alone</i><br><i>arr. from the flute sonata in a minor</i> |

### Master class #3

4:00-6:00 p.m.      **Monica Ellis**                              **Kulas Recital Hall**

"Bassoon Quartets"

- |   |  |
|---|--|
| 1. Pacific Bassoon Quartet                                  | Duarte, <i>Three Costa Rican Dances</i>            |
| Vanessa Davies, Ross Edgar, Annalea Milligan, Jessica Wiley |  |
| 2. Oberlin Bassoon Quartet                                  | Piazzola, <i>Tango Suite I</i>                     |
| Liz Bennett, Shelly Li, Jake Purcell, Brittney Walker       |  |
| 3. Bassoon 4 (CIM)  | Bruns, <i>Kleine Suite No. 1</i> , mvts. II and IV |
| Kian Anderson, Julie Link, Laura McIntyre, Susana Whitney   |  |

# MASTER CLASSES

2010 Meg Quigley Vivaldi Competition and Symposium

## Sunday January 17

---

### Master Class #4

10:30-12:00 p.m.

**Barrick Stees**

**Kulas Recital Hall**

"Tempo, Rhythm and Rubato"

1. Brittany Harrington
2. Wade Coufal
3. Joey Bonatakis
4. Drew Pattison

Elgar, *Romance*  
Milde, *Concert Study #3*  
Osbourne, *Rhapsody*  
Rimsky Korsakov, *Scheherezade* mvt. II

### Master Class #5

1:00-2:30 p.m.

**Kristin Wolfe Jensen**

**Kulas Recital Hall**

"Physical set-up as a means to gaining control"

1. Julia Bair
2. Erica Qiao
3. Amanda Turley
4. Graham Logen

J.S. Bach, *Cello Suite 2*  
J.S. Bach, *Cello Suite 1 I and III*  
Ravel, *Alborada Del Grazioso*/Tchaikovsky # 4  
Milde, *Concert Study #5*

## 2010 Meg Quigley Vivaldi Competition and Symposium



**Samantha Basford Damoulakis** is a teacher, mentor and educator in movement through the language of ballet and Feldenkrais®. She has been working with students and professionals from the Cleveland Institute of Music, The Cleveland Orchestra and Groundworks Dance Theater in guiding them toward improved self-awareness resulting in enhanced artistic development and expression as well as freedom from pain. She has been a student herself of the Feldenkrais Method® since she was seventeen and is now an authorized Awareness Through Movement® teacher. Samantha was a professional ballet dancer with the Miami City Ballet for six years. After retiring from the stage, she worked under Peter Martins and Kay Mazzo at the School of American Ballet at Lincoln Center in New York City. She is currently teaching ballet and Feldenkrais® in the metro Cleveland area. Feldenkrais®, Awareness Through Movement®, and Functional Integration® are registered service marks of the Feldenkrais Guild® of North America.



**Leonardo Deán** is a Venezuelan Bassoonist forged in the Venezuelan system of youth and children's orchestras known as FESNOJIV or "El Sistema." Mr. Deán is Principal Bassoon of the Simón Bolívar Symphony Orchestra, and professor of Music for both the Instituto Universitario de Estudios Musicales (IUDEM) and the Universidad de las Artes (UNEARTE). He has an extensive repertoire including major works for the bassoon from all periods and he has premiered solo works by important composers such as Blas Emilio Atehortua (*Sonata* for bassoon and piano) and Aldemaro Romero (*El Bajonazo* for bassoon and orchestra). He has appeared as soloist with The Festival of Champions Orchestra in Indianapolis, USA; la Orquesta del Festival de Orquestas Sinfónicas Juveniles de las Américas in Puerto Rico; the International Double Reed Society Conference in Argentina in 2000; and the Concert Series organized by the Orquesta Sinfónica del Valle del Cauca in Colombia. He has given recitals in most of the important halls of Venezuela together with leading soloists and chamber music groups. Since 1997, Mr. Deán has taught master classes in Nicaragua, Chile, Argentina, Colombia, and Venezuela as an ambassador of FESNOJIV. Deán holds a Bachelor of Music degree in Bassoon Performance from the Instituto Universitario de Estudios Musicales (IUDEM) in Caracas, Venezuela. His bassoon teachers have included Eduardo Moubarak and Filiberto Nuñez; in Caracas, he has also participated actively in master classes given by Italian bassoonist Stefano Canuti. Currently he is pursuing a Master of Music degree in Bassoon Performance at the Universidad Simón Bolívar under professor George Sakakeeny. The Vicente Emilio Sojo Foundation is preparing the publication of his dissertation, *History of the Bassoon in Venezuela*, a research paper that he has presented in congresses and seminars in Mexico and Venezuela.

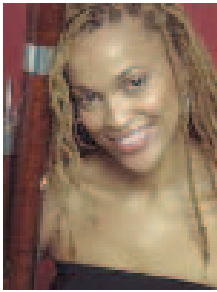


**Vincent DeVries** is Assistant Professor of Piano and Director of Collaborative Piano at Baylor University. He is an active performer, presenting recitals as a soloist, duo pianist, accompanist, and organist. Prior to his appointment at Baylor University he was serving as an Assistant Instructor at The University of Texas at Austin, teaching instrumental accompanying to undergraduate and graduate students. Dr. De Vries received his Doctor of Musical Arts degree from The University of Texas at Austin. He also holds a Performer's Diploma from The Royal Conservatory in The Hague, The Netherlands and a Master's degree from Bowling Green State University. His principal teachers have included Nancy Garrett, Edward Auer, Jerome Rose, and Theo Bruins. He has performed in the master classes of such pianists as Earl Wild, Vladimir Tropp, Lev Vlasenko, Arnaldo Cohen, Claude Frank, and Jerome Rose. He is the recipient of many scholarships and has won awards in several competitions, among them first prize in the National Young Artist Competition in The Netherlands and first prize in the Sydney Wright Accompanying Competition at The University of Texas at Austin. In addition to his piano performances, Dr. De Vries is a highly regarded concert organist, with over three hundred solo recitals and seven solo CD releases to his credit. In 2003 he received the silver medal from the "Arts, Sciences, et Lettres" in Paris for his contributions to the French organ literature. His recent CD releases include *Into the 21st Century: music for horn and piano* with Jeffrey Powers and a recital featuring the works of Brahms, Poulenc, Rachmaninoff, and Milhaud with duo pianist Dr. Bradley Bolen. Both recordings will be released on the MSR Classics label in the Spring of 2007.



