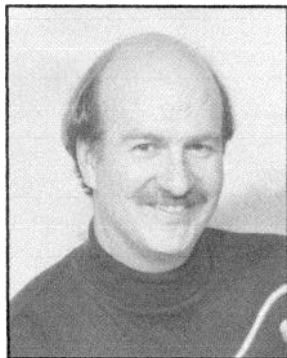


Biographies

Klein has performed with the Philadelphia Orchestra, the Orchestre de la Suisse Romande among several others and has performed recitals in Boston, Chicago, Cleveland, Houston, Los Angeles, New York, Seattle and other cities both in the US and abroad. Immediately following his graduation from Oberlin, Klein was invited to teach oboe at that institution, together with his former instructor, James Caldwell. After a two-year tenure at Oberlin, Alex Klein moved to Seattle to join the faculty of the University of Washington School of Music.

Charles Koster, Baroque bassoon, holds degrees in Music Theory and



Bassoon from the University of Iowa and pursued doctoral studies in Bassoon at Indiana University. He has been a member of orchestras in the United States, Mexico and Germany. As a Baroque and Classical bassoonist, he has performed with Tafelmusik, The City Musick, Lyra Concert (Minneapolis), Philharmonia Baroque Orchestra, Magnificat, American Bach Soloists, Bloomington Baroque and the Los Angeles Baroque Orchestra. He is

co-founder and music director of The Winthrop Fleet, a period instruments ensemble based in Los Angeles. A resident of Southern California, Mr. Koster has performed with the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, the Pasadena Symphony Orchestra and the Pacific Symphony Orchestra and has been active in the local studio recording scene in Los Angeles. His article on handgouging bassoon cane and a translation of Carl Almenrader's Abhandlung uber die Verbesserung des Fagotts have appeared in The Journal of the International Double Reed Society.

Edwin Lacy, Chairman of this year's IDRS Conference, is Professor of Music at the University of Evansville, where he teaches bassoon, saxophone, music theory and is the director of the jazz program. He was one of the charter members of IDRS; and has attended 22 of the Society's 23 annual conferences. He served four terms as secretary of the IDRS, and was the host and chairman of the sixth annual conference in 1977, which was held on the campus of the University of Evansville. He has performed three times at IDRS conferences, including a solo recital at the University of Colorado in 1985 and a performance with the Harlaxton Quintet at the Royal Northern College of Music in Manchester, England in 1989. Dr. Lacy is also principal bassoonist of the Evansville Philharmonic Orchestra. He holds the Bachelor of Music Education degree from Murray State University and the Master of Music in Bassoon and the Doctor of Music in Woodwinds from Indiana University. He has served as Visiting Professor at the University of Louisville and at Indiana University and for three seasons was bassoon instructor at the New England Music Camp in Oakland, Maine.



Francois Leleux was born in 1971 in Croix, France and began the study of the oboe at the age of seven. At 14, he entered the Paris Conservatory, first in the class of Pierlot and later in the class of Maurice Bourgue. After winning a unanimous first prize in oboe and chamber music, he won the difficult competition for entrance into what is known as the Third Cycle of Mastery. At that point, Leleux was amongst the very best of his generation and went on to win international prizes in Munich, Triest, Manchester and Prague. After playing for Claudio Abbado in the Youth Orchestra of the European Community and in the Orchestre National de France, Leleux won the position of solo oboist at the Paris Opera at the age of 18. In 1992, he won the position of first oboe in Munich (Orchestra of the Bavarian Radio), under the direction of Maazel. As a chamber musician, Mr. Leleux founded the Paris Bastille Wind Octet and has performed at the Musee d'Orsy, Musee du Louvre, Radio France, Festival d'Evian and Festival de Montpellier in France. He has also performed as soloist in France, Switzerland, Ireland, England, Germany, Poland, Korea, Canada and Japan, where he has been invited to perform as soloist with the Tokyo Philharmonic. Mr. Leleux is particularly interested in painting and has a special affinity for the Blau Reiter movement with its vivid colors and strong sense of atmosphere.



Rene Lesieux of Buffet Crampon is the woodwind technical advisor for the Buffet factory, located in Mantes-la-Ville, France. He was born in Mantes-la-Jolie, France and has lived in that area all his life. Mantes is the area of France which has been famous for the production of musical instruments since the 17th century. It is the area today where the factories of Selmer, Buffet, Marigaux, Loree and Leblanc are located. Mr. Lesieux started to work at Buffet at the age of fourteen with a three-year apprenticeship in the clarinet finishing department. During the 1960's, Lesieux began to work on French bassoons and worked for thirty years with Maurice Allard. Lesieux worked with Pierre Pierlot on the Buffet oboes of some years ago. Buffet decided to begin making a new design of oboe in 1990. Lesieux has been responsible for the design and production of this instrument and has worked closely with the French oboist, Jean-Louis Capezzali.

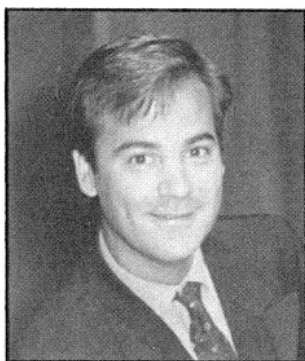
William Ludwig has performed solo and chamber music recitals throughout the United States and Europe, including performances with the Orpheus Chamber Orchestra and at the Prague Spring International Music Festival. He has been a soloist with and principal bassoonist of the Florida Orchestra and the Baton Rouge Symphony Orchestra and holds concurrent faculty positions at the Louisiana State University School of Music and the State University of New York at Stony Brook. In residence for several summers at the Sewanee Summer Music Center, he



has presented master classes and recitals at many universities and colleges. He was co-host of the 1990 JDRS Conference and has been a featured speaker and performer at several JDRS conferences. A Yale School of Music graduate, he has studied with Christopher Weait, Arthur Weisberg, Bernard Garfield, Leonard Sharrow and Sol Schoenbach and has collaborated with Anne Epperson and Arthur Haas.

