

Meg Quigley

VIVALDI
COMPETITION



BASSOON
SYMPOSIUM

January 5-8, 2023

Hosted by:



THE UNIVERSITY OF ARIZONA
COLLEGE OF FINE ARTS

Fred Fox School of Music

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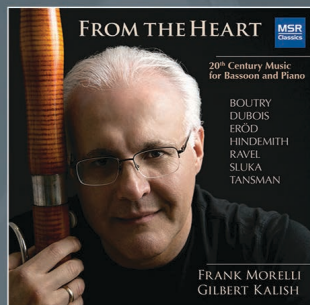
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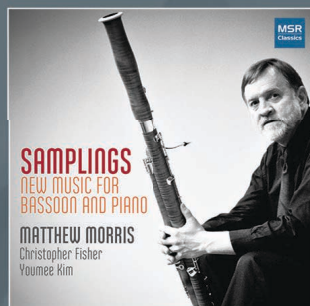
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Meg Quigley

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COMPETITION



BASSOON
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January 5-8, 2023
Fred Fox School of Music
The University of Arizona

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From the Founders

2023 Meg Quigley Bassoon Symposium

Dear Bassoon Community,

Welcome to the ninth Meg Quigley Vivaldi Competition, and the seventh Bassoon Symposium! Many thanks go to Marissa Olegario and the University of Arizona for hosting all of us! The Meg Quigley Team, particularly the Co-Executive Directors Ann Shoemaker, Jacqueline Wilson and David Wells, has worked tirelessly with Marissa to put together a stellar event that promises to inspire us, challenge us to consider new perspectives in our field, and bring us closer together as a supportive bassoon community.

Meg Quigley is a result of the two of us sitting in a cafe in Buenos Aires at the IDRS conference in 2000, brainstorming how to positively impact the gender imbalance in leadership roles in the bassoon field. We were both young professors, wanting to help pave the way for the next generation of women bassoonists to excel. We came up with the idea of offering an early competitive experience that would provide performance experience, incentive to develop audience engagement skills, and financial support. After receiving a generous donation from the family of Meg Quigley, and overwhelming encouragement from colleagues around the world, we were able to launch our first competition in 2005. After two competitions, we started to contextualize the competition within the symposium in order to offer mentoring by world class artists to the ten semifinalists, and to build a supportive community among bassoonists of all ages, career paths and genders. Our mission continues to be sustained through the selfless volunteer efforts of a magnificent team and the financial generosity of you, our community. Please make a donation.

A rising tide lifts all boats has long been an unofficial motto for this project. We encourage the semifinalists to interact more like members of the same team than competitors, since building positive personal relationships in the field raises the level of joy and achievement for all involved. In curating the symposiums, we model equitable opportunities in the music field, prioritizing a balanced representation of identities including gender, race, culture, age and career trajectory in our selection of performers, presenters and judges.

To all of the young women who entered the 2023 Meg Quigley Vivaldi Competition, thank you for your dedication and passion. We hope that making your recording was in itself productive in building your confidence and skills as bassoonists, engagers of audiences, and musical entrepreneurs, and that your experience at the competition and symposium will propel you to new heights. To all attendees, please take advantage of the many exciting events at the Symposium!

Kristin Wolfe Jensen and Nicolasa Kuster
Meg Quigley Founders



From the Co-Executive Directors

2023 Meg Quigley Bassoon Symposium

Dear Friends and Colleagues,

We are ecstatic to be able to gather the incredible Meg Quigley community in person this year in beautiful Tucson! Our 2021 Competition and Symposium, which were by necessity virtual, exceeded our wildest dreams of how engaged we could be from all of our individual digital windows around the world. Although it was no small feat to put together, it was really all of you—our fantastically enthusiastic, kind, supportive, and open-minded Meg Quigley bassoon community—who made it a rousing success. But, there's still nothing like being actually together in a room, watching competitors perform live, geeking out about reeds, shopping for bassoons and accessories, learning about bassoon history or techniques, hearing incredible music by a diverse array of composers, or just hanging out with like-minded fellow bassoonists. And we're very lucky this year to have the wonderful spaces of the Fred Fox School of Music at the University of Arizona in which to gather.

It takes a large, all-volunteer team to keep Meg Quigley running, and especially to stage the Symposium. Thank you to Kristin Wolfe Jensen and Nicolasa Kuster, founders of Meg Quigley, whose vision of a more inclusive and equitable bassoon world launched this organization, and who continue to guide it with their vision and principles. Thank you Marissa Olegario, our 2023 host, for opening her school to us and ironing out innumerable details of how to actually make all the events work. Thank you to our vendor team (Shannon Lowe, Leigh Muñoz, Joshua Hawks, and Emily Prochaska) for soliciting the sponsorships and advertising that are key to our ability to put on the Symposium. Thank you to our Competition Committee (Darrel Hale, Leyla Zamora, Amy Pollard, Shannon Lowe, Rachel Fredericksen, and Javier Rodriguez) for organizing the Competition rounds and judging. Thank you to our education team (Stephanie Willow Patterson, Alex Davis, Amy Pollard, Staci Spring, John Steinmetz, Aura Trevino) and Latin-American Committee (Aura Trevino, Leyla Zamora, Lia Uribe, and Javier Rodriguez) for all the work you've done in building connections, broadening Meg Quigley's reach, and helping students develop their skills in myriad ways. And thank you to our social media team (Angela Santiago, Rachel Fredericksen, Brianna Cantwell, and Jordan Weir) for getting the word out about the Competition and Symposium and keeping up the online engagement with Meg Quigley.

In alignment with our mission, we are excited to be presenting our most diverse Symposium yet. The composers represented in our concerts and competition rounds this year are roughly 56% women, 3% non-binary, 40% BIPOC, and 65% living. Our bassoonist performers, presenters, and judges are 61% women, 2% non-binary, and represent a wide cross-section of career paths and stages.

As you take in the events of the Symposium, please consider becoming a Friend of Meg Quigley by donating to help us further our goals of diversity, equity, and inclusion in the bassoon world. See our web site or any team member for more details. We look forward to spending time with you all during these exciting few days. Have fun!

Ann Shoemaker, David A. Wells, and Jacqueline Wilson
Meg Quigley Co-Executive Directors



From the Fred Fox School of Music

2023 Meg Quigley Bassoon Symposium



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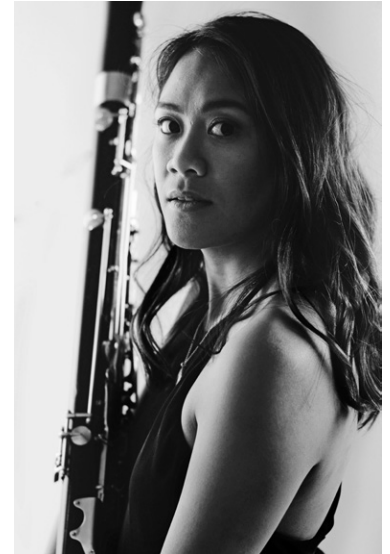
Dear participants in the Meg Quigley Competition and Symposium,

Welcome to Tucson and to the Fred Fox School of Music at the University of Arizona. On behalf of our faculty, staff and students, and as the Director of the Fred Fox School of Music, I would like to thank you for giving us the opportunity to be your host site for what sounds like an engaging, inspiring event. The Music Building on the main University of Arizona campus houses the 544-seat Crowder Hall and the 204-seat chamber music facility of Holsclaw Hall. As an All-Steinway School, we have Steinway pianos throughout our building that are available for our students, faculty, and guest artists. The UA Jeffrey Haskell Recording Studio, a professional recording facility offering state of the art digital recording and mastering services, is located within the building, accessing recording spaces in the studio, Crowder Hall, and Holsclaw Hall. Of the approximately 455 students enrolled in the school, 155 are graduate students pursuing master's and doctoral degrees in performance, conducting, music education, music theory, musicology, ethnomusicology, composition and over 300 undergraduate students working towards Bachelor of Music degrees in performance and/or music education or our newly designed Bachelor of Arts degree in music focused on interdisciplinary perspectives.

The University of Arizona is a student-centered, top-100 global university, with over 40,000 students enrolled from all 50 states and more than 100 countries and has received the designation of being an Hispanic Serving Institution. Our location in the Southwest borderlands including the Sonoran Desert, offers rich culture and breathtaking landscapes. Tucson, the second largest city in Arizona, received the distinction of being a UNESCO City of Gastronomy because the food here tells a story that dates back 4,000 years. The culinary history holds Mexican and Native American traditions, embracing local ingredients and ingenuity.

Along with your professional music competition, symposium, and camaraderie, we hope that your time here in Tucson will be accompanied by sunny skies and warm temperatures, cultural and historic engagement, and gastronomical delights!

Lori Wiest, Director
Fred Fox School of Music
University of Arizona



Dear Bassoonists,

It is with great excitement that I welcome you to the 2023 Meg Quigley International Bassoon Competition and Symposium here in Tucson, Arizona! It has been a tremendous honor to work alongside a team committed to excellence, inclusivity, and community as we planned a symposium designed to have something for everyone.

You will be able to observe and participate in performance classes led by some of the most outstanding professionals in the bassoon world; discover new techniques and skills in a diverse set of lectures and conversations; be inspired by the exceptional artistry of the competition's ten semi-finalists; be treated to daily recitals; and reconnect with old friends and meet new ones at our social events; maybe you'll even walk away with a new reed case or instrument! The opportunities are endless, and I hope that you fully engage in the four days we have together.

Additionally, please take time to enjoy our beautiful campus and the surrounding areas. I have included my personal favorite places near campus in the Meg Quigley Tucson Visitors Guide, which can be found on the website. I am more than happy to give any additional recommendations throughout the symposium.

When I was asked to be the host, I'll be honest, I was beyond nervous and wondered if I had what it took to take on such a project. But I often think back to my early years of learning the bassoon and remember that the most formative experiences were multi-day musical functions where dozens of people just like me immersed themselves in beautiful music making, inspired learning, and relationship building. I then recalled that the very core of Meg Quigley's mission is building confidence, honing skills and supporting each other as we each realize our individual potential. I am grateful for this opportunity to share this space with this wonderful community and hope that you come away from this experience with not only new knowledge and revitalized inspiration but with fond memories and lifelong friends.

Marissa Olegario, DMA
Assistant Professor of Bassoon
University of Arizona

Acknowledgements

2023 Meg Quigley Bassoon Symposium

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Nicolasa Kuster, Founder/Artistic Director
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David A. Wells, Co-Executive Director
Jacqueline Wilson, Co-Executive Director
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Leyla Zamora, Latin American Committee Co-Chair,
Competition Committee

Thursday, January 5th

Exhibit Hall open 5:00 PM – 6:00 PM in Rooms 162 & 170

- 4:45 PM – 6:00 PM** **Peter Kolkay Performance Class**
Crowder Hall Peter Kolkay, Associate Professor, Vanderbilt University, works with students on solo repertoire by women composers. Note: As an organization, Meg Quigley has made the decision to move away from the term “master class.”
- 7:30 PM – 10:00 PM** **Evening Recital**
Crowder Hall Cornelia Sommer, The LuftBassoons, Shannon Lowe, Susan Nelson, Ashley Mania, Mariah Stadel, Rick Barrantes Aguero, William Short, Anna Marsh, David A. Wells, Judith Farmer, and Marissa Olegario perform works by Boismortier, Corrette, Donjuan, Goode, Gubaidulina, Rameau, Rossini, Sullivan, and Wolfgang.
- 10:00 PM – 11:00 PM** **Post-Concert Reception – Sponsored by Miller Marketing Co.**
Holsclaw Lobby Featuring a performance by the UT-Austin Bassoon Studio

Friday, January 6th

Exhibit Hall open 9:00 AM – 1:00 PM and 2:00 PM – 5:30 PM in Rooms 162 & 170

- 8:00 AM – 8:50 AM** **Coffee Talk: Lightning Connections**
Room 106 Amy Pollard leads a session providing pre-college and pre-professional students the opportunity to connect with professionals in the industry and gain advice and information about bassoon, careers in the arts, professional development, and any other topics of interest. Participants will be organized into pairs and have five minutes to converse with each other. Pairs will rotate throughout the session so that they have an opportunity to speak with everyone. This event is designed to help foster stronger networks and connections throughout the bassoon world in a supportive space.
- 8:00 AM – 8:50 AM** **Contrabassoon Basics**
Room 146 Steven Braunstein, former contrabassoonist of the San Francisco Symphony, presents an introduction to the contrabassoon for those with little to no experience on the instrument who want to get to know it a little better! No contrabassoon needed for participation.
- 9:00 AM – 10:15 AM** **Ann Shoemaker Performance Class**
Room 232 Ann Shoemaker, Associate Professor of Bassoon, Baylor University, works with students on solo repertoire and orchestral excerpts.
- 10:30 AM – 11:45 AM** **Panel: Bassoonist Composers**
Room 146 This panel discussion, moderated by Marissa Olegario, will feature bassoonists who are also composers including Michael Burns, Amber Ferenz Spuller, Stephanie Willow Patterson, Jacqueline Wilson, John Steinmetz, and Fernando Zúñiga-Chanto to explore the concepts of what is “idiomatic” on the bassoon and if that is being expanded/altered/challenged by composers who play the instrument. While acknowledging the rich history of bassoonist composers this panel will also promote and amplify works by living composers, works by traditionally underrepresented groups and more.

Symposium Events

2023 Meg Quigley Bassoon Symposium

Friday, January 6th (continued)

- 12:45 PM – 2:00 PM** **Gina Cuffari Performance Class**
Crowder Hall
Gina Cuffari, Co-Principal Bassoon of the Orpheus Chamber Orchestra and professor of bassoon at New York University, works with students in a class entitled “Finding Your Voice: Using Vocal Techniques to Improve Your Bassoon Playing.”
- 3:00 PM – 6:00 PM** **Meg Quigley Vivaldi Competition Semi-Final Round**
Holsclaw Hall
Our ten semi-finalists will display their artistry in this round featuring works by Noelia Escalzo and Antonio Vivaldi.
- 7:30 PM – 10:00 PM** **Evening Recital**
Crowder Hall
Bradley Johnson, Lia Uribe, Nicolasa Kuster, Melanie Ferrabone, Jonathan Latta, Nanci Belmont, Darrel Hale, Francisco Joubert, and The Breaking Winds perform works by Coulthard, Escalzo, Galbraith, Gartenlaub, Ko, LaMoure, Meza, Ravel, and Sasaki.
- 10:00 PM – 11:00 PM** **Post-Concert Reception – Sponsored by Midwest Musical Imports**
Holsclaw Hall Lobby
Featuring a performance by the University of the Pacific Bassoon Studio

Saturday, January 7th

Exhibit Hall open 9:00 AM – 1:00 PM and 2:00 PM – 5:30 PM in Rooms 162 & 170

- 8:00 AM – 8:50 AM** **Coffee Talk: No vemos las cosas como son, las vemos como somos**
Room 137
“What if we don’t show up”, an opportunity to unpack the power we carry as 50% of the profession, and discuss ways to uplift and empower each other. This presentation by Lia Uribe, Associate Professor of bassoon at the University of Arkansas will start a series of conversations about empathy and connection between stakeholders of diverse identities, dominant and non-dominant.
- 9:00 AM – 9:50 AM** **Contrabassoon Audition Workshop**
Room 232
Steven Braunstein, former contrabassoonist of the San Francisco Symphony, leads a class on orchestral excerpts for contrabassoon. All levels (including beginners!) are welcome to attend and learn!
- 10:00 AM – 10:50 AM** **Go Contrabassoon: Applying Bassoon Reed-Making Knowledge to the Contrabassoon Reed**
Room 146
Leigh Muñoz presents an interactive lecture demonstrating how to apply reed-making knowledge for the bassoon to make an excellent contrabassoon reed. Topics covered will include: differences and similarities between bassoon and contrabassoon reed, recommended contrabassoon tools to add to standard bassoon reed making tools, reed evaluation techniques, and the effect of reed shape on the contrabassoon reed.
- 11:00 AM – 11:55 AM** **Bassoon Band**
Crowder Hall
It’s the biggest bassoon band in the land! Bring your instrument and join in on the fun of the biggest bassoon ensemble you’ve ever seen led by the Bassoon Band conductor, Jefferson Campbell! All ages and ability levels are welcome!
- 1:00 PM – 2:30 PM** **Afternoon Recital**
Crowder Hall
Leigh Muñoz, Lia Uribe, Aaron Pergram, Sarah Elizabeth Lee, Miriam Brack Webber, Amy Pollard, and Glenn Einschlag perform works by Brandon, Montano, Mouyis, Wang, and Willingham.