# BIOS

## 2010 Meg Quigley Vivaldi Competition and Symposium



Imani Winds Bassoonist **Monica Ellis**, a native of Pittsburgh, PA, discovered the joy of making music at the age of four. Encouraged by her father, the late jazz saxophonist Clarence Oden, she began playing the clarinet, saxophone and later the piano. After being introduced to the bassoon in middle school, she studied with Mark Pancerev of the Pittsburgh Symphony throughout high school. Ms. Ellis went on to receive her Bachelor of Music degree from Oberlin College Conservatory of Music, studying with George Sakakeeny. While at Oberlin, she participated, as both an instructor and performer, in the *Panama Project*; a month long camp for young Panamanian students. She then received her Master of Music degree from The Juilliard School and also attended Manhattan School of Music in the Orchestral Performance Program, studying with Frank Morelli at both institutions. Residing in Harlem, Ms. Ellis is an active New York freelancer, having performed with the Chamber Music Society of Lincoln Center, Absolute Ensemble, Lincoln Center Jazz Orchestra, American Symphony Orchestra and the Alvin Ailey Dance Theatre, just to name a few. Also a passionate teacher, Ms. Ellis has served on the faculties of the Mannes College of Music Preparatory Division, Brooklyn College School of Music, and Juilliard's Music Advancement Program. She is also a well renowned clinician, and has given master classes and solo recital performances across the country.



Assistant Principal Bassoonist of the Baltimore Symphony Orchestra, **Julie Green Gregorian** is a native of Cortland, New York where she was introduced to the bassoon at the age of thirteen. Her first bassoon teacher was Ithaca College professor Edward Gobrecht Jr., a former member of the Baltimore Symphony. Ms. Gregorian came to Baltimore from Temple University where she earned a Master of Music degree under the tutelage of Bernard Garfield, the Principal Bassoon of the Philadelphia Orchestra. She adores chamber music and has been featured in the "Second Presbyterian Concert Series", Central Presbyterian, "Chamber Music on the Hill" in Westminster, and "Sundays at 3" in Columbia. She especially enjoys performing with her daughters, Mariam, a violinist and violin teacher, and Anahid, an oboist and student at Oberlin Conservatory. Her son, Heig, is sometimes in the audience when he is not busy as a manager for Apple Computers. Also a teacher, Ms. Gregorian is on the faculty of Catholic University and the Baltimore School for the Arts as well as maintaining a private studio. She met her husband, double bassist Arnold Gregorian, in the Baltimore Symphony and together they have founded the Glyndon Chamber Players. The GCP have given concerts at historic Emory Grove in Glyndon, Frederick, and Germantown, Maryland.



**Sue Heineman** has been Principal Bassoonist of the National Symphony Orchestra since September 2000. Prior to joining the NSO, she held positions with the New Haven, Memphis, New Mexico, and New Zealand Symphony Orchestras. She has appeared as soloist with the NSO on numerous occasions, as well as with the Kennedy Center Chamber Players, comprised of principal players from the NSO. Ms. Heineman has performed as guest Principal Bassoonist of the Los Angeles Philharmonic and is a frequent soloist at conferences of the International Double Reed Society. A former member of the Aspen Wind Quintet, she has performed with the American Chamber Players, Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, Santa Fe Opera, and Metropolitan Opera. As a student she participated in festivals at Tanglewood, Banff, National Repertory Orchestra, and Los Angeles Philharmonic Institute. Originally from Philadelphia, Ms. Heineman holds a Bachelor of Music degree from Eastman and a Master of Music degree from Juilliard. She also completed a Bachelor of Arts degree at the University of Rochester, graduating *summa cum laude* with Phi Beta Kappa honors, and was the recipient of a Fulbright Scholarship to Salzburg. Her teachers include Shirley Curtiss, David Van Hoesen, Milan Turkovic, Judith LeClair, and Stephen Maxym. A frequent guest clinician at conservatories and festivals throughout the US and Canada, Ms. Heineman is on the faculty of the University of Maryland School of Music.

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Pianist **James Howsman** has collaborated in over 1,000 recitals in North America, Europe, and Japan. He has performed with principal players of every major American orchestra. In recent seasons he has played in Chicago, San Francisco, Washington, D.C. (at the Kennedy Center), Philadelphia, Dallas, Montreal, and Minneapolis. Mr. Howsman was educated at the Eastman School of Music, where he studied collaborative piano with Robert Spillman and Samuel Sanders and chamber music with the Cleveland Quartet. Highlights of recent seasons include performances of Stravinsky's *Les Noces* with the Cleveland Orchestra, conducted by Pierre Boulez, an ongoing series of the complete Mozart sonatas for piano and violin with the violinist Marilyn McDonald, and several performances of Schubert's *Die schöne Müllerin* with the prominent basso Robert Holl. He is a frequent performer on Oberlin College's stages, having recently played the

*Stravinsky Piano Concerto* with the Oberlin Wind Ensemble and Olivier Messiaen's *Couleurs de la cité céleste* with the Oberlin Contemporary Music Ensemble. During the recent Messiaen centennial celebrations he played several performances of the *Quatour pour la fin du temps*. In January 2009 he gave his first performances in Japan. He will play in New York City's Steinway Hall in September. Mr. Howsman is Professor of Instrumental Accompanying at Oberlin College, where he oversees the instrumental collaborative activities of the school's 100 piano majors. He is also on the faculty of Credo, a summer chamber music program held at Oberlin College. From 1999 to 2006 Mr. Howsman was on the piano faculty of the Brevard Music Center. He has given guest master classes in accompanying and chamber music at, among others, the Juilliard School, the Cleveland Institute of Music, Arizona State University, the University of Colorado, the University of Minnesota, and the University of Alabama. He is married to the violist Louise Zeitlin. They live in Oberlin with their two teenaged children, both avid musicians.



**Kristin Wolfe Jensen** has been the bassoon professor at the University of Texas at Austin since 1995, and is also on the faculty of the International Festival Institute at Round Top, and the Eastern Music Festival where she is Principal Bassoonist of the Eastern Philharmonic. Ms. Jensen is Principal Bassoonist with the River Oaks Chamber Orchestra and previously has toured Europe with the Dallas Symphony Orchestra, and served as Acting Principal Bassoonist of the Houston Grand Opera. The American Record Guide reviewer said of her solo CD *Shadings*, "...She has simply turned in the finest-played Bassoon recital I have ever heard... She obviously sees tone quality as the foundation for her fluent technique... It is a ravishing sound, siren-like in its attractive flair... Ms. Jensen could teach a lot about musicality to a number of famous violinists..." Her other chamber

music and solo recordings can be heard on the Cambria, Opus One, Klavier, and Centaur labels. Ms. Jensen's first teaching job was at the University of Nevada, Las Vegas, followed by the University of North Texas, prior to joining the faculty at UT Austin. Ensembles with which Ms. Jensen has performed include The Dallas Opera Orchestra, The San Antonio Symphony, the Las Vegas Symphony, and Continuum. Ms. Jensen Co-hosted the 2005 International Double Reed Society conference in Austin and she is Co-Director of the Meg Quigley Vivaldi Competition for young women bassoonists from the Americas. An esteemed pedagogue, she has given guest recitals and master classes many major American music schools and her former UT students hold major orchestral positions and university teaching positions around the country. Ms. Jensen attended the Oberlin College Conservatory where she double-majored in Music Performance and Music Education, and went on to receive a Master of Music degree from the Juilliard School.