Jeffrey Lyman, Assistant Professor of

Bassoon at Bowling Green State University, holds doctoral and master's degrees in bassoon performance with highest honors from the University of Michigan and he earned his bachelor's degree summa cum laude from Temple University. His private teachers have included Bernard Garfield and Richard Beene. He was formerly principal bassoon of the Savannah Symphony for seven seasons, has played contrabassoon with the Grand Rapids Symphony and has freelanced with orchestras throughout the Southeast and Midwest. For seven seasons he performed with the Colorado Music Festival and is currently a member of the St. Bart's Chamber Orchestra and the Peninsula Music Festival. He recently appeared as guest artist with the University of Iowa Center for New Music and the University of Michigan Contemporary Directions Ensemble performing Sofia Gubaidulina's Concerto for Bassoon and Low Strings.



Martin Winds are members of the faculty of Hope College, which is



a liberal arts college of 2800 students in Holland, Michigan, on the Eastern shore of Lake Michigan. The ensemble of faculty woodwinds take their name from LeRoy Martin who was responsible for establishing the high level of woodwind playing we strive to maintain in our student groups.

Gail Wamaar teaches double reeds and chamber ensembles at Hope. Her degrees are from Central Michigan and Michigan State Universities. Primary study

has been with Daniel Stolper and John Mack. Ms. Wamaar is director of the Double Reed Camp which has just completed its 17th year providing a week of concentrated and individualized instruction for young oboe and bassoon players and she is owner of the Double Reed Shop which provides music and accessories for the oboe and bassoon player.

Russell Floyd teaches clarinet and theory and conducts the Wind Ensemble on the Hope Campus. His degrees are from Furman University (SC), Southern Baptist Theological Seminary (KY) and a Doctorate from Michigan State University with principal clarinet studies with Elsa Ludwig Verdehr and Fred Ormand. Dr. Floyd conducted the West Shore Youth Orchestra from 1985-89 and presently serves as conductor for the Holland Youth Orchestra. He is also performing on the Saugauck Chamber Music Series.

David McCoy holds degrees from Muskingum College (OHIO) and University of Michigan, studying bassoon with Hugh Cooper. He served in the United States Air Force Bands for four years at Selfridge and McChord Fields. McCoy taught instrumental music for 33 years in middle school, high school, Albion and Olivet Colleges and including Chair of the Music Department. In 1970 he was selected by his peers as the Orchestra Director/Teacher of the Year for the State of Michigan. Now retired, he performs in the Kent Philharmonic Orchestra, the Westwind Quintet of Grand Rapids and the Martin Winds of the Hope Faculty. He also continues adjudicating at music festivals in Michigan.

Ingrid Matthews, Baroque violin, won first prize in the Erwin Bodky

International Early Music Competition in 1989. Since then she has performed on three continents as a soloist and chamber musician, appearing with among others, Tafelmusick, Zephyrus and in duo recitals with harpsichordist Byron Schenkman. She has participated in many international early music festivals, including those in Boston, Berkeley, Utrecht, Regensburg and Stuttgart. She has been heard on the radio network of the Canadian Broadcasting Company and on WGBH in Boston. A graduate of Indiana University, where she studied with Josef Gingold and Stanley Ritchie, Ms. Matthews has taught Baroque violin and chamber music at Indiana, University of Toronto and Clayton State College (Atlanta). She has recorded for Sony Classics, Focus, Skylark and Titanic Records.

Dennis McCafferty, an active chamber musician and recitalist, is a graduate of Indiana State and Butler Universities. He also attended the Chicago Musical College of Roosevelt University as a cello student of Karl Fruh, the Banff School of the Arts, the Aspen Music Festival and also studied chamber music with the members of the Julliard and Cleveland Quartets. Currently, he is on the faculty of the University of Indianapolis and works as a freelance and recording studio musician. He also performs regularly with the Indianapolis Chamber Players, The Faulkner Chamber Players and with Suzuki and Friends Chamber Series.



Patrick McFarland has just completed his 30th season with the Atlanta Symphony Orchestra, having held the position of Solo English horn since 1968. Prior to that, he played in the Lyric Opera Orchestra of Chicago and with the Florida Symphony in Orlando. He recently produced a CD recording, Diversion for English horn which has achieved critical acclaim and is being aired on radio stations across this country and abroad. He can also be heard on the many Telarc recordings with the Atlanta Symphony, particularly in the Shostakovich 8th Symphony, Music for the Theater by Copeland and, most notably, in the Swan of Tuonela by Sibelius. He is currently producing a second CD tentatively titled Gems for English horn which, like his first recording, will feature diverse works for his instrument in various combinations.