Symposium Events

2023 Meg Quigley Bassoon Symposium

- 2:30 PM – 3:20 PM**
Room 106
New Music is for Everybody
Stephanie Willow Patterson leads an interactive creativity session designed to benefit performers and teachers of all ages and career paths. Come open your ears, minds, and free your inner creative genius. We will explore new and old ways of approaching performance on the bassoon, ending with some guided improvisation and group composition with special guest John Steinmetz.
- 3:30 PM – 4:45 PM**
Room 146
Francisco Joubert Bernard Performance Class
Francisco Joubert Bernard, Second Bassoonist of the Louisville Orchestra, works with students on solo repertoire and orchestral excerpts.
- 5:00 PM – 6:00 PM**
Room 232
Game Night with the Breaking Winds
The Breaking Winds Bassoon Quartet hosts an hour of fun and games!
- 7:30 PM – 10:00 PM**
Crowder Hall
Evening Recital
Javier Rodriguez, Jessica Findley Yang, Gina Cuffari, Stephanie Willow Patterson, Jacqueline Wilson, Christopher Wilson, Ann Shoemaker, Ivy Ringel, and Benjamin Coleho perform works by del Aguila, Bach, Boulanger, Carroll, Loggins-Hull, Maslanka, and Still.
- 10:00 PM – 11:00 PM**
Holsclaw Hall Lobby
Post-Concert Reception – Sponsored by Forrests Music
Featuring a performance by the University of Florida Bassoon Studio

Sunday, January 8th

Exhibit Hall open 9:00 AM – 12:00 PM in Rooms 162 & 170

- 8:00 AM – 8:50 AM**
Room 232
Breathing and the Bassoon
Licensed Body Mapping Educator and bassoonist, Kristin Wolfe Jensen will lead participants through awareness activities and long tone exercises that optimize the breathing process to allow maximum resonance, endurance and ease in bassoon playing. The information and activities will provide a sneak preview of Jensen's The Bassoon Breathing Book, which will be released at the symposium. The session will be highly experiential, so bring your bassoon and a bassoon stand.
- 9:00 AM – 10:15 AM**
Room 232
Nanci Belmont Performance Class
Nanci Belmont, Assistant Professor of Bassoon at Louisiana State University, works with students on contemporary repertoire for solo bassoon.
- 10:30 AM – 11:00 AM**
Room 146
Meg Talk: The Underside of the Iceberg: The Multifaceted Possibilities of Bassoon Multiphonics
Ben Roidl-Ward presents a lecture/demonstration making the case that multiphonics are acoustic phenomena that occur at the intersection of fingerings, embouchure placement, lip pressure, and air speed. They can be manipulated through any of these factors to change pitch, timbre, and beating quality, sometimes subtly, other times drastically. Using examples from pieces by Liza Lim, Luis Fernando Amaya, Yi-Ting Lu, and Pierluigi Billone, Ben will examine a number of methods that composers have used to successfully harness these characteristics. Audience members will participate in a series of short exercises that will demonstrate the malleable characteristics of multiphonics and give them tools to approach these techniques in any repertoire they encounter.

Symposium Events

2023 Meg Quigley Bassoon Symposium

Sunday, January 8th (continued)

- 11:00 AM – 11:30 AM** **Meg Talk: Breaking the Glass Ceiling: A History of Women on the Bassoon**
Room 146
Kate MacKenzie examines early references to women who played the bassoon, particularly in newspaper clippings and concert programs. She will also discuss the challenges of researching the histories of women bassoonists.
- 1:00 PM – 2:15 PM** **Ivy Ringel Performance Class**
Crowder Hall
Ivy Ringel, Principal Bassoon of the Indianapolis Symphony Orchestra, works with student on orchestral excerpts for first bassoon.
- 2:30 PM – 3:20 PM** **An Introduction to Baroque Style for Pre-College Students**
Room 137
For this special topic presentation, Dr. Anna Marsh and student Rylie Patching will introduce the Baroque bassoon and Baroque playing style to pre-college students. Students should come with their instrument as they will get a chance to play articulations and ornamentations on their modern bassoon. (Adults are welcome too!)
- 2:30 PM – 3:20 PM** **Applying for (and Winning!) a University Position on the Bassoon**
Room 146
Jacqui Wilson outlines strategies for success in the three primary stages of the university application process: the paper round, the phone round, and the on-campus round.
- 3:30 PM – 6:30 PM** **Meg Quigley Vivaldi Competition Final Round**
Holsclaw Hall
Our five finalists will display their artistry in this round featuring works by Antonio Vivaldi and Jacqueline Wilson.
- 7:00 PM – 10:00 PM** **Banquet – Sponsored by Fox Products**
Holsclaw Hall Lobby
Our closing banquet will include live music by the University of Arizona Fred Fox School of Music Bassoon Studio and Alumni, led by Marissa Olegario, and the Garrett Jones Quartet, the inaugural Meg Quigley Shero awards, and the announcement of the winners of the 2023 Meg Quigley Vivaldi Competition!

Become a Friend of Meg Quigley

When you donate to Meg Quigley, you invest in the vitality of the next generation of emerging bassoonists!

The Meg Quigley Bassoon Symposium is a curated environment of inclusion, collaboration, and community, designed to advance the cause of the modern bassoonist and artist citizen. At its core is the Meg Quigley Vivaldi Competition, which provides financial support, performance experience, artistic reinforcement, and inspiration through mentorship with world-class musicians. Join the group of supporters who keep this event going strong.

Donate today at the Registration Table, or at megquigley.org/donate

Meg Quigley's parent organization, Creative Young Women, Inc., is a 501(c)3 nonprofit organization. All donations are tax-deductible to the fullest extent allowable by law.

Pre-College Session Events

2023 Meg Quigley Bassoon Symposium

The Meg Quigley Pre-College Session is a specialized offering that allows young musicians to enjoy all of the regular symposium events, in addition to a curated schedule of performance classes, reed-making classes, and social activities specifically geared toward their age group.

Saturday, January 7th

8:00 AM – 8:50 AM

Room 114a

Reed Making: Forming

Ariel Detwiler, owner of ACDC Reeds, will give an introductory class on reed forming. This class will include information on cane and tool selection, and will teach Ariel's entire process of forming with hot water to ensure the quick and consistent construction of a reed blank. Cane, wire, and string will be provided for you. Bring a small heat-resistant bowl and a reed drying rack if you have one. Necessary tools: mandrel, pliers, thin metal ruler.

10:00 AM – 10:50 AM

Room 114a

Creativity, Composition, and Improvisation Performance Class

Welcome to the musical sandbox! Stephanie Willow Patterson and John Steinmetz will lead an exploration of new ways of approaching the bassoon, different performance techniques, sound manipulation, and even some improvisation! After learning some new techniques, composer John Steinmetz will lead us as we create and workshop our own composition, to be performed later in the weekend!

12:00 PM – 12:30 PM

Rooms 162 and 170

Vendor Tour

Follow our vendor coordinator Leigh Muñoz as she guides you through the exhibit hall. Meet the vendors one-on-one during this session exclusively for pre-college participants, and learn what to look for when shopping and trying out equipment!

1:00 PM – 2:30 PM

Holsclaw Lobby

Campus Tour

Taking a campus tour is the best way to fall in love with the University of Arizona. We offer multiple ways for you to visit and learn more about becoming a Wildcat. Just be prepared because once you visit, you'll want to stay forever. Get the inside scoop about attending Arizona with a walking tour led by a Campus Ambassador. Come prepared to ask any questions you have about Wildcat life!

Sunday, January 8th

8:00 AM – 9:30 AM

Room 114a

Reed Making: Finishing

Jessica Findley Yang, owner of Jiffy Reeds, will introduce the pre-college students to the life-long pursuit of perfecting the art of finishing bassoon reeds. This class will use the blanks formed in Saturday's reed forming class, but extra blanks will be available to those students who did not attend the first session. A Rieger tip clipper and tip profiler will be provided to assist with the initial finishing steps. All attendees will receive a handy reed adjustment tip sheet at the end of the class. Necessary tools: plaque, holding mandrel, small needle file, reed knife (optional).

9:30 AM – 10:30 AM

Room 114a

Marissa Olegario Performance Class

Perform an etude or solo repertoire for our Symposium host and the University of Arizona's bassoon professor, Dr. Marissa Olegario.

2:30 PM – 3:20 PM

Room 137

An Introduction to Baroque Style for Pre-College Students

For this special topic presentation, Dr. Anna Marsh and student Rylie Patching will introduce the Baroque bassoon and Baroque playing style to pre-college students. Students should come with their instrument as they will get a chance to play articulations and ornamentations on their modern bassoon. (Adults are welcome too!)

Meg Quigley Vivaldi Competition Rounds

2023 Meg Quigley Bassoon Symposium

Preliminary Round

Judged via anonymized audio recordings, Fall 2022

Each competitor submitted recordings of Antonio Vivaldi's Concerto in A Minor, RV 499, Jeff Scott's *Elegy for Innocence*, and two movements of their choice from Jacqueline Wilson's *Dance Suite*. Additionally, each competitor submitted a short video (judged separately) introducing themselves and responding to one or both of the following prompts:

Discuss how your background, identity, personal path, and/or lived experience informs who you are as a musician now, and how you envision this manifesting as you embark on your career as an artist citizen.

Describe a problem that you observe in the field of classical music, who this problem impacts, why it is important to address, and what artistic steps you will take to work toward a solution.

Preliminary Round Judges:

Julia Harguindey, Gustavo Núñez, Kathleen Reynolds, Robert Williams, and Fei Xie

Semifinal Round

Friday, January 6, 3:00 PM – 6:00 PM (Holsclaw Hall)

Each competitor will perform Antonio Vivaldi's Concerto in A Minor, RV 499 and Noelia Escalzo's *Argenta*, both with piano accompaniment. This competition round is in a recital format, and applause is appropriate.

Semifinalists (performance order to be determined by random drawing):

Demetra Alikakos, Bridget Bruno, Brigit Fitzgerald, Asha Kline, Jialin Lee, Abigail Lopez, Katia Osorio, Molly Smit, Quincey Trojanowski, and Kahlan Yenney

Meg Quigley Collaborative Pianists:

Shih-han Su, Sujie Zhao

Semifinal Round Judges:

Sue Barber, Benjamin Coelho, Gina Cuffari, Francisco Joubert Bernard, Anna Marsh

Final Round

Sunday, January 8, 3:30 PM – 6:30 PM (Holsclaw Hall)

The five finalists (to be announced at the Friday evening concert) will perform Antonio Vivaldi's Concerto in A Minor, RV 499 in its entirety and from memory with the Vivaldi Orchestra. In addition, each will perform two movements of their choice from Jacqueline Wilson's *Dance Suite*. This competition round is in a recital format, and applause is appropriate.

Vivaldi Orchestra:

Ziqian Ye and Mia Chen, violins

Anna Gasanova, viola

Diana Yusupov, cello

Philip Alejo, double bass

Mariana Mevans Vidal, harpsichord

Meg Quigley Collaborative Pianists:

Shih-han Su, Sujie Zhao

Final Round Judges:

Nanci Belmont, Ben Coelho, Peggy Dudley, Judith Farmer, Sue Heineman, Kara LaMoure, Anna Marsh, Ivy Ringel, Robert Williams, and Fernando Zúñiga-Chanto

Meg Quigley Vivaldi Competition Guidelines and History

2023 Meg Quigley Bassoon Symposium

Eligibility

The Meg Quigley Vivaldi Competition is open to all cis and trans women, as well as non-binary people comfortable in spaces that center the experiences of women 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 26th birthday by the competition in January of 2023.

Mission

The mission of the Meg Quigley Vivaldi Competition is to provide an international competition of the highest caliber for young bassoonists in the Americas who are cis women, trans women, or non-binary individuals who are comfortable in a space that centers the experiences of women. By participating in the competition these individuals will build their confidence, hone their talents, and receive valuable experience towards performance careers. The organization will provide financial support, performance experience, artistic reinforcement, and inspiration through mentorship with world-class professionals. Each competition will feature a required repertoire piece by a living womxn composer, and will require speaking to the audience in order to cultivate in the young competitors a commitment to audience engagement and community involvement in the arts.

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'Ospedale della Pietà 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.

Prizes

First Prize: US \$10,000 • Second Prize: US \$5,500 • Third Prize: US \$2,500

Two Honorable Mentions: US \$1,500 each • Five Semifinalist Awards: US \$1,000 each

For all Semifinalists: Free registration for Meg Quigley Symposium, free housing for 6 nights in Tuscon (sponsored by Fox Products), pre-symposium professional development opportunities

Audience Engagement Component

In the semifinal and final rounds, competitors 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.

Previous Competitions

2005

First Place:	Stephanie Corwin, USA
Second Place:	Lou Pacquin, Canada
Third Place:	Katherine Evans, USA
Honorable Mention:	Stephanie Willow Patterson, USA; Sara Scurry, USA
Alternates:	Wendeline Everett, USA; Sofia Almanza-Saavedra, Panama
Judges:	Peter Bay, Benjamin Coelho, Silvia Coricelli, Jan Eberle, Nadina Mackie Jackson, Katherine Oliver, Barrick Stees, Leyla Zamora

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2007

Second Place (tie): Samantha Brenner, USA; Ingrid Hagan, USA
Third Place: Joycelyn Eby, USA
Honorable Mention: Kerry Philben, USA; Julie Ann Link, USA
Alternate: Sofia Almanza-Saavedra, Panama
Judges: Monica Ellis, Judith Farmer, Erin Hannigan, Sue Heineman, Mathieu Lussier, David Sogg, Lecolion Washington, Arthur Weisberg

2010

First Place: Amanda Swain, USA
Second Place: Shuo Li, China
Third Place: Briana Lehman, USA
Honorable Mention: Alexandra Berndt, USA; Micahla Cohen, USA; Marian Graebert, USA; Kelly Swensson, USA; Julie Ann Link, USA; Laura Miller, USA; Alex Zdanis, USA
Judges: Ellen Connors, Leonardo Dean, Monica Ellis, Julie Green Gregorian, Sue Heineman, Isabel Jeremias, Michael Kroth, Kathleen McLean, Catherina Meintz, Albie Micklich, Francine Peterson

2012

First Place: Ananta Karilun Díaz, Venezuela
Second Place: Sarah Ruiz, Costa Rica
Third Place: Alex Zdanis, USA
Finalists: Rachel Koeth, USA; Kelly Swensson, USA
Honorable Mention: Julia Bair, USA; Carly Gomez, USA; Kara LaMoure, USA; Atao Liu, USA; Danielle Osbun, USA
Judges: Rodney Ackmann, Carolyn Beck, Judith Farmer, David Granger, Rebecca Henderson, Nadina Mackie Jackson, Jenny Mann, Amy Pollard, Stephen Paulson, Karen Pierson, Ryan Simmons, Aura Trevino, Steve Vacchi, Nicolas Waldvogel, Nathan Williams, Leyla Zamora