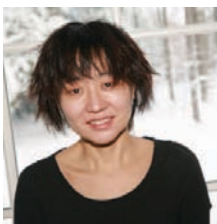
Since entering the world of professional music in 1972, **Benjamin Kamins** has enjoyed a wide-ranging career as an orchestral musician, chamber player, solo performer, and educator. During his nine years as Associate Principal Bassoon with the Minnesota Orchestra, Mr. Kamins taught at St. Olaf and Macalester Colleges and was a member of the Aurora Wind Quintet. In 1981 he was appointed Principal Bassoon of the Houston Symphony, a position he held until 2003. As a founding member of both the Epicurean Wind Quintet and the Houston Symphony Chamber Players, his life in Houston remained diverse as his artistic presence deepened in the community. Faculty appointments came at

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the University of Houston and then at Rice University's Shepherd School of Music. The result of this was a personal involvement with fine academic institutions and the communities they serve. Now as Professor of Bassoon at Rice University's Shepherd School, Mr. Kamins continues to be an advocate for young musicians and classical music performance. In addition to his time in the Minnesota and Houston Symphonies, he has served as a guest principal with other major symphony orchestras in Pittsburgh, Los Angeles, Boston and New York. His tenure in the orchestra world resulted in many solo performances and recordings, including a 1994 recording of the Mozart *Bassoon Concerto* with conductor Christoph Eschenbach. Mr. Kamins currently spends his summer teaching and performing throughout the U.S. He holds faculty positions at the Music Academy of the West in Santa Barbara, California and the International Festival Institute at Round Top in Round Top, Texas. Both programs pair faculty chamber music performances with their highly regarded teaching programs. He is also Principal Bassoon of the Sun Valley Summer Symphony in Sun Valley, Idaho, a superb orchestra comprised of leading musicians from the nation's top orchestras. Mr. Kamins is in demand for master classes, recitals and chamber performances throughout North America. An interest in new music has led to a recent series of commissions and tours that serve to enrich the repertoire for the bassoon. In all of his professional activities Mr. Kamins has been an active participant in maintaining the vitality of each institution. During his orchestral years, he served on numerous committees, searches and planning groups that worked toward the long-term success of these orchestras. At Rice University he continues to enjoy creating partnerships between the Shepherd School and other areas of the University. Ben Kamins' solo CD of French recital pieces on Diabolical Genius Records is available at <http://www.cdbaby.com/cd/benjaminKamins>



**Nicolasa Kuster** joined the faculty of the University of the Pacific Conservatory of Music, in Stockton, California, in the Fall of 2008. From 2000 to 2008, she was Principal Bassoonist of the Wichita Symphony Orchestra, on the faculty at Wichita State University School of Music, and member of the Lieurance Woodwind Quintet. Ms. Kuster began her musical studies as the daughter of musically minded Lutheran missionaries, growing up in Peru, Nicaragua, Costa Rica, and Panama. She is a 1993 Double Degree graduate from Oberlin College and Conservatory where she studied with George Sakakeeny. She then studied with the late Bruce Grainger of the Chicago Symphony. As an orchestral player, Ms. Kuster has held positions in the Tulsa Philharmonic Orchestra, the Rhode Island Philharmonic, the Virginia Symphony, and the Civic Orchestra of Chicago. She spent five summer seasons performing with the Spoleto Festival Orchestra in Spoleto, Italy and can be heard on the Chandos Label as Principal Bassoon on five Spoleto Festival recordings. She spent two summers performing at the Anchorage Music Festival, and more than six summers at the New Hampshire Music Festival, where she is currently Principal Bassoon. She has also served on the faculty of the Ameropa Chamber Music Festival and Course in Prague, Czech Republic and the Sequoia Chamber Music Workshop in Arcata, California. Ms. Kuster's solo appearances with orchestra include a one-month solo tour of Kazakstan, televised performances in Italy and Panama, and numerous performances in the United States. She is the winner of the 1995 Chicago Musicians Club of Women's Solo Competition – the Farwell Award. Ms. Kuster's dedication to teaching started while a student at the Oberlin Conservatory of Music; she founded the *Oberlin in Panama Project*, where Oberlin students and faculty travel to Panama to teach and perform for one month each year. The *Oberlin in Panama Project* is now in its 20th year. While Ms. Kuster is passionately active in creating and providing educational and performance opportunities for young bassoonists in her own community she is also an active clinician in the United States and around the world. She served on the faculty of the Oberlin Conservatory for Fall of 2002. She is a Founding Director of The Meg Quigley Vivaldi Competition for young women bassoonists from the Americas.



**HyeKyung Lee** (born in Seoul, Korea) graduated from The University of Texas at Austin (DMA in Composition/Performance in Piano), where she studied with Donald Grantham, Dan Welcher, Russell Pinkston, and Stephen Montague. She also studied with Bernard Rands at the Atlantic Center for the Arts and Ladislav Kubik at the Czech-American Summer Music Institute in Prague. Her awards include UnCaged Toy Piano Competition, Renee B. Fisher Piano Composition Competition, Athena Chamber Music Composition Competition, Indianapolis Chamber Orchestra Composition Competition, ASCAP Standard Awards, Composers Guild Award, Delius Composition Contest Prize, Nancy Van de Vate Prize for Orchestral Music, Search for New Music Prize from International Alliance for Women in

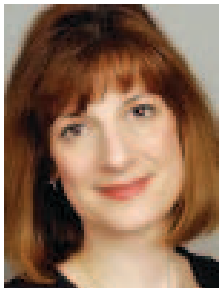
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Music, SEAMUS/ASCAP Student Commission and SCI/ASCAP Student Competition Award, and Harvey Gaul Composition Competition Award. Her music has been supported by National Endowment for the Arts, Djerassi Foundation, Ucross Foundation, Blue Mountain Center, and MacDowell Colony. One of her commissioned works, *Dreaming in Colours* for Bassoon and Piano was written for the first Meg Quigley Vivaldi Competition in 2005. An accomplished pianist, HyeKyung has performed her own compositions and others in numerous contemporary music festivals and conferences in the United States, Europe, and Korea. Her music can be found on Vienna Modern Masters, New Ariel Recordings, Capstone Recordings, Mark Custom Recordings, Aurec Recordings, Equilibrium Recordings, Vox Novus, and SEAMUS CD Series Vol. 8. Currently she is Assistant Professor of Music at Denison University, Granville, Ohio.



**Jenny Mann** is Assistant Professor of Bassoon at The University of Alabama. She is Principal Bassoonist with the Tuscaloosa Symphony and is an active performer in both surrounding orchestras and chamber ensembles. Dr. Mann is a member of the Cavell Reed Trio and Capstone Woodwind Quintet that perform around the country and are committed to the commissioning of new works for the genre as well as educational outreach for young minds. Her interests have extended into Cuba where she is an active teacher and performer and is working to increase national interest in all modern chamber music genres through public collaborative concerts with the Havana Woodwind Quintet. In addition to her teaching, Dr. Mann coordinates the thriving Chamber Music Program at The University of Alabama and is Executive Editor of the magazine, *Alabama Music Notes*. Dr. Mann studied with Kristin Wolfe Jensen, John Hunt, David Van Hoesen,

Jennifer Speck, Kent Moore and Janis McKay. She holds a Bachelor of Music Education degree from Baylor University and a Master of Music degree from the University of Texas at Austin. She began her doctoral studies at the Eastman School of Music and completed them at The University of Texas at Austin. Dr. Mann continues to be an active teacher and clinician for young musicians.