Timothy McGovern is the newly appointed instructor at the University of Illinois and principal bassoon of the Illinois Symphony Orchestra and Illinois Chamber Orchestra. He is also co-principal bassoon of Smfonia da Camera in Urbana, Illinois. From 1987-1993 he was associate principal bassoon of Montreal Symphonette and McGill Chamber Orchestra. Mr. McGovern's major teachers were L. Hugh Cooper, Willard Elliot, and Wilbur Simpson. He received his bachelor of music education degree and master of music degree from Northwestern University and began his doctoral studies at the University of Michigan. He has taught bassoon and saxophone and has been director of concert bands and jazz bands at St. Cloud State University and the University of Delaware. At McGill University in Quebec, he was a bassoon instructor and chamber music coach.



Susan Nigro earned bachelor's and master's degrees from Northwestern University and an additional graduate degree from Roosevelt University. Her teachers were: Burl Lane, the late Ferdinand Del Negro, Willard Elliot, Leonard Sharrow, the late Sherman Walt and Wilbur Simpson. She gained orchestral experience in the Civic Orchestra of Chicago and at the Tanglewood Music Center, where she was awarded the Henry B. Cabot Prize. Susan's professional experience has included subbing with the Chicago Symphony Orchestra, the Saint Paul Chamber Orchestra and the Fort Wayne Philharmonic, as well as extensive freelancing in the Chicago area. Her solo work has included appearances with: the Harper Symphony Orchestra, the Hmsdale Chamber Orchestra, the Chicago Chamber Orchestra, the New Philharmonic of DuPage, the DuPage Symphony Orchestra and the VanderCook Symphonic Band. She is the founder of the Chicago Bassoon Quartet. She teaches bassoon at VanderCook College and at Saint Xavier University. Her book, *Laffs from the Bottom of the Pit*, was published in 1992.



Robert Palmer holds degrees from the University of Minnesota, the Peabody Conservatory and St. John's University. He has appeared as a soloist throughout the United States and Europe and completed a tour of Asia in the Fall of 1993. He was a prize winner in the prestigious Joanna Hodges Piano Competition. Dr. Palmer is Associate Professor of Piano at Ball State University.

Stephane Part began his musical studies at the Conservatory of Limoges, France at the age of ten. He gravitated towards the oboe. and won a First Prize in 1973, as well as a First Prize in Chamber Music. Soon afterwards, he began teaching at the National School of Music in Potiers, where he stayed for two years. At that point, he entered the Paris Conservatory, where he received a unanimous **First** Prize in the oboe class of Pierre Pierlot in 1976. In 1977 he also received a First Prize in Chamber Music in the class of Guy Deplus.



He pursued advanced studies in solfège, sight-reading and analysis at the Paris Conservatory. After leaving school, Mr. Part became the first oboe of the chamber music ensemble "Pupitres 14" of Amiens. Since 1977, Stephane Part has been English horn and second oboe in the Orchestra of Radio France, Paris. He is also Professor of Oboe at the Ecole Normal de Musique in Paris, as well as the Ecole de Musique in Clamart. Mr. Part began to work with oboe maker Gerard Fossati in 1984. Mr. Part has made two chamber music CD's with his Fossati oboe; both are dedicated to the lesser known chamber works of Villa Lobos and Roussel, and are available on ADDA

Jennifer Paull first heard the melancholic voice of the oboe d'amore during her studies with Terence MacDonagh at the Royal College of Music, London. Since then she has focused her entire career on this beautiful and sadly neglected member of the oboe family. Quickly establishing herself as a specialist she recorded many of Bach's incomparable obbligati for the BBC with the BBC Philharmonic Orchestra. After having freelanced in London with such orchestras as the English Chamber and BBC Symphony, she abandoned the orchestral scene to further promote the cause of her chosen instrument. Working closely with composers in publishing and management she encouraged the use of the oboe d'amore wherever and whenever she could. Over the years many works have been written for and dedicated to her, including a concerto by John McCabe. Jennifer Paull has given many recitals and broadcasts in Europe and the Middle East and continues her activities from her home base in Switzerland's Rhône Valley



Mary Jo Payne has established herself as one of the leading pianists in the Minneapolis-St. Paul area, especially in the areas of chamber music and accompanying. In 1993 Ms. Payne was pianist for the International Double Reed Society Conference and recently was the staff pianist for the 1994 International Trombone Workshop. She collaborates in more than fifty recitals each year and has performed with artists from the New York Philharmonic Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, St. Paul Chamber Orchestra, Minnesota Orchestra, Pittsburgh Symphony, Bergen, Norway Symphony and the Pierre Boulez Ensemble. Ms. Payne holds a Bachelor's degree in piano performance from St. Olaf College, Northfield, Minnesota and a Master's degree in piano performance from the New England Conservatory of Music in Boston. She is currently working with the esteemed collaborative pianist Margo Garrett at the University of Minnesota.

Stanley Petrusis has studied the bassoon with Clarke S. Kessler, Harry B. Peters, Vincent Pezzi, Sol Schoenbach, Walter Maciejewicz and Leonard Sharrow. He has degrees from Eastman, Catholic University and Indiana University. He served four years in the U.S. Air Force playing in the Official U.S. Air Force Band and Orchestra.

He played second bassoon in the National Symphony, 1956-57 and Principal Bassoon in the Baltimore Symphony Orchestra, 1957-62. In 1962, he accepted a teaching position at Northern Illinois University, then went on to conduct the orchestra at Pacific Lutheran University, then went to Indiana State University in 1969. He retired from that position in 1992. He served as Visiting Lecturer of Bassoon and Principal Bassoonist of the Festival Orchestra at Indiana University the summer of 1975 and was Principal Bassoonist for the Texas Bach Festival at Victoria the summers of 1983,84 and 85.