2014

First Place: Ivy Ringel, USA
Second Place: Sandra Bailey, USA
Third Place: Catherine Chen, Taiwan/USA
Honorable Mention: Emeline Chong, USA; Naho Zhu, USA
Semifinalists: Bianca Chambul, Canada; Katie Clark, USA; Jessica Findley, USA; Nicole Haywood, USA; Cornelia Sommer, USA
Judges: Richard Beene, Benjamin Coelho, Rian Craypo, James Dick, Nadina Mackie Jackson, Kathleen McLean, Albie Micklich, Tom Nugent, Karen Pierson, Janet Rarick, Kathleen Reynolds, Ann Shoemaker, Aura Trevino, Kim Woolly

2016

First Place: Sarah Tako, USA
Second Place: Jessica Findley, USA
Third Place: Fabiola Hoyo, Venezuela
Honorable Mention: Marlène Ngalissamy, Canada; Rachel Parker, USA
Semifinalists: Juliette Angoulvant, USA; Corinne Crowley, USA; Molly Murphy, USA; Cornelia Sommer, USA; Kristy Tucker, Canada
Judges: Rose Corrigan, Whitney Crockett, Glenn Einschlag, Monica Ellis, Yehuda Gilad, Nancy Goeres, Janet Grice, Ronald Leonard, Valentin Martchev, Janis McKay, Andrea Merenzon, Albie Micklich, Rebecca Rivera, William Short, Alexandre Silverio, Eric Varner, Kristin Wolfe Jensen, Leyla Zamora

Meg Quigley Vivaldi Competition Guidelines and History

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2019

First Place: Marisa Esposito, USA
Second Place: Julianne Mulvey, USA
Third Place: Margaret O'Leary, USA
Honorable Mention: Cheryl Fries, USA; Nina Laube, USA
Semifinalists: Corinne Crowley, USA; Morgan Davison, USA; Amelia del Caño, USA; Eleni Katz, USA; Molly Smit, USA
Judges: Richard Beene, Andrew Brady, Stephanie Corwin, Whitney Crockett, Samantha Duckworth, Judith Farmer, Lee Goodhew, Sue Heineman, Rebekah Heller, Kristin Wolfe Jensen, Janis McKay, Richard Meek, Damian Montano, Laura Najarian, Janet Polk, Javier Rodriguez, Lia Uribe, Steve Vacchi

2021

Vivaldi Prize: Rachael Lee
New Music Prize: Rachael Lee
Media Prize: Rachael Lee
Engagement Prize: Tatia Slouka
Honorable Mentions: Amelia del Caño, Julianne Mulvey, Thalia Navas
Finalists: Sarah Bobrow, Lauren Henning, Quincey Trojanowski, Sandra Vieira Ribeiro, and Laressa Winters
Judges: Richard Beene, Andrew Brady, Catherine Carignan, Catherine Chen, Sophie Dervaux, Monica Ellis, Nadina Mackie Jackson, Francisco Joubert, Judith LeClair, Christopher Millard, Gustavo Núñez, Rufus Olivier, Anthony Parnter, Steve Peterson, Sofia Almanza Saavedra

Semifinalist Biographies

2023 Meg Quigley Bassoon Symposium



Demetra Alikakos (b. 2000)

Demetra Alikakos is currently pursuing a master's degree at Rice University Shepherd School of Music studying with Benjamin Kamins. She recently completed her undergraduate degree at DePaul University where she double majored in bassoon performance and mathematics with a concentration in statistics. In her time at DePaul, she studied with Keith Buncke, Miles Maner and William Buchman. In the past summers, Demetra has attended the Chautauqua Institution and Sewanee Music Center. Demetra is originally from the southwest suburbs of Chicago and began studying the bassoon during 8th grade where she primarily studied with Hanna Sterba.

Semifinalist Biographies

2023 Meg Quigley Bassoon Symposium



Bridget Bruno (b. 2005)

Bridget Bruno has played bassoon for six years and pursued music through theater and choir for several years prior. Bridget has participated in the youth orchestras at the Blair School of Music in Vanderbilt University for five years since she moved to Nashville, Tennessee from San Diego, California. She has been selected to perform four times in the Tennessee Mid-State bands and orchestra, as well as the Tennessee All-State Band and Orchestra. Additionally, she was selected to perform as one of two Tennessee All-State Honors Soloists in 2021. She attended the Brevard Summer Music Festival in 2022 and was selected to compete in the Jan and Beattie Wood Concerto Competition. She also attended the Sewanee Summer Music Festival in 2019. Bridget attends Hume-Fogg Academic Magnet High School. She enjoys all school subjects, her favorite classes being AP English Literature and AP Physics I. In her free time, she enjoys playing games with friends, drawing, and spending time with her cat.



Brigit Fitzgerald (b. 1997)

Brigit Fitzgerald is a doctoral student and teaching assistant at the University of Texas at Austin, where she studies with Professor Kristin Wolfe Jensen. She is the Principal Bassoon of the Victoria Symphony Orchestra in Victoria, TX, under the direction of Maestro Darryl One, and she is a member of Density512, a chamber collective in Austin. She spent the summer of 2022 with the National Repertory Orchestra and was selected to perform as a soloist for Haydn's *Sinfonia Concertante*. As the result of respective concerto competitions, she won opportunities to solo with the Vanderbilt Orchestra in 2018 and the Phoenix Symphony in 2015. A creative and engaging performer, Brigit placed first in the 2021 National Bassoon Meet Up Artistry Competition (multisonics.brigitfitzgerald.com), won the gold medal for the winds/brass/percussion/harp/guitar category of the 2022 Young Texas Artist Competition, and was a winner of the First International Tango Bassoon Competition with her humorous entry (tango.brigitfitzgerald.com). Brigit is a founder and owner of Fermata Reeds Inc., a company producing customizable biocomposite reeds that are both affordable and long-lasting. The mission of this company is to minimize one large financial barrier to learning a woodwind instrument: the recurring expense of reeds. She is using her interdisciplinary background in collaboration with a team of two engineers and a chemist at UT Austin: Zoelle Wong, Lizette Wong, and Lettie Smith. Brigit attended Vanderbilt University and studied with Dr. Peter Kolkay as a Cornelius Vanderbilt Scholar. She received bachelor degrees in bassoon performance and mathematics with a minor in scientific computing. Upon her graduation, she was awarded the Vanderbilt Founder's Medal – the most prestigious merit award presented during the commencement ceremony to one graduating student from each school. Her previous teachers include Dr. Albie Micklich and Dr. Martin VanKlompberg in her hometown of Phoenix, Arizona.



Asha Kline (b. 2003)

Asha Kline, from Ellicott City, MD, is a third year undergraduate student at the Curtis Institute of Music and studies bassoon with Daniel Matsukawa, Principal Bassoon of the Philadelphia Orchestra. She began her musical studies on clarinet at age 9 and switched to bassoon at age 10. She previously studied bassoon with Harrison Miller, Schuyler Jackson, Fei Xie, and Monica Schwartz. In summer 2022, Kline was a Tanglewood Music Center bassoon fellow, where she worked with members of the Boston Symphony, including Richard Svoboda, Richard Ranti, and Suzanne Nelsen, as well as renowned conductors such as Andris Nelsons, Thomas Ades, JoAnn Faletta, Christian Macelaru, and George Benjamin. She has also participated in summer festivals such as the National Orchestral Institute (2022), Carnegie Hall's National Youth Orchestra (2020, 2021), and the Boston University Tanglewood Institute (2018, 2019). Additionally, Kline has performed in master classes from esteemed bassoonists including Sophie Dervaux, Carlo Colombo, Benjamin Kamins, William Short, and Judith LeClair. An active orchestral musician, Kline is a current member of the Curtis Symphony Orchestra and has also played with the Annapolis Symphony Orchestra and Symphony in C. Previously, she was a member of the Baltimore Symphony Youth Orchestra as well as the Maryland Classic Youth Orchestra. In 2022, Kline was selected as a finalist for the Matthew Ruggiero International bassoon competition. She has appeared as soloist with orchestra as a two-time winner of the BSYO concerto competition (2020, 2018) and the Columbia Orchestra Young Artist Competition (2017). In 2020, she was a National YoungArts Foundation winner. When not practicing or making reeds, Kline can be found obsessing over a jigsaw puzzle or walking around discovering new places to eat in Philadelphia.



Jialin Lee (b. 2000)

Jialin Lee, born and raised in Taiwan, is currently a first-year master's student at the Eastman School of Music, where she studies with George Sakakeeny. She began playing bassoon at the age of 9. In past summers, Jia-Lin has attended various music festivals such as Sommercampus Rostock, Meisterkurse Rheinau, International Summer Academy Mozarteum, Stuttgart International Music Week, and the Euro Music Festival and Academy. Jialin has also performed in master classes with Frank Morreli, Daniel Matsukawa, Matthias Rácz, Bence Bogányi, Phillip Tutzer, David Peterson, Ulrich Hermann, Hanno Dönneweg, and Stephane Gautier-Cheureux. Jialin earned a Bachelor of Music in Bassoon Performance at the Taipei National University of the Arts in 2022 as a scholarship student. During her undergraduate years, she was Principal Bassoon in the TNUA Symphony Orchestra and TNUA Wind Ensemble. Jialin has had many chamber music experiences and enjoys participating in chamber ensembles. She has received the first prize at Taiwan's Senior High Woodwind Quintet Competition with her partners. In 2021, she was accepted as an exchange student for the spring semester at the University of Music and Performing Arts Vienna. During the 2021/2022 season, Jialin participated in the Taiwan Philharmonic (also known as the National Symphony Orchestra in Taiwan) Internship Program as a bassoonist and performed in many concerts. Her past teachers include Tzong-Heng Kuo, and I-Hsiu Chen, Associate Principal Bassoon of Taiwan's National Symphony Orchestra. At school, she now performs with the Eastman Philharmonia and Eastman Wind Ensemble. Outside of music, Jialin enjoys eating snacks and traveling.



Abigail Lopez (b. 2002)

Abigail Lopez, a third year bassoonist at the Oberlin Conservatory from the Chicagoland area has been playing bassoon for nine years. Before transferring to Oberlin, where she studies with Drew Pattison, she finished her first year of undergraduate studies at DePaul University where she studied with Miles Maner, Bassoon/Contrabassoon of the Chicago Symphony Orchestra and William Buchman, Assistant Principal Bassoon of the Chicago Symphony Orchestra. Last summer, she was selected as a bassoon fellow at the Music Academy of the West where she studied with Dennis Michel and Benjamin Kamins, worked with conductors such as Hannu Lintu and Stéphane Denève and was a finalist for the Keston MAX program. Previously, she attended the Brevard Music Center Institute and Festival. In addition, Abigail has been affiliated with programs such as the Chicago Musical Pathways Initiative which have given her opportunities such as being broadcasted on the WFMT radio station both as a soloist and chamber musician and was invited by Maestro Yannick Nézet-Séguin to open for the Montreal Metropolitan Orchestra at Symphony Center. Abigail has also been fortunate enough to play in master classes for Glenn Einschlag, Daniel Matsukawa, Catherine Chen, Barrick Stees, Andrew Brady, Kristen Wolfe Jensen, and Keith Buncke.



Katia Osorio (b. 1998)

Katia Osorio is a Honduran-American bassoonist from Houston, TX. Passionate about advocacy and minority representation within classical music, she uses her platform as a musician as an opportunity to challenge and broaden the standards that systematically exclude marginalized artists through performance, concert curation and other creative projects. In 2018, Katia organized and directed UT Austin's first ever Hispanic Heritage Month Concert, an event showcasing student performances of repertoire written exclusively by Hispanic/Latinx composers. She is also the Co-Founder and Managing Director of Exposure, a digital database that focuses on filling the void of available resources for works by minority composers. Katia is a recipient of the 2018-19 Richard E. Rainwater Innovation Grant, and has presented at multiple panels and podcasts, including the 2020 Meg Quigley Vivaldi Competition Summer Series, New Music Gathering, and *Classically Untrained* podcast. Katia holds a Bachelor of Music in Performance from The University of Texas at Austin where she studied with Kristin Wolfe Jensen, and has recently earned a Master of Music in Performance from Yale University under the tutelage of Frank Morelli. Katia has made appearances at the Round Top Festival Institute, Colorado College Summer Music Festival, and the Blackburn Music Academy at Festival Napa Valley. She has performed with the River Oaks Chamber Orchestra, and currently performs with the Salt Marsh Opera in Stonington, CT.

Semifinalist Biographies

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Molly Smit (b. 1997)

Hailing from Southern California, Molly Smit is an up and coming bassoonist full of energy and personality. Always in active pursuit of solo and chamber performances, Molly was a semifinalist in the Meg Quigley Vivaldi Competition in 2019. A recent graduate of Indiana University, she holds a Bachelor of Music in Bassoon Performance under the tutelage of Kathleen McLean and William Ludwig. Currently, Molly is pursuing her master's degree at the University of North Texas, where she studies with Darrel Hale. As an advocate for music education, Molly maintains a full teaching studio across various school districts in the Dallas-Fort Worth area. Under the baton of Arthur Fagen, Molly has performed various works for chamber orchestra under the NAXOS record label in celebration of great American classics. She can also be heard on the final two albums recorded by the North Texas Wind Symphony under the direction of Eugene Corporon. Smit is an avid supporter of new music, and has performed and premiered various new operas, solo works, and chamber works, including Daniel Catan's opera *Florenca en el Amazonas* in 2016 as well as part one of Chiel Meijering's *Concerto for 12 Bassoons and String Orchestra* in 2017. In pursuit of an orchestral career, Molly has performed in side-by-side events with both the Cleveland Orchestra and the Minnesota Orchestra. Additionally, she has performed in a multitude of master classes for esteemed bassoonists such as Christopher Millard, Fei Xie, Judith LeClair, Elise Wagner, and Bram Van Sambeek. When not practicing, teaching, or slaving over reeds, Molly enjoys cooking, hiking, and spending time with friends and family, including her two cats who serve as her loyal reed making assistants.



Quincey Trojanowski (b. 2000)

Quincey Trojanowski, 21, is a fourth-year undergraduate bassoon performance major at the University of Texas at Austin studying with Kristin Wolfe Jensen. Originally from the Chicago area, she studied with Drew Pattison of the Oberlin Conservatory and Miles Maner of the Chicago Symphony Orchestra throughout high school. Quincey is an alumna of the Merit School of Music's Alice S. Pfaelzer Tuition-free Conservatory of Music, the Chicago Youth Symphony Orchestra, the 2018 National Youth Orchestra of the USA, the 2020 Brevard College Summer Music Festival, 2021 Meg Quigley Vivaldi Competition Finalists, as well as the 2021 and 2022 Round Top Texas Festival Orchestras. Quincey also has an extensive background in chamber music, having won top wind prizes in the 2016 and 2017 junior-division Fischhoff Chamber Competitions, as well as the 2016 and 2017 International M-Prize Chamber Competitions. Quincey has played bassoon since she was nine years old, and has always been in love with the instrument's comforting, earthy sound. Quincey also sells her own bassoon reeds on a couple different websites including her own site, qreeds.com. Quincey has a deep passion for traveling and appreciating as much of the world as possible. Outside the United States, she has played at venues in Taiwan, South Korea, China, Finland, Sweden, Estonia, and Russia. In the future, she aspires to travel the world through music, sharing musical experiences with as many people as possible. Aside from music, Quincey enjoys cooking, painting, drawing, meditation, and journaling. She also has a deep love for cats, especially her own two cats at home!