**Kathleen McLean** is one of the most acclaimed orchestral bassoonists in North America. Internationally recognized, Ms. McLean was the Associate Principal Bassoon of the Toronto Symphony Orchestra from 1992 to 2009 and is a sought-after chamber and orchestral musician, recitalist, and teacher. She was appointed to the faculty of the University of Toronto in 1989, became a faculty member at the Royal Conservatory of Music and the Glenn Gould Professional School in 2002, and began as a bassoon instructor with the National Youth Orchestra of Canada in 2009. Ms. McLean's former orchestral appointments include Principal Bassoon of the Canadian Opera Company and guest Principal Bassoon with the London Symphony Orchestra and the National Arts Centre Orchestra. Since 2001, she has toured extensively with the prestigious World

Orchestra for Peace under the baton of Valery Gergiev. Ms. McLean has participated in many chamber music festivals, including the Evian International Festival, Vancouver Chamber Music Festival, Scotia Festival, and the Ottawa Chamber Music Festival. She performs frequently with New Music Concerts, Amici Ensemble, and is a founding member of the Caliban Quartet, Toronto Wind Quintet, and the Canadian Winds.

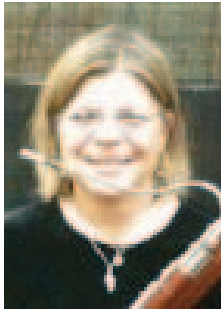


**Catharina Meints** has been one of the outstanding performers and teachers of the viola da gamba and baroque cello for a generation. She has played concerts all over the world with a number of ensembles including the Oberlin Baroque Ensemble and the Oberlin Consort of Viols. She has played solo recitals at Carnegie Recital Hall and the Smithsonian Institution and has made well over two dozen solo and chamber music recordings of baroque music on the Gasparo, Vox and other labels. She is a founding faculty member of the Oberlin Baroque Performance Institute which her late husband, James Caldwell, established, and with him amassed one of the most important collections of antique viols in private hands. She recently retired after many years as a cellist with the Cleveland

Orchestra and is enjoying being able to focus all her energies on her position as Associate Professor of Viola da Gamba, Baroque Cello and Cello at the Oberlin College Conservatory of Music where she teaches all three instruments, consort classes, coaches baroque ensembles and orchestral excerpt classes.

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**Francine Peterson** enjoys a varied career as performer, educator and adjudicator around the Puget Sound area of Seattle. Francine is Principal Bassoonist of the Northwest Sinfonietta and the Bellevue Philharmonic and she regularly performs with the Pacific Northwest Ballet Orchestra, the Auburn Symphony, Seattle Symphony, Seattle Opera and the Fifth Avenue Theater. She maintains a large private studio in addition to serving on the faculties of Pacific Lutheran University, Western Washington University and Seattle Pacific University. Ms. Peterson is a member of the faculty wind quintet Camus at Pacific Lutheran University. She also is a faculty member of the Vianden International Music Festival in Vianden, Luxembourg. Committed to education at all levels, she has been a faculty member at Marrowstone Music Festival since 1989 as well as being a coach for the Seattle Youth Symphony Orchestras, the Endangered Instrument Program and Cascade Youth



Symphony.



**George Sakakeeny** is Professor of Bassoon at the Oberlin Conservatory of Music, and Visiting Professor at Simon Bolivar University in Caracas, Venezuela. In addition he holds the title Guest Professor of the Central conservatory of Music in Beijing, China. He is also a regular woodwind coach and bassoon instructor for "El Sistema," the national youth orchestra system of Venezuela. Sakakeeny has given master classes at leading music institutions around the world including the Paris Conservatory, the Tokyo University of Fine Arts, and the Juilliard School. Two concertos have been written especially for him, by Peter Schickele and Alexander Blechinger. His performances are featured in numerous recordings including Blechinger's *Bassoon Concerto* with the Kiev Camerata and the IDRS 25th anniversary CD in a performance of the Villa-

Lobos *Duo for Oboe and Bassoon*. His former students hold positions in symphony orchestras and universities throughout North and South America and the Far East. He is a former student of K. David Van Hoesen.



**Barrick Stees** is the Assistant Principal Bassoonist of The Cleveland Orchestra. He also teaches at The University of Akron. Sought after worldwide as a performer and teacher, he has concertized extensively in Europe, South America and Asia, including a solo tour of Hong Kong and China. His appearances at international music festivals include the Santo Domingo Festival in the Dominican Republic, the Festival Y Escuela de Santa Fe de Bogota, the Festival dei Due Mondi in Spoleto, Italy and the 2000 International Double Reed Society Conference in Buenos Aires, Argentina. He has given recitals throughout the U.S. His solo appearances include performances with the Hartford Symphony, the South Bend Symphony, the Brevard Music Center Orchestra and the Cass City Bach Festival. Awarded the 2001 Presidential Scholar Teacher Recognition Award from the U.S.

Secretary of Education, Mr. Stees has taught at Michigan State University, the Interlochen Arts Camp, the Interlochen Arts Academy and the Brevard Music Center. He was previously Principal Bassoonist with the Hartford Symphony and has played with the Pittsburgh Symphony and the Detroit Symphony. Mr. Stees received a Bachelor of Music degree and Performer's Certificate from the Eastman School of Music, where he studied with K. David Van Hoesen. He has commissioned and premiered many new works for the bassoon, including *Windows*, a concerto for bassoon and orchestra by Daniel McCarthy, premiered in 2005 at the Brevard Music Center. His first CD recording, *The Romantic Bassoon*, with pianist Philip Hosford, was released in 1994. His second recording, *Opera Fantasies and Paraphrases*, a CD of music from the opera for Claves Records, was released in 1999. His latest recording, *Nostalgica* comprised of music he commissioned for bassoon and string quartet by composers Charles Ruggiero, Daniel McCarthy and Miguel del Aguila, represents the culmination of his efforts in commissioning new music for the bassoon. His web site, [www.steesbassoon.com](http://www.steesbassoon.com), contains a wealth of information for bassoonists. Mr. Stees lives in South Russell, Ohio with his wife, Melinda, and two daughters, Grace and Maddy. He enjoys running, gardening and roasting coffee in his spare time. He was appointed to the CIM faculty in 2002.

# BIOS

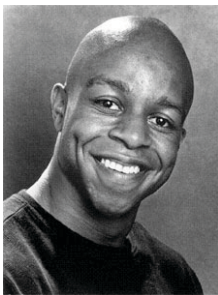
## 2010 Meg Quigley Vivaldi Competition and Symposium



**Maya Stone** is the Assistant Professor of Bassoon at Middle Tennessee State University. She pursues an active career as a performer. She is a member of the Stones River Chamber Players and has performed throughout the northeastern States, Tennessee, and Kentucky. Prior to coming to MTSU, Stone held an appointment at Austin Peay State University. Stone holds a Master of Music degree in Bassoon Performance and Woodwind Specialty from Michigan State University, and a Bachelor of Music Education degree from the Crane School of Music at SUNY Potsdam. Her primary instructors include Frank Wangler, and Barrick Stees.