Byron K. Plexico, a native of North Carolina, is a graduate of the North Carolina School of the Arts where he studied with eminent violist Sally Peck. In the spring of 1991, Byron completed the Master Degree in performance at Butler University where he studied with renowned teacher and violinist Laurence Shapiro. Currently Byron serves as Concertmaster of both the Carmel and the Anderson Symphony Orchestras where he performed solos this past season. He also presented a guest artist recital at Ball State University. In addition, he serves on the faculties of Anderson University, the Indiana School of Music at IUPUI and Fairview Studios.

David Rachor holds a DM in bassoon from Indiana University. His principal teachers have been Leonard Sharrow, Sidney Rosenberg and Mordecai Rechtmann. Currently, he teaches at the University of Northern Iowa. He has performed in the Kansas City Chamber Orchestra and the Nashville, TN and Cedar Rapids, IA Symphonies. He has authored numerous articles which have been published in Band World, BD Guide and New Ways in Music Education. He has given workshops and master classes throughout the United States and Europe.

Brent Register is currently an Assistant Professor of Music at Clarion University of Pennsylvania, where he teaches flute, oboe and bassoon, directs small instrumental ensembles, presents lecture classes and supervises student teachers. He holds the BME and DMA degrees from the University of North Carolina at Greensboro and a MM degree from the Manhattan School of Music. He has performed with the Easterly Chamber Players, the Nittany Valley Orchestra, the Johnstown Symphony Orchestra, the Pennsylvania Centre Chamber Orchestra and the Altoona Symphony Orchestra.

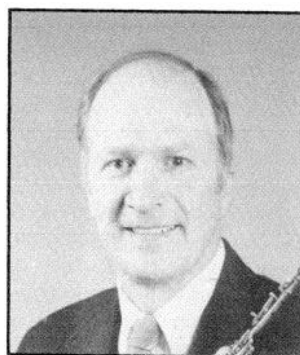


Debra Richtmeyer is professor of saxophone at the University of Illinois. She has performed and recorded with the Dallas and Saint Louis Symphony, A champion of new music, many composers have written works for her and she is about to release a CD of several important new compositions for saxophone.

Gunzalo Ruiz, Barque oboe, has performed and recorded with Baroque ensembles throughout the United States, including Philharmonia Baroque Orchestra, American Bach Soloists, Boston Handel and Haydn Society, Portland Baroque Orchestra, under such conductors as Gustav Leonhardt, Marc Minkowski, Joshua Rifkin, Monica Huggett, Nicholas McGegan and Jordi Savall. A prizewinner at the 1993 International Early Music Competition in Bruges, Belgium, Mr. Ruiz is on the faculty of the Baroque Performance Institute at Oberlin College. Born in Argentina, he has been principal oboe of the Buenos Aires Philharmonic at the Teatro Colon. Mr. Ruiz' teachers have included Mark Lifschey and James Caldwell.



Kevin Schilling is an associate professor at Iowa State University where he teaches oboe, bassoon and theory. He received a BA from the University of Southern California and MM and DM degrees in oboe from Indiana University. He studied baroque oboe at the Oberlin Conservatory Baroque Performance Institute with Grant Moore, James Caldwell and Stanley King. In addition he has studied baroque interpretation with Laurette Goldberg, founding director of Baroque Philharmonia. Schilling has presented talks on baroque performance at the IDRS Conference in 1985 in Boulder and at Octoboe Fest at the University of Iowa.



Korin Schilling is the head tester of Armstrong flutes at Chicago Musical Instruments USA Inc. He has taught at the University of Notre Dame for 10 years and has been a member of the South Bend Symphony for 15 years. Schilling received a BA from Carleton College and studied with Sidney Zeitlin. He was a member of the Michiana New Music Ensemble and is active in the South Bend area with the Schilling Trio.

Henry Schuman has travelled internationally as oboist, teacher and conductor. In New York, he is principal oboist of the Brooklyn Philharmonic and the Opera Orchestra of New York. A frequent performer and conductor in the Washington Square Music Festival, of which he is Music Director, he has been guest principal oboist of the Dallas and New Jersey Symphonies and Visiting Associate Professor of Oboe at the Eastman School. Mr. Schuman was principal oboist of the American Symphony under Stowski and solo English horn of the Casals Festival and the Symphony of the Air. He has played in numerous recording orchestras for Columbia, RCA-Victor, Vanguard and others, and for a variety of sound tracks, including the prize-winning Brazilian film, 'A Hora de Estrela,' for which he received screen credit. He has been invited to the Shanghai Conservatory during the fall of 1994. An active chamber musician, he has appeared at the Vermont Mozart Festival, The Mt. Desert Island (ME) and Manchester (VT) Music Festivals, Music Mountain, the North Carolina Bach Festival the "Festival de Musique de St. Barthelemy", the 'Forum de Musique de Chambre (Lyon)' and is a member of Julius Baker & Friends. He has been on the faculty of the Manhattan School of Music since 1970.

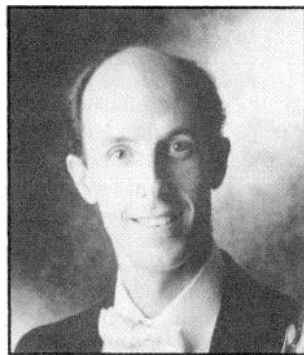
Biographies

Katherine Shao, harpsichord, has performed on both the east and west coasts and abroad with the ensembles La Comedia, Concert Nouveau, Bimbetta and Belladonna. Ms. Shao studied in Boston with Peter Sykes and received a Master of Music degree from Indiana University, where she studied with Elisabeth Wright. Ms. Shao has a special interest in popular genres as well as Baroque performance practice.