Kahlan Yenney (b. 2002)

Kahlan Yenney is a bassoonist originally from Dallas, TX. Starting on the piano at 5 years old, music was taking an increasingly more prominent role in her life. Although piano was fun, she needed something fresh and different. In 6th grade the perfect storm occurred; the school music program was offering the opportunity to learn about and try each instrument, leading to her discovery and love of the bassoon. She was the winner of the Dallas Double Reed Day Solo Competition bassoon division (2019), and played for the Greater Dallas Youth Orchestra, Texas All-State Philharmonic Orchestra, and Mesquite Symphony Orchestra. The summer of 2019 Kahlan attended the Interlochen Arts Camp, where she was principal bassoonist of the World Youth Symphony Orchestra. Kahlan studied with Dr. Jennifer Auerbach through the 11th grade, and chose to continue her studies in music at the Interlochen Arts Academy with Dr. Eric Stomberg for her final year of high school. There she was Principal Bassoon in the Interlochen Academy Orchestra and participated in various chamber groups. She is now studying at the Curtis Institute of Music with Professor Daniel Matsukawa of the Philadelphia Orchestra. The summer of 2021 Kahlan played principal in the Berlin Opera Academy, and spent this most recent summer at the Aspen Music Festival studying with Nancy Goeres of the Pittsburgh Symphony. Kahlan has had the opportunity to perform in master classes with Gustavo Núñez, William Short, Benjamin Kamins, Frank Morelli, Patricia Rogers, Lenny Hindel, Conrad Cornelison, Harrison Miller, and Judith Leclair.

Thursday Evening Concert – 7:30pm, Crowder Hall

2023 Meg Quigley Bassoon Symposium

Fantasy on *La Cenerentola*

Gioachino Rossini (1792-1868)
arr. Cornelia Sommer (b. 1992)

**Cornelia Sommer, bassoon
Michael Dauphinais, piano**

The Nubia Suite

Nubia Melina Jaime Donjuan (b. 1994)

**The LuftBassoons
Juan José Arévalo, Cassandra Bendickson,
Brenda Willer Buys, and Daniel Hursey, bassoons**

From the Flower

Emily Joy Sullivan (b. 1987)

Susan Nelson, Ashley Mania, and Mariah Stadel, bassoons

Everest Suite – World Premiere

Elizabeth Goode (b. 1960)

- I. Rongbuk
- II. Prayer Flags
- III. The Death Zone
- IV. Kathmandu

**Shannon Lowe, bassoon
Michael Dauphinais, piano**

–INTERMISSION–

Duo Sonata for Two Bassoons

Sofia Gubaidulina (b. 1931)

Rick Barrantes Aguero and William Short, bassoons

French Suite

- I. Allegro from *Les délices de la solitude*, Sonata II Michel Corrette (1707-1795)
- II. Lentement from *Sonates a deux Bassons*, Op. 14 Joseph Bodin de Boismortier (1689-1755)
- III. Gigue
- IV. Tambourin from *Pièces de clavecin* (arr. Anonymous) Jean-Philippe Rameau (1683-1764)

Anna Marsh and David A. Wells, Baroque bassoons

Equal Time

Gernot Wolfgang (b. 1957)

- I. French Quarter
- II. Lament
- III. Train of Thought

Judith Farmer and Marissa Olegario, bassoons

Friday Evening Concert – 7:30pm, Crowder Hall

2023 Meg Quigley Bassoon Symposium

Sonatine

Odette Gartenlaub (1922-2014)

Bradley Johnson, bassoon
Michael Dauphinais, piano

Regiones

Noelia Escalzo (b. 1984)

El Puente

Miho Sasaki (b. 1980)

Lia Uribe, bassoon
Miroslava Panayotova, piano

Motivos

Vinicio Meza (b. 1968)

- I. Vals
- II. Balada
- III. Tango
- IV. Salsa

Nicolasa Kuster and Melanie Ferrabone, bassoons
Jonathan Latta, marimba

Tilt

Tonia Ko (b. 1988)

Nanci Belmont, bassoon

–INTERMISSION–

Lyric Sonatina

Jean Coulthard (1908-2000)

- I. Moderato Grazioso
- II. Lento Semplice alle Canzone
- III. Allegro Capriccioso

Darrel Hale, bassoon
Michael Dauphinais, piano

Sonata for Bassoon and Piano

Nancy Galbraith (b. 1951)

Francisco Joubert, bassoon
Michael Dauphinais, piano

Whisper Key Rock

Kara LaMoure (b. 1988)

Bolero

Maurice Ravel (1875-1937)
arr. The Breaking Winds

The Breaking Winds Bassoon Quartet
Kara LaMoure, Yuki Katayama, Lauren Yu Ziemba, and Brittany Harrington-Smith, bassoons

Saturday Afternoon Concert – 1:00pm, Crowder Hall

2023 Meg Quigley Bassoon Symposium

An Orange Tree

Jenni Brandon (b. 1977)

**Lia Uribe, bassoon
Leigh Muñoz, contrabassoon**

Song of the Yue Boatman 越人歌

Chi Wang (b. 1985)

Aaron Pergram, bassoon

Mother/Child for Two Bassoons – World Premiere

Angelique Mouyis (b. 1982)

- I. As One
- II. Always

Sarah Elizabeth Lee and Miriam Brack Webber, bassoons

Reclamation

damali willingham (b. 1999)

Amy Pollard, bassoon

Sonata No. 2

Damian Montano (b. 1976)

- I. Allegro
- II. Scherzando
- III. Lento
- IV. Pesante/Vivace

**Glenn Einschlag, bassoon
Shu ching Cheng, piano**

Saturday Evening Concert – 7:30pm, Crowder Hall

2023 Meg Quigley Bassoon Symposium

Within a Memory: “Nobody knows the trouble I seen...”

Nansi Carroll (b. 1946)

Javier Rodriguez, bassoon

Songs for Bassoon and Piano

William Grant Still (1895-1978)

III. Song for the Lonely

II. If You Should Go

I. Bayou Home

Jessica Findley Yang, bassoon

Shu ching Cheng, piano

Agency

Allison Loggins-Hull (b. 1982)

Gina Cuffari, bassoon and voice

Orpheus

David Maslanka (1943-2017)

Jacqueline Wilson and Stephanie Willow Patterson, bassoons

Christopher Wilson, marimba

–INTERMISSION–

Three Pieces for cello and piano

Nadia Boulanger (1887-1979)
transcribed by Ann Shoemaker

I. Moderato

II. Sans vitesse et à l’aise

III. Vite et nerveusement rythmé

Ann Shoemaker, bassoon

Shu ching Cheng, piano

Sonata in G Major for Viola da Gamba, BWV 1027

Johann Sebastian Bach (1685-1750)

I. Adagio

II. Allegro ma non tonto

III. Andante

IV. Allegro moderato

Ivy Ringel, bassoon

Shu ching Cheng, piano

Malambo

Miguel del Aguila (b. 1957)

Benjamin Coelho, bassoon

Shu ching Cheng, piano

Performer/Presenter/Judge Biographies

2023 Meg Quigley Bassoon Symposium



Philip Alejo

Dr. Philip Alejo is the Associate Professor of Music, Double Bass at the University of Arizona and Artist Faculty at the Bay View Music Festival. Previously he served as Associate Principal Bass of the Quad City Symphony and Visiting Professor of Bass at the University of Michigan. A former member of the Chicago Civic Orchestra, Philip has additionally performed with the Tucson Symphony, Arizona Opera, Ensemble Dal Niente, Flint Symphony, and Ann Arbor Symphony. As a chamber musician, Philip collaborates regularly with harpist Claire Happel in River Town Duo. RTD has premiered many newly commissioned works by living composers, including Caroline Shaw, Stephen Andrew Taylor, and Hannah Lash. His numerous music festivals residencies include Spoleto Festival USA, Lucerne Festival, Swannanoa Chamber Music Festival, Mackinac Island Music Festival, Oaxaca Instrumenta, Aldeburgh Festival, Tucson Winter Chamber Music Festival, Pacific Music Festival, and Aspen Music Festival. Philip teaches at the Arizona ASTA Bass Jams and the Richard Davis Bass Conference at the University of Wisconsin. Philip holds degrees from Oberlin College (BA, BM), Yale University (MM), and the University of Michigan (DMA), where his principal teachers included Diana Gannett, Donald Palma, Peter Dominguez, and Thomas Sperl.



Rick Barrantes Aguero

Rick Barrantes Aguero is the 1st Prize Winner of the Püchner Competition COFCAM 2015 and a Quarterfinalist at the Fischhoff Chamber Music Competition 2021. He has been a soloist with the GGS Chamber Orchestra, Youth Orchestra of Guatemala, University of Costa Rica Symphonic Band, and Alajuela Concert Band. He is Principal Bassoon of the New Jersey Chamber Orchestra and has been a guest with the Buffalo Philharmonic, the Symphony in C, APEX Ensemble, Toronto Concert Orchestra, Niagara Symphony, and National Symphony of Costa Rica. He has played principal bassoon in the Youth Orchestra of Central America, Sewanee Summer Music Festival, AIMS Festival Orchestra, and Brevard Music Center Institute. Rick teaches at the Community Music Scholars Program at Temple University, the Music School of Delaware, and is a Teaching Artist at the New Groove Music Studio. He taught in SiNEM (El Sistema) Costa Rica, the School of Symphonic Music of Pérez Zeledón, and the ANC Young Music Camp in Panama. Rick earned degrees from the National Music Institute of Costa Rica, the Glenn Gould School at the Royal Conservatory of Music in Toronto, and Temple University in Philadelphia. He is currently working on a Doctor of Musical Arts at Temple University.



Nanci Belmont

As both an artist and educator, bassoonist Nanci Belmont is driven by the desire to inspire meaningful conversation and relevant musical experiences. Praised as "outstanding" by the *New York Classical Review*, she is the Second Prize winner of the 2016 Fernand Gillet-Hugo Fox Competition of the International Double Reed Society and a Leitzinger Bassoons Performing Artist. Nanci is an active freelance musician, as well as a member of The City of Tomorrow, a wind quintet with a fearless aesthetic and dedication to the expansion and performance of contemporary repertoire. She has performed with the International Contemporary Ensemble and Talea Ensemble, and has appeared with the Orpheus Chamber Orchestra, New York City Ballet Orchestra, Charleston Symphony, and Princeton Symphony. From 2012-14 she was a fellow of Ensemble Connect - a Program of Carnegie Hall, The Juilliard School, and the Weill Music Institute, and has taken part in numerous performances in community venues and public schools. Nanci was most recently appointed Assistant Professor of Bassoon at Louisiana State University, and previously served on faculty at the Longy School of Music of Bard College in Cambridge, MA.

Performer/Presenter/Judge Biographies

2023 Meg Quigley Bassoon Symposium



Steven Braunstein

Steven Braunstein recently retired after 43 years as a full time symphony orchestra contrabassoonist and bassoonist. He was a member of the San Francisco Symphony for 33 seasons and before that a member of the Toronto Symphony for 10 seasons. While in the SFS he played on many recordings, including the cycle of Mahler symphonies conducted by Michael Tilson Thomas. In 2002 Mr. Braunstein premiered *Urban Legend* for contrabassoon and orchestra, written for him by MTT. He is on the faculty of the San Francisco Conservatory of Music and an Artist in residence at Ruth Asawa School of the Arts in SF. He has participated in The Grand Teton Music Festival since 1999. He is an avid reed maker, harvesting cane each year from the Sacramento Delta. Steven enjoys running, hiking and cycling, and has ridden in and been a Top Fundraiser for the Bike MS: Waves to Wine event for many years.



The Breaking Winds Bassoon Quartet

The Breaking Winds Bassoon Quartet is serious about the fun side of music. By blending varied musical genres and performance styles with pop culture, the quartet aims to demonstrate that music and laughter are universal languages. The all female ensemble went viral in 2011 after posting a groundbreaking video of *Lady Gaga Saga* and developed a global fan base. They have since performed as soloists with the Yale Concert Band, West Point Band, and Eastman Wind Ensemble and have been invited artists of IDRS (2014, 2015, 2016, 2018, 2019, 2022), Beijing International Bassoon Festival, and music conferences and festivals across the United States. The Breaking Winds have toured internationally to China, Hong Kong, Japan, Canada, and Spain. To date their YouTube channel has nearly 3 million views, and it has received press from NPR and MTV.



Michael Burns

Michael Burns is hailed as a dynamic performer and teacher of bassoon. He is Professor of Bassoon at UNC-Greensboro and is a Moosmann Bassoon Artist. His critically acclaimed CD *Primavera: Music for Bassoon and Piano by Bassoonists* was released by Mark Masters. A new CD *Glass Ghosts* is due to be released in 2023. Burns plays principal with the Asheville Symphony and North Carolina Opera and is a frequent performer with the Charlotte Symphony as well as playing with the North Carolina and Greensboro Symphonies. In the summers he is faculty of the Clazz International Music Festival in Tuscany, Italy. An avid and enthusiastic teacher, he is also active as a solo and chamber musician in the EastWind and Blue Mountain Ensembles performing recitals and master classes throughout North America, Germany, China, Italy, and the South Pacific. Burns has an extensive discography and is an active composer with many pieces published by TrevCo Music and others. He is Archivist for the IDRS and was co-host for the IDRS 2003 Conference in Greensboro, NC. <https://michaelburnsbassoon.com>

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Jefferson Campbell

With a focus on music that appeals to all audiences, Jefferson Campbell has commissioned and premiered over 20 new works for the bassoon and has been featured on four recordings including his most recent, *Pocket Grooves*, and online performance videos with tens of thousands of views. *Get It!* by Gene Koshinski was commissioned, premiered, and first recorded by Campbell. He has presented master classes in China, France, Brazil, Russia, and the United States. His successful career as a recital soloist and chamber musician has allowed him to perform on five continents. Dr. Campbell has been published in the *Double Reed* and has performed and presented at the International Double Reed Society Annual Conferences in 2003, 2006, 2007, and 2015. He has performed at the Meg Quigley Vivaldi Competition and Bassoon Symposium and is the director of the MQ bassoon band. He has served as adjudicator for national and international bassoon and chamber music competitions. His arrangements and compositions for bassoon ensemble are published through TrevCo Music. He holds degrees from Western Kentucky University, the North Carolina School of the Arts, and the University of Nebraska. Dr. Campbell is the Dean of the College of the Arts and Media at Central Michigan University.



Mia Chen

Mia Chen currently pursues a Doctorate of Musical Arts in Violin Performance with Professor Timothy Kantor at the University of Arizona. In the years 2018 and 2019, she earned the second prize and third prize in the solo and concerto competitions at the University of Delaware. As a violinist who enjoys performing, she travels worldwide and has performed with Leon Fleisher, Shlomo Mintz, Marin Alsop, Eugene Drucker, and Edward Polochick in orchestral repertoires ranging from the Baroque period to the 21st century. As a music educator, Mia Chen has studied with Rebecca Henry and Yaoji Lin Foundation of China in violin pedagogy. She also worked as an intern at the Peabody Preparatory School of the University of Johns Hopkin. During her master's at Peabody Conservatory, Mia served in the Peabody Symphony Orchestra and Conductor's Orchestra. She also studied with Professor Qing Li, Maria Lambro, Benjamin Pasternack, and Herbert Greenberg in individual, chamber, and orchestral work.



Shu ching Cheng

Shu ching Cheng was born into a classical music-loving family in Taiwan and started piano lessons when she was five years old. She went on to study in the Music Department of Shih-Chien University (SCU) with a major in piano and a minor in trumpet. She received a Master of Music in Piano Performance from the University of New Mexico (UNM) and was awarded a Doctor of Musical Arts from the University of Arizona, where she studied with Dr. Paula Fan. She has performed and offered master classes at the Shenandoah Conservatory (Virginia), the Conservatorio de las Rosas (Morelia, Mexico), Novel Hall (Taiwan), Kuala Lumpur, Malaysia, Seoul, South Korea, Foshan, China and Osaka, Japan. In 2018, Shu ching appeared as a soloist with the Beijing Wind Orchestra at the Beijing Performing Arts Center. She is an active pianist in the Tucson area and has a large private studio of young pianists.