**Deborah Vogel** is author, academic, and co-founder of The Center for Dance Medicine in NYC. She has been involved in the medical field since 1978, helping hundreds of people - from dancers to athletes, musicians to office workers - get the most out of their bodies while minimizing injury risks. She is currently on faculty at the Oberlin Conservatory of Music and Oberlin College.



**Mr. Lecolion Washington**, bassoon, received a BM in Music Studies from the University of Texas at Austin, Master of Music degree in Orchestral Performance from the Manhattan School of Music, and Artist Certificate Studies at Southern Methodist University. His principal teachers were Kristin Wolfe Jensen, Frank Morelli, and Wilfred Roberts. Washington has performed with the Austin Civic Chorus Orchestra, New Texas Festival Orchestra, Mid-Texas Symphony, Garland/Las Colinas Symphony Orchestra, and as Principal Bassoonist with the Victoria Symphony Orchestra. He also performed with the Riverside Symphony Orchestra and as Principal Bassoonist and with the Manhattan Chamber Orchestra. He won orchestral auditions with the Houston Grand Opera and Shanghai Broadcasting Orchestra, performed with the Memphis Symphony and Iris

Chamber Orchestra, and currently serves as Co-Principal Bassoon of the Missouri Chamber Orchestra. As a chamber musician, Professor Washington performed with the Circadia Wind Quintet, New York Chamber Ensemble, and with principal players from orchestras including the Minnesota Orchestra, the Orpheus Chamber Ensemble, and the New York Philharmonic. In 2004, The Orchestral Performance Program at the Manhattan School of Music invited him to perform on a chamber music concert of distinguished alumni. He has attended the Texas Music Festival, Cape May Music Festival, and the International Festival Institute at Round Top. He won concerto competitions at the Round Top Music Festival and Southern Methodist University, and performed the *Weber Andante and Rondo* with the Columbia Civic Orchestra. Professor Washington has given recitals and master classes at The University of North Texas, Baylor University, and The University of Texas at Austin. He served as the Assistant Professor of Bassoon at the University of Missouri-Columbia and bassoonist for the Missouri Wind Quintet, before joining the Memphis Woodwind Quintet and faculty of The Rudi E. Scheidt School of Music in 2004.



**Webb Wiggins**, recognized and lauded internationally for his innovative and musical continuo realizations, has performed and recorded with many US ensembles. They include the Folger Consort, the Dryden Ensemble, Kings Noyse, Chatham Baroque, Hesperus, the Oberlin Baroque Ensemble, the Catacoustic Consort, the Baltimore Consort, the Violins of Lafayette, Apollo's Fire, the Smithsonian Chamber Players and Orchestra, the Atlanta Symphony Orchestra, the National Symphony, and the Baltimore Chamber Orchestra. His collaborations with soloists, both vocal and instrumental, have earned him high respect among his colleagues in the world of baroque music. Wiggins is also one of the foremost teachers of harpsichord as well as a coach for chamber music and director of baroque opera. He is associate professor of harpsichord at the Oberlin College Conservatory of Music and serves on the faculty of the Oberlin Baroque Performance

Institute and the Amherst Early Music Festival. For over fifteen years, Wiggins was coordinator of the early music program at the Peabody Conservatory of Music. His recordings can be heard on the Dorian, EMI, Bard,

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Smithsonian, and PGM labels. Webb holds degrees in organ performance from Stetson University and the Eastman School of Music and has done additional harpsichord study at the Sweelinck Conservatory in Amsterdam. He is perhaps the only harpsichordist in modern times to have given multiple performances on trans-Atlantic voyages.

### Competition Finalists



**Alexandra Berndt • USA**

(b. 6/11/1986) is a native of Stevensville, Michigan, and began learning the bassoon at age 11. She is currently pursuing her Master of Music degree at the New England Conservatory of Music, where she studies with Richard Ranti. In 2008 she graduated Summa cum Laude with Program Honors in Woodwinds from Northwestern University with a Bachelor of Music. Alexandra spent the fall of 2006 studying in Vienna, Austria with David Seidel. Past summer festivals she has participated in include the Banff Music Centre, Brevard Music Center and Hidden Valley.



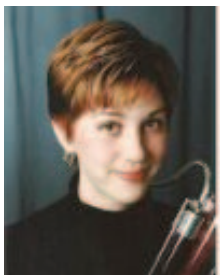
**Micahla Cohen • USA**

(b. 3/10/1986) is from Minneapolis, MN and currently studies with Frank Morelli at Yale University. She received her Bachelor of Music degree from the New England Conservatory of Music under the guidance of Richard Svoboda. Micahla has performed with groups around the New England area including Fifth House Ensemble and the Air Force Band of Liberty. She has attended the Sarasota Music Festival, Manchester Music Festival, Banff Music Center, and Norfolk Chamber Music Festival. She received the Sherman Walt Bassoon Merit Award after winning the Boston Woodwind Society Competition. Micahla has also worked with bassoonists J. Christopher Marshall, Donald MacCourt, Rick Ranti, Christopher Millard, William Winstead and John Miller.



**Marian Graebert • USA**

(b. 8/21/1987) is a 2008 graduate from Oberlin Conservatory where she studied with George Sakakeeny. She has attended camps such as Interlochen Arts Camp, the Eastern Music Festival, the Aspen Music Festival, and the Hidden Valley Music Seminars and worked with renowned artists such as Eric Stomberg, Kristen Wolfe Jenson, Steve Dibner and Judith LeClair. Abroad, she has been a chamber musician for Oberlin in Italy (Urbana, Italy), and she has served as a teaching assistant for the Festival de Música de Santa Catarina (Jaraguá do Sul, Brazil). Marian currently serves as Second Bassoon of the Canton Symphony Orchestra and is pursuing her Master of Music degree at the University of Akron under the instruction of Barrick Stees.



**Kelly Harrison • USA**

(b. 4/13/1988) is a senior at Oberlin Conservatory where she studies with George Sakakeeny. She began her bassoon studies in Indianapolis, Indiana under the instruction of Douglas Spaniol and later studied with Dennis Michel at Northwestern University. Summer festivals include Round Top Festival Institute, Interlochen Advanced Bassoon Institute, and Interlochen Arts Camp. As principal player, Kelly has performed with the Oberlin Orchestra, Oberlin Chamber Orchestra, Northwestern University Chamber Orchestra, and the New World Youth Symphony. She was chosen as soloist with the Indianapolis Symphony Orchestra as winner of their Side-by-Side Concerto Competition and has twice been named winner of the Indianapolis Prelude Award. Kelly plans to pursue a graduate degree in bassoon performance.