Laurence Shapiro joined the faculty of Butler University in 1987 as professor of violin and artist-in-residence. His teaching background includes positions at Indiana University, the University of Delaware, the University of Evansville, the University of Wisconsin-Milwaukee and Virginia Tech. He has appeared as soloist with orchestras throughout the country, conducted both university and youth orchestras, presented a highly acclaimed series for CBS Television in Philadelphia and has been violinist for both the Gabrielli and New Art Trios. For the past several years, Mr. Shapiro toured as soloist with American Ballet Theatre, soloing more than 100 times in most of the major cities of the United States, as well as in Paris, Tokyo and London. His most recent endeavor began in the summer of 1993, when Mr. Shapiro became the first violinist with the White Oak Chamber Players, part of the White Oak Dance Project touring with Mikhail Baryshnikov as its founder, performer and artistic director.

Peter Simpson is Professor of Bassoon at the University of Kentucky and Principal Bassoonist of the Lexington Philharmonic Orchestra. He received the Bachelor of Music degree from the University of Rhode Island and the Master of Arts from the University of New Hampshire. He has performed as a concerto soloist with the Lexington Philharmonic and at the Salzburger Musikverein and is an active member of the Bizet trio, the McCracken Wind Quintet and the Lexington Philharmonic Wind Quintet.

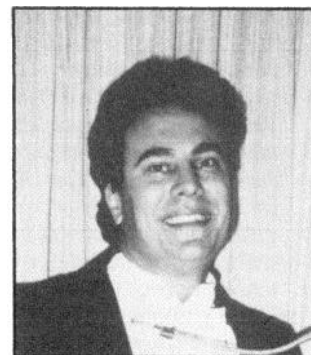
Henry Skolnik, bassoonist, had his format musical education in Miami with Luciano Magnanini and in Berlin with Gunter Piesk. In recent years he has established an international reputation as one of the few soloists on the contrabassoon. Composers from the United States, Australia, England, Holland and Germany have composed works for him. He has performed several times as a soloist at conferences of the International Double Reed Society, including Manchester, England in 1989 and Frankfurt, Germany in 1992. The ensembles



Mr. Skolnik has performed with include The Symphony Orchestra of Berlin, The Blaser Ensemble Mainz and the Florida Philharmonic Orchestra for whom he currently serves as contrabassoonist. Mr. Skolnik will be the featured soloist in the premier performances of Victor Bruns' Concerto for Contrabassoon and Orchestra, op. 98 with the Florida Philharmonic Orchestra conducted by their music director James Judd during the 1994-1995 season. This work was written for Mr. Skolnik and the Florida Philharmonic Orchestra in 1992.

Roger Soreu, a native of the Chicago area, joined the Louisville Orchestra in 1989, after four years in the Jacksonville Symphony in Florida. A graduate of Indiana University, Mr. Soren has been Principal Bassoon of the National Orchestra of New York and the

Civic Orchestra of Chicago, as well as a member of the Spoleto Festival Orchestra, the Colorado Philharmonic Orchestra and Peninsula Music Festival Orchestra. He has held fellowships to the Aspen Music Festival and the National Orchestral Institute of New York. Roger lives in Louisville, Kentucky with his wife, Angela, and daughters **Alyssa, 3** and Hannah, born in February.

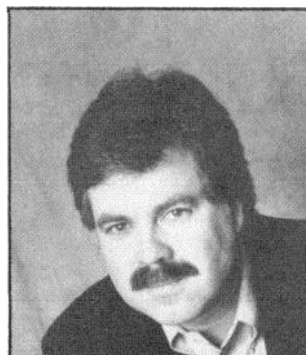


Jennifer Kelley Speck is currently on leave-of-absence from Baylor University where she is **Instructor** of Bassoon and performs with the Waco Symphony and the Baylor Woodwind Quintet and Chamber Players. She received both the B.M.E and M.M. degrees in woodwinds from the University of Michigan and has done post graduate work at the Cinchmati Conservatory. She has played with the Toledo Symphony, the Lexington Philharmonic and the Cincinnati Chamber Orchestra. She was a member of the Toledo Quintet and Chamber Players and the Taft Quintet in Cincinnati. Her teachers include Robert Williams, Lewis Hugh Cooper, Benjamin Kamins, Otto Eiert and William Winstead.

Betsy Sturdevant's orchestral career was off to an early start when at age 15 she won an audition with the Binghamton (NY) Symphony. Later, while studying with renowned bassoon professor K. David van Hoesen at the Eastman School of Music, she performed regularly with the Rochester Philharmonic Orchestra before moving on to her current position as principal bassoonist of the Columbus Symphony Orchestra. She became well-known to the Columbus public when in 1988 her Heckel #13042 was stolen and then held for ransom. (Police recovered the bassoon.) Ms. Sturdevant has performed with various summer music festivals including those of Aspen, Spoleto (Italy) and Boulder (Colorado).



Matt Sullivan, oboist and Buffet Performing Artist, has performed extensively throughout the United States, Canada, Australia and the Far East and is recognized internationally as both an important advocate for the modern oboe and an educator. As a composer and improviser, he has created several works for oboe, English horn and digital horn, which along with his chamber music and solo performances and compositions, have been featured on National Public Radio and internationally on Voice of America. A faculty member at both the Manhattan School of Music and the Usdan School of Music, Mr. Sullivan is also an adjunct faculty member at



Princeton University. He has recorded for CBS Masterworks, Virgin Atlantic, New World, CRI, Opus One, Newport Classic, Mode, XLNT, and 00 Discs record labels.