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Benjamin Coelho

A dynamic and expressive bassoonist, Benjamin Coelho, born in Brazil, is a sought-after musician, teacher, and recording artist performing on five continents. Currently, he is Principal Bassoon with the Quad City Symphony Orchestra and a member of the Voxman Reed Trio. Professor Benjamin, his preferred title when teaching, finds great joy and fulfillment as a teacher and pedagogue. He has been at the University of Iowa since 1998. His students have been accepted to prestigious graduate programs and summer festivals. In addition, they have successfully gained national and international positions as teachers in public schools, colleges, universities, symphony orchestras, and the music industry. He has commissioned, performed, and recorded many works by Latin American, American, and European composers and has released seven critically acclaimed CDs. Throughout his career, he has dedicated himself to service. At the University of Iowa, he has served in four different associate director positions within the School of Music for sixteen years. He is currently serving a three-year term as the vice president of the International Double Reed Society. Benjamin lives in Iowa City, Iowa, with his beloved wife Karen and their wonderful daughters Liliana and Julia.



Gina Cuffari

Bassoonist and Soprano Gina Cuffari is a dynamic and versatile musician who performs a variety of roles in the New York City area as an orchestral musician, chamber musician, soloist, new music advocate, and educator. Praised for having a “sound that is by turns sensuous, lyric and fast-moving” (*Palm Beach Daily News*), Gina is Co-Principal Bassoon of the Orpheus Chamber Orchestra, Associate Principal/2nd Bassoon of the Lincoln Center-based Riverside Symphony, a member of Sylvan Winds and the Jupiter Symphony Chamber Players. She is a guest artist with the Chamber Music Society of Lincoln Center and a frequent performer with Orchestra of St. Luke’s, American Composers Orchestra and more. Gina has been a longtime collaborator with the new music ensemble Alarm Will Sound –performing as a bassoonist, vocalist, and keyboardist. Gina has commissioned and premiered works that combine her two passions – singing and playing the bassoon – into one performing experience. Composers writing for her include Jenni Brandon, Sunny Knable, Gregg August, and Allison Loggins-Hull. Gina holds positions at New York University and Western Connecticut State University. She is a frequent guest clinician at Bard College for The Orchestra Now. She spends her summers teaching at NYU’s Woodwind Festival and the Mostly Modern Festival in Saratoga Springs, NY.



Michael Dauphinais

Michael Dauphinais has been hailed in the press as “a marvelous collaborative pianist” (*ITEA Journal*). His versatility has led to collaborations with several opera companies in the United States including Tulsa Opera, Baltimore Concert Opera, Sarasota Opera, Kentucky Opera, Arizona Opera, Opera Southwest, Opera in the Ozarks and New Jersey Opera Theatre, and he has served as the music director for the young artists’ ensemble at San Diego Opera. He has also performed throughout Mexico, Ireland and Austria. Dauphinais has served as a staff pianist for both regional and international conferences held by ITEA (International Tuba Euphonium Association) as well as the American Institute for Musical Studies (AIMS) in Graz, Austria. An advocate of contemporary music and multi-disciplinary collaboration, Dr. Dauphinais has performed with Merce Cunningham Dance Company, choreographer Yanira Castro, Art.If.Act Dance Project, True Concord Voices & Orchestra, and ACME (Arizona Contemporary Music Ensemble). He has collaborated extensively with composer and sound artist Stephan Moore, and has recently premiered a work for piano and electronics by John King. Michael Dauphinais earned degrees in music from Western Michigan University (BM) and Arizona State University (MM and DMA) and currently serves as the principal pianist/coach at Opera Southwest (Albuquerque, NM).

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Ariel Detwiler

Ariel Detwiler has developed a multi-faceted career in bassoon as a private teacher, freelance performer, and reed maker based in Minneapolis. Ariel is the owner of ACDC Reeds, a bassoon reed-making business which provides reeds and reed making classes to musicians all over the world. She is an adjunct bassoon instructor at many universities in Minnesota in addition to maintaining her own private bassoon studio in Bloomington, and performs regularly with a variety of musical groups in the Twin Cities. Ms. Detwiler holds three degrees in Bassoon Performance: a DMA from the University of Minnesota under Norbert Nielubowski, an MM from Indiana University under William Ludwig, and a BM from DePauw University under Kara Stolle. An advocate for new music and music education, Ariel helps to spread enthusiasm for the bassoon through solo and chamber performance, clinics, local performances and online educational resources.



Peggy Dudley

Peggy Dudley was born in Detroit, Michigan, USA. She completed a Bachelor of Arts from the University of Michigan studying with Hugh Cooper and a Master of Music from Manhattan School of Music where her teacher was Stephen Maxym. A scholarship gave her the opportunity to study at the Musik Hochschule in Munich. After her first job as Principal Bassoon of the Philharmonic Opera Orchestra in Nürnberg, Germany she became Solo Bassoonist with the Radio Orchestra of Frankfurt and later Assistant Solo Bassoonist of the Frankfurt Radio Symphony Orchestra. Alongside being active as a teacher, she has performed as soloist and chamber music in the USA, Asia, and Europe.



Glenn Einschlag

Principal Bassoon of the Buffalo Philharmonic Orchestra since 1999, Glenn Einschlag has performed with the Philadelphia Orchestra, the Boston Symphony, the Indianapolis Symphony, and the Colorado Music Festival Orchestra. Mr. Einschlag has performed concerti with the Ars Nova Chamber Orchestra, the Buffalo Philharmonic Orchestra, and the Erie Chamber Orchestra, among others. Mr. Einschlag has participated in the Aspen, Tanglewood, Spoleto (USA), and Domaine Forget (Canada) festivals. He can be heard on the Beau Fleuve, Naxos, and EMI recording labels. Mr. Einschlag teaches at the Glenn Gould School in Toronto and SUNY at Buffalo. He has presented master classes at the Colburn Conservatory, the University of Michigan, the Eastman School of Music, the Manhattan School of Music, and Rice University, among others. Educated at The Juilliard School, The Curtis Institute of Music, and Rice University, he has studied with Harold Goltzer, Marc Goldberg, Bernard Garfield, William Winstead, Norman Herzberg, and Ben Kamins.

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Judith Farmer

GRAMMY® nominee Judith Farmer is former principal bassoonist of the Austrian Radio Symphony Orchestra and the Camerata Academica Salzburg under Sandor Vegh. Critics have described her playing as “impeccable” (*American Record Guide*), “masterly” (*Fanfare*) and “brilliant” (*Kronzeitung*, Austria). She has appeared as a soloist at the Salzburg Festival and has participated in chamber music festivals in Prussia Cove (UK), Martha’s Vineyard, MA and La Jolla, CA. Since moving to Los Angeles Ms. Farmer has performed with the Los Angeles Philharmonic, also as guest associate principal. She has played on more than 250 motion picture scores and has recorded with artists such as Daft Punk, Josh Groban, Billy Childs, Barbra Streisand and Neil Young. Judith is currently a member of the Los Angeles Opera and the Pasadena Symphony Orchestras. She teaches bassoon and chamber music at the University of Southern California.



Amber Ferenz

Amber Ferenz is a nonbinary bassoonist and composer. Inspired deeply by the magic and mystery of the natural world, they write pieces that weave together melodies and healing songs given by Nature. Their most recent compositions include *Tales From the Grove* and *Unfinished Conversations* for bassoon and piano, *Wood, Water, and Roses: Women’s Medicine for Difficult Times* and *Yellow Poplar with Birdsong* for solo bassoon, and *Tall Tales* for bassoon quartet. These Four Directions was an official selection for performance at the 2022 Music By Women Festival in Columbus, Mississippi. It was commissioned by Winston-Salem based Elektra Winds in 2021, and is their first piece for wind quartet. TrevCo Music publishes their work. Amber teaches bassoon at Gardner-Webb University, is a founding member of Elektra Winds, and plays second bassoon in the Asheville Symphony. They are also the third/contra bassoonist and orchestra librarian for the Greensboro Symphony, a frequent sub with the Charlotte Symphony, and have been the Camp Coordinator for the Glickman-Popkin Bassoon Camp since 2007.



Melanie Ferrabone

Panamanian bassoonist Melanie Ferrabone resides in Florida where she is a 3rd year doctoral candidate, teaching assistant, and Henry Mancini Fellow at the University of Miami’s Frost School of Music, recently winning Frost’s concerto competition. Melanie began her studies in 2007 at Panama’s National Institute of Music with Daniel Agudo and was invited to perform with the Central American Youth Orchestra. Ms. Ferrabone has spent her summers attending music festivals such as Festival Napa Valley, Brevard Summer Music Institute, and the Alfredo de Saint Malo Festival. She received a Bachelor of Music in 2018 from the University of Southern Mississippi where she studied with Dr. Kimberly Woolly. During this time, Melania won the Mississippi Music Teacher Association Collegiate Competition, the USM Wind Ensemble Concerto Competition, and the USM Symphony Orchestra Concerto Competition. She played with the Meridian Symphony, Gulf Coast Symphony, and Mobile Symphony. In Miami she subs with the New World Symphony and the Nu Deco Ensemble, as well as playing contrabassoon with the Palm Beach Symphony and Florida Grand Opera. An avid chamber musician, she co-founded the KHAOS Winds quintet in 2019. Their mission is to connect and inspire new audiences of all ages through contemporary music.

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Anna Gasanova

Born in Greensboro, North Carolina to Armenian refugees from the Soviet Union, Anna Gasanova began her viola studies at the age of nine. She attended the University of North Carolina School of the Arts and then the Eastman School of Music for both her undergraduate and graduate studies. She has played in master classes for Jeffrey Irvine, Steven Tenenbom, Caroline Coade, and Ivo van der Werff. During her time at Eastman, she served as principal for the Eastman Philharmonia, as well as violist for the conducting graduate quartet. Anna was awarded the Celen-tano Chamber Music TA. As a lover of new music, she has worked with Brad Lubman in the Music Nova Ensemble. She has premiered works by Augusta Read Thomas and Robert Morris. Anna was the 2019 recipient of the Edward Hosharian Music Foundation Award, promoting music students of Armenian heritage. This past summer, she performed at the Skaneateles Music Festival. She is currently substitute violist with the Tucson Symphony Orchestra, Spokane Symphony Orchestra, and the Charlotte Symphony Orchestra. At Eastman, Anna helped facilitate the Eastman Performing Arts Medicine program, an initiative where musicians perform in various hospital settings. Her teachers include Sheila Browne, Carol Rodland, and Masumi Rostad.



Darrel Hale

Dr. Darrel Hale is the Associate Professor of Bassoon at the University of North Texas and the Principal Bassoon of the Baton Rouge Symphony Orchestra.



Kristin Wolfe Jensen

Kristin Wolfe Jensen has been Professor of Bassoon at The University of Texas at Austin Butler School of Music since 1995, and is also on the faculty at the International Festival Institute at Round Top, Principal Bassoon with the River Oaks Chamber Orchestra, Founding Director of the Meg Quigley Vivaldi Competition, and a Licensed Body Mapping Educator. She is the creator of the multimedia bassoon tutorial, MusicandtheBassoon.org and producer of the video series, *The Herzberg/Kamins Reed Making Method*. She has a number of critically acclaimed solo and chamber music recordings, and has performed with the Dallas Symphony, The Houston Grand Opera, The Dallas Opera, the San Antonio Symphony, the Richardson Symphony, and the Las Vegas Symphony. Prior to her appointment at UT, she was on the faculties of the University of Nevada, Las Vegas, and the University of North Texas. As a student, she won the concerto competitions at the Juilliard School of Music, and the Oberlin Conservatory which led to performances of Mozart's Bassoon Concerto, K. 191. Ms. Jensen is a Fox Artist, performing on her model 660 bassoon by Fox Products.

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Garrett Jones

Garrett Jones is a bassoonist, composer, and acoustic engineer residing in Tempe, Arizona. He is a proponent of improvised music, jazz bassoon, and any cross-genre musical inventions. Growing up on a farm in Greenville, Indiana, Garrett was immersed in country and old rock music in his early years, but has continually expanded his musical world, working to gain fluency in jazz, R&B, and Western classical music. Garrett holds a degree in physics from the University of Illinois, and has had the privilege of studying bassoon with Tim McGovern and Roger Soren. He lives in Tempe with his cat, Luca, and in his free time enjoys spending time outdoors and tinkering on bicycles.



Francisco Joubert Bernard

Francisco J. Joubert Bernard is Second Bassoon of the Louisville Orchestra. Originally from Puerto Rico, Mr. Joubert Bernard completed a Bachelor of Music from the Conservatorio de Música de Puerto Rico and has a Master of Music from the Yale School of Music. Before joining the Louisville Orchestra Francisco was a fellow of the New World Symphony in Miami, Florida where he performed with renown artists around the world including a solo performance for the film composer John Williams. In addition to his interests in classical music, Mr. Joubert Bernard is also interested in other music genres and expanding the role of the bassoon in music through his online persona VG Bassoonist. In 2022 Francisco became one of Sphinx's MPower Artist Grant recipients and plans to continue inspiring and educating young bassoonists through his online platforms with the aid of this grant.



Peter Kolkay

Called "superb" by the *Washington Post* and "stunningly virtuosic" by the *New York Times*, Peter Kolkay is the only bassoonist to receive an Avery Fisher Career Grant and to win first prize at the Concert Artists Guild International Competition. A Season Artist of the Chamber Music Society of Lincoln Center, Mr. Kolkay's recent engagements include chamber music performances at Music@Menlo and Bridgehampton summer festivals, and appearances on the Emerald City, Camerata Pacifica, and String Theory series. He actively engages with composers in the creation of new works for the bassoon and has premiered solo works by Joan Tower, Mark-Anthony Turnage, Tania León, Katherine Hoover, and Reinaldo Moya, among others. Mr. Kolkay recently recorded Christopher Rouse's concerto with the Albany Symphony, and a disc of music for bassoon and strings with the Calidore Quartet. A dedicated teacher, he is Associate Professor at the Blair School of Music at Vanderbilt University and has given master classes throughout the United States and Mexico. Mr. Kolkay holds degrees from Lawrence University, the Eastman School of Music, and Yale University. A native of Naperville, IL., he now calls the Melrose neighborhood of Nashville home with his husband, composer Russell Platt.

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Nicolasa Kuster

Bassoonist Nicolasa Kuster joined the faculty of University of the Pacific's Conservatory of Music in Stockton, CA in the fall of 2008 and added Associate Dean of Academic Affairs to her role ten years later. She balances her full-time teaching and administrative position with a rich orchestral, chamber, and solo performing life. Her favorite entrepreneurial projects have been the launching the Meg Quigley Vivaldi Competition and Bassoon Symposium, a biennial competition for young women bassoonists from the Americas, and founding the Oberlin in Panama project, which ran for 30 years. Kuster is Principal Bassoon of the Stockton Symphony and the New Hampshire Music Festival Orchestra, Second Bassoon (Acting Principal since 2019) of the Monterey Symphony. Previous positions include the Wichita Symphony (also serving on the faculty of Wichita State University), the Tulsa Philharmonic Orchestra, the Rhode Island Philharmonic, and the Virginia Symphony. She spent six summer seasons performing and recording with the Spoleto Festival Orchestra in Italy. She is a double degree graduate from Oberlin College and Conservatory with a Bachelor of Music in Bassoon Performance and a Bachelor of Arts in Religion. Her solo album, *Metamorphosis*, can be found at NicolasaKuster.com.



Jonathan Latta

Jonathan Latta has been at University of the Pacific since 2014 and has served in leadership roles in the Conservatory of Music, Office of the President, and Enrollment Management. During this time he has maintained an active performing career as a percussionist, performing with the Stockton Symphony, Modesto Symphony, Sacramento Philharmonic, Stockton Concert Band, and as principal Percussion for the Music in the Mountains Festival Orchestra in Durango, CO. He is a member of the Stockton Friends of Chamber Music Board and a former member of the Stockton Scholars Advisory and Impact Board. Prior to moving to California in 2014, Dr. Latta was Director of Percussion Studies for six years at Fort Lewis College in Durango, CO teaching applied percussion, percussion ensemble, non-western music, orchestration, and jazz. He taught percussion at University of the Pacific from 2016-2017 while serving in his role as Assistant Dean. Jonathan was chair of the University Pedagogy Committee for the Percussive Arts Society (PAS) for 6 years, and also was a member of the PAS Education Committee. From 2002 to 2006, Dr. Latta was a member of the United States Air Force Band of the Golden West.