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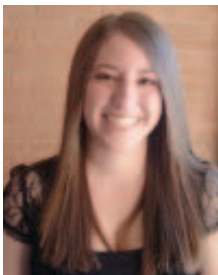
**Briana Lehman • USA**

(b. 8/21/1989) is a junior at Rice University's Shepherd School of Music studying with Benjamin Kamins. She is a native of Portland, Oregon where she studied with Mark Eubanks. Briana has performed with the Shepherd School Symphony, Chamber, and Opera Orchestras as well as a number of youth symphonies. She was a winner of the MetroArts Inc. Young Artists Concerto Competition, Mt. Hood Pops Concerto Competition, and Oregon Federation of Women's Clubs Music Competition.



**Shuo Li • CHINA**

(b. 6/10/1988) Shuo "Shelly" Li was born in 1988 in Shijiazhuang, Hebei province in the People's Republic of China. At the age of 5 she began piano studies with both Jian Lin in her home town and with Professor Pingguo Zhao in Beijing at the Central Conservatory of Music. In 2002 at the age of 13 she entered the middle school attached to the Shanghai Conservatory of Music, and began playing and studying the bassoon under the tutelage of Zhaolu Liu, principal bassoonist of the Shanghai Symphony Orchestra. During her time there she was the principal bassoonist and toured Germany with the Shanghai Youth Orchestra. In the Fall 2008 Shelly entered the Oberlin Conservatory of Music and began undergraduate bassoon studies with Professor George Sakakeeny, where she is currently a sophomore bassoon performance major. She frequently performs as principal bassoonist in various ensembles at Oberlin and is a member of the renown "Oberlin Bassoon Quartet".



**Julie Ann Link • USA**

(b. 3/21/87) from Plano, Texas, is a graduate student at the Cleveland Institute of Music where she studies with Barrick Stees. Julie received her Bachelor of Music from Arizona State University, where she studied with Albie Micklich and Jeffrey Lyman. Recent awards include the Arizona State University Chamber Orchestra Concerto Competition overall winner, Yamaha Young Performing Artists Competition overall winner and double reed winner. She was finalist in the 2007 International Meg Quigley Vivaldi Competition. Summer festival participation consists of the Ameropa Solo and Chamber Music Festival in Prague, Czech Republic and the Interlochen Advanced Bassoon Institute in Interlochen, Michigan. Special awards received are the Miles Dresskell Memorial Award and the ASU Special Talent Award. She most recently participated in masterclasses with Martin Gatt, Alan Goodman, and Frank Morelli. Julie is also an active member of Bassoon 4, the CIM bassoon quartet that strives to improve arts engagement through performances around Cleveland.

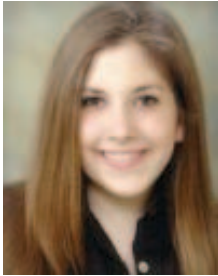


**Laura Miller • USA**

(b. 4/7/1987) hails from Jupiter, Florida. As a first-year Master of Music Performance student at the University of Texas-Austin, Laura is in her fifth year of studies under Kristin Wolfe Jensen. She has also studied and been coached by other masters including Frank Morelli, John Clouser, Marc Goldberg, George Sakakeeny, William Winstead, Monica Ellis, and Christopher Weait. In May 2009, Laura earned a Bachelor of Music with Honors from the University of Texas-Austin. As a graduate student, she continues to perform with the UT Symphony Orchestra, Wind Ensemble, and Chamber Winds. For the past two summers, Laura has been one of the principal bassoonists at the Symphony Orchestra Academy of the Pacific. Other previous summer experiences include the Norfolk Chamber Music Festival; the Eastern Music Festival in Greensboro; the Bassoon Extravaganza at Emory University; Marrowstone Music Festival in Bellingham, Washington; and the Advanced Bassoon Institute and eight-week summer camp at Interlochen Center for the Arts. In the summer of 2008, Laura performed in the UT Wind Ensemble at music festivals in England, Switzerland, Austria, Luxembourg, and Spain.



## 2010 Meg Quigley Vivaldi Competition and Symposium



**Amanda Swain • USA**

(b. 10/13/1986) from Houston, TX completed her Bachelor of Music in Performance in 2009 at the University of Texas where she studied with Kristin Wolfe Jensen. Currently, Amanda is pursuing her Master of Music degree at Northwestern University, where she studies with Christopher Millard and Lewis Kirk. In addition to performing with university orchestras and wind ensembles, Amanda was Second Bassoonist of the Round Rock Symphony. She has also won the Clear Lake Symphony Concerto Competition, the Greater Houston Youth Orchestra Concerto Competition, and was a finalist in the Houston Symphony Concerto Competition in 2005. In 2006, she attended the Texas Music Festival, where she placed third in the concerto competition. She has been a finalist in the University of Texas Symphony Orchestra concerto competition, a finalist in the UT Wind Ensemble Concerto Competition, and a semi-finalist in the Heida Hermanns International Woodwind Competition. Amanda is passionate about music education and enjoys teaching lessons to young, aspiring bassoonists.



**Alex Zdanis • USA**

(b. 04/14/88), from San Diego, CA, began to study bassoon at the age of 13. She is currently pursuing a Bachelor of Music degree at the Colburn School in Los Angeles where she studies with Richard Beene. Before her studies at Colburn, Alex studied with Valentin Martchev. This summer, she was the recipient of the 2009 Colburn Foundation Full Scholarship in Bassoon which enabled her to attend the Music Academy of the West. In previous summers, she attended the Aspen Music Festival and the International Festival Institute at Round Top. Upon graduating, Alex plans to pursue a Masters of Music.

# THE COMPETITION

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## 2010 Guidelines

**Eligibility:** Women bassoon players who are citizens of the Americas (North America, Central America, South America), or who are enrolled in school in the Americas during the year prior to the competition and who will not have reached their 24th birthday by the competition in January of 2010.

### **Prizes:**

First Prize:	US \$9,000.00 and performance/s
Second Prize:	US \$5,500.00
Third Prize:	US \$2,500.00
Seven Honorable Mentions:	US \$500.00

**Judging:** Judging will occur in three rounds.

**I.** The preliminary round will be through tapes or CDs. The first three pieces of the repertoire must be recorded in the order listed, with accompaniment, and with no cuts or edits within movements. All recordings must be accompanied by a completed application form and application fee. On the application form, indicate the title and composer of an additional work chosen from the repertoire list, found on the website. This fourth piece should not be included on the recording, but should be prepared for the final round.

**Application Deadline:** Application and recording must be received by October 16, 2009. All of the following materials must be included: 1. CD recording with all required pieces. 2. \$50.00 application fee (which also serves as a registration fee for the Meg Quigley Vivaldi Competition and Symposium) 3. A completed application. 4. *Upon submitting these materials I certify that the enclosed CD contains my own, unedited, performance. If selected, as one of the ten semifinalists, I agree to perform in semifinal round of the competition, and the final round of the competition if chosen, both of which will be held at the MQVC Symposium, January 15-17, 2010 in Oberlin, OH.*

**II.** Up to ten applicants will be chosen to compete in the semi-final round in a concert format, open to the public, at the 2010 Meg Quigley Vivaldi Competition and Symposium at the Oberlin Conservatory of Music, Oberlin, Ohio, USA, January 15-17, 2010. The repertoire for the semi-final round will include portions of the three pieces from the preliminary round. The final round will also take place at the symposium, and will include the same repertoire as well as the additional piece chosen from the repertoire list. The judges may choose to hear only certain portions of the repertoire. A professional accompanist (including one hour of rehearsal) will be provided by the MQVC; however, the semi-finalist may use an accompanist of her own choosing at her own expense. The judges may elect to award fewer prizes than outlined above, or no prizes at all. The judges' decision, announced after deliberations immediately following the final round, is final.