Keith Sweger holds degrees from the University of Wisconsin-Madison, Bowling Green State University and Lebanon Valley College. He has been a member of the American Wind Symphony and the Oakwood Chamber Players and is currently principal bassoon with the Muncie (IN) Symphony Orchestra and a member of the Musical Arts Quintet, the faculty quintet on the campus of Ball State University. He is active in the period performance area, performing on both a 6-keyed baroque and 9-keyed classical bassoon. Dr. Sweger presented a lecture-recital, entitled "The Arias of Johann Christian Bach That Employ Bassoon Obbligato" at the 1993 IDRS Conference. Dr. Sweger is Assistant Professor of Bassoon at Ball State University.

Shelley Taylor, cello, has performed with chamber music groups and orchestras throughout the United States and Canada, including The City Musick and Basically Bach (Chicago), Apollo Ensemble and Genesee Baroque Players (New York) and at the 1992 Berkeley Early Music Festival with Bloomington Baroque. Recently she performed at the 1993 Boston Early Music Festival with Zephyrus and toured the West Coast with Bimetta, both of which she is a founding member. A graduate of Indiana University, where she studied with Gary Hoffman and Fritz Magg, Ms. Taylor has recorded for Focus and National Public Radio.

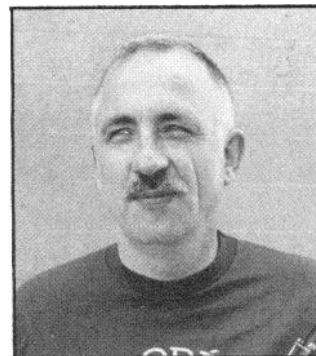
Sharon Trent holds the bachelor of arts degree from Washington State University, the master of music in bassoon performance from the University of Illinois and the doctor of music in bassoon performance from Florida State University. Dr. Trent studied bassoon with John Hunt, William Winstead, Leonard Sharow and Sanford Berry. Teaching positions prior to her affiliation with Indiana State University include positions at Western Michigan University and Shenandoah University and teaching assistantships at the University of Illinois and The Florida State University. Dr. Trent currently plays in the Indiana State University Faculty Woodwind Quintet, the Tallahassee Reed Trio and serves as principal bassoonist in the Terre Haute Symphony. She has been Principal Bassoonist of the Kalamazoo Bach Festival, Maryland Symphony, Chicago Civic, Fairfax (VA) Symphony and Spokane Symphony.

Triebert Trio was founded in 1990 by Kees Verheijen. The goal of this ensemble is the presentation of a variety of oboe literature. Along with the standard repertoire, the Triebert Trio draws on a unique collection of works, largely unpublished manuscripts or autographs, including such neglected composers as Vogt, Roman and Wenth as well as contemporary composers who have written for Kees Verheijen's various wind ensembles.

Henk **Knöps** was born in a little village in the centre of Holland called Zeist. He began studying pharmacy and discovered while still a student that he preferred playing the oboe to making pills. In 1971, Henk began to study oboe seriously at the conservatoire in Utrecht with **Ge** van Koten and finished his studies in Amsterdam in 1976 with Gees van der Kraan, both professors representative of the famous Dutch 'Stotijn' school of oboe playing. He continued his studies in Hannover, Germany with Ingo Goritsky. Since 1975 Henk has played for the National Dutch Broadcasting Corporation, first with the Metropole Orchestra and since 1977 with the Radio Chamber Orchestra. As a soloist he has recorded the unfamiliar oboe concertos of composers such as Reicha, Fiorillo. **Bréhy** and

Heinze. His expertise and knowledge in the field of authentic Baroque performance has led to the formation of the Zelenka Ensemble and the famous Amsterdam Bach Soloists.

Kees Verheijen is a many faceted musician who began his study of the oboe with Evert van Tright, Karl Mergler and Frank Mindera. Active as a free lance musician and oboe teacher, with experience as English Horn player for the Taiwan National Symphony Orchestra, his interests have never been limited to performance. Since 1971 he has been engaged in music research directed at uncovering unknown and unpublished works for winds including concertos, trios, quintets, etc. He has traveled extensively in Europe and America and has built up a private collection of manuscripts and autographs that many other musicians and ensembles have gratefully used.

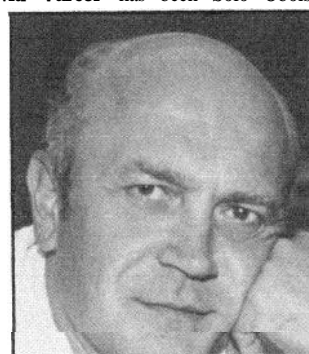


Kathy Halvorson recently toured Europe and Russia as a member of Charles Mingus "Epitaph" band with Gunther Schuller conducting; her other recent activities include performing on oboe with the George Russell Living Time Orchestra at Wolf Trap and with Alea III (Theodore Antoniou, conductor) in Greece. Her activities in Boston include recitals and freelancing with several orchestras and chamber groups including Extension Works, Brandeis Contemporary Chamber Players and the Composers in Red Sneakers. Currently she is principal oboe of the Indian Hill Symphony Orchestra. In 1990 she cofounded the group Trillium, a wind/string trio, with the purpose of performing new music. Ms. Halvorson has performed and recorded with the Jazz Composers' Alliance, Ken Schaphorst Big Band, Marimolin, Orange The Blue with Gunther Schuller and Claire Ritter.