Sarah Lee

Sarah Elizabeth Lee is Second Bassoon with the Erie Philharmonic Orchestra. She received an Artist Diploma and Master of Music at the University of Cincinnati/College-Conservatory of Music with William Winstead and a Bachelor of Music with Keith Sweger at Ball State University. She also spent two summers studying with Nancy Goeres at the Aspen Music Festival. Passionate about outreach, she founded and directed an outreach program called the Whiz Kids Music Program in Cincinnati during her studies, and created a yearly, long-term residency in Erie, PA that partners the Erie Philharmonic and PNC's Grow Up Great grant program to reach underserved early education centers in downtown Erie. Sarah is originally from Wichita, Kansas and was taught to love arts and culture from an early age under the influence of her music-loving family. She currently lives in Cincinnati, Ohio with her husband, two daughters, and favorite rescue terrier, Londie.

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Shannon Lowe

Lauded by the *American Record Guide* as a bassoonist who "...shines her warm instrument in quite a different light" and "phrases her long lyrical lines so that they not only sing but breathe with the gorgeous tone of a high baritone...", Dr. Shannon Lowe is a prominent bassoon pedagogue and performer. She serves as Assistant Professor of Bassoon at the University of Florida and is Principal Bassoon with the Albany (GA) Symphony Orchestra. Before her arrival at UF, she served as Associate Professor of Bassoon at Valdosta State University. She received a Bachelor of Music in Music Education as well as a Master of Music in Music Performance from the University of Florida and a Doctor of Musical Arts in Bassoon Performance from SUNY Stony Brook. Dr. Lowe is a proud Fox Artist. She recently released the recording *A Musical Bouquet: Old, New and Borrowed Works for Bassoon and Strings* through MSR Classics and has published two arrangements (for bassoon and string quartet) of works by Clara Schumann and Barbara Strozzi through ALRY Publications.



The LuftBassoons

The LuftBassoons is a Tucson based band on a mission to bring the magic of the bassoon everywhere and anywhere. Classical, pop, contemporary – no music is left unexplored by these four individuals sharing one common goal of playing great music of all genres on the best instrument ever made: The Bassoon. LuftBassoons first met in 2012 for reading sessions that grew to other collaborative projects and eventually coalesced into a residency with the BC Dance Company from 2014 to the present. The 2016 Festival Alfonso Ortiz Tirado (FAOT) in Alamos, Sonora, Mexico, marked their international debut along with their friend and mentor, Robert Williams. They also premiered *La República del Agua*, composed by Mexican bassoonist Juan Carlos Villaseñor and performed at the inaugural Festival Arenál for Contemporary Music in Hermosillo, Sonora. In 2019, the LuftBassoons were the Bassoon Week guest artist at the Texas A&M University-Corpus Christi, which included coaching small ensembles, performances, and panel discussions. They also expanded the catalog by commissioning six new works from Tucson composers thanks to a grant for New Local Works from The Arts Foundation for Tucson and Southern Arizona. Two of these works premiered respectively at the 2021 Meg Quigley and IDRS symposiums.



Kate MacKenzie

Dr. Kate MacKenzie is a bassoonist, music instructor, and arts advocate. As a freelance bassoonist, she regularly performs with orchestral and chamber ensembles in Seattle, Washington and worldwide. She has also extensively studied and performed abroad in Europe and Asia. She received a Doctor of Musical Arts from Arizona State University, a Master of Music from Miami University of Ohio, and a Bachelor of Arts in Music from the University of California, Davis. Her primary teachers include Dr. Albie Micklich, Dr. Christin Schillinger, David Granger, and David Seidel. She regularly performs and tours with ensembles such as The Sound Ensemble, The New York Gilbert & Sullivan Players, and the Hollywood Concert Orchestra. As an arts advocate, she is active in several organizations that aim to support the arts and arts education. She sits on the board of the Lake Stevens Arts & Parks Foundation and the Snohomish County Arts Commission. She has been involved with many arts programs and projects in her community, including founding the Lake Stevens Community Concert Band.

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Ashley Mania

Ashley Mania holds a Bachelor of Music and a Certificate in Bassoon Performance from Bowling Green State University. Currently, she is a graduate student at Bowling Green State. An active bassoonist and contrabassoonist, Ashley performs with chamber groups and large ensembles. She has performed with the Perrysburg Symphony Orchestra as well as large and small ensembles at BGSU, such as the Early Music Ensemble and Philharmonia. Along with the bassoon, Ashley enjoys playing the recorder and exploring early instruments. Her primary teachers include Dr. Susan Nelson and Nora Schankin.



Anna Marsh

Anna Marsh is a Baroque wind specialist, also fluent in Medieval, Renaissance, Classical and modern instruments. Originally from Tacoma, WA, Anna appears regularly with Opera Lafayette (DC), Tempesta di Mare (Philadelphia), Ensemble Caprice (Montreal), Opera Atelier (Toronto), Tafelmusik (Toronto), Washington Bach Consort (DC), and Pacific MusicWorks (Seattle). She has been the featured soloist with the Foundling Orchestra with Marion Verbruggen, Arion Orchestre Baroque, The Buxtehude Consort, The Dryden Ensemble, the Boulder Bach Festival, New York State Baroque, the Indiana University Baroque Orchestra and others. She co-directs Ensemble Lipzodes and has taught both privately and at festivals and master classes at the Eastman School of Music, Los Angeles Music and Art School, the Amherst Early Music, and Hawaii Performing Arts Festivals and the Albuquerque, San Francisco Early Music Society, Rocky Ridge Music Center and Western Double Reed Workshop. She tours internationally and has been heard on Performance Today, Harmonia and CBC radio and recorded for Chandos, Analekta, Centaur, Naxos, the Super Bowl, Avie, and Musica Omnia. Marsh studied music and German studies at Mt. Holyoke and Thornton School of Music at the University of Southern California, receiving a Doctor of Musical Arts from the Jacobs School of Music at Indiana University.



Mariana Mevans Vidal

Mariana Mevans Vidal is a doctoral student in musicology with a minor in organ performance. She earned a Master of Music in Harpsichord Performance under the mentorship of Dr. Pamela Decker at the University of Arizona and completed a Bachelor of Music in Piano Performance at the University of Sonora in Mexico. In 2018-2019, she was the recipient of the UA College of Fine Arts Outstanding Graduate Teaching Assistant Award for the Fred Fox School of Music. Already as an undergrad, Mariana had a special connection with early music. Her experience as a performer with Arizona Baroque and participating in early music festivals in the United States, Canada, Latin America, and Europe, provided her with formative experiences which cultivated a passion for performing music from the Baroque and the Renaissance. Mariana's current research focuses on the instrumental secular music by Rafael Antonio de Castellanos at the Cathedral of Guatemala during the 18th century.

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Leigh Muñoz

Leigh Muñoz is Assistant Professor of Bassoon at University of Missouri - Kansas City Conservatory and is also on the faculty for the Bassoon Intensive at Interlochen Arts Camp. Prior to her appointment at UMKC, she has held bassoon teaching positions at Middle Tennessee State University, University of Missouri, Washburn University and Missouri State University. Leigh is Second Bassoon of the Symphony of Northwest Arkansas (SoNA) and a regular substitute bassoonist and contrabassoonist with the Kansas City Symphony, Lyric Opera, and Kansas City Ballet. Leigh has performed as concerto soloist with the University of Missouri Wind Ensemble and Orchestra, University of Kansas Wind Ensemble, University of Kansas Symphony Orchestra, Ottawa University Symphony Orchestra and Ohio University Symphony Orchestra. Leigh owned GoBassoon Reeds, a reed business that provided bassoon and contrabassoon reeds to performers around the country for over a decade. Additionally, she is the online contrabassoon fingerings editor for IDRS and vendor coordinator for Meg Quigley. She has also served as Treasurer and Web Editor for the Midwest Double Reed Society. Leigh holds degrees from University of Kansas, Ohio University, Oberlin Conservatory, and a Performance Diploma from New England Conservatory. Her principal teachers include George Sakakeeny, Eric Stomberg, and Richard Svoboda.



Susan Nelson

Dr. Susan Nelson is the Associate Professor of Bassoon and Assistant Dean of Undergraduate Studies at Bowling Green State University, OH. She is an advocate for new music and chamber music for the bassoon, and directs the non-profit organization Bassoon Chamber Music Composition Competition (BCMCC). She has also taught bassoon and theory at Stephen F. Austin State University and played with the Stone Fort Wind Quintet in Nacogdoches, Texas. Dr. Nelson has performed with the Classical Music Festival in Eisenstadt, Austria, Michigan Opera Theater, Symphonies of Shreveport, Toledo, Oklahoma City, Ann Arbor, and Helena, among others. She also held the position of Principal Bassoon in the Great Falls Symphony and was a member of the Chinook Winds quintet in Great Falls, Montana. Dr. Nelson can be heard on the recording *Elements*, released through MSR Classics, featuring winning chamber pieces from the BCMCC. She received degrees from the Universities of Michigan, Oklahoma, and Kansas.



Marissa Olegario

Marissa Olegario is an active performer in the United States and abroad and is Assistant Professor of Bassoon at the University of Arizona Fred Fox School of Music. As a soloist and chamber musician, she has worked with artists from the Orpheus Chamber Orchestra, New York Philharmonic, Berlin Philharmoniker and Breaking Winds Bassoon Quartet and is an active substitute in orchestras across the country. She has presented recitals at the International Double Reed Society Conference and the Meg Quigley Symposium. She was a semi-finalist for the 2016 Matthew Ruggiero International Woodwind Competition, a recipient of the Yale School of Music Alumni Prize and a New York City Council on the Arts grant. Committed to engaging with her community, she has collaborated in performance with Dance for Parkinson's, the Community Food Bank of Southern Arizona, and Beyond Foundation's Meet Me at Maynards weekly community event in Tucson. Constantly seeking new artistic possibilities, Marissa commissions and premieres works by living composers of diverse backgrounds and enjoys performing in unconventional spaces to reach broader audiences. Her discography includes two Naxos produced albums—*Beethoven Music for Winds* and *A Vision of Time and Eternity* featuring music of William Mathias. Marisa holds degrees from Northwestern University, the Yale School of Music, and SUNY Stony Brook. www.marissaolegario.com

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2023 Meg Quigley Bassoon Symposium



Miroslava Panayotova

Pianist Miroslava Panayotova has made numerous appearances as recitalist and concerto soloist in the United States, Canada, Bulgaria, Russia, Slovakia, Romania, and Mexico. As well, she has appeared at such music festivals as the Beverly Hills International Music Festival in California, Music by Women Festival in Mississippi, the Green Mountain Chamber Music Festival in Vermont, Festival Dr. Alfonso Ortiz Tirado in Mexico, the Orford Festival in Canada, and others. Recent concerto performances include appearances with the Arkansas Philharmonic Orchestra, University of Arkansas Symphony Orchestra, Florida Orchestra, Southern Arizona Symphony Orchestra, and Arizona Symphony Orchestra. Dr. Panayotova's repertoire encompasses various styles, including contemporary music and premiere performances of both solo and ensemble works. Enjoying a wide variety of performance opportunities as a collaborative artist, she appears on recently released CDs. She holds performance degrees from the University of Arizona, the University of South Florida, and the National Academy of Music in Bulgaria. Dr. Panayotova served as Artist Faculty at the Beverly Hills International Music Festival and was a member of the faculty at the University of South Florida. In 2014, she joined the faculty at the University of Arkansas in Fayetteville as Instructor of Class Piano and Collaborative Piano.



Rylie Patching

Rylie Patching started playing modern bassoon at age 11, and she currently studies with Luke Fieweger from the Seattle Symphony. Rylie is part of the Seattle Youth Symphony Orchestra, and she has represented Washington at state, regional, and national levels. Rylie has attended several camps, festivals, and symposiums, and this is her third attendance at Meg Quigley. In addition to modern bassoon, Rylie began learning the baroque bassoon from Dr. Anna Marsh at age 13. Rylie had her first baroque recital March 2021 (online during the pandemic) where she played *Sonatina Quinta Flauto dolce, ò Fagotto, ò Violonc(-ello)* by Georg Philipp Telemann (Magdeburg 1681 – Hamburg 1767). Rylie is also part of the Seattle Historical Arts for Kids' Baroque Orchestra, one of three youth baroque orchestras in the United States. This orchestra performs regularly in-person throughout the year in the state of Washington. Rylie is currently 16 years old, and she plays on a Fox 660 and Wolf Scherer II.



Stephanie Willow Patterson

California native Stephanie Willow Patterson is Associate Professor of Bassoon at the University of North Carolina School of the Arts, formerly at the Schwob School of Music and Principal Bassoon of the Columbus Symphony Orchestra (GA). Recently she played Acting Principal Bassoon in the Atlanta Opera. Passionate about outreach and contemporary music, she has performed at the Fairbanks New Music Festival, the Sonorities Festival in Belfast, Ireland, and the Festival Internacional de Música Colonial Brasileira e Música Antiga in Juiz de Fora, Brazil. Dr. Patterson's book, *An Introduction to Contemporary Music for Bassoon and 64 Etudes* is available through Trevco Music. Crossing genres with performances in costume, Dr. Patterson performed Michael Daugherty's *Dead Elvis* at Knob Festival at the FischHaus in Wichita, KS, and Stockhausen's *In Freundschaft* for bassoon-playing teddy bear. She has performed in Carnegie Hall, on the streets of Moscow, the pedestrian malls of Madrid, in the gilded Kappella hall in St. Petersburg, inside a medieval church in Prague, for afterschool programs in Alaska with Pierre Boulez at the Kunstmuseum Luzern, atop a gallows at MASSMOCA, in a room with speakers encircling the audience, and in the woods all around the world.

Performer/Presenter/Judge Biographies

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Aaron Pergram

Aaron Pergram joined the faculty at Miami University as Assistant Professor of Bassoon in 2019. Before coming to Oxford, he served on faculty for five years at Soochow University in Suzhou, China. As a global performer, Pergram has appeared on stage with the World Master Orchestra (Shanghai), Dayton Philharmonic Orchestra, Oregon Ballet Theatre, Eugene Opera, Baton Rouge Symphony Orchestra, Natchez Opera Festival, and other ensembles. Outside of North America, his musical journeys have taken him to various places in Asia, including Vietnam, Cambodia, Thailand, Indonesia, Hong Kong, Taiwan, and much of mainland China. He has been a featured performer in China at several notable venues like Shanghai Symphony Hall and the Hangzhou Grand Theater. Pergram promotes an expanded canon of repertoire pieces, including works by women and people of color. His current project, *The Dragon Dream*, is a commission project that showcases original works for bassoon by Chinese composers or composers of the Chinese diaspora. Pergram refined his Chinese studies at Beijing Normal University and received degrees from the University of Kansas (BM), Indiana University's Jacobs School of Music (MM), and the University of Oregon (DMA). His prominent teachers include Eric Stomberg, William Ludwig, and Steve Vacchi.



Amy Pollard

Amy Pollard is the Professor of Bassoon and Associate Director for Performance at the Hugh Hodgson School of Music at the University of Georgia. During the summer she has been on the faculty of the UGA Study Abroad program in Alessandria, Italy, the Saarbürg Music Festival in Saarbürg, Germany, and the Atlanta Chamber Music Festival. She is currently Principal Bassoon of the Atlanta Ballet Orchestra and Second Bassoon with the Cincinnati Chamber Orchestra. Pollard is an active freelancer with orchestras throughout the Southeast. An avid chamber musician, she has performed nationally and internationally with such groups as the Georgia Woodwind Quintet, her bassoon/percussion duo, Col Legno, and her bassoon duo, Dueaux. Pollard's debut solo album, *Ruminations: Bassoon Works of Eugène Bozza*, and the Georgia Woodwind Quintet's CD *Chroma* were both released by Mark Records and are available on iTunes. She holds a Doctor of Musical Arts and Master of Music from the University of Cincinnati College-Conservatory of Music, and a Bachelor of Music from Louisiana State University studying with William Winstead and William Ludwig.