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## Repertoire for Preliminary Round

1. Antonio Vivaldi: Concerto in C Major, F. VIII, No. 26, Meg Quigley Vivaldi Edition, published by Trevco Music  
**Memory Component: (in the Final Round, the Vivaldi will be performed from memory)**
2. Libby Larsen: Concert Piece for Bassoon and Piano
3. Francisco Mignone: "Valsa Da Outra Esquina" from *16 Waltzes* with repeats

Note: –Additional piece of choice for is for the Final Round only

**Audience Engagement Component:** In the final round, the finalist should be prepared to speak to the audience about the works she is performing. These brief introductions to the works (1-2 minutes each) should demonstrate skill in audience engagement as well as knowledge of the work. This unusual element in the competition is in keeping with changing trends in the music industry, recognizing that the relationship between performer and audience has shifted and speaking skills are becoming more and more necessary. The finalist can use her native language or English, and will state this choice on the application form. Choice of language will not be used for the assessment of the performance.

## *MQVC Mission Statement*

The mission of The Meg Quigley Vivaldi Competition is to provide an international competitive experience for young women bassoonists in the Americas. The level and visibility of this competition aims to be of the highest standard and caliber. By providing an experience for women to develop and hone their talent at a younger age, this competition hopes to build confidence and create a vehicle towards professional performance careers. It will do this by providing financial support, artistic reinforcement, performance experience and inspiration.

The name of the competition derives from the rich legacy of composer Antonio Vivaldi (1678-1741), who spent much of his prolific career working at a conservatory for young girls, the “Seminario Musicale dell’Ospitale della Pietá” in Venice. The spirit of creativity and benefaction of this competition is dedicated to Meg Quigley, an artist who had a passion for assisting young women in realizing their full potential.

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## 2010 MQVC Judges

### Preliminary Round

**Ellen Connors:** Knoxville Symphony Orchestra

**Isabel Jeremias:** Universidad de Costa Rica, San Jose, Costa Rica

**Albie Micklich:** Arizona State University

### Semi final Round

**Monica Ellis:** Bassoonist Imani Winds

**Julie Green Gregorian:** Baltimore Symphony

**Francine Peterson:** Northwest Sinfonietta & Bellevue Philharmonic

### Final Round

**Leonardo Deán:** Simon Bolivar Orchestra A (Caracas, Venezuela)

**Sue Heineman:** National Symphony; University of Maryland

**Ben Kamins:** Rice University

**Kathleen McLean:** Indiana University

**Catherina Meints:** Oberlin Conservatory of Music, Associate Professor of Cello, Viola da Gamba and Baroque Cello.

## Past Finalists of the MQVC

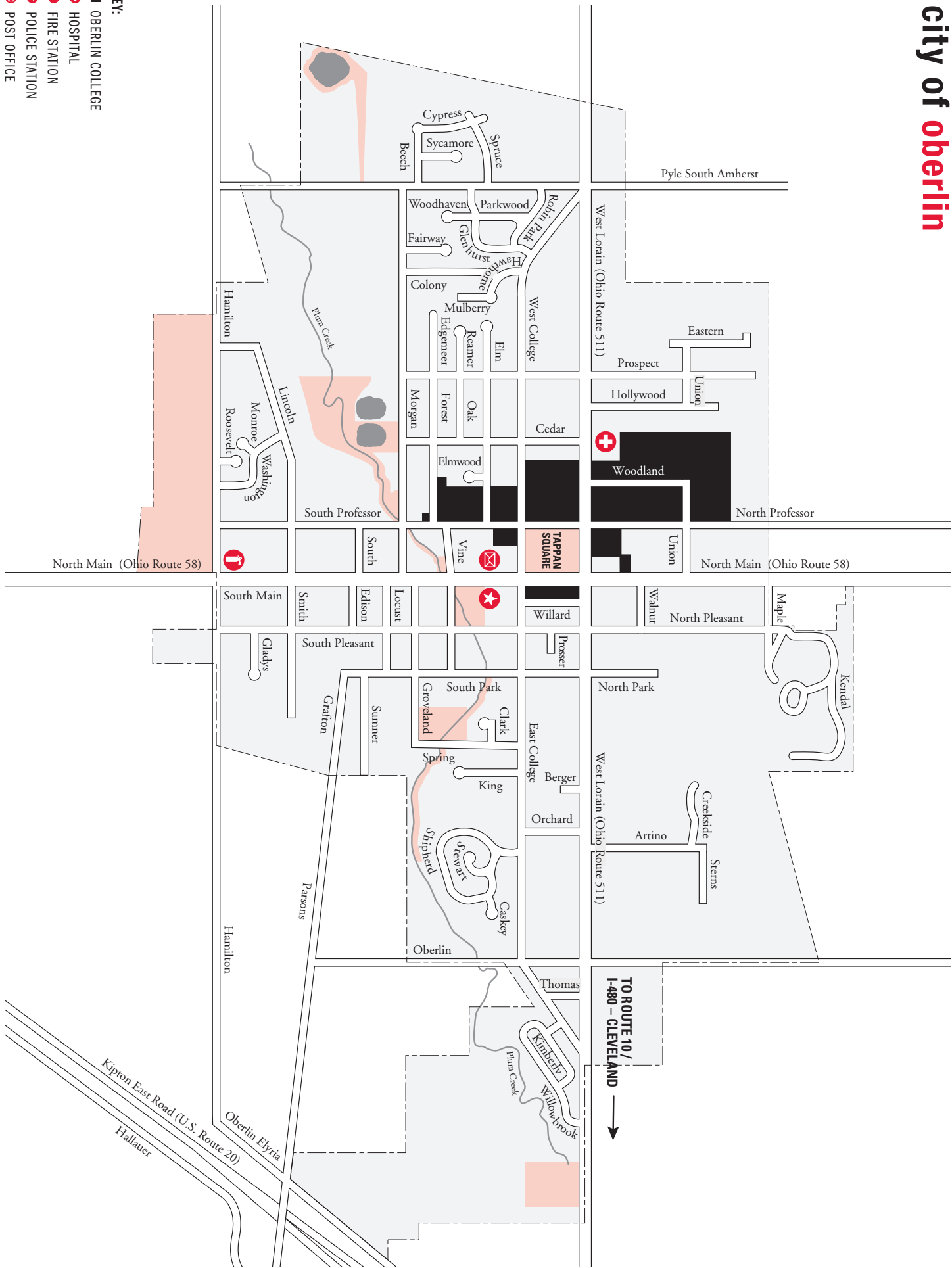
### 2005

First place	Stephanie Corwin - USA
Second place	Lou Pacquin - CANADA
Third place	Katherine Evans - USA
Honorable Mentions	Stephanie Patterson - USA
	Sara Scurry -USA