Koen van Sloteren studied music in The Hague and Philosophy of Education in Tilburg. He has performed as first oboist with the Dutch Broadcasting Corporation in Hilversum, The Netherlands Opera in Amsterdam, Maastricht and Zwolle. He has taught as visiting professor in Sweden, the USA, the UK and Germany. Since 1981 he has taught chamber music at the Musikhochschule in Cologne as well as the Volkswangschule in Essen.

Liviu Varcol has been Solo Oboist with the Frankfurt Radio Orchestra since 1983. He studied at the Musikhochschule in Klaussenburg, Romania and at Nordwestdeutsche Musikakademie in Detmold, Germany. He won prizes in competition in Bucharest and Prague. In Klaussenburg, he was Professor of Oboe at the Hochschule from 1996 until 1975 before emigrating to West Germany. In 1977 he became Solo Oboist in the Philharmonic Orchestra in Essen. He has



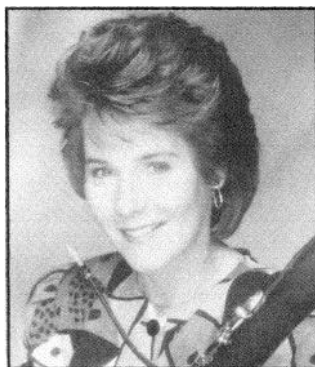
Biographies

appeared as soloist in Europe, Brazil, Japan, Canada, the Soviet Union and the United States. He has given master classes in Austria, Japan, Brazil, Venezuela, the Soviet Union and the United States.

Charles Veazey, Regents Professor of Oboe and Coordinator of Woodwind Instruction at the University of North Texas joined the faculty in 1973. He holds the MM in Music Composition from the University of Texas (Austin) and the DMA in Oboe Performance from the University of Michigan. He has held positions with the San Antonio Symphony Orchestra, Northern Michigan University and West Texas State University. Veazey is an active recitalist, clinician and chamber musician with performances at London's Royal Academy of Music; Reid Hall in Edinburgh, Scotland; the American Embassy, Tokyo and for IDRS Conferences. He is Past President of the IDRS, having completed two terms as President and has also served as First Vice President and Chair of the Society's Young Artist's Competition.

Carrie Vecchione is currently Assistant Professor of Music at Ball State University where she teaches studio oboe and Music Theory and plays in the Musical Arts Quintet. She also performs with the Muncie Symphony Orchestra and the Indianapolis Chamber Orchestra. Her major teachers have included Joseph Robinson, Mark Ostoich and Earnest Harrison and she has received degrees from Louisiana State University (D.M.A. and B.M.) and the Manhattan School of Music (M.M.).

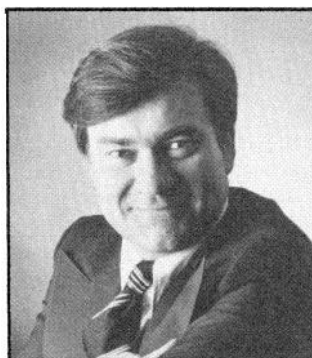
Kim Walker has just completed an in-depth study on acoustics, harmonics and vibrations in churches with leading geobiologists for the French Government. Ms. Walker, who studied with the renowned Dr. Sol Shoenbach and Roger Bimstingl has recently recorded the Strauss Duett-Concertino with Vladimir Ashkenazy conducting the Berlin Radio Orchestra for DECCA. As winner of the 1992 Pope Foundation Awards in New York she recently made her successful New York debut. In 1995 two major works written especially for Kim will be premiered in London: a concerto by Richard Rodney Bennett with Richard Hickox and the London Sinfonia and a song cycle by Simon Bainbridge for solo bassoon: mezzo-soprano and orchestra for Kim Walker, the celebrated Brigitte Fassbaender and the BBC Symphony Orchestra. After nearly a decade of performing as solo bassoon with many of the world's finest orchestras (London Symphony, Chamber Orchestra of Europe, L'Orchestre de la Suisse Romande, RAI Torino) Kim has devoted her time to her solo career. Ms. Walker has been concertizing for the last 7 years throughout Europe, Hong Kong and China, Australia, Africa and Scandinavia, with a collection of prize-winning CD's for DECCA, COLLINS, GALLO and REGENT. In September Kim Walker will return to the USA after 17 years in Europe to accept the position of Professor at Indiana University.



Laura Ward, pianist, holds a Master of Music degree from the

Cincinnati Conservatory of Music, where she was a student of Ken Griffiths and has a Bachelor of Music degree from Baylor University in her native Texas. She is currently completing her doctoral work in accompanying at the University of Michigan as a student of the world-renowned pianist Martin Katz. She has worked as a collaborative pianist for the Steans Vocal Institute at the Ravinia Festival in Chicago, having performed there as a Young Artist during the Institute's inaugural season. She recently recorded her first compact disc (which includes the first recording of the Wolpe Sonata for Oboe and Piano) with Oboist Harry Sargous.