Ivy Ringel

Ivy Ringel is Principal Bassoon of the Indianapolis Symphony Orchestra. Prior to her time in Indianapolis, Ms. Ringel served as Principal Bassoon of the Atlanta Opera Orchestra and the Des Moines Metro Opera Orchestra. She has held teaching positions at Butler University and Morehouse College, and taught master classes at Indiana University and Columbus State University. Ms. Ringel has performed with orchestras such as the Houston Symphony, Atlanta Symphony, and Rochester Philharmonic, and has performed as a soloist with the Indianapolis Symphony. Originally from Hillsborough, North Carolina, Ms. Ringel earned a Bachelor of Music and Performer's Certificate from the Eastman School of Music, where she studied with John Hunt and Charlie Bailey. She then earned a master's degree at Rice University, studying with Benjamin Kamins. When she is not playing the bassoon, Ms. Ringel enjoys cooking, traveling, live music, and hiking.

Performer/Presenter/Judge Biographies

2023 Meg Quigley Bassoon Symposium



Javier Rodriguez

Javier Rodriguez is the Associate Professor of Bassoon and Director of Graduate Studies at the Lionel Hampton School of Music at the University of Idaho where he performs with the Northwest Wind Quintet, teaches studio bassoon and aural skills. Prior to his position at the U of I, he taught at the University of Texas at San Antonio. Rodriguez has held numerous orchestral positions throughout the United States including engagements with the Baton Rouge, Lake Charles, Valdosta, and Walla Walla Symphonies, the Louisiana Sinfonietta, the Natchez Opera Festival Orchestra, and the Ars Nova Chamber Orchestra. In the summer, Rodriguez teaches at the University of Idaho Summer Music Camp, and has previously taught at the Blue Lake Fine Arts Camp, the Vianden International Music Festival and School in Luxembourg, the LSU Honors Chamber Winds Camp, the FSU Summer Music Camps Double Reed Workshop, and has served as a Teaching Assistant at the Brevard Music Festival. Rodriguez holds a Doctor of Musical Arts from Florida State University, and a Bachelor of Music and Master of Music from Louisiana State University, and has also studied at the University of Cincinnati College-Conservatory of Music. His teachers include Jeffrey Keesecker, William Ludwig and William Winstead.



Ben Roidl-Ward

Ben Roidl-Ward is the bassoonist of Ensemble Dal Niente and Assistant Professor of Bassoon at the University of Northern Iowa. He also holds positions as a Contemporary Leader for the Lucerne Festival and as the second bassoonist of the Illinois Symphony. Ben's dedication to working with and advocating for composers of his generation has led him to commission and premiere numerous solo and chamber works featuring the bassoon with the goal of broadening the repertoire and expanding the possibilities of the instrument. His debut album, featuring six new solo and chamber works, will be released on Sideband Records in Fall of 2022. Ben received a Doctor of Musical Arts from Northwestern University, where he studied with David McGill. His dissertation focuses on the bassoon's multiphonics and methods of notating them. His previous teachers include Ben Kamins at Rice University, George Sakakeeny at the Oberlin Conservatory, and Francine Peterson in the Seattle area.



Ann Shoemaker

Ann Shoemaker serves as Associate Professor of Bassoon at Baylor University in Waco, Texas and is Principal Bassoon with the Shreveport and Waco Symphony Orchestras. Her students have found continued success in professional orchestras, military bands, as freelance musicians, educators, and music administrators. Declared "highly expressive, with a rich sound" and "technical prowess" by the *American Record Guide*, Shoemaker frequently performs guest solo recitals across the country and internationally. She is Co-Executive Director of the Meg Quigley Vivaldi Competition and Symposium, which advocates for the careers of young women bassoonists and strives to contribute to a diverse and supportive community of bassoonists. Shoemaker is an artist for Fox Products. Her CD, *New Standards: Music for Bassoon and Piano*, is available through the MSR Classics label.

Performer/Presenter/Judge Biographies

2023 Meg Quigley Bassoon Symposium



William Short

William Short was appointed Principal Bassoon of the Metropolitan Opera Orchestra in 2012. He previously served in the same capacity with the Delaware Symphony Orchestra and is a founding member of the Gotham Wind Quintet. A dedicated teacher, William serves on the faculties of The Juilliard School, Manhattan School of Music, and Temple University, as well as the Verbier Festival and Interlochen Arts Camp. He has presented classes at colleges and conservatories around the country and at conferences of the International Double Reed Society. William has also performed and taught at the Lake Champlain, Lake Tahoe, Mostly Mozart, Stellenbosch (South Africa), Strings, and Twickenham Festivals. An occasional editor and composer, his works have been published by the Theodore Presser Company and TrevCo-Varner Music. William received a Bachelor of Music from the Curtis Institute of Music, where he studied with Daniel Matsukawa and Bernard Garfield, and a Master of Music at Rice University's Shepherd School of Music, where he studied with Benjamin Kamins.



Cornelia Sommer

Dr. Cornelia Sommer is a bassoonist, arranger, and educator dedicated to sharing music with diverse audiences and expanding the bassoon's repertoire. Originally from Seattle, she is now based in New York City where she recently earned a Doctor of Musical Arts at The Juilliard School. In addition to her position as Principal Bassoon of the Cayuga Chamber Orchestra, Sommer has regularly performed with the Seattle Symphony, New World Symphony, and, on historical instruments, American Bach Soloists and Juilliard415. She was also a Meg Quigley Vivaldi Competition Semi-Finalist. As a recipient of the Presser Foundation Graduate Music Award and an International Double Reed Society Grant, Sommer recorded her first album, *New Enchantments*, which features three of her own arrangements and three commissions; her arrangements, including Stravinsky's *Pulcinella* for bassoon and piano (TrevCo Music Publishing), have been performed around the world by members of major orchestras. An experienced educator, Sommer has served as a music history professor at Juilliard and has presented master classes and lectures at universities and the IDRS convention. A graduate of Yale University (MM) and Indiana University (BM), she studied bassoon with Frank Morelli, Kathleen McLean, William Ludwig, and Francine Peterson, and baroque bassoon with Dominic Teresi.



Mariah Stadel

Mariah Stadel is a passionate educator and performer who strives to instill a sense of humanity within her students and audiences. She holds a Bachelor of Music Education from Kansas State University and is currently pursuing a Master of Music in Bassoon Performance at Bowling Green State University, serving as the teaching assistant for the bassoon studio. As an active performer, she is currently a member of the BG Philharmonia and Vivaz Graduate Woodwind Quintet and has performed with the Adrian Symphony, K-State Wind Ensemble, K-State Symphony Orchestra and Kansas Intercollegiate Orchestra. Her primary teachers include Dr. Susan Nelson and Dr. Susan Maxwell.

Performer/Presenter/Judge Biographies

2023 Meg Quigley Bassoon Symposium



John Steinmetz

John Steinmetz teaches bassoon and chamber music at UCLA. His bassoon music is published by Trevco, including two bassoon concertos, a Sonata for bassoon and piano, unaccompanied solos, three wind quintets, a reed quintet, other chamber music with bassoon, and *The Monster That Devoured Cleveland*. For more information, please visit www.johnsteinmetz.org.



Shih-han Su

Shih-han Su is currently pursuing her doctoral degree at the University of Arizona, under the guidance of Dr. Daniel Linder. She earned her master's degree in collaborative piano from the University of Texas at Austin, where she studied with Kelly Kuo and Tamara Sanikidze. She is an experienced collaborative pianist playing for both vocalists and instrumentalists.



Lia Uribe

Colombian/USA artist Lia Uribe is associate chair and associate professor of music at the University of Arkansas. She maintains an active national and international career as a chamber musician, orchestral player and artist-teacher. An advocate for diversity/inclusion/representation/balance in the arts, her research is centered in music by and for the historically excluded and underrepresented. She directs RefleXions Music Series, a celebration of music, musicians, advocates and audiences, that fosters creative justice and diversity through opportunities to reflect, learn, grow, change and teach.

Performer/Presenter/Judge Biographies

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Miriam Brack Webber

Dr. Miriam Brack Webber is Assistant Professor of Music at Bemidji State University where she teaches classes in music theory, music technology and bassoon. She holds a Bachelor of Music in Bassoon Performance from Ball State University, and Master of Music from McGill University and the University of Kansas in Bassoon Performance and Music Theory, respectively, and a Ph.D. from the University of Kansas in Music Theory. Her research interests include pedagogy and performance studies. Currently Principal Bassoon of the Bemidji Symphony and Heartland Symphony Orchestras, Webber is an active bassoonist and has performed with orchestras across the country, including the Symphony of Northwest Arkansas, and St. Joseph Symphony, Fort Hays Symphony, Southeast Kansas Symphony, Springfield Symphony, Kokomo Symphony, Muncie Symphony, and Springfield-Drury Civic Orchestras. She has also published an article in the International Double Reed Society's *The Double Reed*.



David A. Wells

Dr. David A. Wells has extremely wide-ranging musical tastes, abilities, and experiences. His current focus is historically-informed performances on period bassoons ranging from the 17th to the early 20th centuries, with groups including the Carmel Bach Festival, American Bach Soloists, Sinfonia Spirituosa, and Aston Magna Festival. He is also an adept performer on the modern bassoon, equally at home with standard orchestral/chamber/solo repertoire and modern works involving extended techniques or electronics. Wells enjoys taking the bassoon to unexpected places, notably having played for nine years with the Django Reinhardt-inspired swing sextet Hot Club Faux Gitane. In addition to his bassoon degrees, Wells holds an MA in musicology and is an active music scholar; he has presented at conferences of the American Musicological Society, the Society for American Music, and the International Double Reed Society. He also teaches both bassoon and music history at Sacramento State. This is Wells's sixth Meg Quigley Symposium—he co-hosted with Nicolasa Kuster in 2012, joined the organization's directorship soon thereafter, and now serves as Co-Executive Director. When not playing or teaching, he can be found open-water swimming, photographing nature, collecting records, and trying to keep up with his super-librarian/yogi wife, Veronica.



Robert Williams

Robert Williams was Principal Bassoon of the Detroit Symphony Orchestra from September 1974 to September of 2020. Prior to that, he was Principal Bassoon of the Winnipeg Symphony, Winnipeg CBC Orchestra, Colorado Philharmonic, and Tucson Symphony. He has also appeared with the Minnesota Orchestra and Boston Symphony and in guest artist engagements throughout the United States. He has edited the complete works of Julius Weissenborn for bassoon and piano that was released from Southern Music. His recording of these pieces is available from Amazon.com. His recording of John Williams' Five Sacred Trees with Leonard Slatkin and the Detroit Symphony is available by download. A native of Tucson, AZ, Robert graduated with honors from the University of Arizona and did post-graduate work at the University of Southern California. When not practicing or making reeds, he enjoys astronomy and biking. He is the owner of Womble/Williams Double Reeds, which specializes in bassoons, cane, and supplies. www.womblewilliams.net

Performer/Presenter/Judge Biographies

2023 Meg Quigley Bassoon Symposium



Christopher Wilson

Dr. Christopher Wilson is the coordinator of percussion at Washington State University where he teaches applied percussion, conducts the percussion ensemble, and serves as Assistant Director of the Cougar Marching Band. Dr. Christopher Wilson also performs as principal timpanist in the Washington-Idaho Symphony and Walla Walla Symphony Orchestras. He has a passion for presenting innovative recitals and inter-disciplinary collaborations, as well as exploring modern repertoire and popular music transcriptions. Dr. Wilson frequently collaborates with his non-percussion colleagues, most notably with his spouse bassoonist Dr. Jacqueline Wilson in Ensemble 337. Wilson received his Doctor of Musical Arts from the University of Northern Colorado studying percussion performance with a secondary area in wind conducting. He is also a graduate of the Boston Conservatory and Eastern Washington University. His principal teachers include Gray Barrier, Nancy Zeltsman, and Martin Zyskowski. Dr. Wilson is a proud endorser of Adams Percussion, Encore Mallets, Pearl Drums, and Salyers Percussion.



Jacqueline Wilson

Dr. Jacqueline Wilson is Assistant Professor of Bassoon at Washington State University. As an active soloist, she regularly presents recitals, master classes, and clinics at various college campuses and festivals, including recent engagements at the International Double Reed Society Conference, the International Alliance For Women In Music Conference, and the LunART Festival. Dr. Wilson (Yakama) is especially passionate about diversity and American Indian representation in classical music and frequently performs the works of Native American composers. She currently serves as the Co-Executive Director for the Meg Quigley Vivaldi Competition and Bassoon Symposium. She also co-hosts the Double Reed Dish podcast with oboist Galit Kaunitz and serves as the Grants Coordinator for the International Double Reed Society.



Jessica Findley Yang

Jessica Findley Yang was formerly Second Bassoon in the Knoxville Symphony, and served as Acting Principal Bassoon of the KSO from January-May 2020. She also previously held the position of Second Bassoon in Chattanooga and Lansing (MI). Jessica earned performance degrees from Cincinnati Conservatory of Music and the University of Kansas, and her teachers have included William Winstead, Eric Stomberg, Martin Garcia, Maya Stone, Nathaniel Zeisler, and Merilee Tuinstra. She attended summer music festivals including Festival Napa Valley, Sarasota, Castleton, and Texas Music Festival, where she was the winner of the TMF concerto competition. She was also the winner of the KU Concerto Competition, the MDRS Young Artist Competition, and won second place at MQVC in 2016 (MQVC semi-finalist in 2014). Jessica has been a guest performer in many professional orchestras, including Indianapolis, Cincinnati, Dayton, North Carolina, Pro Musica, and New World, as well as many other regional groups throughout the midwest. She was also the bassoon instructor at Xavier University and the UT-Knoxville, teaching bassoon and reed-making. Currently, Jessica is the owner of Jiffy Reeds, and lives in Denver with her husband, toddler, and two cats, and enjoys hiking, reading cookbooks, and thrift store shopping in her spare time.

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Ziqian Ye

Ziqian Ye (ZQ) is a current doctoral student at University of Arizona Fred Fox School of Music studying with Professor Timothy Kantor. As a member of the Cabrini Graduate string quartet, ZQ is passionate about quartet music and has been coached by famous quartets including Calidore Quartet and Emerson Quartet. ZQ received his bachelor's degree and master's degree in violin performance at University of Delaware under Professor Xiang Gao. As a violinist, ZQ is winner of a couple international competitions and has given performances and recitals in major concert halls including Shanghai Oriental Art Center and Carnegie Hall.



Diana Yusupov

Diana Yusupov began studying cello at the age of 8 whilst living in Tashkent, Uzbekistan. Her family migrated to Australia in 2003, where she continued studying cello with her father Renat Yusupov and later a renowned cellist and teacher Markus Stocker. In 2009 Diana completed her Bachelor of Music at Queensland Conservatorium of Music, before pursuing a degree in law and education. In 2016 Diana moved to Tucson, Arizona where she began her master's degree in cello performance in the studio of Dr Theodore Buchholz. Upon graduating, Diana stayed on to complete a doctorate, and in 2021 Diana graduated with a Doctor of Musical Arts in Cello Performance with a minor in Ethnomusicology. Her research focused on the Russian and Uzbek influences found in the cello repertoire of Muhammad Otajonov. Currently Diana is teaching a strings program at BASIS Chandler and enjoys playing chamber music with the Oracle Piano Trio. In her spare time Diana enjoys baking and plans to one day open her own cake store.