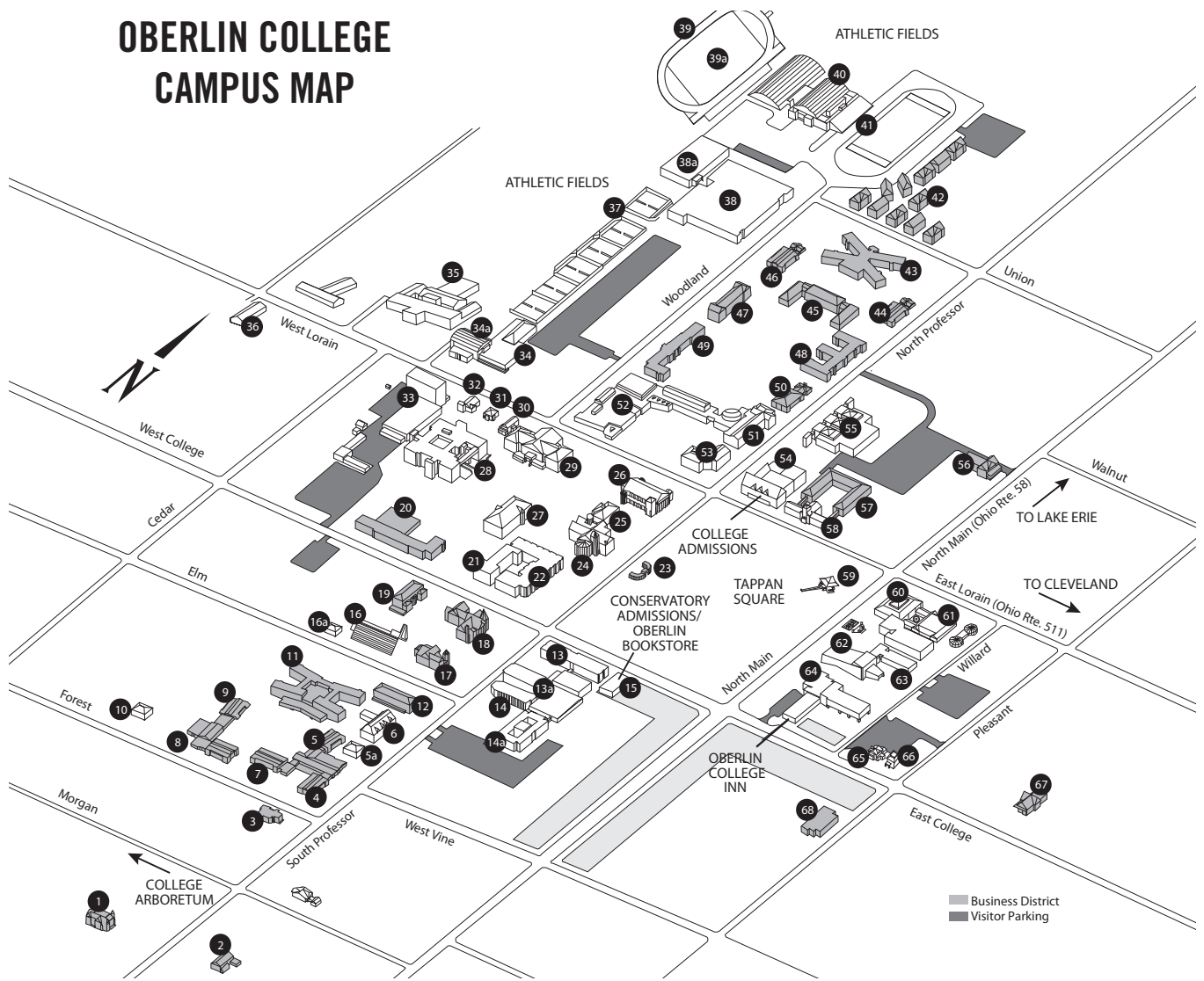
### 2007

Second Place	Samantha Brenner -USA
Second Pace	Ingrid Hagan -USA
Third Place	Joycelyn Eby - USA
Honorable Mentions	Kerry Philben - USA
	Julie Link -USA

# city of oberlin



# OBERLIN COLLEGE CAMPUS MAP



## Alphabetical Listing

Allen Art Building.....	61	East Hall.....	48	Noah Hall.....	47
Allen Memorial Art Museum.....	60	Fairchild House.....	12	Oberlin Bookstore.....	15
Allen Medical Center.....	35	Finney Chapel.....	26	Oberlin College Inn.....	64
Allencroft (Russian House).....	3	Firelands.....	68	Old Barrows.....	2
Asia House (Quadrangle).....	57	Hales Gymnasium.....	34a	Peters Hall.....	24
Bailey House (French House).....	44	Hales Annex.....	34	Philips Physical Education Center.....	38
Baldwin Cottage (Women's Collective and Third World Co-op).....	17	Hall Annex.....	63	President's House.....	10
Barnard House.....	50	Hall Auditorium.....	62	Price (Third World House).....	7
Barrows Hall.....	49	Harkness House.....	19	Rice Hall.....	21
Bosworth Hall.....	58	Harvey (Spanish House).....	5	Saunders (Afrikan Heritage House).....	9
Burton Hall.....	45	Heisman Club Field House.....	38a	Savage Football Stadium.....	41
Carnegie Building.....	54	Johnson House (Hebrew House).....	1	Science Center.....	52
Charles Martin Hall House.....	66	Jones Field House.....	40	Security Building.....	32
Clark Bandstand.....	59	Kade (German House).....	4	Service Building.....	33
College Relations Building.....	31	Kahn Track.....	39	Severance Hall.....	53
Conservatory Annex (Admissions).....	15	Keep Cottage.....	56	Shansi House.....	65
Bibbins Hall.....	13	King Building.....	22	Shults Field.....	39a
Central Unit/Warner Concert Hall.....	13a	Langston Hall.....	43	South Hall.....	11
Conservatory Library.....	14	Lewis Annex (132 Elm Street).....	16a	Stevenson Hall.....	55
Robertson Hall.....	14a	Lewis Center (Adam Joseph) for Environmental Studies.....	16	Student Health Center.....	36
Counseling Center.....	36	Lewis Center (Edmonia) for Women and Transgender People.....	5a	Talcott Hall.....	18
Cox Administration Building.....	25	Lewis House (Bonner Center for Service and Learning).....	6	Tank Hall.....	67
Dascomb Hall.....	20	Lord (Afrikan Heritage House).....	8	Tennis Courts.....	37
Daub House (College Relations and Ombudsperson).....	30	Memorial Arch.....	23	Union Street Housing Complex.....	42
		Mudd Center (Main Library and CIT).....	28	Warner Center.....	27
				Wilder Hall (Student Union).....	29
				Wright Laboratory of Physics.....	51
				Zechiel House.....	46