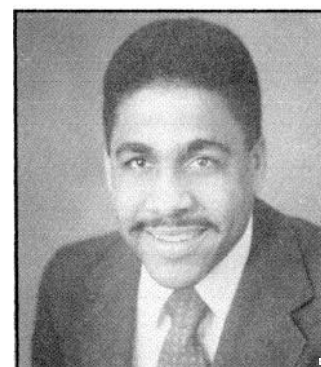
Christopher Weait is Professor of Bassoon and Director of the Chamber Winds at the Ohio State University School of Music. Since



1988 he has been the conductor and music director of the Central Ohio Symphony Orchestra. He was the founder and music director of the Toronto Chamber Winds and supervised their notable Mozart serenade recordings for the CBC, Crystal and Kneptune labels. He has conducted in Germany and Canada where he was guest conductor of Les Vents de Montreal, a professional wind ensemble. His career as a bassoonist includes two years as a member of the Chamber

Symphony of Philadelphia and three years in the United States Military Academy Band at West Point. In 1968 he was chosen as Principal Bassoon of the Toronto Symphony by Seiji Ozawa and served in this capacity for seventeen years under two other music directors: Karel Ancreri and Andrew Davis with whom he was soloist in Toronto and on tour. During the 1993/94 season he was Acting Principal Bassoon in the Columbus Symphony Orchestra. He has taught at the University of Toronto, the Festival at Sandpoint and the National Youth Orchestra of Canada and has held visiting professorships at the Eastman School of Music (1981) and the Indiana University School of Music (1985).

Jethro Woodson, bassoonist, is a native of Alabama. He received his Bachelor of Science degree (cum laude) in education from the University of Alabama. He also holds a Master of Music in performance (1981) from Yale University and a Doctor of Musical Arts in performance (1991) from the University of Michigan. He has performed with chamber and symphony orchestras in the United States and Canada. As soloist, he appeared at the Dallas Museum of Art in a concert featuring works of American and African American composers in 1993. In addition, he was approved by the Advisory Committee of the Virginia Foundation for Independent Colleges for an appointment as a duPont Visiting Scholar during 1992. Future engagements include a solo recital on the Dame Myra Hess Memorial Concert Series at the Chicago Cultural Center (1994-95 season), a solo recital at the Dayton Art Institute (1994) and an appearance as soloist in Hmdemith's "Concerto for Trumpet and Bassoon" at the University of Northern Iowa (1994).



Bryan Young discovered the bassoon through the Washington D. C. Youth Orchestra's excellent program, where his teacher was Carol Malone Aufmann. During his senior year in high school, he was accepted into the National Symphony's Youth Fellowship Program, which included private study with N.S.O. contrabassoonist Lewis Lipnick. In June, 1994, at age 19, Mr. Young performed the Mozart Concerto with the National Symphony as the winner of that orchestra's Young Soloists Competition. In the summer of 1993, he appeared as soloist in the Weber Concerto with the Kennedy Center Summer Music Institute Orchestra. In 1992, Bryan was appointed to the faculty of the D.C. Youth Orchestra as bassoon instructor. Since 1991, Bryan - as a recipient of the Peabody Scholarship, a Ford Foundation Grant and the New York Philharmonic Music Assistance Fund Scholarship - has been a student of Linda Harwell at the Peabody Conservatory.

Lynn Zeigler earned a BM degree in organ from Oberlin Conservatory and MM in organ from Northwestern University, and the Premier Prix de Virtuosite at the Conservatory of Music in Geneva, where she studied with Lionel Rogg. She studied harpsichord with Dorothy Lane. She won several prizes in European organ competitions and makes concert tours in Europe regularly. Ms. Zeigler has made numerous recordings for Dutch and Swiss radio, has a record released by Raven Records of organ music of various periods and styles and has a CD on the Brombaugh at Iowa State University to be released soon.

Paul Zonn, born in Boston, Massachusetts in 1938, is internationally-known as an innovator both in composition and clarinet performance. He is like an eclectic Renaissance man with musical influences that are broad and diverse. He has appeared on stage as clarinet soloist at Tanglewood, Carnegie Hall and Ravinia and he has performed with many different styles of musical artists that include the Lenox String Quartet, Vince Gill, the Miami Philharmonic, the Nashville Jug Band, Otto Otto and the Knucklebusters and the New Orleans Eagle Band. In 1983, playing mandolin and singing, Zonn led his band, Fourth Stream, to win the Indiana Bluegrass Band Championship and he has played mandolin at Lincoln Center and the Library of Congress with Juilliard Quartet cellist Joel Krosnick. He has played saxophone and slide saxophone in performances and recordings of avant-garde jazz with Anthony Braxton and Roscoe Mitchell and he has been on stage with the Tennessee Dance Theatre in NYC and at Opryland playing traditional jazz.

Wilma Zonn is an oboist of considerable renown. She has performed as soloist for music festivals in New Hampshire, Banff, Ravinia, Tanglewood, Hawaii, Las Vegas, Nashville, Miami and New York. Her expertise as an artist performer of the most demanding contemporary scores is well-documented by recordings on CRI, UBRES, Advance and Crystal. Her many professional credits include principal oboe with the Oregon Symphony, solo oboe for the UI Contemporary Chamber Players, Iowa Woodwind Quintet and Nashville New Music Consort. She has been a Fellow of the Berkshire Music Center and a Fromm Player at Tanglewood and in

New York. She has taught at the University of Portland, the University of Iowa, Grinnell College, the University of Illinois, Vanderbilt University's Blair School of Music and the Governor's School for Excellence in the Arts at MTSU. Her teachers include Harold Gomberg and Ray Still. Presently, she performs and records in Music City, USA, where she also is a music specialist for the Metropolitan Nashville Schools.