Sujie Zhao

Born and raised in China, Sujie has been playing piano since the age of 5. She earned a Bachelor of Music from Capital Normal University in 2014, specializing in music education under Dr. Xiaoxue Sun. In 2017, she got her master's degree in piano accompaniment with professor Xiaoshan Qiu in China Conservatory of Music. She graduated from New Mexico State University in May 2021, where she studied piano performance with Dr. Laura Spitzer. In Fall 2021, Sujie started pursuing her doctorate degree in collaborative piano at University of Arizona under the guidance of Dr. Fanya Lin.

Performer/Presenter/Judge Biographies

2023 Meg Quigley Bassoon Symposium



Fernando Zúñiga-Chanto

Fernando Zúñiga-Chanto is a Costa Rican bassoonist, pianist, and composer. He earned a Doctor of Musical Arts in Bassoon Performance from the University of Arizona, a Master of Music in Piano and Bassoon Performance from Baylor University, and a Bachelor of Music from the University of Costa Rica in Piano and Bassoon Performance. In 2017, Zúñiga released the first music recording of Costa Rican music for solo bassoon, *Historias*, comprised of six works written specifically for this production. In 2018, Fernando commissioned and premiered the concerto *Desasosiego* by Costa Rican composer Carlos Escalante Macaya, with Orquesta Sinfónica de la Universidad de Costa Rica OSUCR. His compositions have focused on non-traditional chamber ensembles, with arrangements and original works for bassoon, viola and clarinet trio, viola quartet, and bassoon and viola duet, among others. Currently, Fernando is the bassoon professor at the University of Costa Rica.

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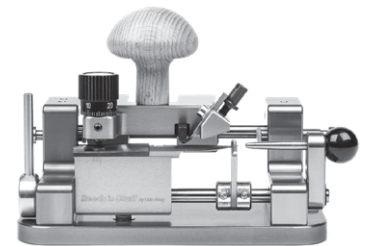
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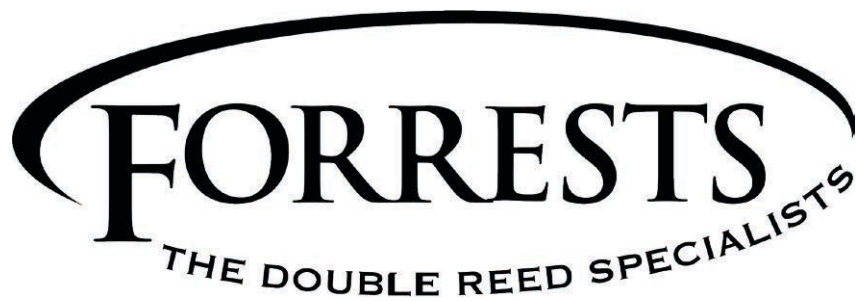
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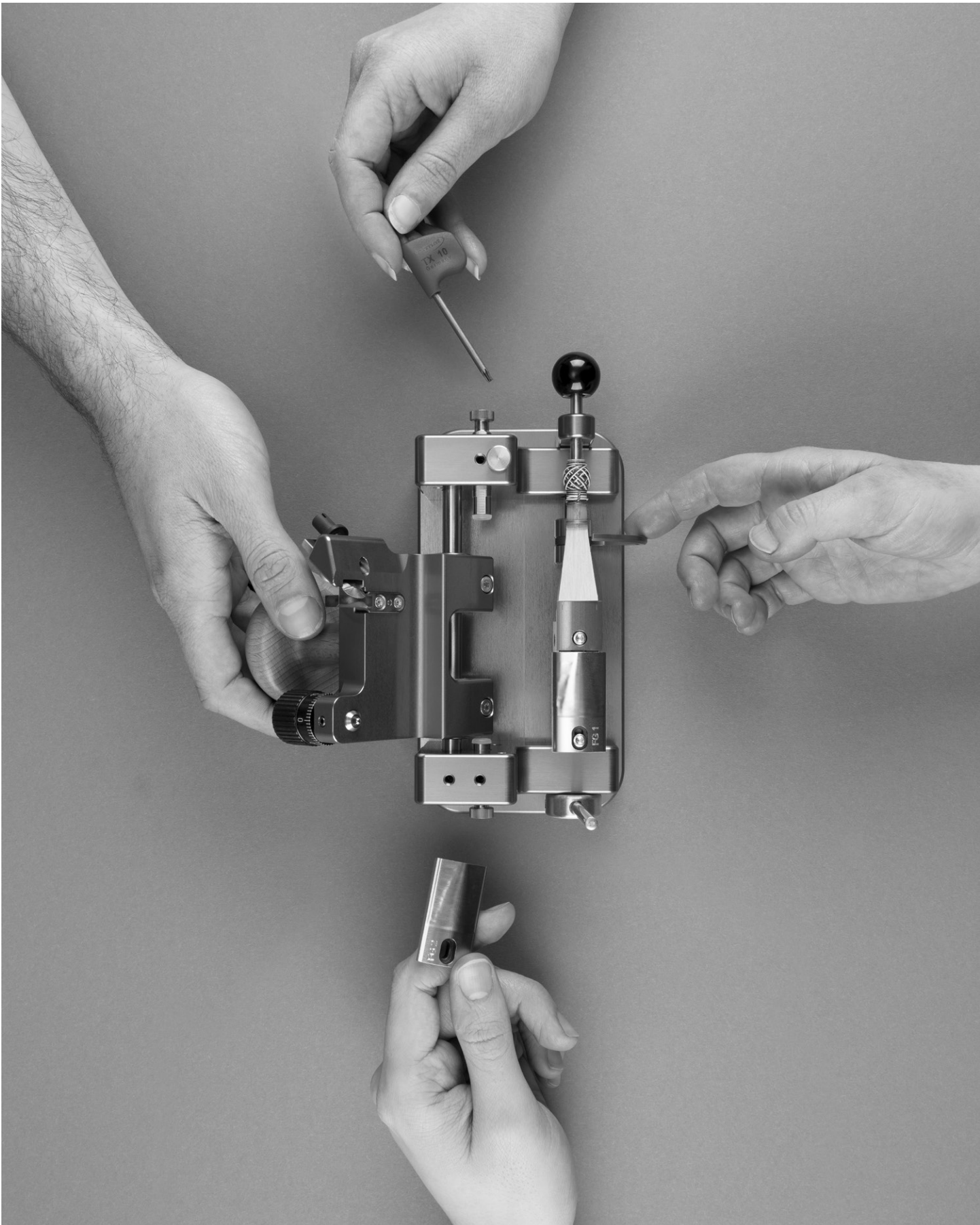
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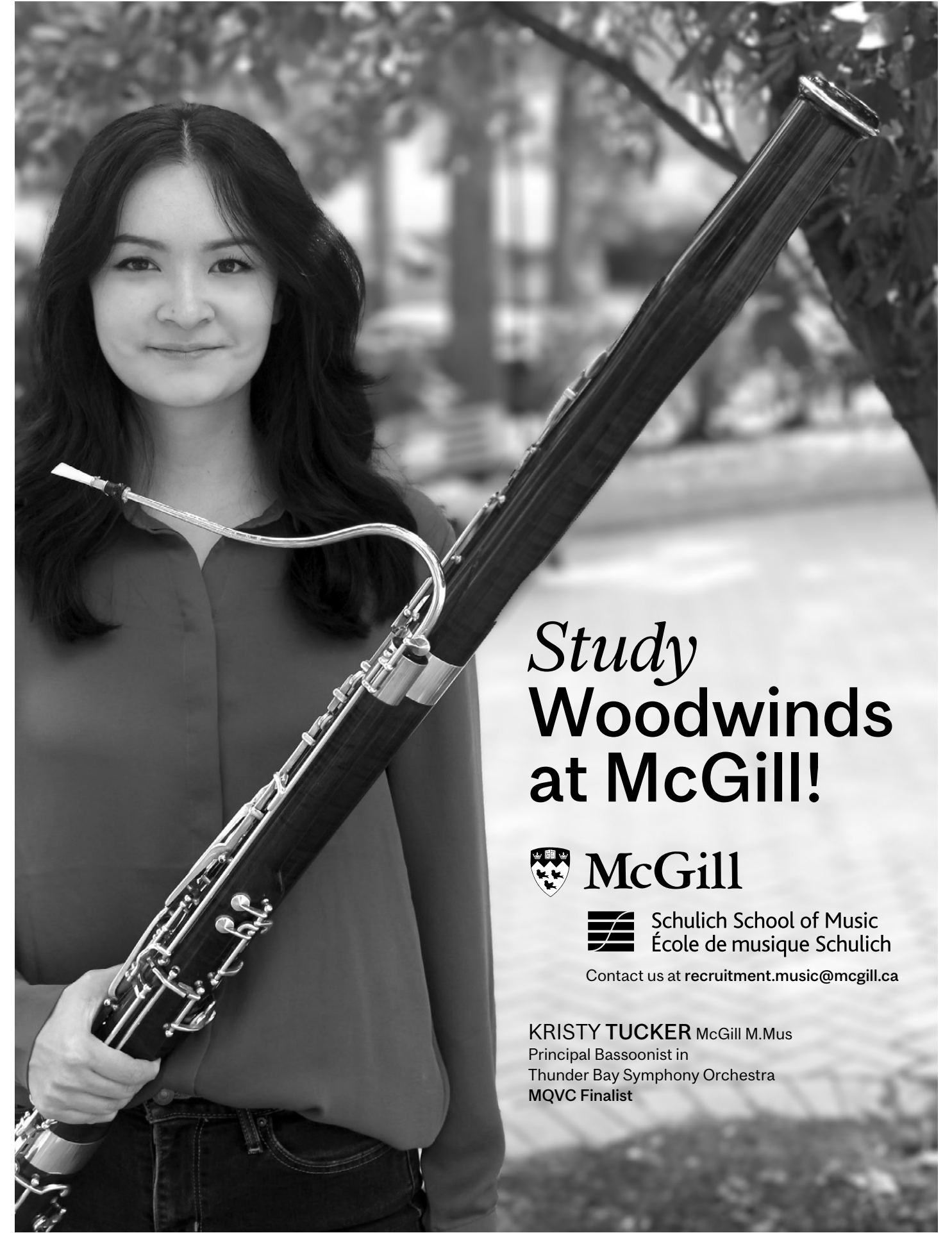
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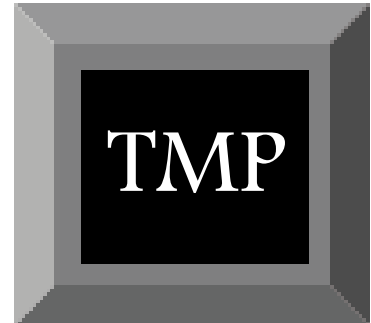
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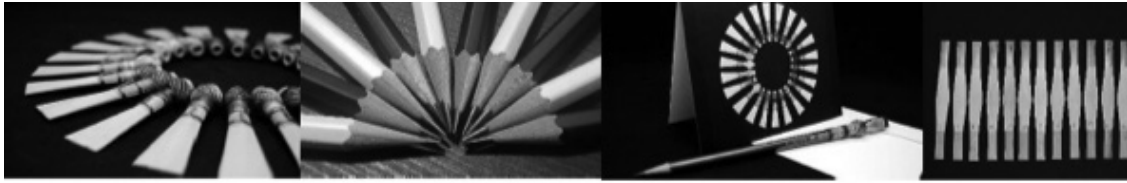
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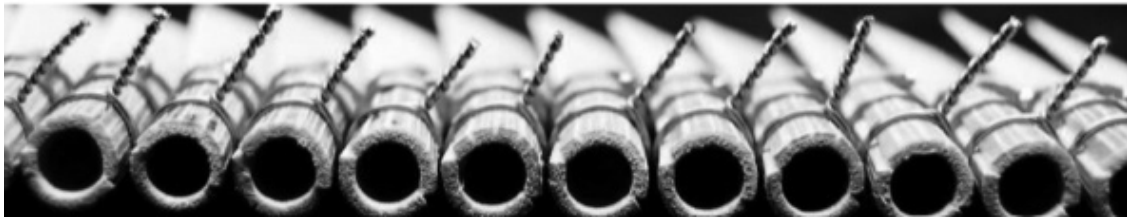
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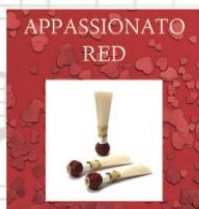
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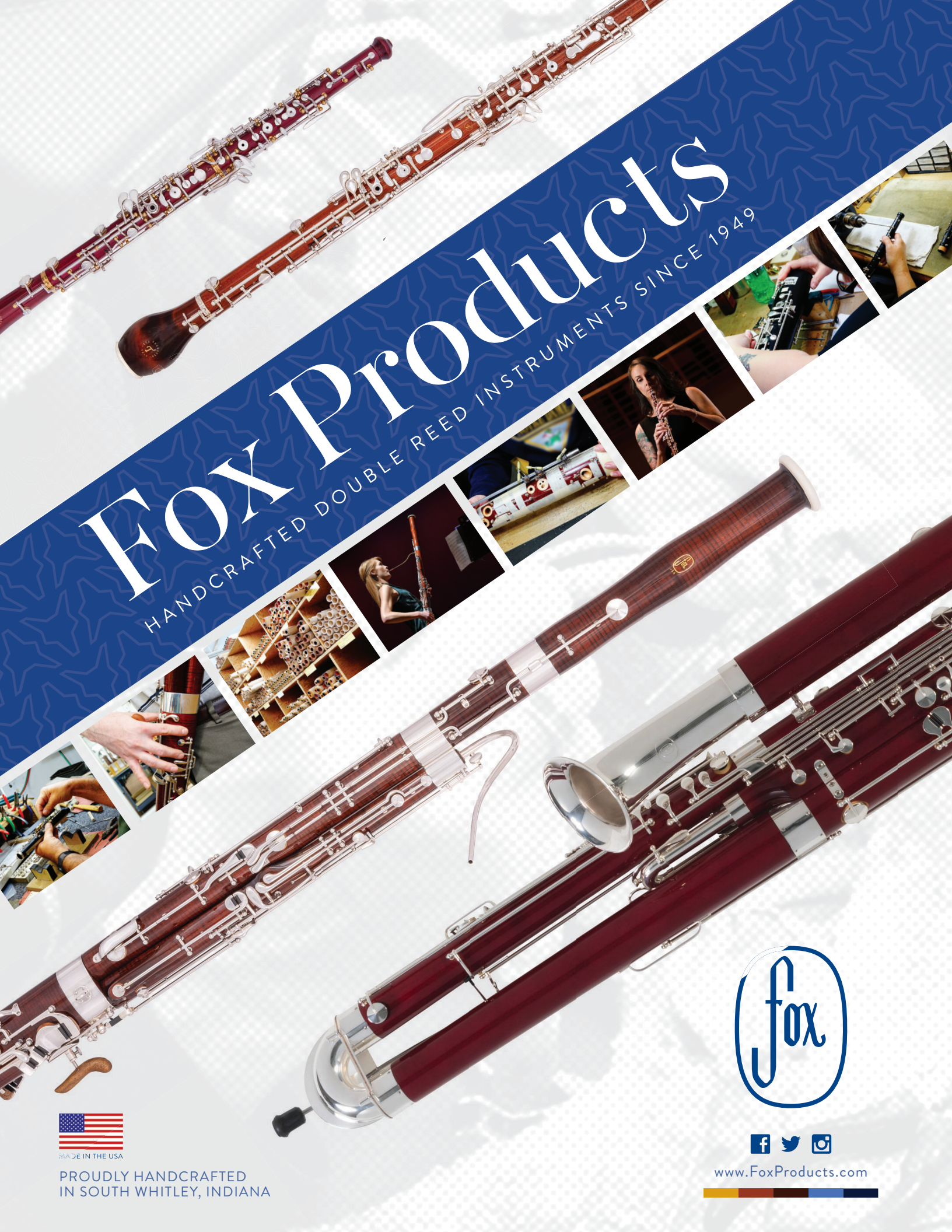
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